

*The Monthly Magazine of Clogging!*

# DOUBLETOE

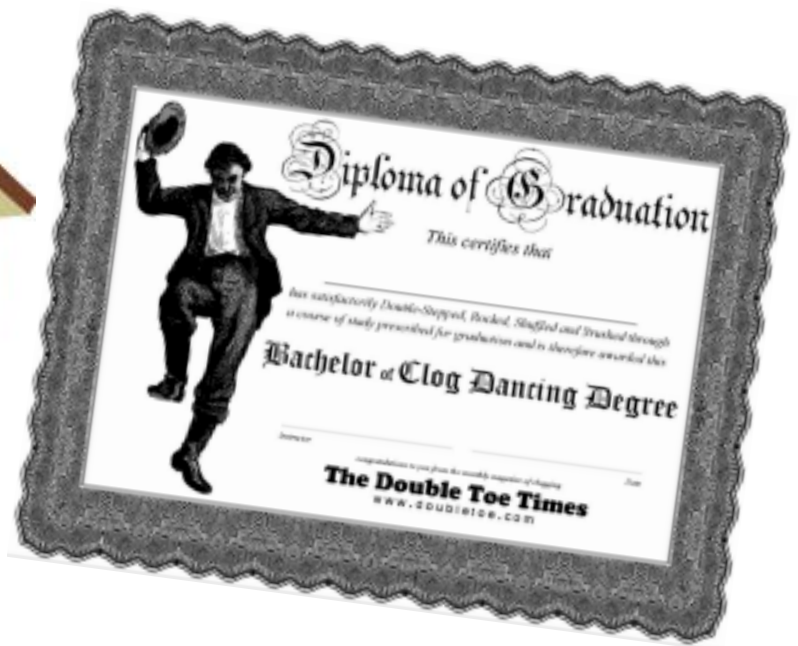
TIMES

www.doubletoe.com

August, 2005

## Back to School

**A super special issue packed with information for clogging teachers, including marketing ideas, lesson plans, easy fun dances, and a special gift for you to give each of your students from the Double Toe Times!**



### IN THIS ISSUE:

Updated Event Listings, Choreo by Linda Carolan of Texas, Editorial "An Apple for the Teacher", Articles on Finding a Place to Teach, Marketing and Press Releases, Doing an Open House, Lesson Plans and Graduation Ceremony Ideas, plus our exclusive Instructors and Dancers Directory with listings from across the United States, Canada and abroad, Clogging Supplies, Music... *and more!*

# THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Jeff Driggs

*A Clogging Magazine Published by  
Jeff Driggs*

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## INSTRUCTOR'S DIRECTORY:

One Year: U.S. and Canada \$38.00\*,  
Foreign \$50, \*includes subscription,  
Name, Club (or Clubs), Address, Phone.

Make Checks or Money Orders  
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**THE DOUBLE TOE TIMES**  
**Post Office Box 1352**  
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**FAX (304)727-9357**

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## FRONT AND CENTER

# An Apple for Teacher



**W**e just can't win! The Double Toe Times gets mail from competition cloggers saying there is too much about workshops and not enough about competition. Workshop cloggers complain there is too much coverage of competitions. Old time cloggers say we cover too much clogging that isn't clogging.

So why do an issue that is cover-to-cover teaching advice for clogging? I'll tell you. There is no more noble effort in clogging than sharing the dance with others. Exhibition and competition teams get the dance seen. Workshops provide a great outlet for cloggers to get together and fellowship with other dancers from all over. But nobody, and I mean nobody, does more to spread clogging than the instructors in studios and recreation halls, church basements and garages around the world teaching clogging one student at a time.

Most of us who have been in the clogging scene for years take for granted the amount of foundation that has been laid before us by those who helped to develop this dance form, create its terminology and organize the activity.

This issue shares some of the ideas for starting a clogging class, lesson plans to actually get you teaching and a gift from the Double Toe Times for you to give each of your students when they have learned to clog dance.

People ask me what I think of teacher training. I think anything one does to better themselves as a dancer or teacher is good. There are many ways to gain knowledge. Whether you choose to learn all you can on your own or join a program, remember that a teacher is always learning as well. Emerson said a teacher is one who can make hard things easy. The best methods I've created or discovered along the way as a teacher came from thinking of ways to make a clogging step easy. Observe others and practice by teaching others. Before I ever set up a class, I was bugging my brothers and parents and friends saying "try this."

In the good ole days, people looked up to teachers. Think about when you go to town and see a teacher you had in school. They are greeted with respect. Cloggers give that same respect when they come to you eager to learn, but sometimes you have to work to keep it. If you do your job well, at some point you will become obsolete. A good student always recognizes the gift of the teacher to bring them to that level. There are so many wonderful ideas about teaching that I hope more of you will share with us and each other your success and suggestions. I hope you enjoy this special teacher's issue!

Happy Clogging, Jeff Driggs, Editor



Check out our newest web service at  
[www.doubletoe.com](http://www.doubletoe.com)

## CLOGGERS NEWS DESK

with links to hundreds of stories and events  
about clogging world-wide! Updated DAILY

18th Annual  
**OKTOBER (CLOG) FEST**

**Instructors:** Dieter Brown, NC Scott Dobson, IN  
Jeff Driggs, WV Naomi Fleetwood-Pyle, IN  
Matt Sexton, TN and Lois Bridges, IN



**October 15, 2005**

**Donner Center, Columbus, IN**

**Schedule:**

**Workshops 9:00 am - 5:00 pm**  
**Dance 7:30 - 9:30**  
**Exhibitions Welcome!**

**Fees:**

**Dancers: pre-reg \$20, at door \$25**  
**Spectator \$5, Syllabus \$5, Videoing \$10**  
**Host Hotel: Holiday Inn**  
**(812) 372-1541 Group Code CDW**  
**Ramada Inn (812) 376-3051**  
**Knight Inn (812) 378-3100**  
**Sleep Inn (812) 372-7200**  
**Days Inn (800) 432-9755**  
**Super 8 (812) 372-8828**

*Note: Make hotel reservations early!*  
*We are very close to Brown Country, IN*  
*and during fall foliage season in October*  
*hotels fill up quickly!*

**For more information, call or write:**  
**Naomi Fleetwood-Pyle**  
**10720 E. Legal Tender Rd.**  
**Columbus, IN 47203**  
**(812) 579-6979**

*Naomi\_P@sbcglobal.net*

**Directions:**

**I-65 to Columbus/Nash-**  
**ville exit. Take Indiana**  
**46 East to Washington**  
**Street, turn left on Washington to 22nd**  
**Street; turn right on 22nd Street, go ap-**  
**proximately five blocks and Donner Cen-**  
**ter is on the right.**

**For more information, or to pre-register:**

**Name** \_\_\_\_\_

**Address** \_\_\_\_\_

**Dancers** \_\_\_\_ **Spect.** \_\_\_\_ **Syllabus** \_\_\_\_

**Video** \_\_\_\_ **Total \$** \_\_\_\_\_



**P.O. Box 69**  
**Nicholasville, KY 40340**

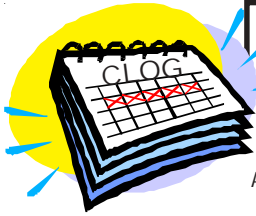
**[www.perrysplace.com](http://www.perrysplace.com)**

**[clogstuff@perrysplace.com](mailto:clogstuff@perrysplace.com)**

**859-885-9235 or 800-882-3262 859-885-9440 or 800-884-9940**

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*Team quantity discounts*



# EVENTS

(W) = Workshop (D) = Dance  
(C) = Competition (F) = Festival  
(P) = Performance

**NEW EXPANDED LISTINGS**

## Workshops 2005

Aug. 4-7  
CCA Clog Camp (W)  
Asheville, NC  
Info:  
www.ccaclog.com

Aug. 23-28  
National Country Music  
Muster  
Gympie, Australia  
Info: Jenny Neal  
07 5482 1749  
www.easy.com.au/aca/

Aug. 25-27  
Suncoast Jamboree  
Clogging and Line Dance  
Workshop (W)  
Daytona Beach, FL  
Info: Dee Gallina  
(239) 433-0760  
deeclog@aol.com  
www.suncoast  
jamboree.com

Aug 26-28  
Southern California Cloggers  
Association Convention (W)  
Ontario, CA  
Info: Angela Matheson  
(951) 461-7542  
www.SCCAClogger.com

Sep. 2-4  
Kick-Off Workshop (W)  
Tacoma, WA  
Info: Anne Mills  
(360) 782-4073

Sep. 2-4  
SCCA 25th Clogging  
Convention (W)  
Ontario, CA  
Info: Bob Trent  
(858) 268-8665  
btrent2@san.rr.com

Sep. 2-4  
Natural Bridge Labor Day  
Weekend (W,D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Sep. 9-10  
26th Annual Folk Dance  
Festival & Jig Dance  
Competition (W, C)  
Mt. View, AR  
Info: Dave Peterson  
(501) 679-2935  
or Kathey Wilson (AR)  
lclg2@clogdancing.com

Sep. 9-11  
10th Australian Clogging  
Association Convention (W)  
Gympie, Australia  
Info: Donna Brown  
07 3261 8646  
ndbabrown@bigpond.com.au  
www.easy.com.au/aca/

Sep. 16-18  
Clogging Basics Work-  
shops (W)  
John C. Campbell Folk  
School  
Brasstown, NC  
1-800-FOLK-SCH  
www.folkschool.org

Sep. 17  
1<sup>st</sup> Annual Clog Fest (W)  
Bloomfield Hills, MI  
Info: Brian Tucker  
(269) 673-0042  
briantucker@  
rhythmmasterspac.com

Sep. 23-24  
Fontana Clogging  
Jamboree (W)  
Fontana Village, NC  
Info: Jeff Driggs  
(304)727-9357  
ccajeff@aol.com  
Naomi Fleetwood-Pyle  
(812) 524-0392  
Naomi@compuage.com

Sep. 23-25  
NWCA Workshop/General  
Meeting (W)  
Rochester, WA  
Info: Alberta Stamp  
(360) 683-7487

Sep. 30 - Oct. 2  
9th New Zealand National  
Clogging Convention  
New Zealand  
Info: Veronica Brewerton  
+64 3 547 5433  
www.easy.com.au/aca/

Oct. 1  
Camp Esperanza Benefit  
Workshop (W)  
Dallas, TX  
Info: Charles & Evelyn  
Cole  
(972) 235-9632

Oct. 1  
First Coast Clogging  
Classic (W)  
Jacksonville, FL  
Info: Anne Lanier  
(904) 693-7394  
Matt Koziuk  
(904) 881-4940

Oct. 2  
Clogfest 2005 (W, D)  
KY Horse Park  
Lexington, KY  
1-5pm

Oct. 8  
Silverhawk Stompers Barn  
Dance  
Carlsbad, CA  
Info: Mary Elliott  
(909) 698-1619  
mjethatsme@verizon.net

Oct. 14-15  
Southern Clogging  
Workshop & Clogging  
Championships (W,C)  
New Orleans, LA  
Info: Joe Points  
1-800-671-2879  
southernclogging@aol.com  
www.southernclogging.org

Oct. 15  
Oktober(clog)fest (W)  
Columbus, IN  
Info: Naomi Pyle  
(812) 372-1201 day  
Naomi@compuage.com

Oct. 15  
Stamp Out Cancer Dance  
(D)  
Kent, WA  
Sher Francis or Doris Dyar  
(253) 761-2232

Oct. 16  
C.L.A.M. Workshop (W)  
Brampton, ONT Canada  
Info: Harold Craddock  
(905) 799-2560  
rrcloggers@rogers.com

Nov. 4-6  
Sealion Stomp  
Clogging Workshop (W)  
Nanaimo, B.C. Canada  
Info: Barb Guenette  
(250) 722-2953  
bguenette@shaw.ca

Nov. 12  
Great Texas Hoedown (W)  
Waco, TX  
Info:  
clogger\_b@direcway.com  
www.texas-clogging.com

Nov. 19  
Teddy Bear Benefit Dance  
(D)  
For the Emanuel Children's  
Hospital  
Info: Tim & Lorna Cole  
(360) 574-2267  
twocloggers@hotmail.com

Nov. 24-26  
C.L.O.G. National Clogging  
Convention (W, P)  
Location TBA  
Info: David and Susan  
Phillips  
(770) 985-5557  
clognchc@hotmail.com  
www.clog.org

Nov. 24-26  
Midwest Clogging  
Workshop & Hills of KY  
Competition (W, C)  
Drawbridge Est, Fort  
Mitchell, KY  
Info: Fonda Hill (KY)  
(859)-760-8497

## Competition Events 2005

For more information on  
sanctioned competitions, visit the  
4 major sanctioning organization's  
websites at:  
www.achf.net  
www.americaonstage.com  
www.ccaclog.com  
www.clog.org

Aug. 12-13  
America's Heartland  
Clogging  
Championships(C)  
(NCHC)  
Independence, MO  
Info: Missy Shinoski  
(816) 358-5283  
kloghop@solve.net

Aug. 13  
Coastal Carolina  
Clogging Classic (C)  
(ACHF)  
Burgaw, NC  
Info: Nancy Aycock  
(910) 259-5192

Aug. 13  
Bama Blast (C)  
(CCA)  
Oxford, AL  
Info: Shannon South  
205-487-0335  
clogginchic@clogdancing.com

Aug. 20  
Kentucky State Clogging  
Championships (C)  
(CCA)  
Georgetown, KY  
Info: Jeff Parrott  
(859) 489-5190  
jparrott859@alltel.net

Aug. 20  
Foothills Clogging  
Challenge (C)  
(ACHF NCHC)  
Valdese, NC  
Info: Jill Kohnle  
(828) 396-2052  
sclogger@hotmail.com

Sep. 3-4  
USA National Clogging  
Championships (C)  
(NCHC)  
Nashville, TN  
Info: Matt & Colleen  
Pearson  
(623) 516-1621  
azpride1@cox.net

Sep. 9-10  
NC Mountain State Fair  
Clogging Competition (C)  
(ACHF NCHC)  
Fletcher, NC  
Info: Earl Powell  
(828) 891-3435

Sep. 9-10  
26th Annual Folk Dance  
Festival & Jig Dance  
Competition (W, C)  
Mt. View, AR  
Info: Dave Peterson  
(501) 679-2935  
or Kathey Wilson (AR)  
lclg2@clogdancing.com

Sep. 10  
Mid-Atlantic Clogging  
Championships (C)  
(ACHF)  
Upper Marlboro, MD  
Info: Jim Loveless  
(301) 884-5830

Sep. 24  
NC Clogging Challenge (C)  
(CCA)  
Info: Chip Harrison  
704-823-8667  
tncelite@hotmail.com

Oct. 8  
Clogarama (C)  
(CCA)  
Chatanooga, TN  
Info: Marci Rickard  
(678) 445-6168  
Kevin Parries  
(828) 687-8600

**Got a clogging event in 2006? Send your info to us and you will get free advertising to thousands of cloggers around the globe! Send your event to us at:**

**Double Toe Times  
P. O. Box 1352  
St. Albans, WV 25177-1352  
Fax (304) 727-9357  
email: ccajeff@aol.com  
www.doubletoe.com**

**Send in your event today!**

# Memorial Day Clogging Spectacular Workshop



# Midwest Clogging Championships C.C.A. Qualifying Event

*our 15th big year!*

# MAY 26-28, 2006

## Return to the Marriott!

We return to the Columbus Marriott North with NEW BALLROOM and more dance space than EVER before! Over 19,000 square feet of dance space in 5 halls featuring all levels of dance!

## Schedule

Friday May 26, 2006

6:30 pm Registration  
Vendors Open  
7:30 - Fun Dance & Workshops  
10:30 pm Grand Ballroom  
Enjoy fun dancing & Easy Int. Workshops with the Staff.

Saturday May 27, 2006

8:00 am Registration  
Vendors Open  
9:00 am- Workshops in FIVE halls!  
-5:00 pm Easy Hall, 2 Intermediate Halls, Advanced Hall and new traditional hall with old-time music and dancing.  
7:30 pm- NONSTOP Fun Dance  
10:00 pm Pavilion Ballroom  
Nothing but DANCE DANCE DANCE in the spacious NEW Ballroom  
8pm instructors intro and challenged!  
8:30 lights out laser dance  
9:00 pm- Duo/Duet Competition  
Grand Ballroom Stage

Sunday May 28, 2006

8:00 am Competition Doors Open  
Doors and Dressing Rooms Open  
9:00 am Directors Meeting  
9:15 am- Team & Solo Competition  
10:00 pm Grand Ballroom Raised Stage

For workshop or competition info, call:

(614) 491-0149 in OH

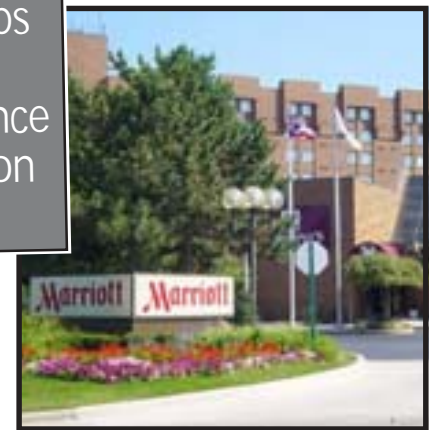
(606) 878-0798 in KY

(304) 727-9357 in WV

Download This flyer, Registration Forms, Excel Competition forms that add your age divisions and more by visiting the web

Friday Night Fun Dance & Workshops  
All Day Saturday Workshops  
Sat Night Fun Dance & Lights Out Dance  
Sat Night 9pm Duo/Duet Competition  
Sunday Team & Solo Competition

Columbus **Marriott** North  
6500 Doubletree Ave. Columbus, OH 43229  
for Reservations call (614) 885-1885



*featuring clogging's finest instructors*

**Sallie Adkins, Scotty Bilz, Charlie Burns, Mike Curtis,  
Trevor DeWitt, Jeff Driggs, Rob & Sheryl Keller,  
Matt Sexton, Buzz & Jessie Venhuizen, Stan Webb**  
plus **Lee Adams, Fonda Hill, Bill Harkleroad, Brian Hendershot,  
Brian Tucker and more of your favorite cloggers!**

Plus on Saturday Night and all day Sunday...

# Midwest Clogging Championships

## The Midwest's BIGGEST competition!

Duos and Duets on Saturday Night at end of Fun Dance, Adult Team Age Divisions, Traditional Line, MORE champions - Amateur and Challenge Junior, Senior and Adult Champions crowned - plus an overall Amateur and Challenge Team! Over \$4,000 worth of Trophies !



[www.cloggingcontest.com](http://www.cloggingcontest.com)



# EVENTS

(W) = Workshop (D) = Dance  
(C) = Competition (F) = Festival  
(P) = Performance

## NEW EXPANDED LISTINGS

### Competition Events 2005

For more information on sanctioned competitions, visit the 4 major sanctioning organization's websites at:  
www.achf.net  
www.americaonstage.com  
www.ccaclg.com  
www.clog.org

Oct. 14-15  
Clarama (C)  
(CCA)

Info: Kevin Parries  
(828)687-8600  
ccakevin@aol.com  
www.ccaclg.com

Oct. 14-15  
Southern Clogging Workshop & Clogging Championships (W,C)  
New Orleans, LA

Info: Joe Points  
1-800-671-2879  
southernclogging@aol.com  
www.southernclogging.org

Oct. 28-30  
ACHF Annual Grand Championship (C)  
(ACHF)

Maggie Valley, NC  
Info: Earl Powell  
(828) 891-3435  
Lib Mills  
(864) z  
Dianne Loftin  
(843) 763-5806  
Lou Maiuri  
(304) 872-5803

Nov. TBA  
Blue Ridge Clogging Competition (C)  
(NCHC)

Watkinsville, GA  
Info: Sandra Thomas  
(706) 335-3039  
maclogpageant@aol.com

Nov. TBA  
Electric Stompers Competition (C)  
(ACHF)

Abingdon, VA  
Info: Ginger Baker  
(423) 764-0638

Nov. 4-5  
Georgia Carolina Clogging Classic (C)  
(ACHF NCHC)  
Augusta, GA  
Info: Teresa DeBolt  
(706) 855-7757

Nov. 4-5  
SC Clogging Championships (C)  
(CCA)  
Info: Lorie Reynolds  
864-850-0803  
www.scclggingchampionships.com

Nov. 5  
8th Annual Clogging Contest (C)  
(ACHF NCHC)  
Fort Meade, FL  
Info: Elaine Enfield  
(352) 583-5304  
eenfieldbrizh@aol.com

Nov. 12  
Fall Festival at Oconee State Park (C)  
(ACHF)  
Mountain Rest, SC  
Info: Pam Collins  
(864) 718-9317

Nov. 25-26  
Hills of KY Competition (W,C)  
(CCA)  
Drawbridge Estates, Fort Mitchell, KY  
Info: Fonda Hill (KY)  
(859)-760-8497

Nov. 26  
Holiday Clogging Classic (C)  
(NCHC)  
Orlando, FL  
Info: Missy Shinoski  
(816) 358-5283  
competition@clog.org

### Training Sessions

Oct. 8  
CCA Director's Meeting (TR)  
Asheville, NC  
Info: Lynne Ogle  
www.ccaclg.com

Nov. 22  
NCHC Judges & Directors Training (TR)  
Orlando, FL  
Info: Chip Summey  
Chip.Summey@clog.org

Nov. 23-24  
Certified Clogging Instructor Testing (TR)  
Orlando, FL  
Info: Barbara Foster  
cci@clog.org

### Performances 2005

Sep. 2-4  
Natural Bridge Labor Day Weekend (W,D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Oct. 16-17  
Disneyland Clogging Spectacular (P)  
Anahiem, CA  
Info: (714) 841-3913  
www.spcdance.com

Nov. 19-21  
Disneyworld Clogging Spectacular (P)  
Orlando, FL  
Info: (714) 841-3913  
www.spcdance.com

Nov. 26  
Natural Bridge Thanksgiving Hoedown (D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Sep. 2-4  
Natural Bridge Holiday Hoedown (D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

### Dances 2005

Sep. 2-4  
Natural Bridge Labor Day Weekend (W,D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Nov. 26  
Natural Bridge Thanksgiving Hoedown (D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Sep. 2-4  
Natural Bridge Holiday Hoedown (D,P)  
Slade, KY  
Info: Richard Jett  
(606) 668-6650

Hoedown Island Summer Dance Schedule  
Richard Jett has been hosting dances at the outdoor dance floor at scenic Hoedown Island at Natural Bridge State Park in Slade, KY. He is a legendary caller and clogging promoter (1991 inductee into Clogging Hall of Fame) and a national treasure. Listed are the dance dates and featured performers. For info, call Richard at (606) 668-3991. Tell him the Double Toe Times sent ya!

Aug. 6  
Shack Shakin'  
Hoedowners, Sadieville, KY

Stoney Creek Cloggers, Bulls Gap, TN  
Dr. Steve & Janet Smith, Lexington, KY  
Aug. 13

Country Taps (Sr.) Mt. Olivet, KY  
Barnhill's Hoedowners, Williamstown, KY

Aug. 20  
Wizards of Dance, NE KY  
Taps In Motion, Owingsville, KY

Aug. 27  
Old Dominion Cloggers, Martinsville, VA  
Kevin's Rock n Rhythm Cloggers, Beattyville, KY

Sept. 2-3  
Renegade Dancers, Milford, OH  
Sept. 11  
Shack Shakin'  
Hoedowners, Sadieville, KY

Kevin's Rock n Rhythm Cloggers, Beattyville, KY  
Sept. 17  
Wizards of Dance, NE KY  
Barnhill's Hoedowners, Williamstown, KY

Sept. 24  
Owsley County Express, Booneville, KY  
Southbound Cloggers, Eaton, OH

Oct. 1  
Alene McClain & Clogging McClain Clan, Georgetown, KY

Oct. 8  
Kevin's Rock n Rhythm Cloggers, Beattyville, KY  
Owley Co. Express, Booneville, KY  
Southern Pride Cloggers, Stanton, KY

Oct. 15  
Hardwood Stompers, Frankfort, KY

Oct. 22

Southbound Cloggers, Eaton, OH  
Oct. 29  
Clogging McClain Clan, Georgetown, KY

### Folk Dance Festivals 2005

May include clogging, flatfoot, Squares or Old Time Dance  
Aug. 4-6  
Mountain Dance & Folk Fest  
Asheville, NC  
(828) 257-4530  
www.folkheritage.org

Aug. 7-14  
Augusta Heritage Center Fest  
Elkins, WV  
(304) 637-1350  
www.augustaheritage.com

Aug. 19-21  
Old Time Music and Dance Weekend  
Mentone, AL  
(205) 939-0120  
www.bamalong.com

Aug. 26-28  
Kick Up Your Heels - Your Chance to Dance Fest  
Toronto, Canada  
(416) 973-4000  
www.harbourfront.on.ca

Sept. 9-11  
Simcoe Mountain Music & Dance Weekend  
Brooks Memorial State Park, WA  
(509) 773-4277  
www.community.gorge.net/mefs

Sept. 23-25  
Harvest Moon Dance Fest  
Santa Barbara, CA  
(805) 969-1151  
www.sbcds.org

Sept. 23-25  
Heritage Dance Fest  
Plymouth Meeting, PA  
(610) 676-0123  
www.heritagedancefestival.com

Sept. 23-26  
FOOTMAD Fall Festival of Traditional Folk Music and Dance  
Fayetteville, WV  
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## Finding a Place to Teach

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

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

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

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

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

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

### 1. YWCA and YMCA

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

### 2. Fraternal and family organizations

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

### 3. Corporations and Factories

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

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

## 4. Local School System Community Education Programs

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

## Marketing Your Classes

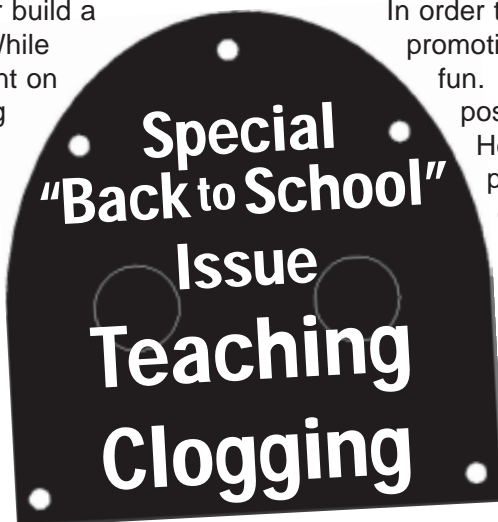
Now that you've located a hall. You'll need to spread the word. Marketing is the key to getting your first classes off the ground. Trust me, once you've taught clogging a few times, the word will get out what fun it is and you'll have people seeking you out.

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

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

Board, Shopping Centers.

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





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## Sample Press Release for Your Clogging Class

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



### FOR IMMEDIATE RELEASE

(type today's date here)

### **CLOGGING CLASSES TO BE HELD IN (your town)**

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

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

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

#

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

## Doing A Clogging Open House

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

The purpose of the open house is to promote upcoming clogging classes, or to introduce clogging to a new area or facility. Many instructors begin each new series of classes with an open house that is free of charge. Attendees may sign up for the rest of the series during the evening, and invitations are given for those in attendance to bring friends the following week for the classes, when you will start teaching from scratch.

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

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

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

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

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

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

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

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

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

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

Special  
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Issue  
Teaching  
Clogging

## Lesson 1

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

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

3. Tell a little about clogging and its history.

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

THE COUNTDOWN DANCE Instructions:

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

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

a group with that many members. When the teacher yells "FREEZE", all must stop — no new dancers taken in or stepping out.

All groups with the correct number of people stay in for the next big circle and all others must step back and clap for the rest of the group.

Continue for a few rounds or

until there is one small group left. Congratulate the winners!

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

a. clap hands to establish the downbeat

b. walk to the beat

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

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

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

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

7. Review the progression to KICK 1 2 3.

Practice at different speeds, starting slow and building.

Practice moving and in place.

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

9. Hand out a "Beginner's Handbook"

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

## Lesson 2

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

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

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

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

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

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

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

## Easy Old Time Rock & Roll

Music: Bob Seger & Silver Bullet Band

Choreo: Adapted from a routine by Peg

McLerran of IN by Jeff Driggs, WV

Left foot lead, Wait 16 beats then start

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

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

**2 Kung Foo Steps** (8 beats)

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

**Do 4 More Basic Steps** (8 beats)

**Pull The Rope** (8 beats)

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

**Do 4 More Basic Steps** (8 beats)

**Do the Twist** (8 beats)

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

**Do 4 More Basic Steps** (8 beats)

**Walk a Circle** (8 beats)

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

**Repeat to the end of the music!**



## Lesson 3

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

### Highway Forty Blues

Music: Ricky Skaggs

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

#### 2 Basic Steps, Chain Rock Left (8 beats)

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

#### 2 Basic Steps, Chain Rock Right (8 beats)

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

#### 2 Triples Moving Forward (8 beats)

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

#### 8 Double Toe Steps Backing Up (8 beats)

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

#### Repeat to the end of the music!

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

## Lesson 4

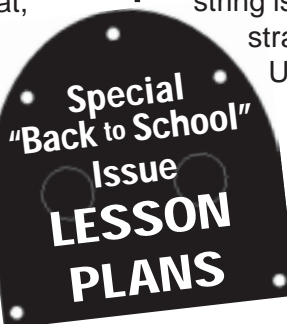
1. Review the progression of walking in beat, to kick steps, to kick 1-2-3, to DT 1-2-3 to DTS R S to Step changes including all of the steps you have taught and use music to slowly practice them up to a decent tempo.
2. Explain how Appalachian clogging is different than any other percussive dance form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

### Movin' On...

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

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

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



## Graduation Night !

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

## Passing the Shoe

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

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# Terminology and Step Notation

(reprinted from Clogmopolitan Volume I, No. 5)

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

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

## TRADITIONAL CLOGGING TERMINOLOGY

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

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

### HEEL MOVEMENTS

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

#### HEEL

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

#### STEP

Place the entire foot flat on the floor, producing a click with the toe tap and the heel tap at the same time and transferring the body weight along the full length of the foot while flexing the knee downward.

#### SLIDE

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

### TOE MOVEMENTS

**These fall on the music's upbeat**

#### TOE

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

#### DOUBLE TOE

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

#### ROCK

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

#### BRUSH

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

hip and the knee joint, and the knee of the BRUSHING foot always bends upward following the click (at the same time as the following heel movement).

#### DRAG

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

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

Smooth flowing motions with a constant DRAG-SLIDE incorporated into the footwork- no head bobbing, no arm waving, no jumpy or jerky body actions. Feet no more than 6 to 8 inches off the floor- no one but the floor should see the bottom of your clog shoes. No silent or syncopated beats -toe movements are executed on upbeats and heel movements on downbeats.

## CONTEMPORARY CLOGGING TERMINOLOGY

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

#### HOP

An extension of SLIDE used in describing any upward motion that causes both feet to lose contact with the floor. The hop occurs with the upward motion taking place on the upbeat of the music and the click produced on the bass beat when the foot comes back into contact with the floor. The knee is flexed downward as you land. Landing after the hop may take place on the same foot that did the push off into the air, or the HOP may be used to change the weight to the opposite foot depending on the demands of the step being done. A foot designator L or R beneath the word HOP on a cuesheet would indicate the foot change.

#### SLUR

Feet will be slightly apart when a SLUR begins. On the upbeat, draw the toe tap

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

**CLICK**

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

**KICK**

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

**STOMP**

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

**TOUCH**

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

**STAMP**

A flatfooted TOUCH

**BREAK**

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

**PIVOT**

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

**PULL**

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

**BUCK DANCE TERMINOLOGY**

Buck Dancing has come to be recognized in clogging circles as a specific style of dancing that differs from flat-footing in that a buck dancer keeps his weight on the balls of the feet and produces clicks by the interchanging of heel and toe movements to make what has been described as a "patter" sound.

**BALL**

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

**BOUNCE**

The same as BALL, but with a hopping motion instead of a stepping motion. You

may BOUNCE on the same foot or use it to change from one foot to another .

**DIG**

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

**FLANGE**

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

**FLICK**

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

**HIT**

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

**POINT**

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

**SKUFF**

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

**SKUFFLE**

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

**SLIP**

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

**SNAP**

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

## Abbreviations

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

**Traditional Clogging Movements**

(most commonly used abbreviations)

<u>Term</u>	<u>Common</u>	<u>Other</u>
Brush	BR	(B)
Double Toe	DT	(D)
Drag	DR	(G)
Heel	H	
Rock	R	
Slide	SL	(E)
Step	S	
Toe	T	

**Contemporary Clogging Movements**

(most commonly used abbreviations)

<u>Term</u>	<u>Common</u>	<u>Other</u>
Break	BRK	
Click	CLK	
Hop	HOP	
Kick	K	KICK
Pivot	PVT	
Pull	PULL	PUL
Slur	SLUR	SLR
Stamp	STAMP	STA
Stomp	STOMP	STO
Touch	TCH	

**Buck Dance Movements**

(most commonly used abbreviations)

<u>Term</u>	<u>Common</u>	<u>Other</u>
Ball	B	(BA)
Bounce	BO	
Dig	DIG	(DG)
Flange	FLANGE	FL
Flick	FLK	(FC)
Hit	HIT	(HT)
Point	PT	
Skuff	SK	
Skuffle	SF	
Slip	SLIP	(SP)
Snap	SNAP	(SP)

**Directional Designators**

(most commonly used)

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

(b) = back (f) = front  
 (o) = out (s) = side  
 (ots) = oit to the side  
 (xif) = Across in front (xib) - across in back  
 (x) = uncross (usually follows xif or xib)

**Foot Designators**

(written beneath basic movements)

L = for Left foot  
 R = for Right foot

**Separation Designators**

(written between basic movements)

On a CLOG Standard Cue Sheet:  
 / indicates that the movements on each side of the "/" are done simultaneously  
 S / H(F)  
 L R

On a Lined Score sheet (Developed by Bill Nichols, Adapted by Jeff Driggs, also Simone Nichols in upright format)  
 Movements appearing in line with each other above and below the step line are done simultaneously.  
 L S  
 R H(F)

**Timing Designators**

(written beneath the foot designators)

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

All of this info and more is available on the Double Toe Times website:  
[www.doubletoe.com](http://www.doubletoe.com)

# DO'S and DON'T's for Cloggers

adapted from 1981 article by Wade and Gloria Driver, TX

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

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

## Clogger's Commandments

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

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

**CLOGGING IS FUN!**



## Confessions of a Clogging Addict

Well you ain't seen much when you've seen en me,  
But talking is cheap and the looking's plumb free,  
And the warning's a bargain at twice the price  
'Cause it was clogging lessons that ruined my life.

Now I reckon it's hard to believe but it's true  
That once I wasn't no different from you:  
A pillar at work, my community's pride —  
But I took to dancing like a drunkard to wine.

Oh, once I was tidy, not a hair out of place,  
With clothes neatly pressed and a scrubbed, shining  
face --  
But I succumbed to the wiles of a clog dancing friend  
And went straight to perdition with a light-hearted grin.

Now at first my deterioration was slow,  
For I saw no harm in one DOUBLE TOE;  
But I fooled with the real stuff like STEP-ROCK-  
STEP-HOP  
And then moved on to freestyling pure Rocky Top.

Well from there on out it was clog dance or die  
And I might've could quit, but I didn't try;  
I kept saying, "I'll enter one last competition"  
And telling myself, "Just one more exhibition."

So my family heard rumors that I'd been seen  
In Orlando or Nashville or towns in between  
While I strung myself out on the highs and the thrills  
Of the workshops from Fontana's to Jacksonville's.

Now I'm red-eyed and rumped and sticky and damp  
My clothes are as creased as my crumpled road map;  
I'd be a poor second to a down-and-out bum,  
But I'm here to tell you I've had me some fun!

And you'll listen a minute, and I'll tell you it's great  
And invite you to try it — and you'll make a mistake,  
'Cause you'll come and you'll see for yourself that it's  
true

And what happened to me will happen to you:

For there's plenty will tell you Vie dangers of drink,  
And assorted degradations into which you can sink --  
But I was a victim of infatuation  
With the evils of wholesome recreation!

Sheila Popwell Hampton, GA October 27, 1983

## Clogging Poetry

### Epitaph by Oscar Roberson

*When I'm thought lifeless and laid out to rest,  
Been taken to the Church  
and the preacher has done his best,  
Just before slamming that last door down,  
Play the "Orange Blossom Special"  
and see if I rebound.*

*If I don't rise up and put on a show,  
Sever my Earthly ties and let me go.  
But at graveside if you want to make sure,  
That the Undertaker isn't full of manure,  
Have the fiddler play one verse of  
"Shortnin' Bread,"  
If I don't wiggle and squirm, I'm dead.*

*Now, if you outlive me and I hope you do,  
Come to the funeral and bring your friends too.  
The affair will not be dull by far,  
Because I plan to have a nice free bar.*

*So you can hang around and drink a few toasts,  
Might be a good time to give me a roast.  
Even tho' gravity might have me six feet under,  
Anything said good will be heard clear as thunder.  
If I'm much short of 100 years, sure as rain  
I'll reincarnate and try it again.  
But if I have reached my Century Club goal at last,  
Burn my boards and deem me part of the past.*

*So as time passes on as time will do,  
And the world gets into a bit more of a stew,  
If you run across a critter that has my shuffle,  
Yell, "There's OSCAR!!," "  
or maybe it's just his double.*

*Now as you travel around here and there,  
You'll likely run across a dancing bear.  
If he's wearing an old hat, old shoes, a sight to see,  
Look him in the eye, if he blinks, ft's me.*

*Oscar Roberson started clogging in 1982 at the age of 70 in his hometown of Roberson, NC (a town his Grandfather founded). A fixture at events and festivals, his high-energy clogging style was chronicled by Phil Jameson in the Old Time Herald in the Spring of 1990.*



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

# Right on Cue

**Amanda Jewell**

By Ricky Skaggs and Kentucky Thunder  
 CD: Bluegrass Rules, Catalog #11661-08012

Choreo: Linda Carolan, CCI  
 Fire on the Mountain Cloggers  
 606 East Ramsey, San Antonio, TX 78216  
 210-344-2557 / carolan@airmail.net

**Left Foot Lead**  
**Easy Level Plus**  
**Bluegrass (Moderately Fast)**

Wait: 16 beats Sequence: Intro, A, B, C, B, A, B, C, Ending

**Intro** 16 beats

**2 Clog Over Vines** DS DS(xif) DS DS(xib) DS DS(xif) DS RS  
 (alternate feet) L R L R L R L RL  
 &1 &2 &3 &4 &5 &6 &7 &8

**Part A** 32 beats

**Ralph** DS BR SL Tch(xif) SL DT SL Tch(bk) SL BR SL DS R S  
 L R L R L R L R L R L R L R L R  
 &1 & 2 & 3 &4 & 5 & 6 & 7 & 8

**Triple** DS DS DS RS  
 L R L RL

**Fancy Double** DS DS RS RS  
 R L RL RL

**Repeat all of Part A using opposite footwork**

**Part B** 64 beats

**8 Basics** DS R S  
 L R L

**4 Pushoffs** DS RS RS RS  
 L RL RL RL  
 &1 & 2 & 3 & 4

**8 Basics** DS R S  
 L R L

**4 Group I** DT(xif) SL DT(x) SL DS R S  
 (alternating feet) L R L R L RL  
 & 1 & 2 &3 & 4

**Part C** 32 beats

**Simone** DT(bk) SL BR(fwd) SL Tch(xif) SL Tch(xif) SL Tch SL Tch(xif) SL DS RS  
 L R L R L R L R L R L R L RL  
 & 1 & 2 & 3 & 4 & 5 & 6 &7 &8



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(Part C Continued)

**Violet's Rock** DS RS R(xib) S BR SL  
R LRL R L R

**Triple** DS DS DS RS  
L R L RL

**Repeat all of Part C using opposite footwork**

**Part B**

**Part A**

**Part B**

**Part C**

**Ending** 40 beats

**First half of Part B, which is:**

**8 Basics** DS R S  
L R L

**4 Pushoffs** DSRS RSRS  
L RL RLRL  
&1 & 2 & 3 & 4

**3 Basics** DS R S  
L R L

**Ending** DS Stomp Stomp  
R L R

**Abbreviations:**

- DT = Double toe
- DS = Double toe Step
- RS = Rock Step
- R = Right
- L = Left
- xif = Cross in front
- xib = Cross in back
- x = Uncross
- S = Step
- TCH = Touch
- DR = Drag
- SL = Slide
- BR = Brush
- B = Ball
- H = Heel

Sequence:
2 Clog Over Vines
Ralph + Triple + Fancy Dbl Ralph + Triple + Fancy Dbl
8 Basics + 4 Pushoffs 8 Basics 4 Group I
Simone + Violet's + Triple Simone + Violet's + Triple
8 Basics + 4 Pushoffs 8 Basics 4 Group I
Ralph + Triple + Fancy Dbl Ralph + Triple + Fancy Dbl
8 basics + 4 Pushoffs 8 Basics 4 Group I
Simone + Violet's + Triple Simone + Violet's + Triple
8 Basics + 4 Pushoffs 3 Basics DS Stomp Stomp

A note from the Editor:  
Rusty and Linda Carolan were instructors at the very first clogging workshop I attended at Fontana, North Carolina back in the early 1980's. I remember how much fun their routines were to dance to back then, and how amazed I was with the styling they gave to steps and the way their choreo fit the music so well. It is great to see them still going strong and I look forward to seeing them once again on those wooden floors at Fontana this Fall for another workshop!

**Jeff Driggs**

# Clogging Instructors and Dancers Directory

A listing in the Double Toe Times exclusive Instructors and Dancers Directory entitles you to list your events, competitions and festivals in the Upcoming Events column free of charge. The Directory is also a valuable source for networking, marketing and promotion. A bullet (■) in front of the Instructor or dancer's name indicates that this person can, and does, promote old-time clogging and traditional dancing.

## INTERNATIONAL LISTINGS

### Australia

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Esperance Country Cloggers  
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### Austria

**LEO & THORSTEN KROPF**  
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### Canada

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