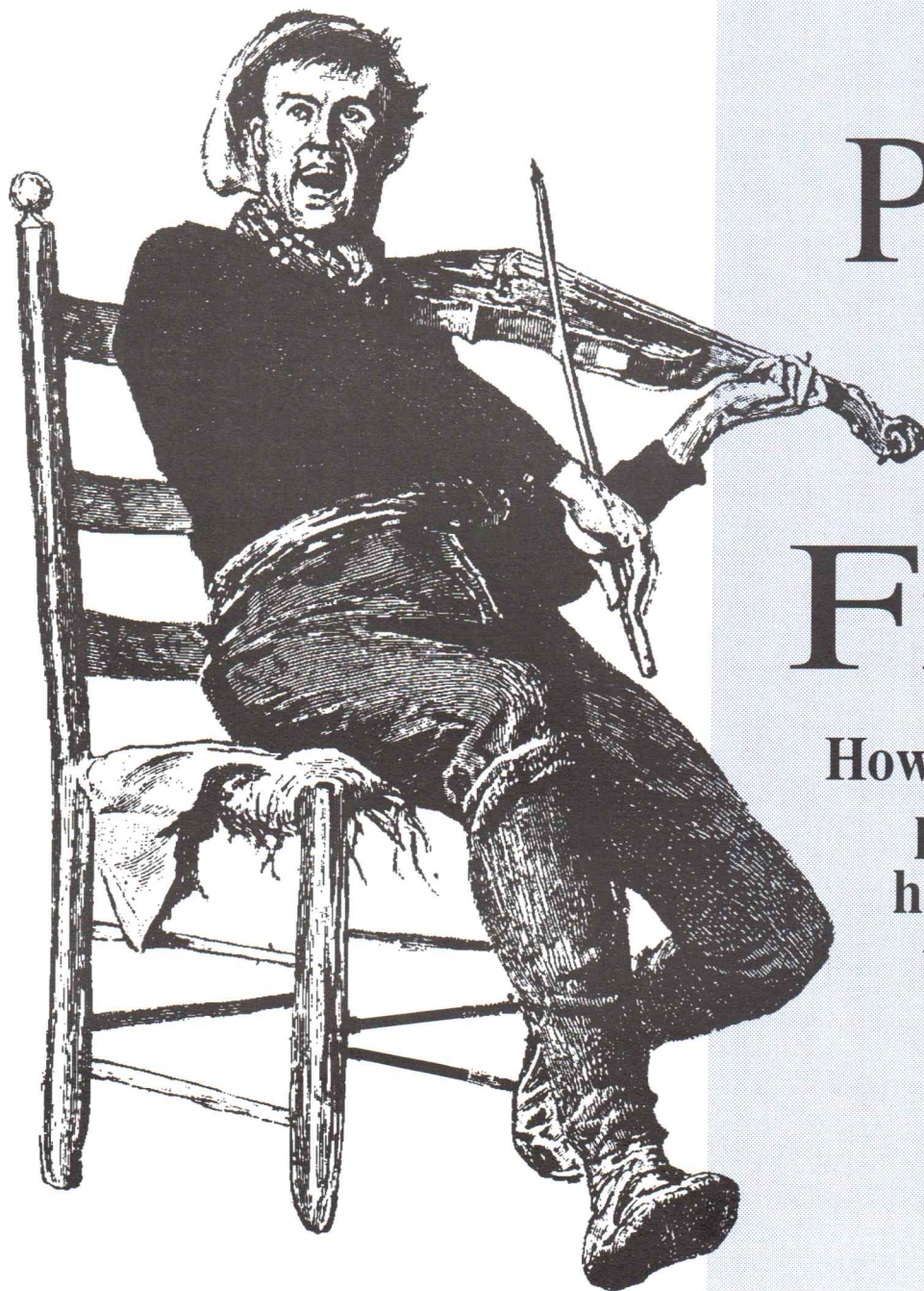


The Magazine of Clogging and Percussive Dance

DOUBLET ^{TIMES}

Volume 18, Number 5

May, 2000



Paying the Fiddler

How changing styles and
percussive influences
have forever changed
the face of workshop
and competitive
clog dancing
...page 3

IN THIS ISSUE:

Upcoming Events, Bill Nichols: Grandfather of Clogging, Doing Your Own Choreography, Workshop News, Understanding Terminology, Choreography by Denise Carpenter, plus the exclusive Instructors and Dancers Directory



OPRYfest



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 Open Precision
 Line Dance
 Line Dance Formations
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**For a complete
 rules and
 entry packet,
 contact:**

Lynne Ogle (C.C.A.) (865) 675-1185 or Lou Maiuri (A.C.H.F.) (304) 872-5803

THE DOUBLE TOE TIMES

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Jeffrey M. Driggs
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E-Mail Dbltoe@doubletoe.com

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FRONT AND CENTER

Paying the Fiddler...



What is clogging?

By now, we probably have all heard the generic definition used in our shows, and to answer the questions of onlookers and the curious:

"Clogging is the rhythmic dance, done in time with the music, that developed in the United States from the many ethnic step dances of our earliest settlers."

Leaving it at that, it is therefore safe to say that the style of clogging most people would typify with that definition is the drag-slade "shuffle" style of clogging most widely seen in the Appalachian region.

The earliest known broadcasts of WSM's Grand Ole Opry brought the sounds of shuffling feet to the masses, and gingham-clad teams on shows with names like "The Hay Ride" brought this Appalachian step dance into the living rooms of millions of city-folk.

For many, the exhibition and competition worlds of clogging set the pace with regards to popular styles and accepted forms. Many people are first exposed to clogging through watching a group's performance or passing by a competition tent at the local fair. Until the mid 1970's many clogging historians agree that little changed the "face" of the clog dance from its graduated form.

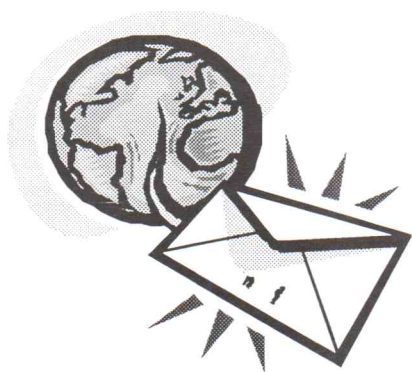
So, where then do heel-toe "buck dancing" and "flatfoot" dancing fit into the definition of clogging? During the great clogging workshop boom of the 1980's, buck style and flatfoot infused themselves into the popular style of competition level clogging. The bar was raised, and a mixture of drag-slide and heel-toe styles was almost necessary to excel in competition.

Later in the 1980's Canadian step-dancing was discovered by the clogging workshop world, due to the introduction of a very talented young lady from Ontario -- Judy Weymouth. The intricate rhythms excited buck dancers and soon everyone wanted to "double-double."

Now the "Riverdance" boom has exploded. With influences from tap to street dance to music videos, the dance we call "clogging" has enveloped so many percussive forms... is it fair to still call it "clogging?" Is it our legacy that we have morphed the clog dance so greatly that we now must search to define it, or have we created a dance form that has within it many layers and distinct levels that carry their own label and definition.

It will be the historians of this generation that give the name to this dance we all love -- in all its forms. While some suggest new titles and terms, think about the answer you give when someone asks you what your feet are doing... "clogging."

Happy Clogging, Jeff Driggs



Footnotes

Your letters, faxes and e-mails

Len & Betty Burglund
Winnepeg, Manitoba, Canada

I LOVE CLOGGING!

Hi! I just wanted to say that I love clogging. I have been clogging for 8 1/2 years now and it is so much fun.

I attended this year's Clogging Champions of America Showdown of Champions (Gatlinburg, TN April Issue) and it was the greatest!

I had so much fun participating in it and I can't wait until next year (even though I danced at 1:00 a.m. in the morning!).

Everyone have fun and keep on clogging!

Erin Overstreet
Easley, SC

Editor's Note:

In January of 2000, the Double Toe Times began using a mailing house to bulk package and mail the hundreds of magazines that go across our border into Canada. We found that this caused many of our subscribers to experience delays in their delivery, and bundles of magazines were even returned to us from the border.

We apologize for this inconvenience. In February, we first class mailed magazines to all of our Canadian subscribers to ensure delivery and will from this point forward white envelope all magazines to Canada to make sure your Double Toe gets to you on time!

Correction: The cover of the April Issue was incorrectly displayed as March.

Thanks To Cloggers for Support

I would like to thank my clogging family so much for all of the support they have given me and my family after our recent house fire.

When I think back on everything I've done during my eleven years of clogging, there are many fond memories: the performances, competition, practices, and road trips all carry special memories. But the most dominant and important thing my clogging has given me is a wonderful family.

The friends I have made, both near and far, mean more to me than anything in the world. It is the support of these wonderful people that have given me and my family the extra strength we have needed to carry on. Losing all of my trophies and costumes was difficult, but the love I have received from my dancers and friends has more than compensated for the loss of any material possessions.

Clogging is such a great activity for me. This is a big "Thank you" to all of the cloggers -- nationwide -- who have supported us! We couldn't make it without you!

Stacy McWethy
Greenfield, IN
IDFStudio@aol.com

Stepping Out Again

Since our retirement in 1994 we haven't had much contact with our clogging friends, but it looks like we are in it again! Happy clogging to all!

GETTING...

We welcome your comments and suggestions via letters, faxes or e-mails.

Send them to us at:
The Double Toe Times
P. O. Box 1352
St. Albans, WV 25177-1352
fax to 304-727-9568

or e-mail us at dbltoe@doubletoe.com
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updated monthly!

Be sure to include your full name, address and phone number in case we need to reach you.

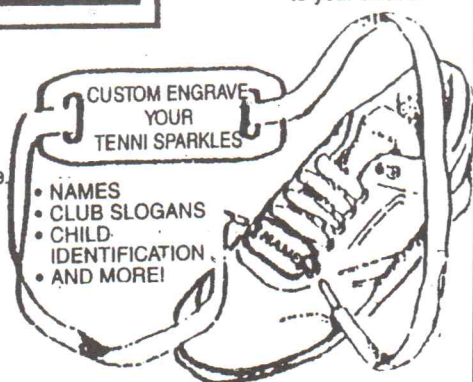
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Lib Mills (864) 886-9184

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Kelly Bowen (757) 488-0988

July 15, 2000

Sound FX Clogging Championships- Dallas, NC
Quinn Stansell (704) 864-8808

July 22, 2000

East Coast Clogging Championships
Chesapeake, VA
Bob Johnson (804) 424-1998

August 12, 2000

Coastal Carolina Clogging Classic- Burgaw, NC
Nancy Aycock (910) 259-5192

September 08-09, 2000

North Carolina Mountain State Fair Clogging
Competition-Fletcher, NC
Earl Powell (828) 891-3435

September 16, 2000

Mid-Atlantic Clogging Championships
La Plata, MD
Jim Loveless (301) 884-5830

October 07, 2000

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October 28-29, 2000

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UPCOMING EVENTS 1999

All Competitions are designed with a bullet •. For more information, contact the person listed under the event. Address and Phone numbers are in the instructors and dancers directory in the back of this issue. Upcoming Event notices are **FREE** for an ad buyer and/or persons listed in the Directory. Information must be received by the 10th of the month to be included.



May

- 6 Clogfest 2000
Clogging Championships
Brevard, NC - new location
Parries (NC)

- 13 Garden State Stomp
Mt. Holly, NJ
Binter, (NJ)

- 13 Clemson Clogging
Classic
Clemson, SC
see ACHF ad page 5
Mills (SC)

- 19&20 40th Derby City
Festival
Louisville, KY
(812) 951-2881 or
(812) 283-6397

- 19-21 CCA Cruise
Sail away with CCA
Info: Rickard (GA)
Reservations: Brown (SC)

- 26-28 Memorial Day
Spectacular Workshop
and Midwest Clogging
Championships
see ad page 7
Columbus, OH
Adkins (OH) Burns (KY)
Driggs (WV)

- 27-29 Wet n' Wild
Clog and Swim
Las Vegas, NV
Cobia (UT)

June

- 2-4 South 40 Express
Clogging Workshop,
Competition & Karaoke
Contest
see ad page 11
E. of Hillsboro, OH
(513) 425-9383

- 9&10 Lonestar Shootout
Clogging Championships
Plano, TX
see ad page 11
Ball (TX)
www.dixiestyle.com

- 15-17 BYU Cougar
Clogging Classic
Provo, UT
Austin (UT) Williams (UT)

- 16&17 Beach Jam 2000
Clogging Competition
Myrtle Beach, SC
see ad page 19
Brown (SC)

- 16&17 WA State
Square Dance Festival
Port Townsend, WA
Cody (WA)

- 17 Bash at the Beach
Virginia Beach, VA
see ACHF ad page 5

- 23&24 33rd Appalachian
Mountain Square Dance &
Clogging Festival
Slade, KY
Jett (KY)

- 23&24 Western
Clogging Championship
Anaheim, CA
Rigby (CA)

- 23&24 GA National
Clogging Convention
Macon, GA
Nelson (GA)

July

- 8 Kentucky State
Clogging Championships
Lexington, KY
see ad page 19
Parrott (KY) Driggs (WV)

- 13-15 Miss American
Clogger Pageant
Gainesville, GA
Thomas (GA)

- 15 Yellow Rose
Clogging Workshop
Waco, TX
Burton (TX)

- 15 Sound FX
Clogging Championships
Dallas, NC
see ACHF ad page 5

- 15 4th Annual Flat Creek
Cloggers Workshop
Nashville, GA
Watson (GA)

- 15 NCCA & Aftershock's
Summer Spectacular
Livermore, CA
K. Hanzel (CA)

- 15&16 Crazy
Clogging Festival
Frankfurt, Germany
Schell (Germany)
www.clogging.de/crazytaps/

- 20-22 12th National
Convention
Square/Round/Clog
Vancouver B.C. CAN
LeCounte (B.C. CAN)

- 21&22 Southwest U.S.
Clogging Championships
Scottsdale, AZ new location
Pearson (AZ)

- 21-23 H.I.S. Clogging
Festival
Western City, Czech Rep.
Caramella (Czech Republic)

- 22 East Coast
Clogging Championships
Chesapeake, VA
see ACHF ad page 5
Johnson (VA)

- 29 Midwest Dance
Festival
Lincoln, IL
Pyle (IN) Driggs (WV)

- 22 Grand Ole Clogging
& Square Dance Festival
Grand Ole Opry
Nashville, TN
see ad page 2
Ogle (TN), Maiuri (WV)

August

- 5 Hot August Night
Merced, CA
Mason (CA)

- 10-12 Suncoast Jamboree
Workshop & Solo Comp.
Daytona Beach, FL
Gallina (MI)

- 11-12 America's
Heartland Clogging Classic
Kansas City, MO
Shinoski (MO)

- 12 Coastal Carolina
Clogging Classic
Burgaw, NC
see ACHF ad page 5
Aycock (NC)

- 19 Granite State Workshop
New Hampshire
Provencher (NH)

September

- 1-3 Armadillo Stampede
Dallas, TX
Zion (TX)

- 1-3 SCCA Convention
Ontario, CA
Hunsaker (CA)

- 2 The "Maine" Event
Clogging Championships
Portland, ME
www.ccaclog

- 8-9 NC Mtn. State Fair
Clogging Competition
Fletcher, NC
see ACHF ad page 5
Powell (NC)

- 8-10 Australia Intn'l
Dance Festival
Perth, W. Australia
Driggs (WV)

- 16 Mid-Atlantic
Clogging Championships
La Plata, MD
see ACHF ad page 5
Loveless (MD)

- 16 Eastern U.S.
Clogging Championships
Knoxville, TN
www.ccaclog.com

October

- 6-7 Oktober Clogfest
Columbus, IN
Fleetwood-Pyle (IN)

- 7 So. Appalachian Mtn.
Clogging Championships
Mars Hill, NC
see ACHF ad page 5
Ledford (NC)

- 7 MCIC Workshop
Kalamazoo, MI
Allen (MI)

- 20-21 Blistered Feet
Workshop
Sault Ste. Marie, Canada
Brown-Schryer (CAN)

- 21 Clogarama Clogging
Competition & Workshop
Chattanooga, TN
see ad page 31
Rickard (GA)

- 27-28 Buckshot Shindig
Los Angeles, CA
Bice (CA)

- 28-29 ACHF Annual
Grand Championships
see ACHF ad page 5
Powell (NC) Mills (SC)
Deery (SC) Maiuri (WV)

November

- 3-5 Sealion Stomp
Nanaimo, B.C. Canada
Guenette (CAN)

- 4 Southern National
Clogging Classic
Athens, GA
Phillips (GA)

- 11 ClogJam Workshop
and Competition
Mille Lacs, MN
VenHuizen (MN)

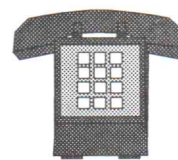
- 23-25 Midwest Workshop
Hills of KY Competition
Fort Mitchell, KY
see ad page 5
Hill (KY)

- 23-25 Reno Clogfest
Workshop & Competition
Reno, NV
see ad page 24
Lee (NV) Driggs (WV)

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your
event listings to us at:
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or visit our
website at
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email us at:
dbltoe@doubletoe.com

The Double Toe Times prints Upcoming Events as a service to those instructors and dancers listed in our exclusive directory, and as a service to our advertisers. Events must have a contact number in the Directory for inclusion. Listings without a Directory Listing are available at a cost per placement price. Please call for pricing and details.

Correction:

The Issue Date shown on the cover of the April Issue was incorrectly shown as March, 2000. The inside page numbers showed the correct April Issue date. We apologize for the error and any confusion it may have caused.



MEMORIAL DAY DANCE *Spectacular*

May 26 - 28, 2000

at the Columbus Marriott North

Friday, May 26, 2000

7 - 7:30 pm Registration

7:30 - 10:30 pm Welcome Fun Dance

Saturday, May 27, 2000

8 am Registration

9 am - 5 pm **Workshops:** 4 halls/all levels

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The Grandfather of Clogging

Clog Dance Pioneer Bill Nichols Taught a Generation and Built a Legacy That Will Last Generations

By Lynne Ogle
Knoxville, Tennessee

**CLOG
DANCE
PIONEERS**

In the past three years, I have seen so many new Cloggers. Five years ago at workshops like Spring Fling, I knew everyone, even at competition. Now as I get older, I find myself not knowing even half of the dancers. In that light, I thought it would be enlightening to inform these new Cloggers of some of the people who I feel have truly made a difference in the clogging world.

If you are new to this dance we all love called clogging, I don't know if you even think about how this dance got where it is today. I am proud that the

Double Toe Times has given me the opportunity in upcoming issues to share the stories of some of these talented and inspiring people.

In thinking of whom I was going to write about first, there was no question in my mind. I would write about Bill Nichols. Some of you know him as the man that videos at Spring Fling and sells the videos — or Simone's daddy — but just let me tell you about Bill, the grandfather of clogging.

Bill Nichols was born near Maryville, Tennessee. He began some sort of dancing at two years old. He choreographed his first duo at the age of six by grabbing one of his friends who had taught him to dance and entering a talent show at the local music barn on

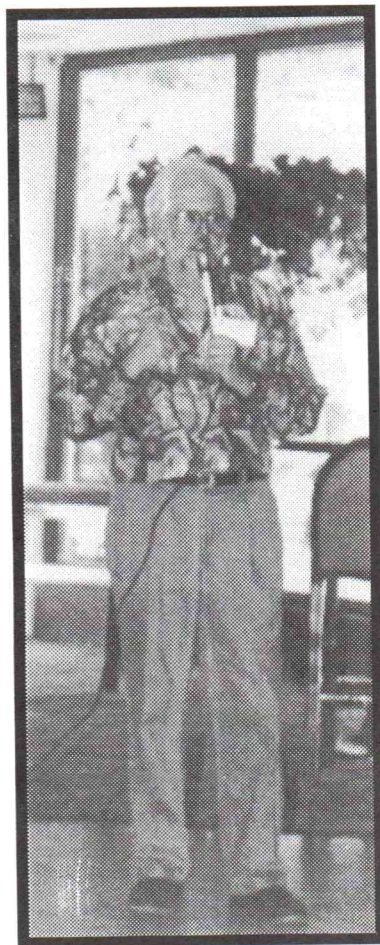
Saturday night in a community named Caulderwood, Tennessee. Of course, they won first place.

Bill continued to dance, and says he was not a very good student in school and was not likely to graduate with his class. The principal called him in and told him this news. Bill looked sheepishly at him and answered "Yes, I know, but I'm not coming back." The principal at that time made a deal with Bill. He told him if he would get some other students to enter and win the talent show at the TVA&I Fair in Knoxville, Tennessee, he would graduate. Well, guess what? Bill is a high school graduate.

After graduation, Bill drove across the Tennessee mountains into North Carolina and worked in the graphic art design department at Fontana Village. They had Saturday night dances and about three dances through the week in the summer. There he was encouraged to teach, as people who came from across the United States, loved the clogging and wanted to learn how to do and teach it. People like Big John Walters, from Georgia, and Betsy Farlow from North Carolina loved the dance and wanted to pass it on. Fontana Village is also where Bill met the love of his life, Marie. Marie, from Robbinsville, N.C. also worked at Fontana, and at one of the Saturday night dances, Bill laid eyes on Marie and her beautiful long hair. He fell in love that instant, and kissed her that night. Even though he had a fiancée at the time, Bill and Marie were married six weeks later and now have been married 42 years with 4 children and 12 grandchildren.

They continued to live at Fontana, and the Nichols Family Cloggers performed there and traveled to perform almost every weekend. As the crowds became larger and their love of clogging began to grow, there became a need for a vocabulary for clogging. Anyone who knows Bill, knows he keeps things in his head, and getting him to write things down is a very hard

(Continued on page 10)



Bill Nichols doing what he does best -- sharing his love of clog dancing!

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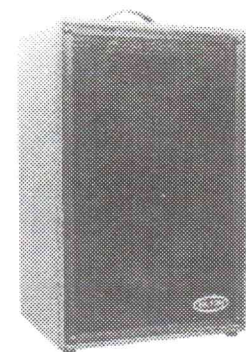
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The Grandfather of Clogging

(Continued from page 8)

thing. The lady we can thank is Violet Marsh, who encouraged Bill to name the steps he performed. He did much research and went to the old timers who had been doing the steps for years, along with the fiddle players who produced the music for the dancers and danced themselves. After coming up with names for the steps known as double toe step and shuffle, these steps were introduced into the International Music Educators Society in Insbrook, Austria. They are there today, and are referred to often.

Some of you might be interested in knowing that the clogging organization known as the "National Clogging and Hoedown Council" was born in Bill Nichols living room in the early 1970's. A few of the people in that living room were Bill and Marie, Betsy and Earl Farlow, Miriam Dawson, Diane Shell, Ruth Landis and Jennie Mason. They wanted to write down some rules to judge competitions, as even then there were different types of clogging going on. The English style which is low to the floor, and the German style, which has the high kicks. Also, the fact that there was Western Style Square Dancing, which is a four couple form, and the Smoky Mountain Square Dancing, which is 8 couple, bred confusion because everyone was competing against each other. The rules that were written and adopted in the Nichols living room over 25 years ago are still used to this day. As the lifestyles of Americans changed and couple dancing became a rarity, the rules of line dancing became a part of the National Clogging and Hoedown



Bill's daughter Simone and wife Marie share a hug, and lives filled with clogging memories

Council. This form offered solo dancers the opportunity to compete and perform in a group environment.

Did you ever wonder where the Parking Lot Team idea came about? Bill Nichols and Jay Orr, a caller at Fontana, began that with the visitors at Fontana. About 1973, Bill and his family left Fontana, and moved to Walhalla, South Carolina. Bill went to work at Duke Electric and, Marie gave up her clogging shoes. She said clogging was a hard thing for her, and since she had to work so hard the fun was gone. Bill formed a team of youngsters called the Nicholodeons. The group became a team in the fifth grade and stayed together through high school. Wow, imagine that now! They competed and won numerous awards and performed throughout the United States. When the children were Seniors in high school and it was time to go to college, the team disbanded, and Bill began teaching festivals and workshops. He was gone every weekend and 3 nights a week. His bookings had to be arranged three years in advance. After several years of this, he

decided that enough was enough and retired from the clogging world. Keeping up that kind of a hectic schedule is a difficult thing to do. But after two years, Bill was back. His daughter Simone, whom we all know and love, talked him into doing videos, and slowly but surely he was back on the teaching scene for beginner clogging and mountain figures. His workshop classes, as always, are packed. After those two years of retirement he and Garland Steele put together a book, which took about three years to compile, called the Encyclopedia of Traditional and Appalachian Square Dancing. This book may be purchased through the C.L.O.G. organization.

For those of you who have seen Bill Nichols dance (when you can talk him into it) you will see his favorite step, the twist. I asked how he came up with that, and he said, I was in a bar one night after a clogging show and Chubby Checker was there. The twist was popular then, and I just came up with it. After he mentioned Chubby Checker, I asked him if he had taught anyone famous, besides the clogging instructors we know now. Very shyly, he named Mick Jagger of the Rolling Stones, and the choreographer of the early Disney Films and the Mouseketeers, Holy Moley.

May I say, that I have been in clogging for almost twenty years, and never in my life have I met a sweeter man. He always is calm and nurturing, supportive and giving. I have encouraged him to write a book, but I doubt he ever will. He has given so much to the world of clogging. The next time you see him, give him a big hug and tell him thanks for the many gifts he has given us, because to him that would be a wonderful tribute.

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Doing Your Own Choreography

Choosing the right music and counting beats

INSTRUCTORS CORNER

by Jeff Driggs, Editor

You may find as you teach that you would like to try your hand at choreographing your own dances. For me, this is one of the most rewarding parts of clogging. Seeing a floor full of people dancing and enjoying a dance that you wrote is an incredibly fulfilling experience.

A good rule to follow as you try to write your first routine is to keep it simple and fun. Too often, budding teachers make the mistake of choreographing a dance using every step they know. It's a great way to show off your skill as a dancer, but most likely your students will get lost trying to learn it. A key to writing a dance that others will respond to is the choice of music. Find a piece of music that excites you. A good steady beat and musical phrases that are repetitious might be good for a first outing. Take a piece of paper and count the beats of each section of music, taking into account those sections which are repeats of previous musical sections. You might want to label these sections – intro, verse, chorus, break, instrumental, etc.

Now that you have a feel for the structure of the song, listen carefully to each section. Are there sections of beats that remind you of a particular step, or rhythms that you would like to match with a step or movement? Listen to the words of the song. If a lyric says "Boogie to the left, Boogie to the right, hands in the air... we're gonna dance all night", you might want to do a step moving to the left, then one to the right and then dance a step with your hands in the air, or even stand still and do a hand move with hands over your head. Try to use your creativity to match the style of the music with the steps you choose.

Movement is also important for a good line dance. Make one section of the dance move to the left and right, while another section turns to face all four walls. Variety is the spice of life, so really have fun with your choreography and your dancers will repay you by enthusiastically wanting to dance your routine again and again.

Here is the method I use when counting a piece of music. As each group of beats is heard, I mark them

down in groups of 8, or 4 or whatever phrasing the song contains. I continue to add beats moving down the page on the left, labeling each new section as it comes. When a section of music comes that is a repeat of a previous section, I move up and list those beats to the right of the previously written beats. Once the entire song has been diagramed, you will have a count which shows the flow of the sections and the sequence of repeats. As I choreograph, I write the steps for each section by the beats appropriated for them. Once all of the sections have been choreographed, it is easy to write the cuesheet and sequence from the diagram. Here is how a simple dance would look choreographed using this counting method.

Wait	8	
	<u>8</u>	
Intro (A)	8 8	Charleston, 2 Basics 1/2
	<u>8 8</u>	repeat to front
Verse (B)	8 8	Clogover Vine to left
	8 8	Triple, Brush & Turn 1/2
	8 8	Repeat to Front
	<u>8 8</u>	
Chorus (C)	8 8 8	Cowboy
	8 8 8	Karate Turn, Fancy Double
	8 8 8	Repeat to front
	<u>8 8 8</u>	
Instrumental	8	Push off, Triple 1/4
Break (D)	8	Repeat to face 4 walls
	8	
	8	

If you follow the flow of the beats down the page and from left to right as they were counted, you will see that the sequence of this routine would be:

Wait 16 - Intro - A - B - C - A - B - C - D - C

This may take a couple of listens to recognize each section, and you may find that a string of counts running down the page would work just as well. In either case, the important thing is that you are choreographing and sharing your talents and creativity with your fellow cloggers.



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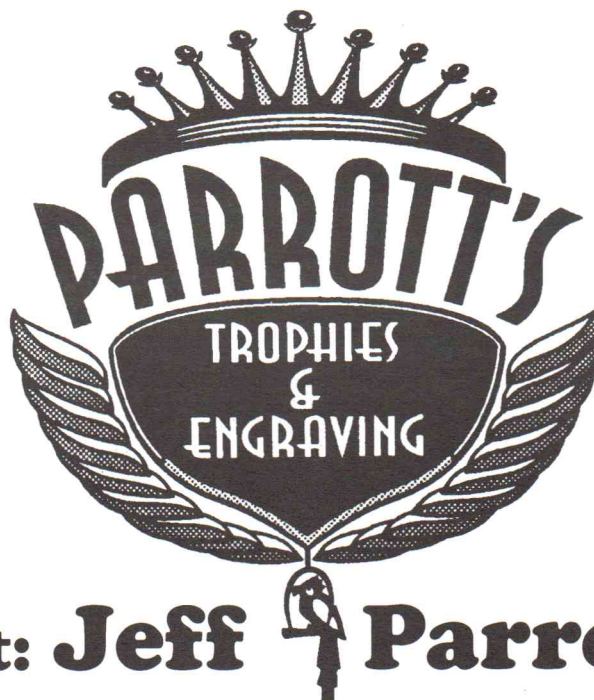
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by Nicole O'Bleness, age 13 Midwest Cloggers, Columbus, Ohio

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 M T W I T O N L O A J U G U O A W P W A
 O H L B H O P K M S R G R H O B E E C M
 U O F F O I P A E K B R M W H T Z T Z U
 N L A M R Y N Y E Y E U W B S O P Z T X
 T E N T R C E Y T T P B A D Q O R S A Z
 A W C H A R L E S T O N R S C F D S E J
 I D Y M Y C P O A G O A M K K C J W E R
 N R D E J K O O F I H C L C H I Z A T B
 G Z O W G R C I P N J R S A R S G H J W
 O J U I Y I X A W C S H R B G A A T I K
 A B B L T M G T B W O L S P G B R N C M
 T A L T K A R A T E I R M A J D D A L A
 F R E K C I L F A E L F N L L S Y M L B
 O P U S H O F F T H E B X S T P K A J V
 T X P O Y W A U J N Q O U E T R I S K Q
 X K A N G A R O O X C Q R O A E U H H O
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WORD LIST: FIND THE STEPS - CLOG FIND

BASIC
 CHARLESTON
 CHARLIE TURN
 COWBOY
 DONKEY
 DOUBLE BACK
 FANCY DOUBLE
 FLEA FLICKER
 FOOTBALL

GRAPEVINE
 HARD STEP
 HIGH HORSE
 JAZZBOX
 JOEY
 KANGAROO
 KARATE
 KY DRAG
 MACNAMARA

MOUNTAIN GOAT
 OUTHOUSE
 PETTICOAT PUMP
 POPCORN STEP
 POT HOLE
 PUSHOFF
 ROOSTER RUN
 SAMANTHA
 SCOTTY POTTY

SLAPBACKS
 SLUR
 TRIPLE
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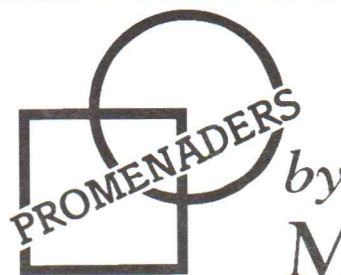
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IN FOLKMOTION Dance Ensemble

Arizona Group Plans to Bring Traditional American Dance to England and Europe

by Maureen Pettit, Dance Director
Apache Junction, Arizona

Since 1990, IN FOLKMOTION Dance Ensemble has been based in Seattle, but now, because its director, Maureen Pettit, now winters in Arizona, the group's home is in the Mesa area. This clogging group has completed a very successful first season in the valley with their final performance being at Rawhide for the Bluegrass Festival.

Once again this folk dance group is getting ready to leave for Europe to participate in festivals. On August 3, 2000, 30 dancers & musicians of IN FOLKMOTION Dance Ensemble leave for one week in England followed by one week in Hungary where they will represent the USA.

The Arizona dancers will be joined by a clogging team from San Diego led by John Habash & Michael Johnson,

and by a team from Seattle led by Lorna Miller, to present a clogging program to European audiences. Folk festivals require authentic music & dance from each country represented, so IN FOLKMOTION has taken some well known dances, as well as dances of their own choreography, and put them to old time fiddle music. There will be 5 musicians from Philadelphia & New Jersey joining the group of dancers.

The group presents & promotes, traditional Appalachian clogging & American folk dances in spontaneous, enthusiastic, spirited programs to old time music. They also share their own ethnic American culture with members of performing groups from all over the world.

Travelling abroad every two years, IN FOLKMOTION has performed their American dance programs, and spread goodwill, in Finland, Belgium, Holland, Switzerland, Portugal & Estonia.



Pictured are dancers from Arizona, Marlene Frank, June Petrie, Hank Pettit, Joan Peskeff, Karen Doyle, Gerrie Hudson, Ginny Bartes, Vinette & George Williams & Geri Schumacher.

In FolkMotion Dance Ensemble is available for performances and workshops for any occasion or at any event. To book the group or for more information, contact Ginny Bartes or Maureen Pettit from the Instructors and Dancers Directory in this issue.

Members of IN FOLKMOTION Dance Ensemble gather in preparation for their shows this Fall in England and Hungary. The group presents traditional Appalachian clogging and American Folk Dances in shows to old time music.

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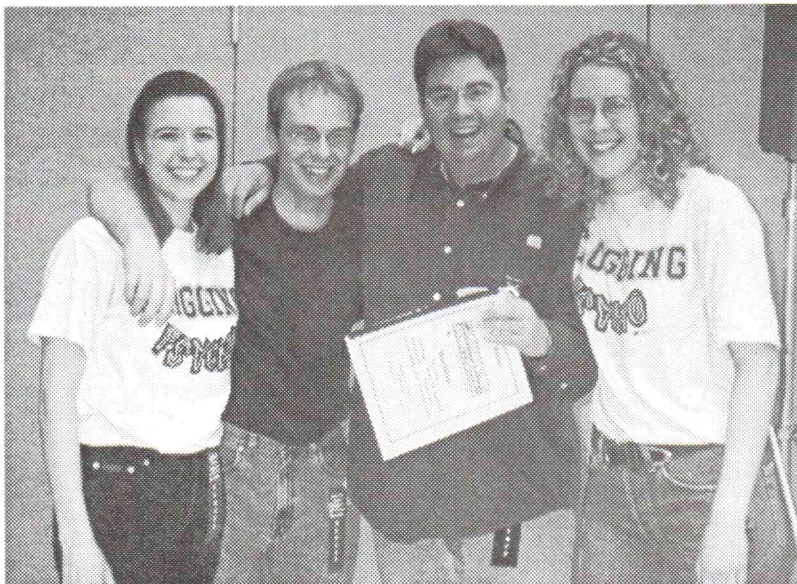
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Cloggers in the Spotlight

Windsor Knot

Heather Eves (left) and members of the Can-Am Cloggers (left) of Ontario lock arms with instructor Jeff Driggs at the Country Note Cloggers Workshop held at the Cabota Club in Windsor, Ontario in February. The Can-Am Cloggers recently performed at the Nickel City Clogging Festival's production of Working. Be sure to check out the next issue of the Double Toe Times for the full story!

One for C.L.O.G. on the ROAD

by Ginny Bartes
Gilbert, AZ

On March 18, one hundred of my clogging friends and I were the excited participants of the "C.L.O.G. on the Road" workshop, sponsored by the National Clogging Leaders Organization. It was held at Carriage Manor Resort in Mesa. We got to dance on wood floors in two beautiful halls, with cool air and all the amenities of a fantastic clogging workshop, including (and most important) two wonderful clogging instructors, Scotty Bilz and Chip Woodall.

On Friday evening, the instructors held a dinner at the Spaghetti Company Restaurant in Chandler, where a round-table (literally) discussion was held to discuss and hash-out clogging concerns. It was a very productive meeting and many of our local instructors were delighted to see the national organization take an interest in their area and unique problems and concerns through two of the best ambassadors of clogging in the entire country, Chip & Scotty. In my eight years of clogging, I've met many people throughout the country who are involved in clogging, and I don't think I've ever met two people who are more dedicated, purely, to the dance of clogging and promoting all the "positives" associated with clogging than Chip Woodall & Scotty Bilz.

The workshop was top-notch in every way and Scotty, Chip and I would like to thank the people whose help and support made the workshop run smoothly. Thanks to the Sahuaro

Stompers (Michelle Schitzer, Sheree Schnitzer, Amy Thompson, Mark Bartes) for helping check people in. Thanks to my oldest son, Jeffry, who helped check and clean taps. My thanks to Chip Woodall for helping clean everyone's taps. Chip is a very down-to-earth kind of guy who loves to meet and talk to people. He enjoyed meeting and greeting all of you whose taps he got to sand and clean! Special thanks to Dave Roe for setting up and running the sound equipment in the main hall. No clogging workshop could be a success without good sound. Kudos to Anne Mills for locating the hall for us, we really appreciate her efforts. Personally, I would like to thank Dave Roe & Chip Woodall for putting away all the tables (about 20) and chairs (about 200) from the Social Hall so that we could have space to dance. Dave & Chip arrived at about 6:00 a.m. and handled this duty. Then they both clogged all day and danced all evening! Very special thanks, also, to Sharon Lopeman and the Prescott crew for taking Chip & Scotty to lunch. They said the Arizona pizza was out of sight!

Scotty and Chip would really like to come back next spring and make "C.L.O.G. on the Road" a yearly event in Arizona. If anyone knows of any other cities in AZ that could sponsor this workshop, please contact me (see listing in instructor's directory) and we can talk.

Those of us who attended this year's workshop hope that next year our clogging friends who were not able to be with us this year will be dancing by our sides next year. Let's all look forward to making these future workshops a smashing success!

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Understanding Terminology

Standardized Step Notations and Abbreviations

Reprinted from text from
Clogmopolitan, 1986

Listed below are the most commonly agreed upon abbreviations used in the notation of steps on cue sheets. In the early 80'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 and in parentheses have also indicated the one letter abbreviation for each.

Traditional Clogging Movements (most commonly used abbreviations)

Brush	BR	(B)
Double Toe	DT	(D)
Drag	DR	(G)
Heel	H	
Rock	R	
Slide	SL	(E)
Step	S	
Toe	T	

Contemporary Clogging Movements

(three letter abbreviations)

Break	BRK
Click	CLK
Hop	HOP
Kick	KIK

Pivot	PVT
Pull	PUL
Slur	SLR
Stamp	STA
Stomp	STO
Touch	TCH

Buck Dance Movements

(most commonly used abbreviations)

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

Directional Designators:

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

b	back
f	front
o	out
s	side
x	uncross (usually follows xib or xif)
bs	beside
ib	in back
if	in front
in	toward the weight bearing leg
up	raising of the foot
xib	across in back
xif	across in front

out	away from the weight bearing leg
ins	inside (beside the instep of the weight bearing foot)
ots	out to the side
o&b	out and back (as a BRUSH starting from an xif position)
oba	out, back and around (foot makes a horizontal semi-circle from front to back)
xba	across, back and around (foot makes a vertical circle behind the body)

Foot Designators:

(written beneath basic movements)

L	for Left foot
R	for Right foot

Separation Designators:

(written between basic movements)

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

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)

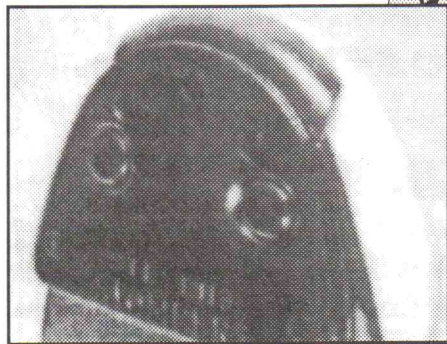
Next Issue:

The Double Toe Times look into some of the many formats for cue sheet writing, from the easy, to the advanced, to the down-right confusing!



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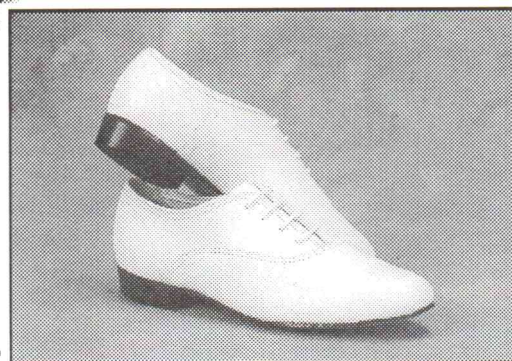
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Choreographer's Corner

This month's featured choreographer is Denise Carpenter, of the Cloggin' Sweethearts of North Hoosick, NY. This easy intermediate routine will be sure to have your dancers wanting "more."



Slow Dance More

An Easy Intermediate Clogging Line Dance

Music: Kenny Rogers, "She Rides Wild Horses", Dreamcatcher Records, Nashville, TN

Choreo: Denise Carpenter, Cloggin' Sweethearts, North Hoosick, NY

Intro: Wait 18 counts

Sequence: A - B - A - B - Break - B1 - Ending

Part A

Triple Kick	DS-DS-DS-K (moving forward) L R L R
Triple	DS-DS-DS-RS (moving back) R L R LR
Slur Vines	DS-DS(xif)-DS-SLUR(xib)-S-DS-DS(xif)-DS-RS (moving left)
Left & Right	L R L R R L R L RL DS-DS(xif)-DS-SLUR(xib)-S-DS-DS(xif)-DS-RS (moving right) R L R L L R LR
Kick Around	DS-SL-K(turn 1/4 left) DS-SL-K(turn 1/4 left) L L R R R L

Repeat Kick Around to face front

Part B

Clogover Vines	DS-DS(xif)-DS-DS(xib)-DS-DS(xif)-DS-RS (moving left)
Left & Right	L R L R L R L RL DS-DS(xif)-DS-DS(xib)-DS-DS(xif)-DS-RS (moving right) R L R L R L R LR
4 Love Steps	DS-DS-DS-SL-S(b)-R(turn 1/4 right)-S-DS-DS-RS L R L L R L R L R LR
Rocking Chair	DS-BR-SL-DS-RS L R L R LR
2 Double Steps	DS-DS L R

Break

Charleston	DS-Tch(f)-H-T-H-RS L R L R R LR
2 Double Steps	DS-DS L R
4 Slap Backs	DT-SL-S(b) DT-SL-S(b) DT-SL-S(b) DT-SL-S(b) L R L R L R L R L R
Samantha	DS-DS(xif)-DR-S-DR-S-RS-DS-DS-RS (turn 360 left) L R R L L R L R LR
Fancy Double	DS-DS-RS-RS L R LR LR
4 Slap Backs	DT-SL-S(b) DT-SL-S(b) L R L R L R

B1

4 Love Steps	DS-DS-DS-SL-S(b)-R(turn 1/4 right)-S-DS-DS-RS L R L L R L R L R LR
2 Double Steps	DS-DS L R

Repeat Love Step 3x to face all four walls

Ending

4 Love Steps	DS-DS-DS-SL-S(b)-RS-DS-DS-RS L R L L R L R LR
High Horse	DS-DT(xif)-DT(x)-S-S-S-SL-Lift-DS-DS-RS L R R R L R LR
Rock Around	DS-R(if)-S-R(ots)-S-R(ib)-S-DS-R(if)-S-R(ots)-S-R(ib)-Stomp L R LR LR LR L RL RL R

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DOUBLETOE

Naomi Brings Fun to Clogging

By Sam Williams
Greenville, MO

Gatlinburg, Tennessee, lived up to its reputation by providing beautiful scenery and a good time for the people who attended the first annual Smoky Mountain Workshop September 24 and 25, 1999 at the Gatlinburg Convention Center. Some people even came in 3 days early just to visit the restaurants and outlet malls, the new Hard Rock Cafe and the music theaters that have become a trademark of this area.

The instructors who taught at the workshop seemed to be in rare form. Each instructor taught new routines and the participants could not say enough good things. The Convention Center in Gatlinburg is wonderful, so spacious and beautiful. We can't wait to host Spring Fling there in March of 2000.

The weekend started at 1:00 p.m. on Friday with clogging workshops. It was rather comical when Josh King showed up just a wee bit late due to traffic and the door security would not let him in until he was a laugh all weekend, but you bet your bottom dollar she will again be at the door at Spring Fling - so you better have your ribbon! Workshops continued until 5:00 p.m., then everyone took a short dinner break and returned at 7:30 p.m. for the introduction of instructors and workshops. There was a dance until 10:00 p.m. and then I believe everyone hit the streets to enjoy the sights of Gatlinburg. The next morning they sure looked tired!

Saturday was another day filled with new routines and seminars, and everyone complimented the great



Inside:
Upcoming Events
Competition Results
Cloggers Spotlight
Instructors Directory
Workshop News

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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.

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