

The Monthly Magazine of Clogging!

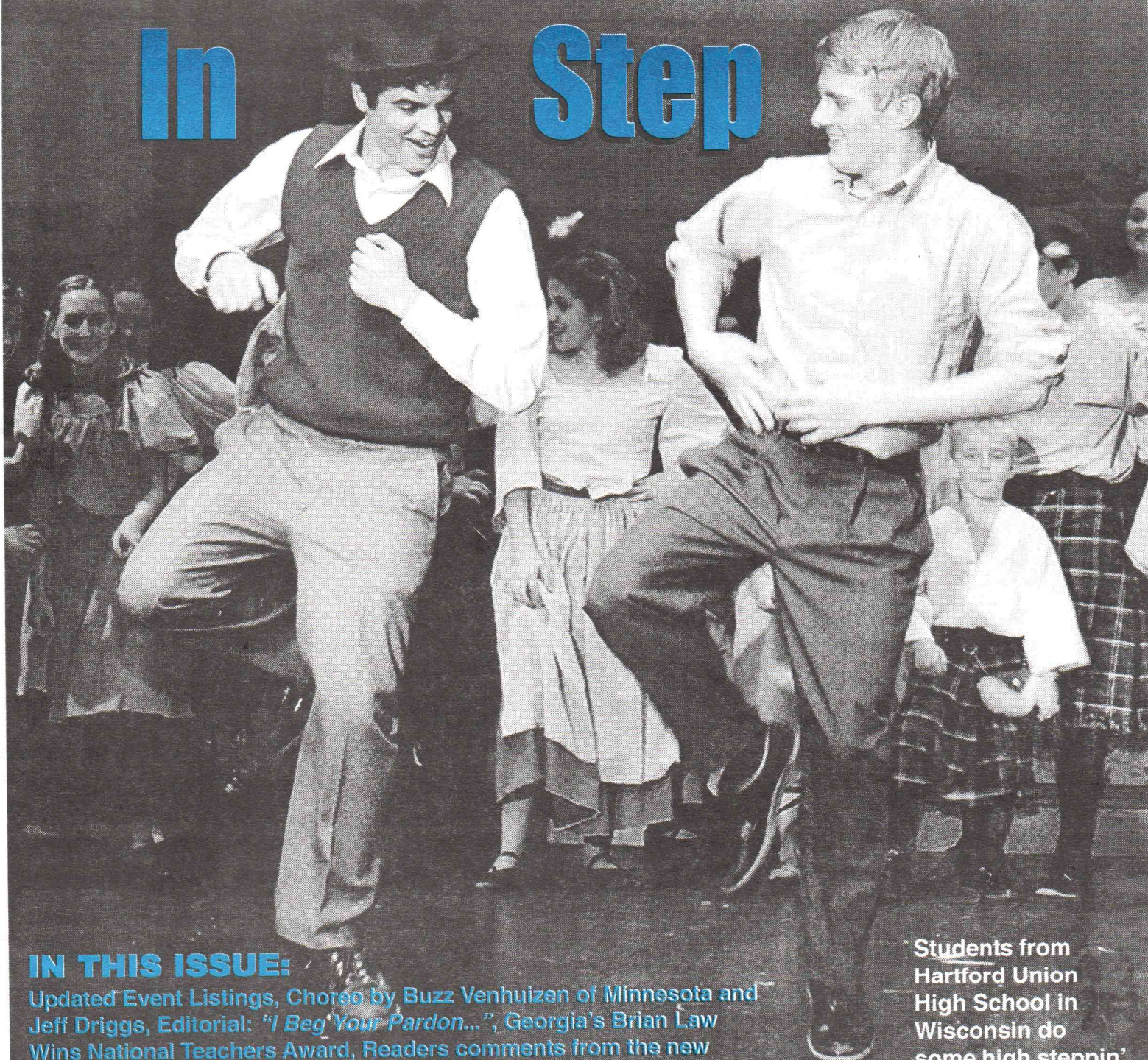
DOUBLETOE

TIMES

www.doubletoe.com

July, 2004

In Step



IN THIS ISSUE:

Updated Event Listings, Choro by Buzz Venhuizen of Minnesota and Jeff Driggs, Editorial: "I Beg Your Pardon...", Georgia's Brian Law Wins National Teachers Award, Readers comments from the new Doubletoe Times forum on www.clogdancing.com, Applejak Kloggers on Indiana Prepare for Festival Season, plus our exclusive Instructors and Dancers Directory with listings from across the United States, Canada and abroad, Clogging Supplies, Music... *and much more!*

Students from Hartford Union High School in Wisconsin do some high steppin' during their production of Brigadoon.

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Jeff Driggs

*A Clogging Magazine Published by
Jeff Driggs*

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FRONT AND CENTER

I Beg Your Pardon...



You can complain because roses have thorns, or you can rejoice because
thorns have roses. - Ziggy

Ahhh, the wisdom of Ziggy! I think at one time or another, we have all
had a period when our club or team developed an overload of negativity.
Sometimes it can be traced to an happening (such as a split or incident) and
sometimes it seems to come with no apparent source. You sure can tell
when you find yourself in that position. Everyone complains about what is
not happening and there is just an overall sense that it won't get any better.
It's contagious. Even your most cheery dancers can get stuck in the muck.

Studies in the business world show that if management acts in a negative
way, staff follows. The same is true in social clubs and even dance groups.
As the teacher or leader, setting goals for yourself and setting standards will
set an example of positive behavior that your dancers can following without
being preachy or patronizing.

It's easy to get caught up yourself in the complaining, especially when it's
just casual conversation. Remember, what you say to some of the team
usually gets to all of the team. The best thing to do when you are con-
fronted with plain old griping is to ask what can be done to make it better.
If there is no answer, change the subject and talk about something more
pleasant. Just don't ignore a negative person. It empowers them.

I know it's hard to "pump sunshine" all the time. There are real times
when tough decisions and frank discussions are necessary. Your role as a
leader can shape the atmosphere in your classes or club. Be generous with
praise, and don't shoot down impractical ideas from dancers. Thank then
for the effort and work to make a solution.

Happy Clogging,
Jeff Driggs, Editor

**Look for the Double Toe Times forum on
www.clogdancing.com and be a part of the story!
Forum sponsored by www.clogdancing.com**



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<http://www.doubletoe.com>

Forum Led by: Jeff Driggs

**Weigh in on the current topic: The changing face of clogging
Topic excerpts to appear in the April Issue of the Double Toe Times**



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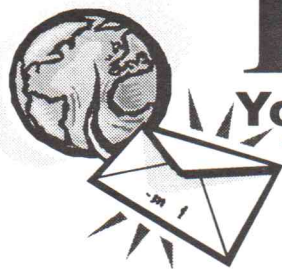
for a complete rules and info packet call or write:

Jeff Driggs

P. O. Box 1352

St. Albans, WV 25177-1352

(304) 727-9357 ccajeff@aol.com



Footnotes

Your letters, faxes and e-mails

Excuses, Excuses

I always enjoy reading your Front and Center column. Here's an excuse to add: (*Editorial: Excuses, Excuses - June 2004*)

- I couldn't attend class because I had to put oil in my car.

(This from a lady who promised — about every other week for a couple of years — to return to our weekly class and never did.)

I've heard others over the years, but just somehow remembered this one.

(Ah heck! Let the engine burn up but don't miss clogging!!!)

By the way, I recently returned from the National Square Dance Convention in Denver. We had a ball

there. There was one hall for clogging all three days. It was a good chance to meet and hear other clogging instructors whom I'd never seen before. I can always learn something new, even after 28 years of teaching.

Next year, the convention is in Portland, Oregon; the dates are June 22-25, 2005. There will be two halls for clogging with air-conditioning and wood floors. Sounds like cloggers' heaven, to me. Even though this is mostly a square dance convention, there is so much more available including traditional dancing, country-western dancing, round dancing, contras, more vendors than you've ever dreamed of, exhibitions, seminars, and more. If people want to know more about the clogging program, they can contact Mike

McDow (see his listing under Oregon in the DTT Directory Listing).

Thanks for continuing to put out the Doubletoe Times. I always enjoy reading it and share it with my dancers.

Lois Elling
San Leandro, CA

Editors Note:

Funny you should say that... When I first started clogging I traveled to so many workshops and drove hours each way to practice. I put over 100,000 on my car in one year and burned up the engine! Jeff Parrott even borrowed the car one week while I was at a convention to travel himself. Boy, what we do for our hobby! Thanks, Lois, for all you do for clogging in California and worldwide!



P.O. Box 69
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EVENTS

(W)
(C)
(P)

= Workshop
= Competition
= Performance

(D)
(F)

= Dance
= Festival

NEW EXPANDED LISTINGS

Workshops 2004

Jul. 9-11

Triple S Stomp (W)
Pendleton, OR
Info: Maureen Roxbury
(541) 922-1162
www.round-upcitycloggers.com

Jul. 10

5th Annual Gateway to the Ozarks
Workshop
Walnut Ridge, AR
Info: Kathy Wilson, CCI
(870) 972-1942
iclog2@clogdancing.com

Jul. 16-17

Double Toe Jam (W)
Waco, TX
Info: Rhonda Butzke
(713) 729-2190
or (254) 772-0227

Jul. 17

Gateway to the Ozarks Clogging
Workshop (W)
Walnut Ridge, AR
Info: Kathy Wilson, CCI
(870) 972-1942 (870) 243-8113
iclog2@clogdancing.com

Jul. 17

Kalispell Country Cloggers
Workshop (W)
Kalispell, MT
Info: Carla Allen
(406) 752-7919
Kalclogger@aol.com

Jul. 23-25

Aussie Clog Camp
Australia
Info: Olive Borovsky
07-3345-3066
oliveclogging@iprimus.com.au
www.easy.com/au/aca/events.htm

Jul. 29-30

Canadian National Square, Round
and Clog Dance Festival (W)
Calgary, Alberta
Canada
Info: Maureen Dakers
(403) 239-7507
tomdakers@shaw.ca
www.festival2004.org

Jul. 29-Aug. 1

CCA Clog Camp 2004 (W)
Mars Hill College
Mars Hills, NC
Info: Lynne Ogle
(865) 675-1185
ccalynne@aol.com

Aug. 6-7

Appalachian Stringband Festival
Flatfoot Workshops and
Competition (W, C)
Camp Washington Carver
Clifftop, WV
Info: (304) 438-3005
www.wvculture.org

Aug. 6-8

Janice Jeston Workshop (W)
Holiday Ranch - Innisfall
Alberta, Canada
Info: Marie Jensen
(403) 728-3464
pbhansen@telusplanet.net

Aug. 14

Clogging in the Carolinas Workshop
(W)
Columbia, SC
Info: Gary Kirkman
(336) 682-8095

Aug. 19-21

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

Aug. 27-29

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

Aug. 28

3rd Clog Jam Workshop
Jackson, MI
Info: Jennifer Murton
(517) 768-0474
clogsens@msn.com

Sep. 3-5

Kick-Off Workshop (W)
Tacoma, WA
Info: Anne Mills
(360) 308-9992

Sep. 3-5

The Stampede (W, C)
Irving, Texas
Info: Jason May (806) 674-7430
Rebecca May (806) 733-9468
fblb32@hotmail.com

Sep. 10-12

25th Annual Folk Dance Weekend
Mountain View, AR
Info: Kathy Wilson
(870) 972-1942
iclog2@clogdancing.com

Sep. 17-19

9th Australian Clogging Association
Convention
Adelaide, SA
Australia
Info: Irmgard Huddy
08 8386 2593

Sep. 10-12

25th Folk Dance Weekend
Mt. View, AR
Info: Dave Petersen
(501) 679-2935
Kathy Wilson, CCI
(870) 972-1942
iclog2@clogdancing.com

Sep. 24-25

Fontana Clogging Jamboree (W)
Fontana Village, NC
Info: Jeff Driggs
(304) 727-9357
ccajeff@aol.com
Naomi Fleetwood-Pyle
(812) 524-0392
Naomi@compugame.com
see ad page 11

Sep. 24-26

NWCA Workshop/Dance (W)
Grants Pass, OR
Info: Alberta Stamp
(360) 683-7487

Oct. 2

Camp Esperanza Benefit Workshop
(W)
Dallas, TX
Info: Benefit Chairpersons
Ron & Janelle Silvis
(972) 612-5920
DSC Presidents
Charles & Evelyn Cole
(972) 235-9632
DSC Director
Robert Ball
(972) 25-D I X I E

Oct. 2

Michigan Clogging Instructors
Council Workshop
Davison, MI
Info: Theresa MacArthur
miclogger@hotmail.com

Oct. 9

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

Oct. 15-16

Southern Clogging Workshop (W, C)
New Orleans, LA
Info: Joe Points
1-800-671-2879
southernclogging@aol.com

Oct. 16

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

Oct. 16

"Stomp Out Cancer" Benefit Dance
(W)
Kent, WA
Info: Sher or Doris
(253) 761-2232

Oct. 22-23

Gopher It Workshop (W)
Note new location:
Rochester, MN
Info: Pam Portz
(651) 462-3894
smashingtoe@yahoo.com

Oct. 30

Missouri Clogging Council
Workshop
Boonville, MO
Info: Robyn Dalby
(816) 537-4774
rdwaymuch@msn.com

Nov. 5-7

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

Nov. 6

Pennsylvania Harvest Stomp (W)
Phillipsburg, NJ
Info: Mary Snyder, CCI
(908) 537-CLOG
marysnyder2@comcast.net
Brendan McCarthy, CCI
(212) 569-3823
BMcca62169@aol.com

Nov. 13

"Teddy Bear Benefit Dance" (W)
for the Emanuel Children's Hospital
Vancouver, WA
Info: Tim & Loma Cole
twocloggers@hotmail.com

Nov. 13

Oklahoma Borderline Workshop
(W)
Muskogee, OK
Info: Mary Leslie
(918) 775-7530
clog4uLord@hotmail.com

Nov. 13

28th Annual Fall Clog & Square
Dance Festival and SC Solo Clog
ACHF Championship (W, C)
Oconee State Park
Mountain Rest, SC
Info: Pam Collins
(864) 718-9317
palmettostatecloggers@yahoo.com

Nov. 25-27

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

Nov. 25-27

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

Santa's First Clogging Workshop

Nashville, GA
Info: Rita Watson
(229) 686-5755
rwatson@wmconnect.com

Workshops 2005

Jan. 9-15

Cruise N Clog w/ Jeff Driggs (W, P)
Grand Cayman, Montego Bay,
Cazumel
Info: Lee Adams
(614) 580-1950
jfla67@aol.com

Jan. 20-22

Southern Arizona
Dance Festival (W)
Tucson, AZ
Info: Jim & Jenny Young
(520) 885-6273
jimjenny@aol.com
www.sardasa.com/festival

Jan. 14-15

Country Rhythm Workshop
LaBelle, FL
Info: Pat Beddingfield
(863) 675-0671
eldridge3@aol.com

Jan. 8-16

Clogging Cruise with Jeff Driggs
Eastern Caribbean
Info: Jeff Driggs
(304) 727-9357
ccajeff@aol.com

Jan. 28-29

Steppin' Out South Texas Style (W)
Info: Sheila Durham
(956) 361-6038

Jan. 28-30

Oregon Mid-Winter Festival (W)
Albany, OR
Info: Lauri & Rick Weidenhaft
(541) 747-7780

Jan. 29

Northern Connection Clogging
Workshop (W)
Columbus, OH
Info: Sallie Adkins
(614) 491-0149
sallie4354@yahoo.com

Feb. 5

Snowball Clogging Workshop (W,
D)
Portland, ME
Info: Susan Joyal
(207) 874-0190
psjoyal@msn.com

Feb. 14

GCLA Clogging Workshop
Perry, GA
Info: Norma Thompson
(478) 945-6206
llj06076@aol.com
www.gcla.com

Feb. 21

Potomac Double Down (W)
Haymarket, VA
Info: Terry Kapp
(703) 754-2438
talaxander@erols.com
www.potomac
doubledown.com

Feb. 26

Country Note Cloggers Workshop
(W)
Windsor, Ontario
Canada
Info: Sam Gill
(248) 414-3975
clogteachr@comcast.net

Mar. 4-5

Texas Cloggers Rally
Waco, TX
Info: Valery Cannon & Carmen
Pustejovsky
Rally Co-Chairpersons
(817) 543-2510

Mar. 10-12

Spring Fling (W, C, P)
Gatlinburg, TN
Info: Lynne Ogle
(865) 675-1185
ccalynne@aol.com
Simone Pace
(864) 599-5678
s_pace@bellsouth.net

Mar. 10-12

Spring Fever Workshop (W)
Chilliwack, B.C.
Canada
Info: Helen LeCounte
(604) 941-2375
helen.lecounte@3web.net

Mar. 18-19

22nd Annual Possum Trot Workshop
(W)
Victorville, CA
Info: Pam Smiley
(714) 821-5007
clogrpm@msn.com
http://sccaclogger.com

Apr. TBA

Indian River PowWow (W)
Merritt Island, FL
Info: Sandy Smallwood
(321) 631-5104/452-6757
ssmallwood@cfl.rr.com
IndianRiverCloggers
.clogdancing.com

Apr. 2

Dallas Clogging Workshop (W)
Dallas, TX
Info: Ann Rerat
(214) 321-5949

Apr. 7-10

Reno Dance Sensation (W, C)
Reno, NV
Info: Dez DiPaola
(916) 966-9727
info@renodancesensation.com

Apr. 14-16

Nickel City Festival (W, P)
Grand Island, NY
Info: Linda Haley
(716) 537-9662
LLHaley318@aol.com

Apr. 22-24

Stompin' Ground Spring Workshop
(W, C)
Maggie Valley, NC
Info: Lou Maiuri
(304) 872-5803



EVENTS

(W)
(C)
(P)

= Workshop (D)
= Competition (F)
= Performance

= Dance
= Festival

NEW EXPANDED LISTINGS

Apr. 23

Laurel Highlands Workshop (W)
Hidden Valley, PA
Info: Carmel McFarland
(412) 731-2780

Apr. 29-30

Lake Cumberland Spring Workshop (W)
Lake Cumberland, KY
Info: Trevor DeWitt
(812) 944-1987
Trevor@clogdancing.com

May 27-29

Memorial Day Dance Spectacular & Midwest Clogging Champs (W, C)
Holiday Inn Worthington, Columbus, OH
Info: Sallie Adkins
(614) 491-0149
Jeff Driggs (304) 727-9357
ccajeff@aol.com

Jun. 16-18

Cougar Clogging Classic Camp (W)
Provo, UT
Info: (801) 378-4851
cw147mail@byu.edu

Jun. 22-25

54th National Square Dance Convention with Clogging Workshops (W)
Portland, OR
Info: Mike McDow
(503) 723-4330

Jul. 15-16

Double Toe Jam (W)
Waco, TX
Info: Rhonda Butzke
(713) 729-2190
or (254) 772-0227

Aug. 18-20

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

Sep. 2-4

Kick-Off Workshop (W)
Tacoma, WA
Info: Anne Mills
(360) 308-9992

Sep. 2-4

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

Oct. TBA

Camp Esperanza Benefit Workshop (W)
Dallas, TX
Info: DSC Director Robert Ball
(972) 25-D I X I E

Oct. 15

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

Nov. 4-6

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

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 Estates, Fort Mitchell, KY
Info: Fonda Hill (KY)
(859)-760-8497

Competition Events 2004

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

Jul. 2

"United We Dance" Clogging Challenge (C)
(CCA)
Charleston, SC
Info: Matt & Kelly Sexton
(423) 282-5065
(423) 676-1305
DancExpCloggers@aol.com

Jul. 3

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

Jul. 9-10

American Heartland Clogging Classic (C)
(NCHC)
Overland Park, KS
Info: Missy Shinoski
(816) 358-5283
kloghop@solve.net

Jul. 16-17

Southwest US Clogging Championships (C)
(NCHC)
Scottsdale, AZ
Info: Matt & Colleen Pearson
(623) 516-1621
azpride1@cox.net

Aug. 14

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

Aug. 21

Bama Blast 2004 (C)
(CCA)
Oxford, AL
Info: Shannon South
(205) 487-0335
clogginchic@clogdancing.com

Aug. 21

Foothills Clogging Challenge (C)
(ACHF, NCHC)
Old Rock School, Valdese, NC
Info: Jill Kohnle
(828) 396-2052
sccllogger@hotmail.com

September 3-4

Kentucky State Clogging Competition (C)
(CCA)
Lexington, KY
Info: Jeff Parrott
(859) 223-1528
Jeff Driggs
(304) 727-9357
ccajeff@aol.com
see ad page 3

September 3-4

National Clogging and Hoedown Championships (C)
(NCHC)
Nashville, TN
Info: David & Susan Phillips
(770) 985-5557
nchc@clog.org

Sep. 10-11

North Carolina Mountain State Fair Clogging Competition (C)
(ACHF, NCHC)
Fletcher, NC
Info: Earl Powell
(828) 891-3435

Sep. 11

Mid-Atlantic Clogging Championships (C)
(ACHF)
LaPlata, MD
Info: Jim Loveless
(301) 884-5830

Sep. 25

North Carolina Clogging Challenge (C)
(CCA)
Hickory, NC
Info: Chip Harrison
(704) 823-8667

Sep. TBD

Eastern US Clogging Championships (C)
Knoxville, TN
Info: Terry Howard
(404) 925-7618
thundrex@cs.com

Sep. TBD

Southern National Clogging Classic (C)
(ACHF, NCHC)
Athens, GA
Info: David & Susan Phillips
(770) 985-5557
clognchc@hotmail.com

Oct. 8-9

Clogarama 2004 (C)
(CCA)
Chattanooga, TN
Info: Marci Rickard
(678) 445-6198
ccamarcir@aol.com
Kevin Parries
(828) 687-8600
ccakevin@aol.com

Oct. 15-16

Southern Clogging Championships (W, C)
(NCHC)
New Orleans, LA
Info: Joe Points
1-800-671-2879
southernclg@aol.com

Oct. 23-24

ACHF Annual Grand Championship (C)
(ACHF)
Maggie Valley, NC
Info: Earl Powell (828) 891-3435
Lib Mills (864) 886-9184
William Deery (828) 497-7801
Lou Maiuri (304) 872-5803

Nov. TBA

Electric Stompers Competition (C)
(ACHF)
Abingdon, VA
Info: Ginger Baker
(423) 764-0638

Nov. 5-6

Georgia Carolina Clogging Classic (C)
(ACHF NCHC)
Augusta, GA
Info: Teresa Debolt
(706) 855-7757

Nov. 6

7th Annual Clogging Contest (C)
(ACHF)
Fort Meade, FL
Info: Elaine Enfield
(352) 583-5304

Nov. 13

28th Annual Fall Clog & Square Dance Festival and SC Solo Clog ACHF Championships (W, C)
(ACHF)
Oconee State Park Mountain Rest, SC
Info: Pam Collins
(864) 718-9317
palmettostatecloggers@yahoo.com

Nov. 19-20

South Carolina Clogging Championships (CCA)
Greenville, SC
Info: Lorie Reynolds
(864) 850-0803
www.sccloggingchampionships.com

Nov. 25-27

C.L.O.G. National Clogging Convention (W, C, P)
(NCHC)
Washington, DC
Info: David and Susan Phillips
(770) 985-5557
nchc@clog.org
www.clog.org

Nov. 25-27

Hills of KY Competition (W, C)
(CCA)
Drawbridge Estates, 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

TBD, 2005

Southern National Clogging Classic (C)
(NCHC)
Athens, GA
Info: David and Susan Phillips
(770) 985-5557
clognchc@hotmail.com

Feb. 18-19

Florida State Fair Clogging Competition (C)
(ACHF NCHC)
Tampa, FL
Info: Joyce Covington
(813) 621-7821
or Ray Hattaway
(828) 689-5185
rhattaw_1@hotmail.com

Feb. 26

Queen City Stampede (C)
(ACHF)
Lincolnton, NC
Info: Quinn Stansell
(704) 825-1739
soundfx@carolina.rr.com

Mar. 18-19

SC Clogging Council Stampede (C)
(ACHF)
Moncks Corner, SC
Info: Dianne Loftin
(843) 763-5806
dloftin01@aol.com
Terry Anderson
(803) 642-5145

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(843)763-5806 dloftin01@aol.com

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LIB MILLS, Chairman

(864) 985-1248

DIANE LOFTIN

(843) 763-5806

VICKI BARNES

(843) 761-5290

SONJA

SHEPERD-WISEMAN

(423) 581-4074

A.C.H.F. Events & Competitions

Aug 14 Coastal Carolina Clogging Classic - Burgaw, NC

Nancy Aycock, P.O. Box 873, Burgaw, NC 29425, 910-259-5192

Aug 21 Foothills Clogging Challenge, Valdese, NC

Jill Kohnle, 4874 Burns Road, Granite Falls, NC 28630 (828) 396-2052

Sep 10-11 NC Mtn State Fair Clogging Competition - Fletcher, NC

Earl Powell, 9901 Boylston Hwy, Horseshoe, NC 28742, 828-891-3435

Sep 11 Mid-Atlantic Clogging Competition - LaPlata, MD

Jim Loveless, 1625 West Spicer Drive, Mechanicsville, Maryland 20659

301-884-5830

Sep TBA Southern National Clogging Classic - Athens, GA

David & Susan Phillips, 3054 Ashley Pines Dr., Athens, GA 30078

770-985-5557, clognchc@hotmail.com

Oct 23-24 ACHF Annual Grand Championship - Maggie Valley, NC

Earl Powell 828- 891-3435, Lib Mills 864-886-9184

Dianne Loftin 843-763-5806, Lou Maiuri 304-872-5803

Nov 6 6th Annual Clogging Contest - Fort Meade, FL

Elaine Enfield, PO Box 51, Trilby, FL 33593, 352-583-5304

Nov 5-6 Georgia Carolina Clogging Classic - Augusta, GA

Teresa DeBolt, 209 Watervale Rd, Martinez, GA 30907-9003

706-855-7757

Nov 13 Fall Festival at Oconee State Park - Mountain Rest, SC

Pam Collins, 193 Bwawe Lake Dr., West Union, SC 29691, 864-718-9317

Nov TBA Electric Stompers Competition - Abingdon, VA

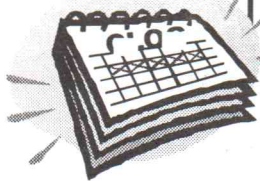
Ginger Baker, 220 Hillsboro Dr., Bristol, TN 37620, 423-764-0638

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EVENTS

(W)
(C)
(P)

= Workshop
= Competition
= Performance

(D)
(F)

= Dance
= Festival

NEW EXPANDED LISTINGS

Jun. 11

Grand Lake National Clogging Contest (C)
(ACHF NCHC)
Grove, OK
Info: Grand Lake Festival Inc.
(800) 526-2523
or Lou Maiuri 4944
(304) 872-5803
Lmaiuri@citynet.net

Mar. 26

Homecoming on the Mountain (C)
(ACHF)
Mountain Rest, SC
Info: Loretta Addington
(864) 944-1415
plkm@bellsouth.net

Apr. 7-10

Reno Dance Sensation (W, C)
Reno, NV
Info: Dez DiPaola
(916) 966-9727
info@renodancesensation.com

Apr. 16

Southern Junction Clogging Championships (C)
(ACHF NCHC)
Greenville, SC
Info: Gwen Davis
(864) 220-5449
clogfan@yahoo.com

Apr. 22-24

Stompin' Ground Competition (W, C)
(ACHF)
Maggie Valley, NC
Info: Earl Powell
(828) 891-3435
Lib Mills
(864) 985-1248
Dianne Loftin
(843) 763-5806
Lou Maiuri
(304) 872-5803

May 6-7

Top Ten Championships (C)
(NCHC)
Salt Lake City, UT (New Location)
Info: Vickie Neilson
(801) 446-0192
or (801) 444-0207
topcenclog@aol.com
www.americaonstage.com.

Jun. 3-4

Rocky Mountain Clogging Championships (C)
(NCHC)
Fort Collins, CO
Info: Rick & Michelle Meehleis
(970) 218-1243
excalfinp@aol.com

Jun. 3-4

North Carolina Summer Sports Games Clogging Competition (C)
(ACHF NCHC)
Concord, NC
Info: Eddie Carruthers
(757) 652-3893
ump13@cox.net

Sep. 10

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

Sep./Oct. TBA

Southern National Clogging Classic (C)
(ACHF NCHC)
Athens, GA
Info: David & Susan Phillips
(770) 985-5557
clognchc@hotmail.com

Oct. 28-30

ACHF Annual Grand Championship (C)
(ACHF)
Maggie Valley, NC
Info: Earl Powell
(828) 891-3435
Lib Mills
(864) 985-1248
Dianne Loftin
(843) 763-5806
Lou Maiuri
(304) 872-5803

Nov. 5

8th Annual Clogging Contest (C)
(ACHF)
Fort Meade, FL
Info: Elaine Enfield
(352) 583-5304

Nov. 4-5

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

Nov. 12

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

Nov. TBA

Electric Stompers Competition (C)
(ACHF)
Abingdon, VA
Info: Ginger Baker
(423) 764-0638

Performances 2004

Aug. 19-21

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

Sep. 9-10

Palmetto State Cloggers
SC Apple Festival
Clog Expo 2004
Westminster, SC
Info: Pam Collins
(864) 718-9317
palmettostatecloggers@yahoo.com

Oct. 16-17

Palmetto State Cloggers
Oktoberfest
Walhalla, SC
Info: Pam Collins
(864) 718-9317
palmettostatecloggers@yahoo.com

Oct. 16-17

Disneyland Clogging Spectacular Parade & Showcase (P)
Anaheim, CA
Info: Debi Barr
(714) 841-3913
Debibarr@msn.com

Nov. 25

Cloggers Performance in Philadelphia Thanksgiving Day Parade (P)
Continuing Tour and Performance in NYC
Philadelphia, PA
Info: Lee Adams
(614) 580-1950
jfla67@aol.com

Nov. 25-27

C.L.O.G. National Clogging Convention (W, C, P)
Washington, DC
Info: David and Susan Phillips
(770) 985-5557
nchc@clog.org
www.clog.org

Performances 2005

May 13-14

San Antonio Clogger's Showcase
San Antonio, TX
Info: (210) 492-8700

Dances 2004

Fri. May 28 - Sep. 3 Sat. Apr. 24-Oct. 23 7:30-10:30 pm

Hoedown Island "Learn to Clog and Square Dance" (D, P)
Hoedown Island, KY
Info: Richard Jett
(606) 668-6650

Aug. 7, 14, 28

Free Summer Recreational Clogging Dances (D)
Prescott, AZ
Info: Sharon Lopeman
(928) 445-0792
(928) 899-2339

Aug. 14

Free Clogging Street Dance (D)
Paducah, KY
Info: Morgan Hudson
(606) 205-5648

Sep. 3-5

Hoedown Island Square Dance and Music Festival (D, P)
Hoedown Island, KY
Info: Richard Jett
(606) 668-6650

Sep. 11

Free Clogging Street Dance (D)
Paducah, KY
Info: Morgan Hudson
(606) 205-5648

Oct. 9

Apple Harvest Festival (D)
Silverdale, WA
Info: Anne Nills
(360) 308-9992
or Kay Velmire
(360) 779-6652

Nov. 27

Hoedown Island Thanksgiving Hoedown (D, P)
Hoedown Island, KY
Info: Richard Jett
(606) 668-6650

Tours 2004

Sep. 14-28

Square Dance Tour
Germany, Austria
With Jerry and Janice Jeston
Info: 1-800-901-8044

Sep. 9-18

3rd International Clogging Expo
Sydney & Melbourne
Australia

with Jeff Driggs, Lee Adams, Sallie Adkins
Info: Lee Adams
(813) 833-2329
ladams@computel.net

Nov. 25

Cloggers Performance in Philadelphia Thanksgiving Day Parade (P)
Continuing Tour and Performance in NYC
Philadelphia, PA
Info: Lee Adams
(614) 580-1950
jfla67@aol.com

Tours 2005

Jan. 9-15

Cruise N Clog w/ Jeff Driggs
Grand Cayman, Montego Bay, Cuzumel
Info: Lee Adams
(614) 580-1950
jfla67@aol.com

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School of Law

Georgia Clogger Wins National Educator Award

Odom Elementary School Counselor in Moultrie, Georgia is honoring Brian Law who was recently named 2004 National Elementary School Counselor of the Year. During the year, Law tapped the honor of Region 10 Elementary School Counselor and then Georgia Elementary Counselor. Next, he rose to the top honor in his profession. Law also, won the Georgia Human Rights Award for School Counselors. This award is for the counselor who promotes human dignity for all students. Law presents on Bullying and children's rights across the state. He is the principal of the Migrant Summer program in Colquitt County, which is the largest summer program in the state of Georgia. Law is also a contender for the National Human Rights Award too. An active member of the Georgia School Counselor's Association, Law has held the office of Elementary Worksetting Vice President, Human Rights Chair and recently nominated the Information Technology Chair.

For the last eight years, Mr. Law has poured himself into his work, developing character and self-worth of his students through playful, interactive programs. "I hope people can see that my job is not only my job but a hobby. My love for kids and helping kids be successful in school is what I do and what I love to do," he commented. In each of Law's correspondence his salutation is, Always... for the children. He dedicates his top honor to the kids that he has helped to be successful and excel. Law states, "A child cannot increase his/her IQ (Intelligence Quotient) when the EQ (Emotional Quotient) is not met. His job is to meet the needs of his students so teachers can teach and students can learn."

Law was selected from a large pool of outstanding nominations, American School Counselors Association (ASCA) Executive Director Richard Wong said. "There were some incredible candidates in the elementary category this year. It was a very competitive field. I was pleased to see Brian get this award. He was chosen because his work was so exemplary and particularly because the panel was very impressed with the results they see. We're putting more emphasis on the results and the difference counselors are making in the lives of students rather than just the activities and how much energy the counselors put into it," Wong stated.

Mr. Law will travel in June to Reno, Nevada to be honored at the ASCA Recognition Ball and black tie awards dinner. He will also be honored throughout the conference and will be featured on the ASCA website. With the honor, Law may be asked to speak on Elementary School Counseling issues around the country.

Law is the president of the Colquitt County Professional Association of Georgia Educators and recently received the Most Outstanding member in his region. He was also selected as the recent recipient of the 2004 Abraham Baldwin College Outstanding Young Alumnus Award. Law began clogging on that campus on a college clogging team in 1989.

Brian is the director of the Crossroad Cloggers/Sudden Impact sponsored by the Adel/Cook County Parks and Recreation. Law's team is a totally not for profit dance team. His team dances for free and he teaches for free. Law stated, I have one hobby that

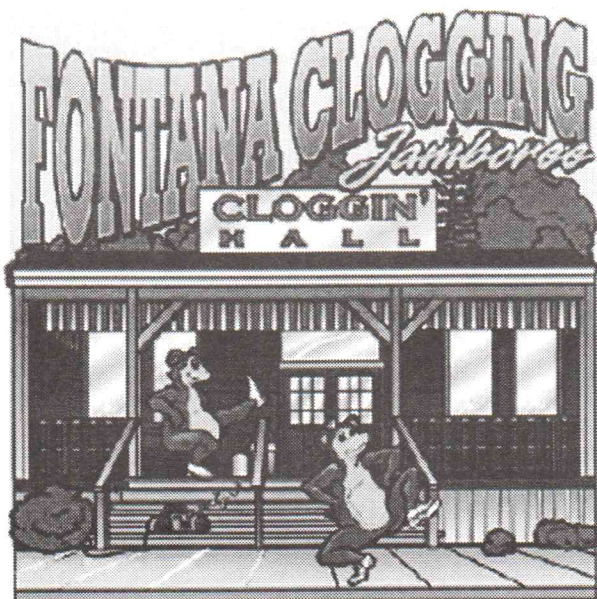
pays the bills, counseling, and one just for the fun of it, clogging. Law's group of 16 beginners and 20 showteam members travel across Georgia and Florida to perform at arts and craft shows, workshops and theme parks. The team has been featured at Sea World, Six Flags over Georgia, Silver Springs, Wild Adventures and Busch Gardens. Law is a member of the Florida Clogging Council and loves to step across the line and dance with his neighbors.

Of course, Law recruits dancers from his school. Once the students see his team perform somewhere. They tell him, "Mr. Law I saw you tap dancing the other day." Law then has to explain the difference in clogging and tap. The students get interested in the high energy dances that his teams perform. "I have students asking all the time, When can I come learn to clog with you?" Law said. Law only offers a beginners class once a year, but could fill up one each month if he could give more of his time. Included in Law's nomination packet for the awards, a parent commented, "In addition to his commitment to our children, Mr. Law clogs his way into our children's hearts when he brings his clogging team to dance at school events."

Photos: Top: Georgia clogging instructor Brian Law (center) shows off his certificate honoring him as 2004 Elementary School Counselor of the Year.

Bottom: Law shares story time with a class of eager students.





Fontana

Clogging Jamboree

Fontana Village,
North Carolina

September 24 & 25, 2004

JAMBOREE SCHEDULE

Friday

6:30 - 7:30 pm Registration
Vendors Open

7:30 - 10:30 pm Trail-In Fun Dance
Enjoy easy teaches, fun routines, old-time squares and more featuring the clogging staff

Saturday

8:30 - 9:00 am Registration
Vendors open

9:00 am - Noon Workshops - 2 HALLS!
The Dam Room and Carolina Rooms will host classes with our national staff in a variety of levels and musical styles.

Noon - 1:30 pm Front Porch Forum
During the lunch break, pull up a rocking chair and join the forum with Tandy Barrett, Bill Nichols and many other dance pioneers that made Fontana Village famous for dancing.

1:30 - 4:30 pm Clogging Workshops
The Dam Room will host more classes with our national staff.

4:30 - 7:30 pm Supper Break

7:00 - 7:30 pm Bluegrass Concert
Free to Workshop dancers and spectators
\$3.00 General admission

7:30 - 10:00 pm Fun Dance
Enjoy easy teaches, reviews, fun routines, old-time squares, live music and more featuring the clogging staff and guests.

There will be some special surprises for those who remember the "good ole days" of Fontana!

10:00 - 11:00 pm After Party!
Do a skit, or tell a story, or join in a live music jam (bring your own instruments and join in)

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Scotty Bilz, GA
Jeff Driggs, WV
Josh King, TN
Gary Larsen, UT
Bill Nichols, TN
Naomi Fleetwood-Pyle, IN
Chip Summey, NC

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info: Jeff Driggs (304) 727-9357
dngr98@aol.com

Noami Fleetwood-Pyle (812) 524-0392
naomi@compuage.com

A Funny Thing Happened on the Way to the Forum...

Excerpts from your Posts in the Double Toe Times Forum show a wide range of opinions on the direction of clogging, its roots and how we define it as a dance form as it continues to grow and change

In February, 2004, the Double Toe Times began a partnership with the website www.clogdancing.com to offer a forum for topics that would appear here in the Double Toe Times. Our first topic has generated dozens of replies and over 2,300 views to see what our readers have to say. Here are some of the responses to that first topic. The names of the posters are those they chose in the forum. We have edited some for space and to avoid repetition.

If you would like to weigh in on this topic or suggest a new topic for the Double Toe Times Forum, please visit the forum at www.clogdancing.com or link to it through our website at www.doubletoe.com

FORUM TOPIC

The dance known as clogging has developed from the predominantly Appalachian style drag-slide style, the heel-toe buck style and the flatfoot style, to a modern percussive dance including influences from tap, french-canadian step dance, Irish dance and more.

What are your thoughts about the changes to clogging and how do we define the dance and keep it growing while still preserving and maintaining its roots and many styles?

that clogging should remain "clogging". Like it's cousin square dancing, clogging appears to have a difficult time expanding and growing. The solution, however, should not be to turn clogging into "non-clogging". Every clogger needs to do a little something to promote clogging. If every clogger in the country promoted clogging, perhaps the numbers would slowly grow.

I've seen most clogging groups abandon the petticoats. I've seen most groups abandon the "traditional" clogging outfits. If the next phase is to abandon the clogging steps then we are kidding ourselves, if we claim to be cloggers.

Part of the responsibility must go to individuals judging various clogging competitions. If judges continue to reward clogging individuals and teams for "non-clogging", then we will eventually lose what clogging is all about. If you award a first place trophy to a group who is doing primarily Canadian and Irish steps combined with acrobatics then we are no longer rewarding clogging.

I believe every public demonstration, show or exhibition should mention the heritage of clogging (Appalachian roots etc..). Further that any show 30 minutes or longer should incorporate some "traditional" music.

We use a wide variety of music in our performances ranging from traditional to modern.

The younger cloggers of today are the future of clogging. We need to keep their interest up by incorporating music that they like. I believe a proper mix of "modern" and traditional can maintain their interest.

All studios and instructors should stress the history and heritage of clogging. Dancers should take pride in the fact that they are dancing to a unique dance style. I don't think the goal is to have tens of thousands of cloggers doing tap dancing. The goal should be for cloggers to do clogging.

In summary, every clogger should do their part in promoting clogging. Every "clogging" judge should reward "clogging" and not reward other dance forms.

Trevor DeWitt My understanding of clogging is that it is a melting pot of

styles and backgrounds. If clogging evolved from a mix of styles and influences (as do all dances) what defines clogging?

I'm not offering an answer. I'm open to discussion. If we say clogging is influenced by tap, Irish and other dance forms we assume then that those dance forms have definitive styles that set them apart from other dance forms. In the same line, if we say they are influencing clogging then we have a preconceived notion of what clogging is in our minds.

Kellee I think the JOY of clogging is that there is no definite RIGHT or WRONG. As Trevor mentioned, clogging historically has been a melting pot of various cultures and dance forms, but who is to say when that melting pot stopped "boiling"? Clogging is a unique form of dance that is forever changing. As each culture and/or dance form changes so does clogging. That's what makes clogging so interesting.

Yes, instructors and classes should teach the "history" of the dance, but limiting your self to the "OLD" clogging ways, limits yourself to the bigger clogging picture. There are many avenues where "traditional clogging" is still encouraged and celebrated. (i.e. CLOG convention has a hall entirely dedicated to Traditional Clogging, even with a Barn Dance daily, NCHC competition offer several Traditional Categories. Yes it is true that not many teams enter these categories but they are offered.)

I still teach some of the "traditional stuff" but it depends on my dancers sometimes. I have some older dances that physically can't do the drag slide clogging or the buck, they are perfectly happy without it. I have some kids that won't stop doing ALL Canadian and Tap, but they still clog. I am not going to tell any of them that they are not truly clogging. As long as they know the roots of clogging and everyone still has the LOVE and PASSION for the dance of clogging then it will continue to grow with them.

Clogging will continue to change and develop into something other than we know it today, but it that really a BAD thing?? That's what keeps it fun and interesting. That's what keeps old

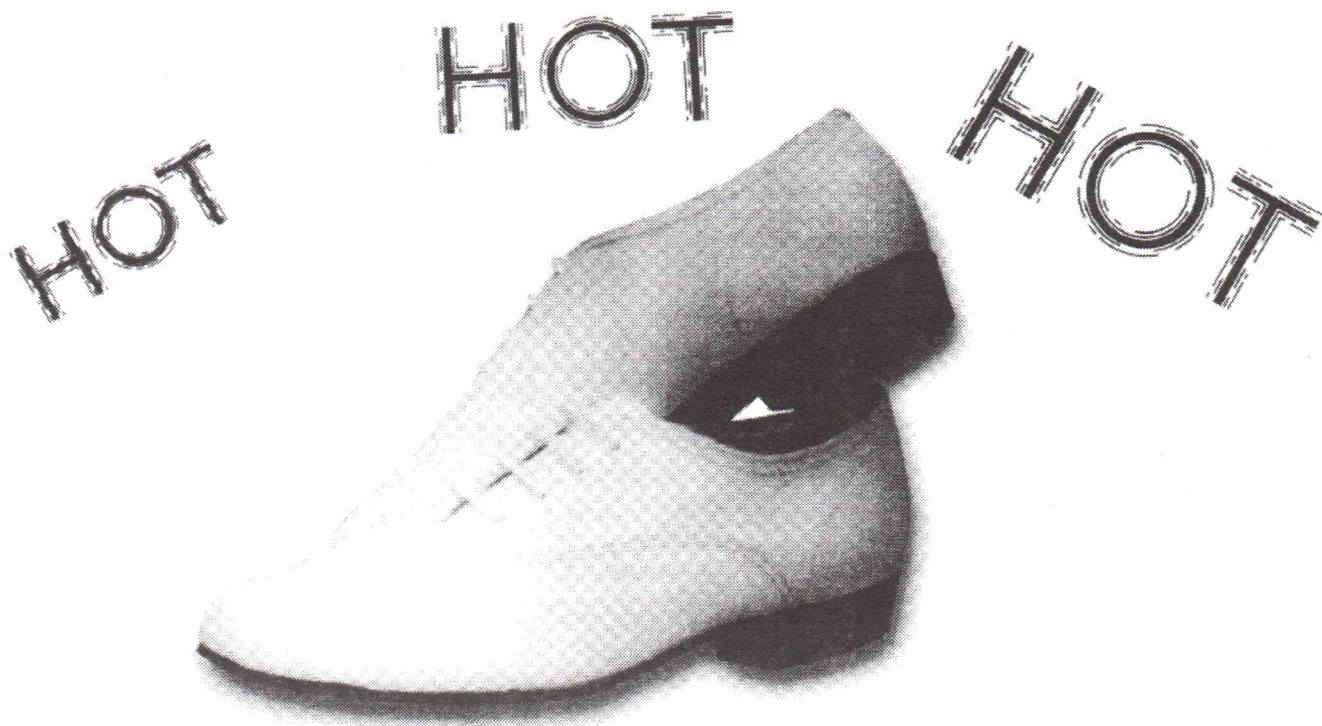
carolina stomper I love the new styles of clogging but i also like the old time southern Appalachian freestyle clogging. Wherever clogging goes in the future i will be there right behind it!

Binca I am new to clogging and have been around about three years. I am concerned about the boundaries of clogging as a dance form. How do you know when "real" clogging stops and a person's imagination takes over? I have seen competitions and workshops and it seems many are using other forms of dance and saying it IS clogging. I have no objection. I love the variety, but what are the boundaries and how do I explain it to my students?

homesteader There is no easy answer here. It is my personal belief

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SIZES 2-14

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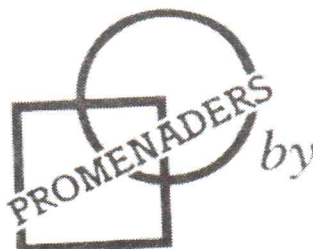
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friends coming back for more. Not everyone will think this way, however that is also the great thing about living in the USA, we all have the freedom to think how we want to.

Trevor DeWitt I agree that clogging will continue to evolve. I guess the question I have is what are we evolving from?

What in your mind "is" clogging? What makes it different from tap, Irish and other forms of dancing? Is it our sound? Is it the drag slide movement that used to be more prevalent in clogging?

In my "early" days of clogging I thought it was the "drag" "slide" part of clogging that made it unique. It hasn't taken long for the "drag/slide" quality of clogging to slowly fade away in modern competitive clogging. I've heard competitive dancers and directors say to their dancers "stay on your toes!" I am not criticizing competitive clogging. I enjoy watching it and even trying some of the steps. If I define my own personal opinion of what I think clogging is, drag/slide comes to mind. Right or wrong... I don't know. As Kellee said, there is no right or wrong when it comes to your opinion.

Are their any particular steps that identify cloggers from other dance forms? If so, does that mean that is "traditional clogging?"

According to the history on www.doubletoe.com "The word "Clog" comes from the Gaelic, and means "time". Clogging is a dance that is done in time with the music -to the downbeat usually with the heel keeping rhythm."

When I look at this definition you could almost categorize any dance form that is done to the down beat of the music "clogging."

So, the question I'll throw out to all... In your opinion, what defines clogging for you? When someone asks you, "What is clogging?"

homesteader I have no problem with the evolution of clogging. We do not wear traditional clogging clothes and we don't dance to all traditional music in our group. We'll dance to Britney's Toxic or any other music with a good beat. If a clogging team is doing all Irish Step dancing, are they clogging or are they Irish Step Dancers? If cloggers are doing all Jazz steps, are they cloggers or Jazz Dancers?

Kellee How do I define clogging? Well, I guess I don't have a firm definition of clogging. I can tell you this, whatever I teach in my Beginners Classes is what I would call the "roots"

of clogging. The Double Step, The Rock Step, The Basic, The Triple, The Fancy Double, whatever we may call them these are the "basics" of clogging... as long as those "basic" steps are found in the dances we do, we are still clogging.

I will agree that there may be instances where we are not clogging... if a "routine" is primarily JAZZ or IRISH or TAP, then yes I would say they are not "clogging" - HOWEVER if there are "basic" clogging step intermingled with those "other dance forms" then it is that groups interpretation of clogging.

Jeff Driggs "When does clogging stop being clogging?" When did clogging "start" being clogging? Most historians now agree that American "clogging" became known as "clogging" in 1939, when the Queen of England saw the Soco Gap Dancers of Maggie Valley, NC perform in Washington, D.C. and said it reminded her of English Clog dancers. Before that time, most references to clogging as the activity we recognize referred to it as "jigging." I think that speaks a lot to the heavy Celtic influences on the earliest clogging steps and music. The style of dance done in 1939 by those early Soco Gap dancers is a far cry from the clog dance we first saw on television in the 1950's on the Grand Ole Opry by Ralph Sloan and the Tennessee Travelers with their "Traveling" step that was a double basic with a heavy shuffle on the floor. And "clogging" when done by Burton and Becky Edwards - whose own grandparents WERE Soco Gap dancers is hardly recognizable to those early jigs.

Can clogging be categorized under one definition, or is it a whole family of Appalachian step dances that has now grown to include another new hybrid - the modern competitive clogging style?

mcicpres First of all, I've been teaching clogging in Michigan for 23 years. I've belonged to many different groups, and have headed several of my own. I have always respected clogging as a dance art unto itself and must admit I am amazed to find that "clogging", at least in a lot of demos and performances I've seen recently is so dependent upon "tap" steps to sustain its longevity. Let me be very clear in my opinion that I support the fact that everyone, including my own students, is clogging to contemporary music. It helps to relate our chosen dance form to modern times and as such helps to entice more new people, young and old, into the clogging venue. Our club also

retains some of the old standards, utilizing the crinolines and big skirts. Believe it or not, some of our teens request it!. When my fiance and I took over the clogging at our present studio three years ago, the former teacher was teaching "clogging" utilizing tap steps. She was not even aware of what a single-basic was. I don't pretend to define "clogging", but I think if you're tap dancing, or whatever else you're doing, be proud of it and call it by that name. I recently took a video of a recent "clogging" performance to my studio, and the owner, who knows nothing of clogging, was able to name each step the "clogger" was doing using tap terminology. She told me she teaches these steps as tap steps and has been for years. I don't know where clogging should stop and tap or step dancing should begin, but I think if a potential new student took a look at some of this progressive "clogging" they would be discouraged to even try to learn it because it looks so difficult. This is only my opinion, and I expect there will be many rebuttals following this, but some standards should be set to try and keep "clogging" recognizable as a separate entity from other dance forms.

DESRJRgurl I saw this posting area and thought a lot of people brought up some great points! I am Rachel and I clog with Dynamic Edition from Alabama. I have been dancing for 10 years with four different teams. I thought y'all would sort of want to hear what a dancer has to say about this topic. I think clogging has always been around and been categorized as something unique but in this new generation of clog dancers, we want steps and music and jazz that's hip and upbeat. We want to keep some of the older things that have made clogging what it really is today but we want something new that applies to us. I have seen the changes as I know a lot of you have too. I think clogging has its boundaries. It's just trying to pull more types of dance and dancers into understanding what clogging is.

homesteader Clogging (in my opinion) has been (or at least was) defined. Yes, it was a hybrid of various influences and styles. It was a mix. But does this mean the dance should continue to be redefined due to additional changes. Can clogging grow and change? I believe this is the heart of the matter. In an effort to sustain and grow the "numbers",

changes are incorporated to prevent people from leaving because of boredom, loss of interest or other reasons. However, I'm not sure clogging should be changed simply because those participating no longer like "what it is". Once again this begs the question of "What is clogging?" My personal opinion is not only based on my views; but, rather what I've been taught by National Clogging Instructors as well as a wealth of info. Many websites have "What is clogging" on them. Reading those listings gives folks a clear understanding of what clogging is or is supposed to be.

Kellee mentions..... the great thing about living in the USA, we all have the freedom to think how we want to. This is absolutely true. We all have the freedom to believe what we wish. The issue is not our opinions but how clogging is defined.

Language allows us to convey thoughts and ideas to others. In this country we have the right to call things whatever we wish. If we choose to call our refrigerator a dishwasher we can do so. However, it gets complicated when we talk to others about our "dishwasher." And so we come back to "what is clogging". Let's take it front the point of view of the definitions available on the web and the videos available on the web. An average person reads about clogging and sees a few videos. Next they have an opportunity to see a "clogging performance". What are they expecting to see. Therein lies the problem. My opinion as to what makes clogging clogging is not just a personal opinion. It is based on the information that has been published for years and taught by respected instructors for years.

I note that some of the videos on clog.org are clearly labeled such CANADIAN – Learn to Step Dance by Judy Waymouth, or IRISH Step Dance by Francie Griffin. That's because they are what They say ... Canadian and Irish Step Dancing. DESRJRgurl writes... but in this new generation of clog dancers, we want steps and music and jazz that's hip, upbeat.

I can appreciate those concerns. We use contemporary music for the new generation of clog dancers but should we also change the steps. If a dance form becomes no longer relevant to the dancer one of two things must occur..... The dance form must change to accommodate the dancer OR the dancer needs to find a dance form more relevant.

This may be a poor analogy but it kind of reminds me of the city dweller who buys a house on a dirt road in the country so he can be rural. Once moved, he insists on having the road paved, replacing the volunteer fire department with a full time department, having trash pickup etc.... Pretty soon he and his other former "city" dwellers have converted the tranquil rural setting into something that is no longer "rural". If he didn't want a dirt road, he shouldn't have moved there.

Many dance studios offer street dancing, hip-hop, Irish Step Dancing and various other contemporary dance forms. We need all the cloggers we can get. But if a dancer gets tired of clogging perhaps they should explore other dance avenues.

If we examine the steps associated with the National Dance list as published by clog.org and the "official" dances of the Australian and California sites, we'll find most are utilizing the clogging steps found on most "clogging" web sites and published materials.

Let's think briefly think about square dancing. Their numbers are declining but they are still square dancing. There are less clubs and less total dancers. Should they incorporate some hip-hop and jazz in order to "grow"? Does the future of square dancing depend on changing it? Will the country fair square dance exhibition performance include gymnastics, hip-hop and jazz. I don't believe that will (or should) occur.

Can we agree on two things? If you are doing all Irish Step Dancing then you are doing Irish Step Dancing, and if you are doing all traditional clogging then you are doing clogging. If you can agree with these statements then it is just a question of where does it switch. At 51 %, 66 %, 75 % ?

I suspect many of the changes to clogging are incorporated to sustain the viability of studios, organizations, conventions, workshops, videos, publications, instructors etc. If too many people leave clogging, these things may collapse or lose income.

One of our difficulties is that clogging (for the most part) is taught by clogging groups rather than dance studios. There are many studios that teach clogging, but most do not. An out-of-town spectator at a festival may call 5 or 6 studios in an effort to learn only to find out they do not offer clogging. Perhaps some of our high intermediate dancers can work out a deal with a dance studio to teach clogging.

The challenge is for every clogger to

do something every month to promote clogging. Perhaps then the growth will come.

mcicpres Homesteader said it all... I agree wholeheartedly. If clogging doesn't offer someone enough of a challenge, then pursue other forms of dancing that does!

DESRJRgurl I can agree with homesteader on most of what was stated, but on the topic of that if a dancer doesn't feel like they are being challenged in clogging they should try something else. The fact of the matter is — some of the time — dancers that come to clogging have already tried other dance forms like tap, jazz, ballet. etc. I tried many and ended up choosing clogging over everything else because it offered variety. I could be doing something unique and still be able to do jazz, Irish, and tap all at the same time. When I was taking jazz I felt like I was learning the same things over and over and over again. We never went to something new. Then, I took clogging and I was learning clogging and something new every week and at the same time learning jazz in it too. I felt like I could have both worlds with clogging.

How can we get clogging the recognition and understanding it deserves without getting stereotyped? People still believe clogging is not a dance form (although it is) and that we wear those CLOG's or petticoats and fluffy dresses. Clogging is no longer like that. It's modernized to fit new generation dancers like us. I really hope everyone understands what I have to say. I mean, I am only 16, I really don't know how to express my thoughts into words. I just thought that dancers everywhere sort of feel the same way I do about this topic.

CAhoe Clogging has been changing ever since it was first started. You start out with a couple of steps and then everyone eventually learns those steps, so you come up with something a little similar and a little different to add to the mix. I'm sure back when clogging was new, that people would get around and see who could out-dance who. That's how new steps come into play. It's still that way today. I look back to when I first started dancing and the steps I thought were out of this world are nothing compared to what we're doing today, and what we're doing today won't compare to what we do a few years from now. Even though the steps are new and different from "traditional"

clogging, they still have the basis of clogging. We may be influenced by other styles, but there is usually some aspect of the step that is still linked to clogging. Think about going to a competition and seeing basically the same steps done by every team. It would get pretty boring, especially in individuals! That's what I love about clogging, is how there is always something new to learn. I'm sure a lot of people have felt this way before: you learn a new step and it's just the coolest thing ever and you do it 24-7. I also love that there are different styles so everyone can enjoy it. There's the more traditional style and then the more modern competitive style. I don't really know how to explain clogging, it's definitely a percussive dance so I think the type of taps we use sets us apart. I just think clogging is in it's own category and will always be. When my friends see me dance for the first time they always say they had no idea clogging could be like that, but they don't compare it to any other style of dance once they've seen it, because it can't compare! I know I didn't answer the BIG question on the topic "What defines clogging" I just had to express why I thought that change in clogging was important.

theresa I run a group of my own, in Brighton, Michigan. We're a largely recreational group - although we've tried a competition or two, we dance mostly for fun. We rarely do buck, we never do Canadian, and we might try some traditional stuff, if the floor that we practice on wasn't so slick!

To me, that's clogging. The purity - strip away the buck, the canadian, the jazz, and all that other stuff.

The buck and Canadian ought to be called what they are - buck, and Canadian.

I also dance with a competition group out of Jackson, Michigan. We clog, sure, but we also do buck dancing, Canadian dancing, and we even dabble in a little jazz and hip-hop.

If the line is blurred, I think it's because we blurred it ourselves. Buck clogging might be clogging, but it's BUCK. Boating in a lake, and boating in the ocean might fundamentally be the same, but the surroundings are much different.

We all started calling Canadian and buck simply clogging. Then, the trend became to have that Irish dance style, and we called that clogging too. Now, the trend is for hip-hop, and we're calling that clogging too!

At the competitive level, there are categories created to honor the heritage, and tradition of clogging - hoedown and precision were both created for this reason. And no one enters them.

Why? Is it because it's not "clogging"? Is it because it's "too hard"? Or is it because the competition clogger of today has gotten so accustomed to the hip-hop, buck, and jazz of today that they just lose interest?

If that's the case, like I said before, we've really got no one to blame but ourselves.

The people that came before us took care to make sure that clogging got to where it is today. If we wish to continue, and thrive as a dance form, we must learn the balance between honoring our heritage, and continuing into our future. Ballerinas, jazz dancers, even hip-hop dancers have all managed to do it. It's our turn.

TO BE CONTINUED...

Look for more from this forum in the next DTT, and visit the website and add your opinion!

Stompin'...

Indiana Cloggers Prepare for Festival Season

By Nancy Vendrely

The Journal Gazette, Fort Wayne, Indiana

It is an unseasonably sultry June night – the kind when a tall, cool beverage and a porch swing with a high-powered fan trained on it seem like Shangri-La.

But, instead of sipping and swinging, the Applejack Kloggers are tapping and twirling, stomping and sliding. More than a few brows glisten with perspiration as the dedicated dancers throw themselves into their weekly Monday night practice.

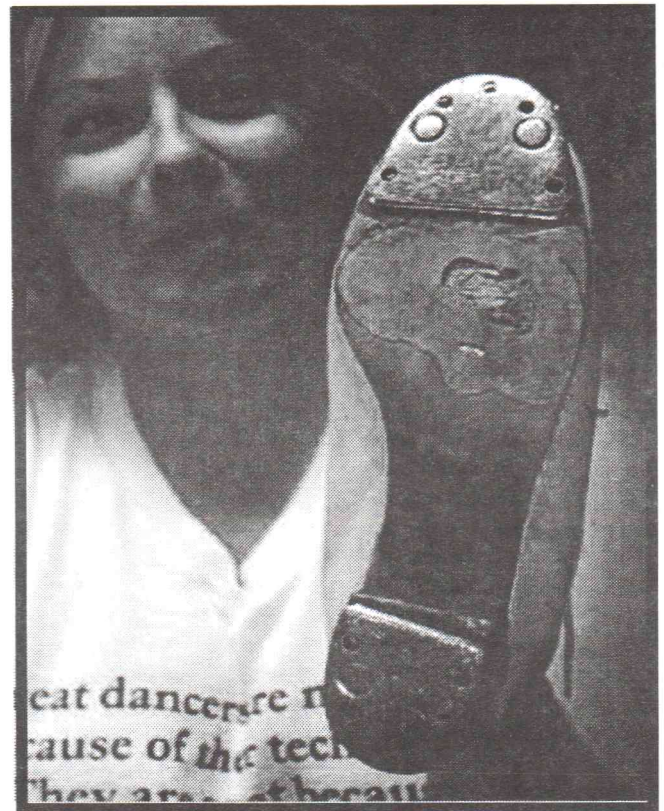
With festival season here again, they are polishing their clogging routines for a series of performances at area festivals and fairs.

As "Turkey in the Straw" ramps up the action, the dancers move through the steps and turns of a circle dance, repeating the routine over and over until the glitches are smoothed out, the circle moves as it should and the sound is synchronized.

"You want it to sound like one person instead of 25 people," instructor Bonnie Hughes says of the sound cloggers make with their double-metal tap shoes.

Called jingle taps, the heel and toe taps are formed of two loosely joined metal plates, which strike each other with each step as well as producing the sound of metal striking the floor, thus generating more sound than regular tap shoes.

Cloggers didn't always have taps on their shoes. Derived from folk dances of various cultures, clogging finds its American



Twirlin'

roots in the Appalachian Mountains, where 18th century European settlers brought with them various versions of energetic, stepping-type dances. Rousing fiddle music accompanied these early dancers, for whom the dance was said to be a means of personal expression.

"They'd get together for a barn dance," Hughes says. "They followed the beat of the music, but it was flat-footing, no taps or clog shoes. You need a heel beat to get that rhythm going."

Over time, clogging became a blend of these early influences, and it continues to evolve today as modern cloggers create new dance routines and set them to various music genres, from bluegrass to hip-hop.

It's all about rhythmic, percussive sounds, with some square-dance routines, line dancing and circle dancing giving form to the movement.

And, it's a heckuva workout.

Dianne Leatherman of Fort Wayne says she can eat anything she wants since she started clogging three years ago.

"It's wonderful exercise, a fabulous workout," Leatherman says. "And it's a great group of people. I just love it."

Hughes formed the Applejack Kloggers in 1992 after enough people showed interest in clogging classes she offered to get a performing group organized. Dancers range in age from 8 to 67 and come from several northeast Indiana towns.

Wayne and Phyllis Fox of Roanoke have been in the group since the beginning. Their two sons also danced until they turned college-age.

"We used to do country and Western line dancing," Wayne Fox says, "and (clogging) is fun. We enjoy the shows."

Jim Meyer of Fort Wayne started clogging at age 60 and, seven years later, still taps and moves with ease.

"I love to dance," Meyer says. "It's something I always wanted to do. It's just fun."

For Hughes, clogging and square dancing have been a part of life since she was a teen-ager.

"I started clogging at 16 at King's High Kick Hall," she says.

"There was a lot of square dancing going on in Fort Wayne at that time, and Jim King started teaching clogging as something new to add to the mix. I'd go to precision square dance classes and clogging classes all day on Saturdays."

She also danced with the Klassy Kats, a clogging group started by King. Some years later, Hughes had to drive to Syracuse for clogging. After three years of twice-a-week trips, she decided to start her own group in Fort Wayne. That's when she gave lessons and formed Applejack Kloggers with her students.

Hughes still teaches (\$4 a lesson – the same as 12 years ago) and says after 10 basic lessons, "Everybody gets to be in Applejack Kloggers if they want to."

The group adds new dances each season, but some of the popular ones are repeated.

"I go to workshops that national instructors put on and pick up new dances 'Rocky Top' we do all the time. We use different and new music," Hughes says. "types of music – bluegrass, country, oldies." They also vary the type of dance. There are line dances, circle dances, duets and partner dances. A program consists of 30 to 45



minutes of dancing. Hughes says they can do 15 songs in 30 minutes. The money they earn through performances helps pay for clogging shoes and costumes.

What does it take to be a good clogger?

"Learn the eight basic steps that everything goes on and then learn triple basic and double basic (steps)," Hughes says. "When I teach, you have to hear where the step comes in the music. For the experienced ones, you put the music on and they just go."

Many cloggers around the country dance competitively in local, regional and national contests. There are clogging instructors and dancers in cities and towns in most states, and there are workshops and festivals for clogging and other percussive dancing year-round from coast to coast.

For some, clogging becomes a way of life.

Sharon and John Stuckman, a mother and son from Syracuse, dance in Applejack Kloggers and other performance groups, go to workshops and devote a great deal of time to learning more and practicing.

Why? They love it.

As the hot and humid night of practice proceeds and 40-plus feet stomp and tap on wooden practice boards, the sound seems to energize the dancers. When the rhythm synchronizes, when they get that "one-person sound," the sense of satisfaction is palpable.

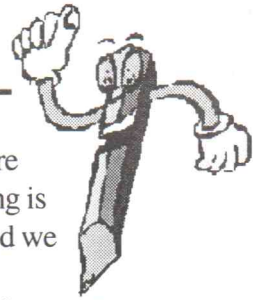
It's a love thing.

Photos: Opposite Page: Clogger Jamie Edgar shows off the hole worn into the bottom of her double-metal tap shoe.

Above: Bonnie Hughes, who formed the Applejack Kloggers, teaches a clogging class.

Photos by Samuel Hoffman/The Journal Gazette

Choreographer's Corner



This issue's choreography is by my good friend Buzz Venhuizen of Minnesota, with a little help... from me! In over five years as Editor, I have only printed one other routine I collaborated on. There are so many great choreographers out there I would rather spotlight their work. This Armadillo Song is so catchy, though, that I had to share it with you. Buzz and I had a blast writing this easy routine and we hope your students enjoy dancing it as much as we enjoyed writing it.

The Armadillo Song

Easy Clogging Line Dance

Music: The Armadillo Song, by John Arthur Martinez

Choreo: Jeff Driggs, P. O. Box 1352, St. Albans, WV 25177-1352 (304) 727-9357

Buzz Venhuizen, 2439 200th Ave., Mora, MN 55051 (320) 679-0941

Wait 16 beats

Step Description

Part A (Chorus)

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

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

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

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

Part B (Verse)

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

DS R S R S R S (Turning ½ L) DS DS DS R S
L R L R L R L R R L R L R
&1 & 2 & 3 & 4 &5 &6 &7 & 8

Repeat to face front

Part C (Break)

S R S R S R S S/PIVOT ½ L S DS R S
L R L R L R L R L R L R
1 & 2 & 3 & 4 5 6 &7 & 8

Repeat to face front

(Continued on Page 20)

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ogy and recognized format to us at ccjjeff@aol.com
or mail them to:

The Double Toe Times
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St. Albans, WV 25177-1352

Wait 16 beats

Cuers Notes

Part A (Chorus)

Chain Rock, Double & Brush
moving to the left

Chain Rock, Double & Brush
moving to the right

Triple Brush Fwd, Chain Back

Samantha

Part B (Verse)

2 Charlestons

Airplane ½, Triple
Turning 1/2

Repeat to front

Part C (Break)

Sashay, Basketball
turn ½ left on pivot to face back

Repeat to front

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Choreographer's Corner

The Armadillo Song *(continued)*

Part A (Chorus)

Part D (Instrumental)

DS DS DS R S S/KICK(OTS) S/KICK(OTS) DS R S
L R L R L R/L L/R R L R
&1 &2 &3 &4 5 6 &7 &8

DS DT(XIF) DT(OTS) CIRCLE R LEG (B) 3 TIMES DS R S
L R R R R L R
&1 &2 &3 456 &7 &8

Repeat all to face all 4 walls

NOW!... Wait 2 beats (think READY..GO) and the music speeds up!!!

Part A (Chorus)

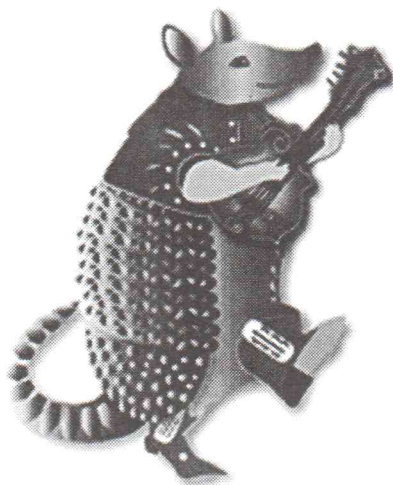
Part B (Verse)

Part C (Break)

Part A (Chorus)

Part D (Instrumental)

Part A (Chorus)



Part A (Chorus)

Chain Rock, Double & Brush
Chain Rock, Double & Brush
Triple Brush Fwd, Chain Back
Samantha

Part D (Inst.)

Triple, Wild West & a Basic

Cow Tail Turn
turn ¼ Left on leg circles

Repeat to four walls

Wait 2

Part A (Chorus)

Chain Rock, Double & Brush
Chain Rock, Double & Brush
Triple Brush Fwd, Chain Back
Samantha

Part B (Verse)

2 Charlestons
Airplane ½, Triple
2 Charlestons
Airplane ½, Triple

Part C (Break)

Sashay, Basketball
Sashay, Basketball

Part A (Chorus)

Chain Rock, Double & Brush
Chain Rock, Double & Brush
Triple Brush Fwd, Chain Back
Samantha

Part D (Inst.)

Triple, Wild West & a Basic
Cow Tail Turn
Repeat to four walls

Part A (Chorus)

Chain Rock, Double & Brush
Chain Rock, Double & Brush
Triple Brush Fwd, Chain Back
Samantha



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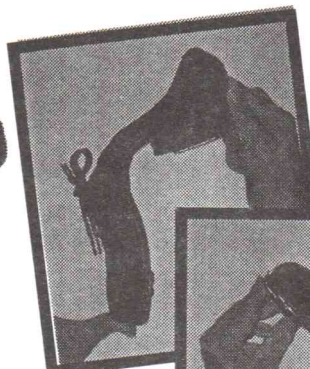
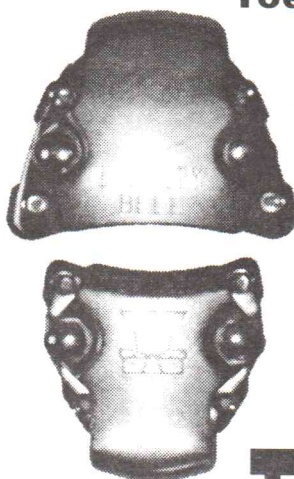
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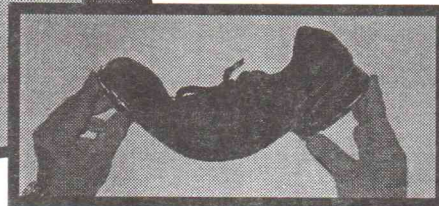
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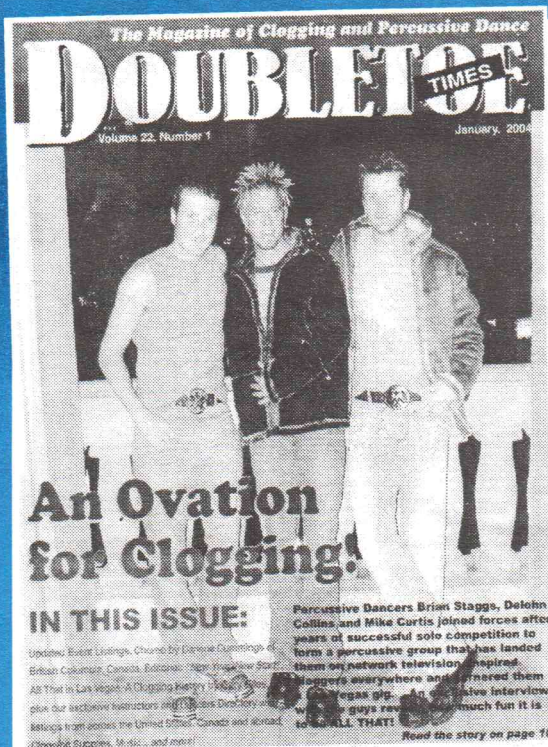
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