

The Magazine of Clogging Since 1983

DOUBLETOE TIMES

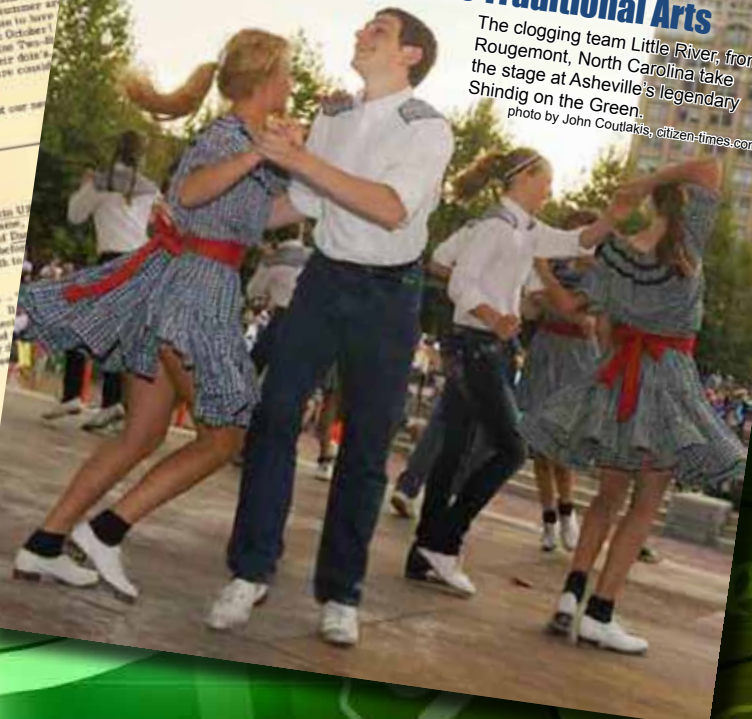
www.doubletoe.com December 2014 - January 2015 Double Issue

Thirty Something Celebrating More Than Thirty Years of Double Toe Times Magazines!



The Magazine of Clogging Since 1983
DOUBLETOE TIMES
September/October 2014
SHINDIG!
Asheville Celebrates Traditional Arts

The clogging team Little River, from Rougemont, North Carolina take the stage at Asheville's legendary Shindig on the Green.
photo by John Coutlakis, citizen-times.com





DOUBLETOE

Dec. 2014 - Jan. 2015



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

www.doubletoe.com

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Ain't it Funny...

My first teaching experience was at Fontana Village Resort in Western North Carolina in the early 1980's when a friend and I who had made up some footwork stepped up to the microphone during an open step workshop and comically fumbled through our attempt at breaking down the bits and pieces of the steps we had made. The experience got me booked at the event as a featured instructor the next year and opened the door for a life-changing ride.

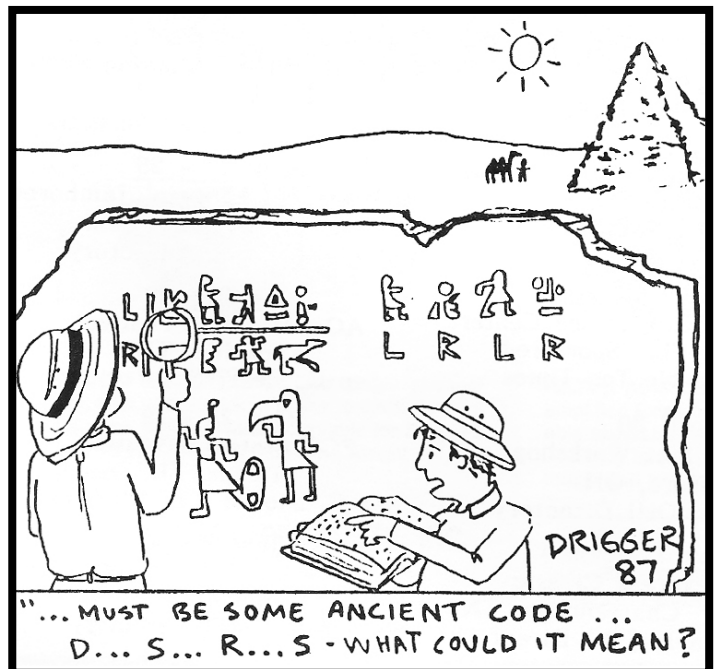
My first contributions to the Double Toe Times came in the form of cartoons. Dozens appeared throughout the 1980s and were sometimes silly, sometimes thought-provoking, but always mean to bring a smile. Little did I know then that one day I would be writing to you at the helm of this publication that gave me many opportunities in the early days of my clogging life.

I hope you enjoy this look back at just some of the covers, stories, photos and features that have appeared in our pages in the more than thirty years we have been in operation.

So much has changed about the way in which we get information, and -- likewise -- much has changed about clogging. I hope we can continue to offer a forum that takes advantage of both. I hope you will join us in that continuing journey!

Happy Clogging! Jeff Driggs, Editor

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



Sharing the emails, letters and faxes of our readers has always given us valuable feedback that improves what we do, and often shares touching stories of how clogging has effected people's lives. This inspiring letter appeared in the July 2005 issue of the Double Toe Times.

Readers's Forum

Your Emails, Letters and Faxes



Overcoming Tragedy to Share the Love of Clogging

Dear Double Toe Times:

Every person has their own story to tell, but every clogger has an adventure. I share my story with everyone who wants to hear it. Having a life-threatening accident and overcoming that to become a grand champion clogger is quite the accomplishment. Here is my story to share with your readers. Thank you for your time.

This is my Story

At the ripe old age of 8, I was in a tragic tractor accident. Doctor's told my parents that I would not survive and if I did, I would be a vegetable, unable to walk, talk, or even perform simple tasks. I proved them wrong after three days of care in the Pediatric Intensive Care Unit (PICU), 12 days of hospital stay with no surgeries, and six weeks in a wheel chair, I was up and walking on my own two feet. I believe that things happen for a reason, and without this accident would I have ever been introduced to or become so passionate about clogging?

I was introduced to clogging at a county fair in my hometown in North Carolina a few months after my accident. I just stood there and watched the cloggers as they danced, all in sync with one another and in rhythm with the music. I was so amazed and taken back at this incredible form of dance. Clogging was a common thing in North Carolina, seeing as that is where it originated. I went home from the fair with dancing not only in my feet but it was in my heart.

My mother signed me up for lessons at the local dance studio in our hometown. I had to audition to even get into this studio. I had never had lessons in dance before so I entered the audition scared and nervous. After performing my routine that my mother and I had choreographed, the instructor asked me how long had I been dancing. I responded to her that I had never had lessons and that performance was the first time I had clogged. Looking at me with shock and surprise she told me that I was more advanced than some of the girls that had been there for a year. After hearing that, it confirmed the feeling in my heart that I was born to be a clogger.

Clogging has given me so many things throughout the 14 years I have been doing it. I have obtained leadership skills, lifelong friends, trophies, great exercise, confidence, and most importantly the drive to overcome any obstacle in my life. Clogging is something that I can share with everyone I see, whether they like it or not. Having the opportunity to continue to learn new things about something I am so passionate about is the greatest accomplishment and gift. Clogging is something that I have and that I will always have to show that I overcome tragedy and turned it into triumph. Clogging is a way that I can express my self and say, "I did this".

I have won several talent competitions, pageants, and even clogging scholarships. I don't only have the self-satisfaction but I also can take home visual memories, such as trophies and plaques to display my love and appreciation for clogging.

Clogging is a part of my past, my present, and my future. I take it with me everywhere, and -- yes -- I even clog in the aisle at Wal-Mart!

Dana Marie Hughes
120 Pioneer Trail
Warner-Robbins, GA 31088
(478) 988-9338

Dear Dana:

Thanks so much for sharing your incredible story. You are right that things happen for a reason. I, too, grew up in an area where clogging was very common. I didn't have any interest in dancing as a child, but in my early 20's, when I first tried clogging, it just fulfilled me in so many ways. I know there are many readers who will testify that clogging came to them at a time when they needed it physically, socially and emotionally. Dance has an incredible power. Your bravery and courage and will to overcome your tragedy are inspiring. I am sure that pure joy comes out in your performing. Best wishes to you and thank you for encouraging so many with your story.

Send us your letters,
faxes and emails.
The Double Toe Times
P. O. Box 1352
St. Albans, WV 25177-1352
(304) 727-9357
Phone & Fax
www.doubletoe.com
ccajeff@aol.com



Calendar of Clogging Events

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

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

(W) = Workshop, (C) = Competition, (D) = Dance Only, (T) = Training Seminar (P) = Performance, Exhibitions or Concert
Submitting an event is easy... just visit the Double Toe Times website at www.doubletoe.com and click on "Events."

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

Workshops

Jan 2015

Jan 9-10, 2015

5th Annual Southern
Arizona
Clogging Dance Festival
(W)
Tucson, AZ
Old Pueblo Dance Center
Inst: Shane Gruber, MI
Info: Tom Bogan
tbogan1@cox.net
520-290-2368
Shirley Lillard
520-298-2056
shirleylillard@comcast.net
sardasa.com/

Jan 23-24, 2015

Oregon Mid-Winter
Festival (W)
Albany, Oregon
Dances and Saturday
Workshop
Featuring Shane Gruber
Info: Rick and Lauri
Weidenhaft
541-747-7780
Rick.weidenhaft@comcast.net

Jan 29, 2015

Clogging Workshop (W)
Mesa, AZ
Mesa Regal Resort Royal
Hall
Instructors: Dave Roe
Info: Dave Roe
clogr1@cox.net

Jan 30-31, 2015

Country Rhythm
Workshop (W)
Lebelle, FL
Labelle Civic Center
Info: Pat Bedingfield
863-673-5054
pat.bedingfield@gmail.com

Jan 31, 2015

Clog A Day Away
Workshop (W)
Gold Canyon, AZ
Canyon Vistas Resort
Instructors: Barry Welch & Anne
Mills
Info: Anne Mills
annemills121@comcast.net

Jan 31, 2015

Luckenbach on Taps (W)
Fredericksburg, TX
Luckenbach Dance Hall
Instructors: Robin Arnold,
Maureen Augustine, Jack
McFarland, Libbi Baldwin-Smith,
Molly Martin
Info: Molly Martin
Kick and Click Cloggers
830-257-4401
mfmart@kfc.com

Feb 2015

Feb 14, 2015

Oldies But Goodies
Workshop (W)
Mesa, AZ
Mesa Regal Resort Royal
Hall
Instructors: Dave Roe
Info: Dave Roe
clogr1@cox.net

Feb 20-21, 2015

10th Annual NorthWest
ClogDown (W)
Vancouver, WA
Hazel Dell Grange
Instructors: Eric Bice, CA
Info: Mike McDow
503-620-8032
Mike_McDow@yahoo.com
or Jo Kern
503-621-7355
Litehousejo1@yahoo.com

Feb 21, 2015

Feet on Fire Workshop
(W)
Yuma, AZ
Instructors: Russ & Lelia
Hunsaker
Info: Janice Jestin
janice_jestin@hotmail.com

Mar 2015

Mar 12-14, 2015

Smoky Mountain Encore
(W,C,P)
(CCA)
Gatlinburg, TN
Inst: TBA
Gatlinburg Convention
Center
Info: Lynne Ogle
865-675-1185
ccalynne@aol.com
smokymountainencore.com

Mar 13-14, 2015

35th Annual TCC Rally
(W)
Waco, TX
Waco Convention Center
Instructors: Barry Welch, Ca,
Dustin Stephan, IN Plus your
favorite Texas instructors!
Info: Jean Moeller, Rally
Committee Chairperson
2225 Lake Ridge Circle
Waco, TX 76710
254-772-0227
clogger@hot.rr.com
texas-clogging.com

Mar 13-15, 2015

26th Storm King Clog
Camp (W)
Brisbane, Queensland
Australia
Info: Edith Sandy
sandye@spiderweb.com.au
Jenny Neal
djNeal2@hotmail.com
cloggingaustralia.com

Mar 19-21, 2015

Northeast Clogging
Convention and
Competition (W,C)
Quincy, MA
Inst: TBA
Boston Marriott
Info: Beth Kendall
802-439-3349
freewebs.com/necc
bkendall@tops-tele.com

Mar 20-21, 2015

Possum Trot
Clogging Workshop (W)
Oxnard, CA
Courtyard by Marriott
Inst: Scotty Bilz, Jeff Driggs,
Kellee Ramirez, Michele Millier-
Hill, Missy Shinoski
possumtrotca.net

Mar 28, 2015

Mason Dixon Spring
Stomp (W)
Westminster, MD
Inst: Barry Welch (CA) Regional
Instructors: Joyce Guthrie
(VA), Mary Smith (VA), Jayne
Treadwell (VA), Pam Smiley
(MD), Kathy Moore (VA) and
Ginna Tarsi (NJ)
St. Johns Catholic Church
carrollcountycloggers.com
Info Diane Gehret
410-259-8864
dianegehret@gmail.com
Lynn Grassi
410-428-6992
lynngrassi@verizon.net
carrollcountycloggers.com

Apr 2015

Apr 10-11, 2015

28th Annual Indiana River
Cloggers POWWOW (W)
Merritt Island, FL
Inst: Diana Allen, Debbie
Claxton, Jamie Conn, Greg
Dionne, Matt Koziuk, Anne
Lanier, Jeff Wood
Kiwanas Island
Info: Sandy Smallwood
321-631-5104
Bob Howard
321-452-6757
indianrivercloggers.org

Apr 17-18, 2015

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

Apr 23-25, 2015

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

Apr 17-19

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

Apr 25, 2015

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

May 2015

May 1-2, 2015

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

May 8-10, 2015

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

May 22-24, 2015

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

May 22-24, 2015

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

Jun 2015

Jun 18-20, 2015

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

Jun 24-26, 2015

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

Jun 24-27 2015

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

Jul 2015

Jul 17-18, 2015

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

Jul 24-26, 2015

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

Aug 2015

Aug 7-8, 2015

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

Aug 14-15, 2015

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

Sep 2015

Sep 11-12, 2015

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

Sep 11-12, 2015

Florida Clogging Council
State Convention (W)
Instructors TBA
Info:
http://
floridacloggingcouncil.
weebly.com/

Sep 11-13, 2015

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

Sep 18-19, 2015

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

Oct 2015**Oct 24, 2015**

OktoberClogFest
Workshop (WP)
Columbus, IN
Inst: Jeff Driggs, Naomi Pyle &
more TBA
Donner Center
Info: Naomi Pyle
812-579-6979
Naomi_p@sbcglobal.net

Nov 2015**Nov 13-15, 2015**

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

Nov 25-28, 2015

29th Annual C.L.O.G.
National Clogging
Convention (W)
Thanksgiving Weekend
Location TBA
info: David & Susan
Phillips
678-889-4355
clog@clog.org
clog.org

Competitions

For more information on
sanctioned competitions, visit the
major sanctioning organization's
websites at:

ACHF = America's Clogging
Hall of Fame
achfclog.com
CCA = Clogging Champions of
America
ccaclog.com
NCHC = National Clogging and
Hoedown Championships
clog.org
CAD = Cadence
clogcadence.com

Dec 2014**Dec 13, 2014**

Fusion Winter Fest (C)
(ACHF)
Newton, NC
Moretz Business Center
Info: Stefanie Grubbs
336-918-6269
stefaniegrubbs@gmail.
com

Jan 2015**Jan 17, 2015**

Oak City's Winter
Invitational (C)
(ACHF)
Louisburg, NC
Seby B. Jones Performing
Arts Center
Info: Tayler Gentle
919-413-6605
oakcitycloggers@gmail.
com

Jan 23-24, 2015

CCA Showdown of
Champions (C)
(CCA)
Knoxville, TN
Knoxville Civic Auditorium
Info: Lynne Ogle
865-805-7025
ccalynne@aol.com
ccaclog.com

Jan 31, 2015

Capital City Clogging
Classic (C)
(ACHF)
Columbia, SC
Columbia Convention
Center
Info: Heather Vassey
828-320-9095
ccitycloggers@gmail.com

Feb 2015**Feb 7, 2015**

NC State Clogging
Challenge (C)
(CAD)
Raleigh, NC
NC State University
Talley Ballroom
Info: clogcadence.com

Feb 21, 2015

ACHF Spring Meeting
Fletcher, NC
WNC Fairgrounds
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com
achfclog.com

Feb 21, 2015

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

Feb 28, 2015

Blue Ridge Winterfest (C)
(CCA)
Lincolnton, NC
James W. Warren Citizens
Center
Info: Sandra Eason
maclogpageant@aol.com

Mar 2015**Mar 13, 2015**

Smoky Mountain Encore
(C,W,P)
(CCA)
March 13, 2015
Gatlinburg, TN
Mills Auditorium –
Gatlinburg Convention
Center
Info: Lynne Ogle
865-805-7025
ccalynne@aol.com
smokymountainencore.
com

Continued on page 6

Mar 14-15, 2015

South Carolina Clogging
Council Workshops and
Competition (W,C)
(ACHF)
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Mar 23, 2015

Winter Clogging
Invitational (C)
(NCHC)
Saluda, NC
Info: Chip Summey
Ncjcs@aol.com

Mar 29, 2015

Northeast Clogging
Convention and
Competition (W,C)
(NCHC)
Nashua, NH
Info: Beth Kendall
802.439.3349
www.freewebs.com/nec
Brian Tucker
btucker730@aol.com

Apr 2015**Apr 11, 2015**

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



Our Officers
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Jimmy Loveless
301-884-5830 Home
240-507-7062 Cell
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eperry2003@aol.com

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glittergranny50@gmail.
com

Ex-Officio Members
Lib Mills
864-885-2707
lmills@seneca.sc.us

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

2015 Sanctioned Events**January 17, 2015 – Oak City's Winter Invitational**

Louisburg, NC Event Location: Seby B. Jones Performing Arts Center
Contact: Tayler Gentle – 919-413-6605 – oakcitycloggers@gmail.com

February 7, 2015 – Capital City Clogging Classic

Columbia, SC Event Location: Columbia Convention Center
Contact: Heather Vassey – 828-320-9095 – ccitycloggers@gmail.com

March 14-15, 2015 – South Carolina Clogging Council Workshops and Competition

Contact: Dianne Loftin – 864-277-0553 – dloftin01@gmail.com

April 11, 2015 – Southern Junction Clogging Championships

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

April 25, 2015 – Appalachian Clogging Classic

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

May 16, 2015 – Beach Blast

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

June 6, 2015 – Mars Hill University Championships

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

June 27, 2015 – Carolina Fusion's Summer Shindig

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

July 25, 2015 – Orange County Clogging Competition

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

August 1, 2015 – Summer Fest Competition

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

August 22, 2015 – Sound FX Clogging Championships

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

September 4-5, 2015 – North Carolina Mountain State Fair Clogging Competition – Fletcher, NC Event Location: WNC Ag Center

Contact: Dianne Loftin – 864-277-0553 – dloftin01@gmail.com

September 19, 2015 – Magic Feet Ultimate Challenge

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

October 23-25, 2015 – ACHF Annual World Championships

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

www.achfclog.com



Calendar of Clogging Events

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

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

(W) = Workshop, (C) = Competition, (D) = Dance Only, (T) = Training Seminar (P) = Performance, Exhibitions or Concert
Submitting an event is easy... just visit the Double Toe Times website at www.doubletoetimes.com and click on "Events."

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

Apr 18, 2015
Midwest Match Up (C)
(CCA)
Lincoln, NE
Rococo Theatre
Info: Joel Harrison
capitalcitydanceshack@gmail.com

April 25, 2015
Clogfest (C)
(CCA)
Brevard, NC
Brevard Music Center
Whittington-Pfohl Aud.
Info: Rhonda Wallen
rwallen543@charter.net
Kevin Parries
ccakevin@aol.com

Apr 25, 2015
Appalachian Clogging
Classic (C)
(ACHF)
Clyde, NC
Haywood Community
College Auditorium
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

May 2015
May 1-2, 2015
Southern Clogging
Showdown (C)
(NCHC)
Hosted by the Mississippi
Clogging Council
Pearl, MS
Info: Leah Doyle
662-315-1720
leahcarissadoyle@hotmail.com

May 2, 2015
Top Dog Clogging Classic
(C)
(CAD)
Independence, MO
Hartman Conference
Center
Info: Missy Shinoski
816-694-3582
kloghop@sbcglobal.net
www.CitySlickerStomp.com
Info

May 2, 2015
City Slicker Stomp
Competition (C)
(NCHC)
Independence, MO
Hartman Conference
Center
Info: Missy Shinoski
816-694-3582
kloghop@sbcglobal.net
www.CitySlickerStomp.com
Info

May 16, 2015
Beach Blast (C)
(ACHF)
Rocky Point, NC
Cape Fear Middle School
Info: Jessica Larson
910-604-0879
missjessica@dancerscornerstudio.com

May 22-24, 2015
World of Clogging Dance
Championships (C,W)
And Clogging Workshops
Cincinnati, OH
Cincinnati Airport Marriott
Info: Jeff Driggs or Hanna
Healy
304-776-9571
worldofclogging@aol.com
cloggingcontest.com
worldofclogging.com

Jun 2015
Jun TBD, 2015
Grand Challenge of
Champions (C)
(NCHC)
Branson, MO
Info: David and Susan
Phillips
678-889-4355
gnccclg@gmail.com
gnccclg.webs.com

Jun 6, 2015
Big Horn Mountain
Showdown (C)
(NCHC)
Buffalo, WY
Info: Shanell Hatch
307-620-0282
shanellhatch@yahoo.com

Jun 6, 2015
Mars Hill University
Championships (C)
(ACHF)
Mars Hill, NC
Moore Auditorium
Info: Danielle B. Plimpton
Bailey Mountain Cloggers
828-689-1113
dbuice@mhu.edu

Jun 27, 2015
Cherokee Clogging
Challenge (C)
(CCA)
Cherokee, NC
Cherokee Cultural Arts
Center at Cherokee
Central School
Info: Matt Sexton
mattsexton@silhouettesinc.com

Jun 27, 2015
Carolina Fusion's Summer
Shindig (C)
(ACHF)
Location TBA
Info: Stefanie Grubbs
336-918-6269
stefaniegrubbs@gmail.com

Jun 28, 2015
Explosion Clogging
Championships (C)
(NCHC)
Cherokee, NC
Info: Matt & Kelly Sexton
423-282-5065
& 423-676-1305
DancExpCloggers@aol.com
com

Jul 2015
Jul 10-12, 2015
CCA Youth Leadership
Retreat
Location TBA
Info: ccaclog.com

Jul 19, 2015
Fusion Fest (C)
(NCHC)
Newton, NC
Info: Stefanie Grubbs
336-918-6269
thefusionfest@gmail.com

Jul 25, 2015
Orange County Clogging
Competition (C)
(ACHF)
Orange, VA
Orange County High
School
Info: Allen & Kim Snow
540-222-6372
orangecloggersva@gmail.com

Jul 24-25, 2015
Southwest US Clogging
Championships (C)
(NCHC)
Scottsdale, AZ
Info: Matt & Colleen
Pearson
623-670-8271
azpride2@hotmail.com
azpride.com

Aug 2015
Aug 1, 2015
Summer Fest Competition
(C)
(ACHF)
Easley, SC
Easley High School
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Aug 15, 2015
Bluegrass Clogging
Competition (C)
(CCA)
Morehead, KY
Info: Scott & Dena Dobson
sdobson@bluemarble.net
ccaclog.com

Aug 15, 2015
Wilson County Fair (C)
(NCHC)
Lebanon, TN
Info: Grace Pack
615-449-3821
gpack33@aol.com

Aug 22, 2015
Sound FX Clogging
Championships (C)
(ACHF)
Lincolnton, NC
James W. Warren
Citizens Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com
or Quinn Stansell
704-418-8047
qstansell@carolina.rr.com

Sep 2015
Sep 4-5, 2015
North Carolina Mountain
State Fair Clogging
Competition (C)
(ACHF)
Fletcher, NC
WNC Ag Center
Info: Dianne Loftin
864-277-0553
dloftin01@gmail.com

Sep 19, 2015
Magic Feet Ultimate
Challenge (C)
(ACHF)
Info: Kody Shaw
336-431-0628
or 336-954-9001
magicfeetdanceco@gmail.com

Sep 26, 2015
Dance Matrix (C)
(CCA)
Bristol, TN
Info: Matt Sexton
mattsexton@silhouettesinc.com
Lynne Ogle
ccalynne@aol.com

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

Oct 23-25, 2015
ACHF Annual World
Championships (C)
(ACHF)
Info: Jimmy Loveless
301-884-5830
Ellis Perry
919-484-0623
Dianne Loftin
864-277-0553
achflog.com

Oct. 31 – Nov. 1, 2015
Fall Classic Clogging
Championships (C)
(CCA)
Location TBA
Info: Jeff Driggs
304-610-6254
ccajeff@aol.com
Naomi Pyle
812-343-3285
Naomi_p@sbcglobal.net
cloggingcontest.com

Nov 2015
Nov 7, 2015
CCA Mountain Classic (C)
(CCA)
Columbus, NC
Polk County High School
Info: Rhonda Wallen
rwallen543@charter.net
Lynne Ogle
ccalynne@aol.com
ccaclog.com

We are currently listing all events that we have verified. We gather our information from clogging websites that we are aware of and information provided to us by event organizers and associations.

Please send us information about any clogging events you are aware of to add to this listing!

Please send us
Event Name
Dates
Event Type
(Workshop,
Competition,
Performance,
Dance, Seminar)
Location
featured Instructors
Contact Person
Phone
Email
Website

email to us at

doubletoetimes@aol.com

or message us on facebook by searching for Double Toe Times Magazine of Clogging



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THE DOUBLE TOE TIMES

September 1983

A Florida Clogging Newsletter

Vol. 1, No. 1



... An Idea Whose Time Has Come!

We will have articles from The Flop Eared Mule in Georgia, The Texas Clogger, NCHC - National Clogging and Hoedown Council, and Footnotes - the publication of the Florida Clogging Council.

The "Sunshine Cloggers" have grown from 22 to 706 Badge Wearing members in 14 short months!!! This Newsletter is dedicated to all those who showed up at the wrong time for class; didn't know they were to bring hot dogs to the picnic; didn't wear Club Outfit to Dress Rehearsal; or asked when the Picnic was — two weeks after the Picnic! It is also for those who are on time, in the right place, in the right outfit, with their hot dogs, who, when they leave, forget their shoes, their Tupperware bowls, and 14 beach towels. Announcements on the microphone on class nights, flyers on the tables for weeks, telephone chains, and word of mouth are not getting the messages across. Additionally, our new Cloggers have many questions, which can be answered in this publication.

We hope to bring you sources for shoes, crinolines, Clogging outfits, records, taps, badges, fun bars and dangles. There will be information about future Clogging Cruises and trips to Gilley's. Local, State, Southern and National Clogging events will be featured.

Anyone may submit an article! If you hear of a Clogging function, please let us know in time to include it in Upcoming Events (10th of the month preceding next issue.) If anyone out there has cartooning talent and a funny-bone, we'd love some clogging cartoons! Each month we will have a Feature Personality, spotlighting someone who has made an outstanding contribution to our Clogging Family or Community. We welcome ads from other Clubs regarding Special Dances and Conventions. This is a publication for YOU!! Those lucky folks who travelled to Fontana Village, or Nashville or Mountain City this summer are invited to share their experiences! We plan to have a Mystery Reporter on board the Cruise in October! Since many of our Cloggers are also Sunshine Two-Steppers, we will be bringing you news of their doin's. (By the way, a little bird told me that they are considering a Two-Step Exhibition Team!!)

We are very excited about our new publication, and hope you will be too!!!!

Nashville Here We Come! by Charla "Cha Cha" Sherrod

Many people have asked "How do you get that big chance to appear on a national T.V. show and how do you feel about it?" We were performing at the Citrus Festival in Winter Haven just prior to the Ronnie Prophet show. Ronnie saw us perform and asked us to do several numbers on his show. While performing with Ronnie we met his drummer Mark Greenwood, and while having pictures made with him, found out he was the son of Singer Lee Greenwood. Mark told us his father was appearing in Orlando in several weeks and requested we go see his show and if at all possible give his father copies of the pictures that had been taken. We did! Lee saw us dance and stated we should be on T.V. He arranged for us to meet his wife Melanie, who is the

choreographer for the Dancin USA show. Melanie saw us dance and gave us the name, address and phone number for the Producer of Dancin USA. At that point my mother took over and before we knew it we were told to be in Nashville July 29th to film a segment of the show.

The Second Question - - "How does it feel?" is not quite so easy to answer. It is very exciting of course, but it is also very frightening. What you see on your T.V. screen at home and what you see behind the scenes filming are two entirely different things. Watching T.V. you see, or think you see, people doing something very

(Cont'd. on page 8)

The cover of the very first issue of the Double Toe Times from September, 1983.

WORLD OF CLOGGING

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TWO GREAT EVENTS! ONE AWESOME WEEKEND
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www.worldofclogging.com



Ask Elvira

One of the recurring features of the early Double Toe Times publications was a column entitled "Ask Elvira." The column offered tongue in cheek answers to readers questions and took some good natured pokes at people within the clogging community.

Noone knew who "Elvira" was, which made for quite a bit of speculation that the column might be a way for the editor to express herself with a veil of anonymity, or if the writer was a clogging instructor who wished to remain anonymous.

In July of 1984, editor Bobbie Adams printed an exclusive interview with "Elvira." Adams prefaced the column by emphasizing that the information contained in the interview was provided by "Elvira" and could not be verified for accuracy and that the staff had never personally met the author. All correspondence was said to be postmarked from Orlando, Florida and that the questions are delivered to the writer in a lime green, one quart Tupperware container, and left behind a viburnum bush in the McDonalds drive through on highway 17-92 in Longwood, Florida for pick-up.

In the interview, Elvira stated that she was thrilled to be sharing her wealth of knowledge, but due to the demands of the column and the need to remain unrecognizable by the general public (not to mention threats of physical violence), she regretted that she was unable to provide photos of herself, but encouraged readers to continue keep letters coming in, especially ones with little gifts attached.

The "Ask Elvira" column shown here was from the magazine's first year of publication.

Who was Elvira?

We may never know, but the column kept early readers guessing as to the writer's identity and kept workshop goers on their toes to make sure that they were not the target of an "Elvira" question

From the Double Toe Times June 1984



Ask Elvira

Dear Elvira: Did you go to Possum Holler in Fontana, N.C.? What did you like most? June

Dear June: Of course I went. I'll tell you what I didn't like - the ratio of 5 girls to every boy. It's hard to compete with mini-skirts and bubble gum. Elvira

Dear Elvira: Did you see that "World Champion" guy up there? Wasn't he amazing? L.L.

Dear L.L.: What amazed me was the fact that he danced all night in that heat, and never once took his "World Champion" jacket off. Elvira

Dear Elvira: Did you go to any parties in Fontana? I couldn't find any. S.

Dear S: You must not have looked very hard. I didn't know there were so many uses for grape jelly. Elvira

Dear Elvira: Is there really a group called the Possum Trot Cloggers? K.

Dear K: Actually they are all truck drivers with Teamsters Local # 12 in Biloxi, Mississippi. Elvira

Dear Elvira: How do you stop nagging parents from nagging their teenagers who are sitting in pairs in the dark corners of the clogging hall? B.Z.

Dear B.Z.: Turn off all the lights, then there won't be any dark corners. Elvira

Dear Elvira: I am a Clogging Instructor. How do I keep teenagers from sitting in pairs in dark corners of the clogging hall? Bob

Dear Bob: Where were you when I answered the previous question? Elvira

Dear Elvira: Remember that movie I asked you about before? A friend told me that someone will be in Mobile in November to audition cloggers. Now what do you say? D.W.G.

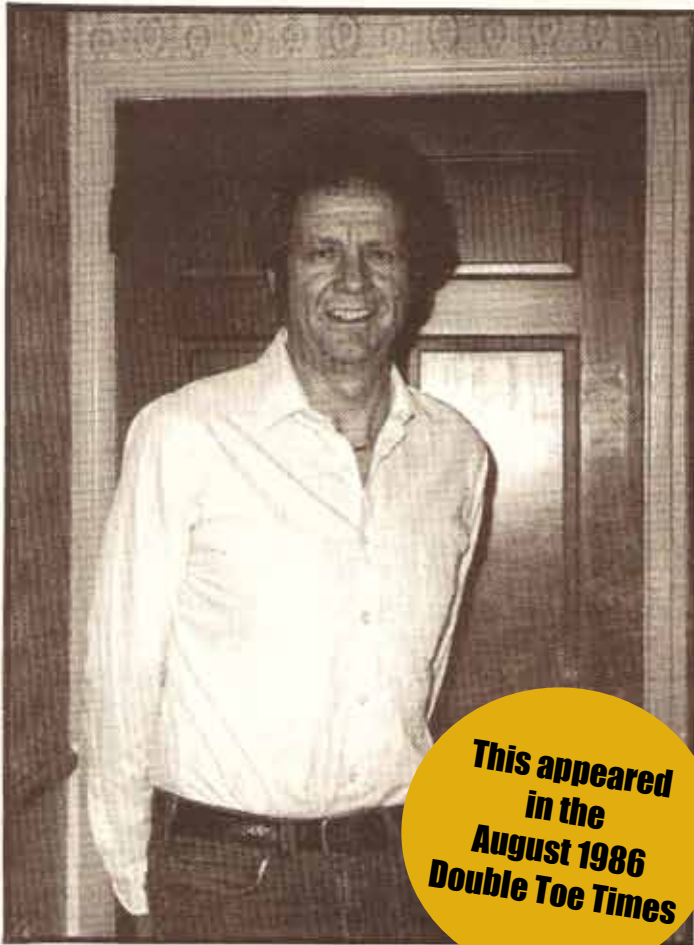
Dear D.W.G.: OK. I'll tell you what I know, but don't quote me on it. Elvira

Dear Readers: I want to thank everyone of you who has sent in letters to my column in the past months. I personally read and answer each one. If at any time you feel that my answers are unsatisfactory, TOUGH TEA BAGS. This is my column, I'll write what I want. If you don't like it, start your own column. Elvira

Got a problem? Write Elvira. All questions and answers kept confidential until the day of publication. Put your questions in a plain envelope and deliver or address them to the Editors of this paper.

The One And Only. . .

CHARLIE BURNS



I am delighted to have the opportunity to share with you some of my thoughts and feelings about a man that many of you have either met or heard of in some capacity — "Charlie Burns". If ever a list is compiled of people who have touched and changed the lives of cloggers everywhere, his will be there.

He lives in Richmond, Kentucky and is well-known throughout Central Kentucky. Teaching 4-6 nights a week, Charlie has single-handedly taught over 3,000 new cloggers in the last 4 years. His classes always over-packed, he is a clogging teacher extraordinaire. Charlie is probably THE BEST beginner clogging instructor in the country. Sit in a class with him

and watch how he handles the crowd. His enthusiasm is catching and his methods of communicating to potential dancers is the result of thousands of hours spent honing his skill. "He makes it seem so easy", they say. Above and beyond teaching people "how to communicate with their feet" as Charlie often says, he also gives people a lifelong gift of self-confidence and self-esteem.

I am a psychologist by profession, but there is a lot of the psychologist in Charlie also. His classes are truly "therapeutic" and offer people an invaluable avenue for stress reduction and personal growth. More than once I have seen frightened and insecure adults and children undergo almost miraculous changes in a matter of several weeks.

Charlie has also made a name for himself as a "caller". Teams will often hire Charlie to call a dance for them as a way to raise money for their team. He always has a "full house" because of his good nature and enthusiasm. It is not uncommon during the winter months for Charlie to be calling a dance every Friday and Saturday night. In addition, he also volunteers his time for charity and benefit dances. Hosting dances for the American Heart Association, Muscular Dystrophy Association, Kidney Foundation, and others, he aids those not fortunate enough to have the capacity to dance.

Where does he get the time? I've known Charlie for six years now and I still don't know! He's a full-time manager at IBM and has a lovely spouse named Shirley. In this case it's definitely true that behind every great man is a great woman. It takes a lot of patience and love to graciously accept her role as the supporting cast.

Charlie first started clogging in 1979 and has been a "clog-a-holic" ever since. He has co-directed two teams, The Bluegrass Country Cloggers and Orange Blossom Specials, to national titles in the USA competition in Nashville, Indiana. He is a "seasoned" competition judge but prefers teaching workshops to judging clogging competitions. He is a frequently requested workshop teacher all over the country.

The next opportunity you have to either speak to Charlie Burns or to learn the latest "hot" step from him — do it!! You'll never meet a more personable man. Thanks Charlie for being you!!!

Sincerely,
Steve Smith



ELVIRA
ONE OF A KIND

Dear Elvira: I need some advise on freestyle clogging. Do I dance on the up beat, the down beat, or somewhere in between? T.W.

Dear T. W.: Yes! Elvira

Dear Elvira: My parents make me mad. Have you ever run away from home? Dennis

Dear Dennis: Yes. It took them a month to find me. They didn't look. Elvira

Dear Elvira: I missed a test question. How would you complete it? "Give a criminal enough rope. . . ." S.P.

Dear S.P.: . . . and he'll tie up the cashier." Elvira

Dear Elvira: What's the best way for a girl to keep a man at a distance? Nita

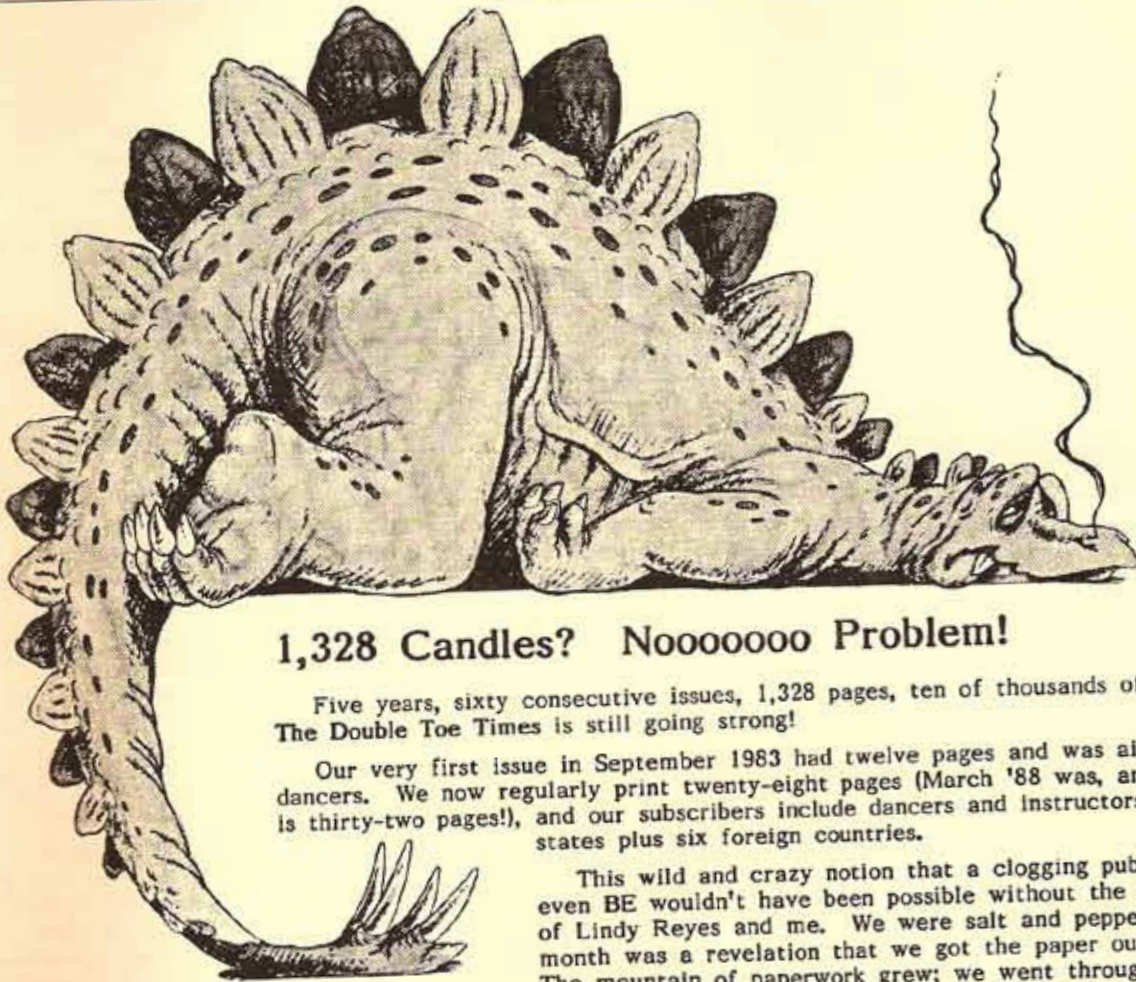
Dear Nita: Chase him. Elvira

THE DOUBLE TOE TIMES

Volume 6, Number 8

A Clogging Newsletter

August 1988



1,328 Candles? Nooooooo Problem!

Five years, sixty consecutive issues, 1,328 pages, ten of thousands of copies --- The Double Toe Times is still going strong!

Our very first issue in September 1983 had twelve pages and was aimed at local dancers. We now regularly print twenty-eight pages (March '88 was, and August '88 is thirty-two pages!), and our subscribers include dancers and instructors in forty-six states plus six foreign countries.

This wild and crazy notion that a clogging publication could even BE wouldn't have been possible without the collaboration of Lindy Reyes and me. We were salt and pepper, and every month was a revelation that we got the paper out, and on time. The mountain of paperwork grew; we went through several printers; caught colds always on deadline week; and laughed until our sides hurt. I'd be safe in saying that without Lindy, there would be no Double Toe Times. I also owe THANKS to Cindy Swarhout and Judy Hart who worked in this madhouse too! Since January 1988, my 'cohort in confusion' has been Becky Wolary, a non-clogger, who attempts to keep me organized and is doing an outstanding job of bringing this office into the computer age. She is the whiz behind the advertising paste-ups. Becky and I are old friends from Girl Scout leader days, and I hope ours will be a long association.

The very best part about the increased circulation and size of The Double Toe Times is that it accurately reflects what is happening to our clogging world. YOU are the folks out there dancing, competing, choreographing, calling, cueing, promoting, and teaching. The ever increasing numbers of conventions, competitions, and workshops and the increasing numbers of attendees is the direct result not of the convention planners, but of the home-town instructor who, week after week, brings new beginners along and keeps teams and advanced dancers challenged. My biggest and best THANKS has to go to all those folks who read and enjoy The Double Toe Times.

The Magazine of Clogging Since 1983

DOUBLETOE TIMES

www.doubletoe.com

November 2014

FIELD POSITION

ALL THAT Headlines NC Halftime Show



The clogging super group and Carolina Opry founder Calvin Gilmore at the Carolina Panthers and Seattle Seahawks game where the guys performed a rousing clogging set complete with their own percussive drumline



Turning the Page

In August, 1988, Double Toe Times Editor Bobbie Adams used the magazine's cover to celebrate sixty issues, 1,328 pages and tens of thousands of copies printed and distributed to cloggers throughout the United States, Canada and across the clogging world.

In 2014, The Double Toe Times proudly celebrates more than 375 issues, more than 13,500 pages and over a half million printed copies!

HIGH STEPPIN'



Action photos have always been a favorite feature in the Double Toe Times. Capturing that moment when flying feet find some air or kick higher than we though you could, is always amazing to see.

The Double Toe Times has hosted action shot contest in the past with great prizes, and we will be sponsoring more photo contests in the future to give a venue to share your great action shots.



WORLD OF CLOGGING CHAMPIONSHIPS



where feet

...soar!

MAY 23-24, 2015



New location for 2015!

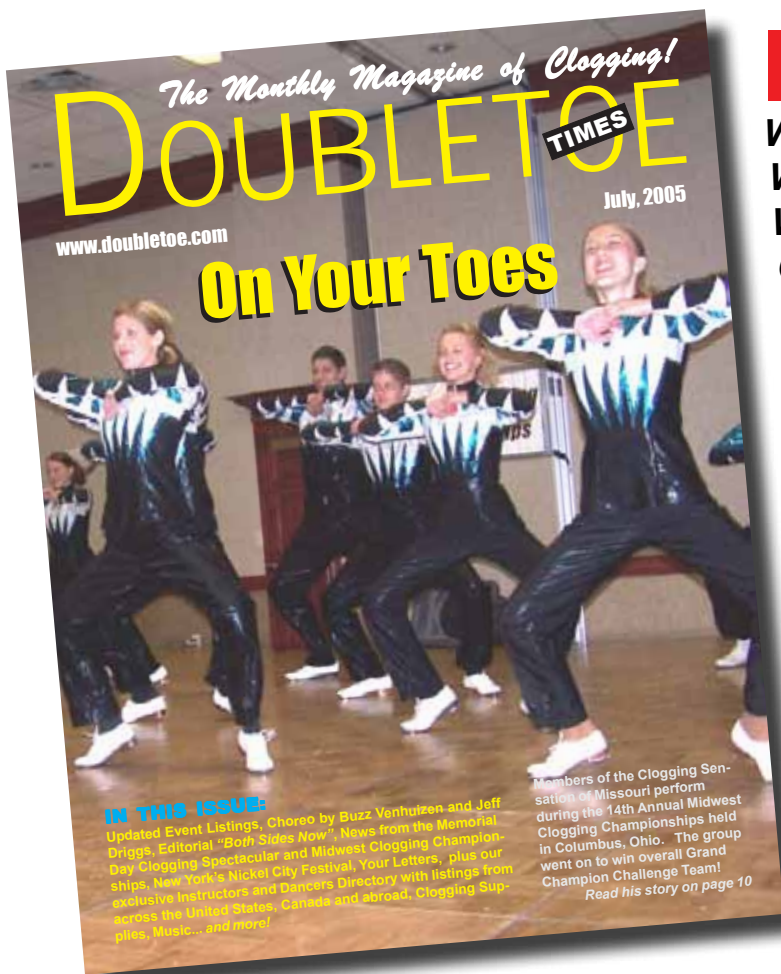


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I'll Cover You

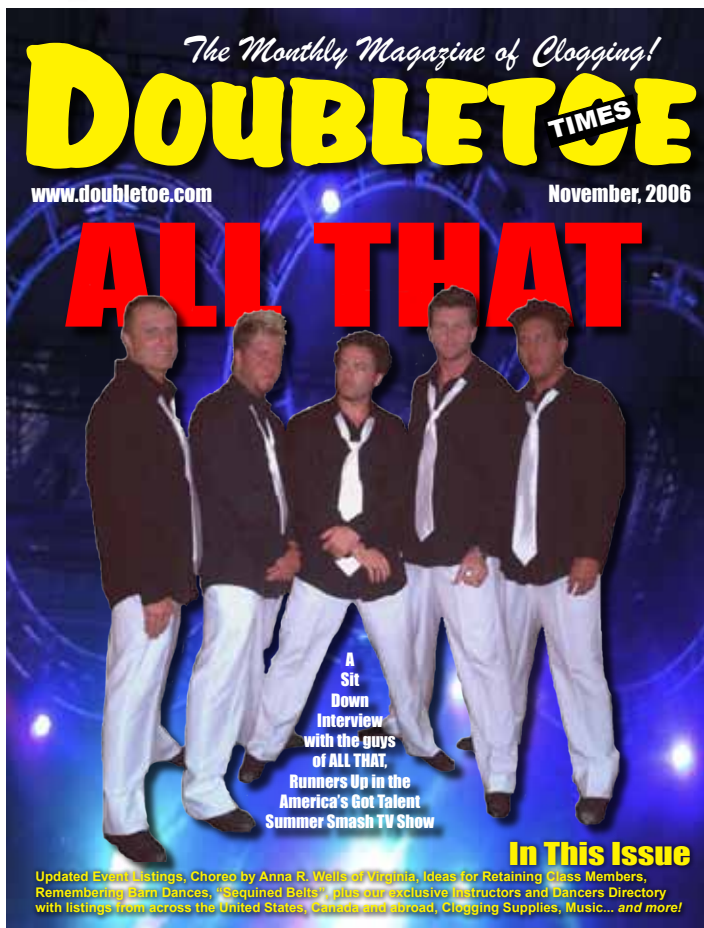
**Wanna see my picture on the cover,
 Wanna buy five copies for my mother...
 Wanna see my smilin' face
 On the cover of the Double Toe Times!**

Through the years, there have been many memorable covers of the Double Toe Times. Here are a few of my personal favorites:

Left: Our first full color cover from July 2005 featuring legendary competition group "The Clogging Sensation" from Missouri.

Below Left: Percussive clogging super group *ALL THAT* have opened many doors for modern clogging's higher profile and recognition within the dance world. The group sat down for an exclusive interview in November 2006 and shared their individual journeys on the way to forming the group that is still going strong today.

Below Right: One of the things that I am most proud of is the Double Toe Times features about the people who share a love of this

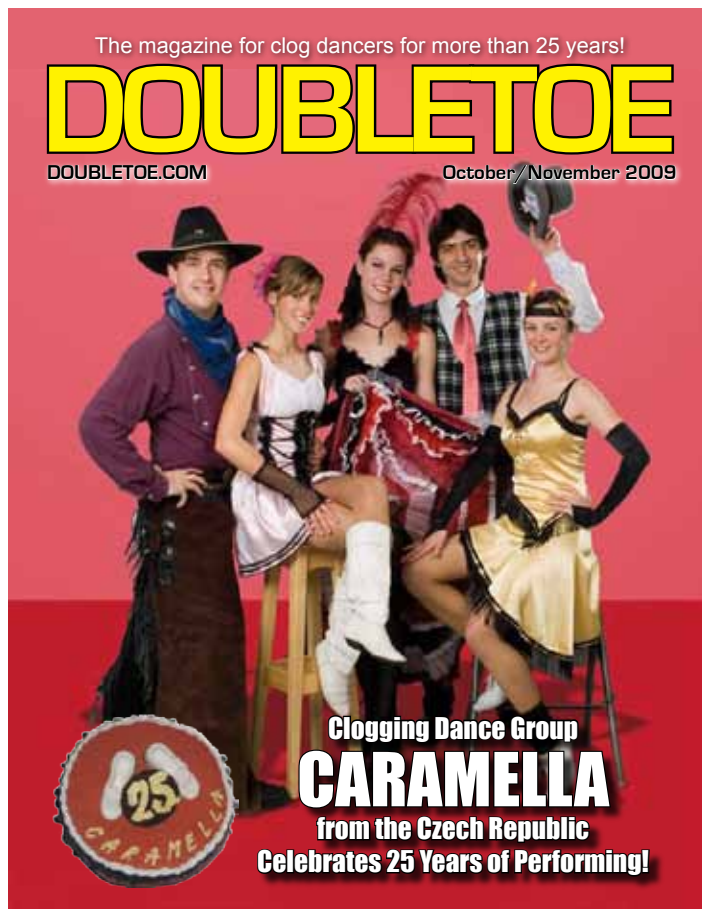
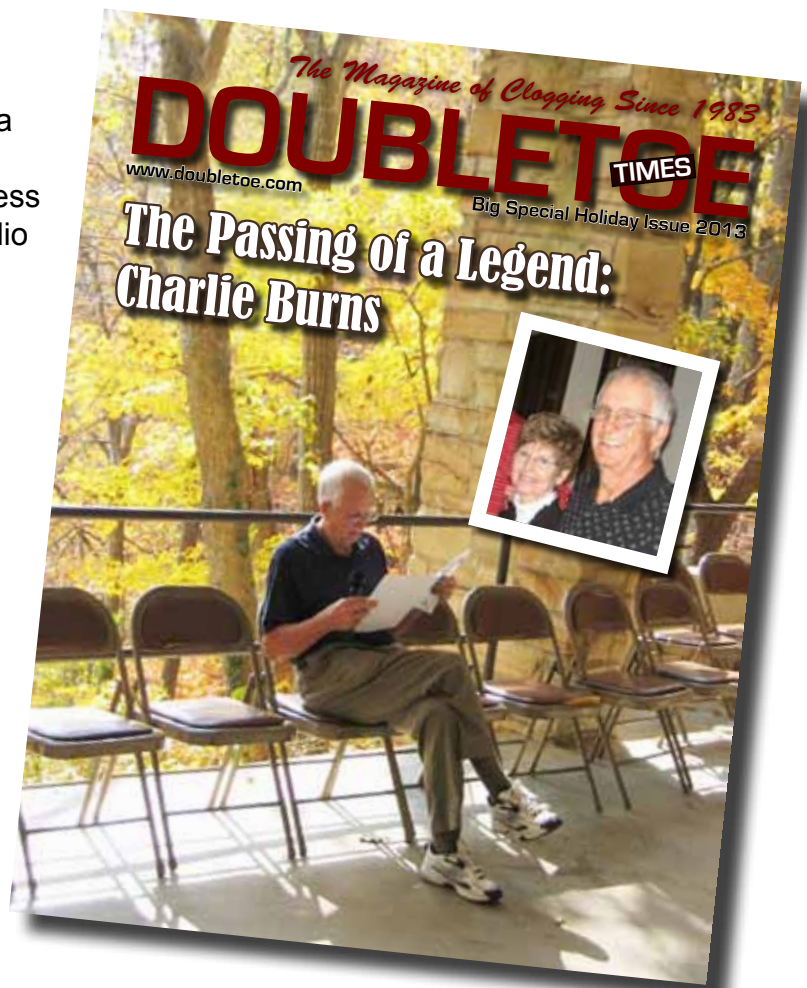


history-filled dance.

Marcia Campbell, of Nashville, Tennessee began clogging as a young girl and worked her way into a stint dancing with the Grand Ole Opry dancers for more than 25 years. Her love of the music business and dance also opened doors for her to host a radio show on WSM radio, the home of the Grand Ole Opry.

Below Left: Clogging has spread around the globe and we are proud to feature the groups and organizations that are bringing the sound of tapping feet to happy cloggers worldwide.

Right: One of the saddest parts of the task of preparing a magazine is sharing the news of the loss of people who mean a great deal to those in our activity. In gathering photos and interviewing family and friends of those who helped shape this art, I am reminded how blessed we are to be a part of an artform that is more than just expression. Those we see as the forefathers and foremothers of clogging came into the dance form for much of the same reasons we did, and I am honored that we have been able to honor and celebrate their achievements and their contributions to clogging.



The clogging world lost a true pioneer in Violet Marsh, who passed away this month. We look back at an exclusive interview Violet and fellow pioneer Sheila Popwell gave in 2005 in which they share stories about the history of clogging and their thoughts on the dance of today.

Also: The Diablo Mountain Cloggers, the California Group that Violet started, celebrates its 40th anniversary under the direction of Lois Elling, who was taught by Violet.

PASSING THE TORCH

THE DOUBLE TOE TIMES

Volume 16, No. 8

A Clogging Magazine

August 1998

Good Bye!

By Bobbie Adams, Really Old Editor

I had a dream when I first began publishing the Double Toe Times! It was a dream of some day publishing a slick 4 color magazine. I changed my priorities. I've learned a lot about accounting, the printing trade, graphic art, sales, management, law, public relations and cost factors.

First — subscriptions do not pay for the paper. Profit, if there is any, comes from advertising. Contrarily, advertisers want to know what the "circulation" is and the geographic coverage. It is a two-headed monster and we must constantly feed both.

One of my Ragan Reports (a newsletter Editor's Newsletter) stated that a paper or magazine had to maintain 62% advertising in order to stay solvent. A slick magazine off the newsstand probably has a higher ratio than that! We are a specific newsletter for a specific readership. Over and above the sheer cost factor, I like the advertisements! They tell me where to get those clogging supplies and records, who is teaching at what workshop and how much it will cost, and our regular advertisers have reported that they are very pleased with the response.

But let me tell you about the revision of my dream. Some time ago I realized that it is the personal quality that makes the Double Toe Times fun for me. The little stories and anecdotes that you readers and cloggers share with me, via notes or phone calls. YOU are the ones out there dancing, entertaining and enjoying! I constantly search for better ways to do ads, find interesting articles, solicit contributions from you and attend as many clogging functions as time and money permit. I dearly love the "caring and sharing" philosophy, and will continue to be supportive of all those who give so much of themselves. Clogging, for most folks, is a hobby. My reward has been some wonderful friends, a family oriented, lively activity that helped me as a single parent provide an outstanding hobby for my four children, and a creative outlet for my rusty college journalism skills.

While I put aside my "dream" I feel I have accomplished

Continued on Page 14



Hello!

By Jeff Driggs, New Editor

When I first began clogging in 1982, I never realized that there was a whole world of dancers — like myself — who were consumed by their love of this addiction we call "clogging". Upon discovering the workshop circuit in late 1983 and 1984, I came across a new publication that would become my atlas and my textbook, the *Double Toe Times*. Never would I have imagined that 15 years later I would be writing to you as the incoming editor and publisher.

You would think that after all these years of reading the *Double Toe Times* that I would have a clear vision of where I see the magazine going into the 21st Century. Quite frankly, I am torn between what dreams I would have for a national dance publication and what measured steps I know that we can realize in the future.

As Bobbie Adams has written in the past, I have this dream of the *Double Toe Times* in a slick 4 color format with vivid photos and glossy ads that jump right off the page. I have a dream that someday you could walk into the corner newsstand and see the Double Toe Times alongside the Dance and Music magazines.

I dream of an expanded format with monthly columns that encompass the myriad of percussive dance forms — Irish, Morris Dancing, English Clog, Canadian Step and others. I dream of a forum where old-time enthusiasts, modern step dance cloggers and percussive dancers can share information, be entertained and shop for merchandise around the globe.

I dream of a web page that highlights the Double Toe Times, including previews of upcoming features, information regarding the history of clogging, news from the dance world and a percussive dancer's shopping mall.

All these visions swirl about me, inspiring me, as I undertake this new venture. I realize, though, that much of my enthu-

Continued on Page 16

Good Bye!

(continued from page 1)

something far beyond my wildest dreams when I get your cards and phone calls about how much you like the Double Toe Time!

I simply can't tell you how delighted I am to be turning this magazine over to Jeff Driggs. The first time I met him many years ago, he became a part of my family. He is brash, enthusiastic, articulate, multi-talented, considerate, kind, humble, and charming. He is a master story teller and natural comic. In addition to being the teacher, choreographer and vocalist that many of you know.

Now the time has come to move on. (Contrary to what you might be thinking, my health is fine!) Thank you to everyone who has contributed to this magazine by way of articles, photos, advertisements, cartoons... without you, there would be no Double Toe Times.

Hello!

(continued from page 1)

siasm might be tempered with a heavy dose of reality; but I can dream can't I?

I would like to thank Bobbie Adams for giving me the opportunity to make one of my dreams come true. I admire the professionalism, persistence and passion with which she has lead this magazine. I hope and pray that I can continue to provide you with the quality magazine you deserve and have come to expect.

A word from editor Jeff Driggs...

As I enter my 17th year as owner and editor of the Double Toe Times, I look back at a journey filled with surprises.

The creator of the Double Toe Times, the late Bobbie Adams, approached me about buying the magazine in 1997. After a year of contemplation and preparation, I took over the ownership and became editor in the Fall of 1998, with my mother handling the office and subscriber communications.

I made a promise from the beginning to use the magazine to promote all forms of clogging and to give a forum for many viewpoints. Past divisions in the clogging world would not find a platform in the pages, and our first year we saw incredible growth in the number of advertisers and in the circulation of the magazine.

I learned a great deal along the way about doing business, and how not to do business. I learned about making promises and how to accept broken promises. I can tell you that since taking over the magazine, I have never taken a salary.

When the Double Toe Times first began, there was no internet. There were no websites with listings of events, no directories of instructors and clubs, no resource for access to cue sheets. The magazine became a must for this important information.

The magazine was an important way for events and vendors to reach out to the clogging market, and -- as with all publications -- advertising is vital to covering the costs of operation. The advent of the internet changed the way information is disseminated and also the way

in which news is shared. The instant ability to reach people in real time has forever changed the way magazines and newspapers exist, including the Double Toe Times.

We have tried to adapt to the changing way in which people seek information. I was so proud of the day we first launched our website www.doubletoe.com. The history, terminology and "learn to clog" sections are still among the most visited clogging pages on the internet, and reach tens of thousands of people around the world on a regular basis.

We launched a facebook page in February of 2010 that now has more than 4,000 fans who check in to see features on clogging, plus photos and videos from around the clogging world. Our world is smaller than ever, and I am proud that we have stayed on the forefront of giving cloggers a place to share their world.

In 2014, we began printing in full color, as well as offering a digital version of the magazine that can be read on a computer, e-reader or tablet. The cost of printing and mailing a printed magazine has tripled since our inception, and much of the content that our magazine was created for is now found on the world wide web. Since taking over in 1998, we have only raised our subscription rate by two dollars.

Content is still the hardest part of doing a publication. Our hectic lives make it difficult for people to send in articles and stories. Events now have their own websites and mailing lists. Researching and compiling the lists of events is time consuming and often trying. To be honest, there have been many times in the last few years that I felt that maybe the purpose of the magazine and my tenure as editor had run their course.

As I travel and see cloggers around the world, it is still very gratifying to meet a clogger who says, "I love your editorials in the Double Toe Times... the magazine really inspires me to keep going." And that keeps me going.

Thank you for these many years of surprises, and hopefully many more to come.



With all of the stories, features, photos and the like that fill the pages of each issue of the Double Toe Times, the one feature that consistently gets the most feedback in the editorial. I wanted to give the section a different feel than the “Front and Center” columns of the former editor. I saw an opportunity to address issues within our art form in a conversation tone, using quotes from things I had read and inserting a little humor. I am floored when I think that -- through the years -- I have penned more than 200 such editorials. I randomly went through and picked some of these columns from the last fifteen years. I hope you enjoy the attempts at wit and wisdom.

Mixing Business With Pleasure

Printed February, 2000

Business (n.) a person’s professional dealings.

Hobby (n.) an activity undertaken for pleasure.

Who says you can’t mix business with pleasure? Clogging has been one of the most positive and pleasurable experiences of my life. In addition, I have been very lucky to build my own business, learning from many years in the fund-raising and public relations field. I recently found myself in need on database services to manage our growing business. With only a working knowledge of database applications, I found myself going to my friends and business associates for advice.

Thinking back to a visit with some clogging friends from Michigan who amazed me with their computer knowledge and programs they had designed for their own businesses, I began a series of contacts with Bob and Kathy Hassell that lead to having them develop a software program that will dramatically improve our productivity. Having them in our offices and home was a delight and we could not be happier with the results. There is an immediate feeling of comfort that comes with working with cloggers. The rapport is immediate, and the avenues of communication are enhanced because of the hobby we share.

The experience got me to thinking. I bought

my home with the help of a clogging Realtor. My car was purchased from a dealership run by clogging friends. Many of the services I use in the course of running my businesses are operated by cloggers. This community we share places at our disposal a vast array of goods and services that we often take for granted.

Look at the students you teach or the clogging friends you have. You may find a florist, a car dealer, or even a good foot doctor! The way I see it, if I am going to spend money for a service or product, why not give your business to the people you share an interest with. The good business will be well repaid with loyalty, friendship, and an increase in your own business.

I remember when I was raising money for charities professionally, I was always touched to find cloggers stepping up to organize an event, walk in a walk-a-thon, or present a check to help others. “We appreciate what you do for clogging and for us,” they would say, “This is our way of helping you in your cause.”

And this good fortune is not limited to shopping for cars, flowers or computer services. How many cloggers do you know that ended up meeting their future spouses at a clogging class or event?

Happy clogging and happy shopping!

Splitsville

Printed July, 2003

We get letters. We get emails. We get lots and lots of phone calls. Most ask for information about clogging or classes or workshops in their area. Some think the magazine is a message service or detective to track down national instructors who won’t return calls. More than anything else, though, we get messages from people who just want some assurance that what they are doing out there in the day to day clogging world is valid.

This Summer I have gotten several emails and notes from teachers who have had teams split or who are trying to make a go of clogging on their own after having left an unfulfilling dance environment. Some are seeking advice, others

seek allies. Some just want to vent. The common thread among all of the stories is the sense that an activity that is supposed to be fun is causing them so much stress.

I, too, was involved in a team that split. When I first started clogging nearly 25 years ago, I was a member of a clogging exhibition team. The team was not a competitive one and we mostly did regional events. As my passion for clogging grew and I attended workshops and competitions — like most of you — the bug bite me and I was consumed by my desire to pursue clogging. The team I was a member of was some ways from my home. My parents offered their backyard garage as a studio and I began to teach some private lessons and then went on the public classes and eventually workshops. I developed friendships with members of a competition group and would socialize with them at our area clogging dances, which were held at live bluegrass establishments every weekend. Without going into my own venting, let's just say I was released to become a free agent. I was told I would be nothing without the team and I would be done in clogging. A lot of crazy things happened after that to test my resolve and my commitment to clogging.

The easy thing to do is retaliate. It's human nature to stand up for yourself and often we defend ourselves by throwing words back on our accusers. I chose at that time to ignore the words and phone calls and the visits to my classes and let the clogging speak for itself. Others urged me to strike back, but I knew that it would just make things worse. I have given the same advice to several dear friends in clogging who branched out on their own. "Don't ever let it be said that you were the bad guy. Just work hard to build your program the best you can and the bad words and feelings will have nowhere to go. The best quiet revenge is success." Eleanor Roosevelt said "Do what you feel in your heart to be right. You'll be criticized anyway." She was right.

Nobody said it was all going to be fun. With success comes obstacles, and some of those may even come from within. As your aspirations come to fruition, you will experience a range of emotions. Success isn't always defined in terms of money or recognition. Some of my proudest moments in clogging have been in seeing

the efforts of others who I had the privilege of working with. And even when you find yourself comfortable in your own "success", you may not find everyone in support. "Success will win you false friends and true enemies - succeed anyway." Mother Teresa said.

Moms were right, listen to the Nuns.

Know this... you are not alone. Your letters echo the fears and growing pains of everyone who has been a part of a creative process. As hard as it is, ignore the negatives and focus your energies on bringing the magic spark to your students that you remember from your own clogging experience.

Building a Legacy

Printed 2000

I recently had the pleasure of teaching seminars in clog dance at the ETCA (European Callers and Teachers Association) Teachers Conference near Frankfurt, Germany. In leading a session on the history of the clog dance, I was fascinated to hear that the teachers in attendance could trace the beginnings of the Appalachian clogging movement in Europe back to its earliest influences over 15 years ago. The "family tree" of sorts that results from this exercise now accounts for many of the hundreds of dancers and instructors throughout Germany, Austria, Denmark, Belgium, the Netherlands and the Czech Republic.

As a result of the meetings, ECTA's Council is now looking into the possibility of establishing a historian to document the growth of the art and maintain records for future dancers. ECTA already has an impressive archive of educational materials available for cloggers as a resource. Australia's Clogging Council has long had a historian, who has amassed a vast collection of clogging documents pertaining to the art of clogging in the land "down under."

Imagine how much more we would know about clogging here in the United States if such materials were available documenting the dances earliest forms. People of vision, like Bascom Lamar Lunsford of North Carolina, and "Pappy" Lloyd Shaw of Colorado, did much to chronicle the music and dances of the mountain people,

and many clogging organizations have begun to maintain a record of clogging in their respective areas.

Think of how you fit into the “family tree” of clogging. Who taught you to dance, and who -- in turn -- taught your teachers the art? How many of your dancers have gone on to teach themselves and continued to spread clogging? While this may not seem important to us now, this information will someday be beneficial to an eager generation of new dancers hungry for the history of the dance and how it evolved in their area.

Start a scrapbook with pictures, dates and names from each graduating clogging class. Keep a guestbook or memory book that chronicles your shows and performances. Include copies of your teaching materials and record lists. The legacy you build will become a valuable resource for future generations and be a wonderful project for you.

A Matter of Character

Printed January, 2005

A teacher friend of mine was describing a class issue and asking my advice when she referred to her class-halting student as “molasses Mary.”

While I hope her namesake never hears her nickname, I chuckled to myself and the wheels in my silly brain added her to a list of auspicious characters I envisioned from stories and experiences remembered from my teaching travels.

Low-Esteem Esther: Esther is a fine clogger, but needs constant approval and nurturing. Esther is often found in the company of Average Annie -- who boosts her with constant compliments -- and steers clear of Show-off Sheldon

Average Annie: Annie doesn't aspire to be any more than a fun club level dancer and that's okay. She is shadowed by Low Esteem Esther and several other Average Annies.

Teacher's Pet Patty: Patty can get away with murder because she wins solos and always thanks the instructor for teaching her everything she knows. Everyone secretly hates her but is afraid to discuss it.

Show-off Sheldon: Sheldon came from a tap dance background which means that any time there is a break in the lesson, or even in the teachers sentence for a breath, Sheldon will break into rhythms to demonstrate his amazing percussiveness. Sheldon is a good person to ask about styling because he says no one in the group does the steps correctly.

Toe-Stand Tammy: Tammy is so proud of her new toe stand shoes that she incorporates toe stands into every step. She loves to come help with beginners classes because everyone is in awe of her ability to hop onto her toes. Four beginners broke a toe not realizing Tammy's shoes had a toe box and a split sole.

Product Preston: Preston uses so much hair gel that he looks like an amusement park mascot. He is a good enough clogger if you practice away from the mirror.

Eye-Roll Regan: Regan doesn't cause any trouble and is a good learner but she has a habit of rolling her eyes at anything you say. But like a car problem, you can't catch her doing it when you want someone else to see it.

Stinky Stanley: Stanley is 14 and you are glad to have boys dancing, but Stanley doesn't understand that the wet stuff that has started appearing under his arms smells like roadkill. Unlike Product Preston, the shine in Stanley's hair comes from natural oils.

Helpful Hanna: Hanna wants to help. She dented your speaker and sliced your power cord by pulling it under the door. Don't worry... that antennae for the wireless mic can be ordered.

Sarcastic Simon: Thinking he is channeling Simon from American Idol, Simon thinks it is his mission to be brutally brunt about the talents of everyone in the class except his own.

Research Reggie: Reggie has been trolling the internet for clogging history, articles and technique and enjoys putting you on the spot in front of the class by asking questions which require you to know all of the same in-depth minutia he does.

Of course, not all characters are such a hardship. Most are a blessing and those that aren't tach us patience Don't forget Timely



Tommy, Thankful

Thelma and Grinning Greg.

Forget YOU!

Printed April, 2006

I ran with a pretty motley crew in high school. My circle of friends included a loud and crazy girl named Dino who once borrowed a tombstone and left it in my parent's backyard, to their shock --and the next door neighbor's -- who called police. Thank God it was Halloween night and my church-going mother told the policeman, "Do you really think I would have a TOMBSTONE in my backyard... please!" You can bet Dino was there that night to return it from wherever it came. Looking back, I can't fathom why my world revolved so intently around these people I so desperately wanted to find my place with..

Thank goodness I went to college and found a much better class of ruffians to run with. I was working my way through school and didn't know a soul and found a group of wonderfully spirited and real people who just wanted to find a way to get all the marrow out of the bone we could with no money in our pockets!

The group of friends I made in college have remained among my dearest friends for more than 25 years now.

When I started clogging, I was in awe of so many people and I felt that it was important to feel a part of a group and to make a place for myself. Boy, did I make a lot of mistakes along the way. They like the Southern accent, so lay it on thick. Drop names. Go to all of the places to be seen and you will have lots of friends, I thought. It's amazing how many lives intersect and the doors that can open for you and the friends that can come and go through your life.

Most teachers come into clogging with the same wide-eyed need for acceptance that I had, and we all want to find respect and success and friendship.

I was lucky in my clogging journey to have met so many wonderful people who know the

onstage persona and the real person. Teaching is education and entertainment and socializing and so much more. Learn from your parents, teachers and good leaders the skills that make your "teaching" persona effective, and off the floor strive to find a group of people who accept you as you are and whose bond transcends time and space. You will find true friends along the way that make you wonder why you spent so much time and energy frantically trying to cultivate (and sometimes actually chasing) friendships that were really pretty shallow in the long-run. Learn to teach and inspire your dancers as a leader, and a peer, and be true to yourself and it will all look easy.

The master of self esteem, Dale Carnegie, said, "Naturalness is the easiest thing in the world to acquire, if you will forget yourself -- forget about the impression you are trying to make."

Finding your niche and your voice is a process and the teacher and leader in you will develop. Just keep your head on straight and keep your friends close to you and realize the balance that makes it all work for you and then you will cherish the times on the dancefloor and off.

Ghosts of Cloggers Past

Printed November, 2009

As many of you who have been long time readers may know, Christmas is one of my favorite times of the year and Charles Dickens is one of my favorite authors. His stories have deep moral ties that run through them and speak to the inherent goodness of many of his heros and the ability of even the hardest hearts to be change through the power of love and the opportunity for each of us to make a "family" of the ones we hold dear. As cloggers, we so often make for ourselves an extended family of our dancers and their families.

In his story "A Christmas Carol" Ebenezer Scrooge is visited by four ghosts who each share with him a message that forever changes him.

In thinking about each and how they show

Scrooge how his past and present can radically change his future, I was surprised to find parallels that apply to what we do as instructors.

All of us have had students or dancers or a group of dancers at one time that were unique and special. I dare say you could call them your favorites. The bond you shared and the team that gelled together was one of a kind and your pride and joy.

A mistake we make is to compare in our minds our current students to that model in ways that are not attainable. Our bond with each group can be as strong but will always be different. Comparing our new dancers to these “ghosts of cloggers past” will never replace that feeling you had and will make your dancers feel like they will never be as good as those who came before them.

Your “dancers of the present” are a gift that will give you new joys as a teacher and leader and the bond you make with them and the encouragement you give them will be an investment in them, you and your “dancers yet to come.”

At the Crossroads

Printed May, 2010

I recently got a message from a team director who had reached a crossroads with her competition group. Faced with dancing against teams who have been competing for many, many years and some teams who have auditioned and harvested the top dancers from multiple teams across several states to make for “super-teams, the director was frustrated that they could not seem to break through.

Frustrated parents who spend lots of money to put their kids through classes, buy costumes, book hotels and travel, and pay entry fees sooner or later begin to grumble when they see the same teams win over and over at events and come home again with nothing to pose with in the local paper. The funny thing is that most of the teams that are winning at a given point are the same ones who three or so years before were questioning themselves in the same manner.

It is truly frustrating for directors who run programs, especially in smaller towns or rural

areas, who teach all of their dancers from beginners, only to see those dancers reach a certain level and plateau or move on to a team that challenges them in different ways. It is especially frustrating when you feel like you are doing all of the groundwork for others to profit from the talent pool in the end. You can't blame the dancers who want to rise to their own perceived highest level. Everyone wants to be a part of a successful team. The problem is that too often we make competition the ultimate means by which we judge a great team.

There are amazing groups all over the world who don't compete and do fairs and festivals, some traveling around the world to represent the United States in international festivals. There are groups who plan their own cruises and perform on the ship, or join others from parades or expos and there are groups who both compete and perform.

Competition is a great way to motivate your dancers, to get them to see what is cutting edge and see other's choreography and make friends among their peers, but it is not the only way to create a successful group. See it as just one of many tools to evaluate your clogging programs so that you can continue to teach new dancers, keep those you have happy and challenge those who want to reach new levels.

Artful Dodging

Printed June, 2011

Summer is vacation time for some and the busiest time of a cloggers year for others. Along with planning lessons, coordinating shows and competition schedules, we often find ourselves confronted with requests that we simply cannot make time for. Like most of us, learning to say

“No” is something that has to be learned and practiced. Free show requests, clogging info requests and advice all take lots of time commitments. I even have people that send me pieces of music asking me donate choreography for their child's talent show (sometimes with a deadline that is next to impossible.)

First of all, realize that it is okay to say no. You have that right. As teachers and directors who put themselves in positions of dealing with others,

we sometimes want to please so much that we think we can't say no. Rather than think that we can't say no, it's about learning how to say it and put it across in a manner that the other party can understand and accept.

Think also of the items that you need to do on your own lists. Keeping those goals in mind will help you to prioritize and reinforce your reasons for telling others no.

There's no need to over-explain yourself. Simply say no, and give the key reason why. Some people may run into the mistake of writing a lengthy explanation letter/email, and it's unnecessary. Not only does it bog down the recipient with details, it also weakens your position in saying "No" in the first place.

If you want to, you can tell someone "No" and also provide an alternative for them. This isn't necessary, but if you feel bad about saying no, you can provide another option for the person to solve their problem or find a solution.

I have really painted myself into corners in the past, and have really had a hard time learning to balance the expectations that I perceive from others with the balance of the time I need to take for myself. "No" can be very liberating. Sometimes I wonder about how to say no, and in the end I just go with a straightforward "I'm sorry, but I'm trying to slow down and just not taking on more" answer. Surprisingly, the other parties take to it very readily like the example above, making me realize that a lot of conflicts I have with saying no are more my own illusions than anything else! As long as you're earnest, candid and respectful of the other party in the reply, there shouldn't be any reason why there would be an issue.

Cherish the Time

Printed August, 2012

In this issue of the Double Toe Times, we mourn the loss of a dear friend, Bobbi Boyce of Texas. Bobbi, like so many others, discovered clogging when she was over the age of 40 and embraced it whole-heartedly, dancing and supporting local events and workshops as well as volunteering as an officer of the Texas Clogging Council and acting as a mentor to countless cloggers in her state.

Bobbi lost a bravely fought battle against cancer this past month. She had hoped to feel better and come to the Fontana Clogging Jamboree in the hills of North Carolina, an event that she loved dearly. Her spirit will be there with us as we celebrate ten years of jamborees in this beautiful mountain resort.

I recall a conversation I had many years ago with legendary clogging instructor Charlie Burns, who didn't begin clogging until he slowed down after a career and raising a family. In the early 1980's, when I first started attending workshops, Charlie Burns and Steve Smith were a formidable duo who taught hundreds of students in their native Kentucky and were favorites on the workshop circuit.

During a workshop in California that we had done for several years together, Charlie mentioned to me during dinner that he wished that he had discovered clogging earlier in his life and that I should be thankful to have started so young and I should appreciate the chance to do this for as long as I wish. So many of the people who were influential in the great growth of clogging in the 1980's are no longer able to dance or are no longer with us.

I guess I had thought that folks like Charlie had always been clogging. I grew up around square dancing and country music, but didn't begin clogging until college. I, myself, wished I had found clogging earlier in life. Now, 30 years into my clogging life, my knees ache and I get writers block, but I can't imagine walking away from the family I have made in this clogging world.

Bobbi fought against illness hoping for more time with her beloved family and her clogging family. Charlie retired from the dance he loved knowing he began a journey at an age when many are slowing down... and became a beloved clogging icon.

Whether you are a teen clogger, a young dancer juggling family responsibilities and your love of dance, or a senior who just discovered the clogging world, know that this activity will always welcome you to the floor and will always be here for you. Make the most of each day and be thankful that you are a clogger.

Happy Clogging, Jeff Driggs

CLOGGING WORD PUZZLE

by Nicole O'Bleness, age 13 (in year 2000) Midwest Cloggers, Columbus, Ohio

Have fun finding the 33 clog steps hidden in this puzzle. Answers may appear, across, up and down or diagonally. This puzzle appeared in the May, 2000 issue.

C P Y A D L P I P D H A A R U L S O E D
Q O U T H O U S E J R I T X N L A F R E
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
T E T C E N I V E P A R G C D K P J W V

WORD LIST: FIND THE STEPS - CLOG FIND

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

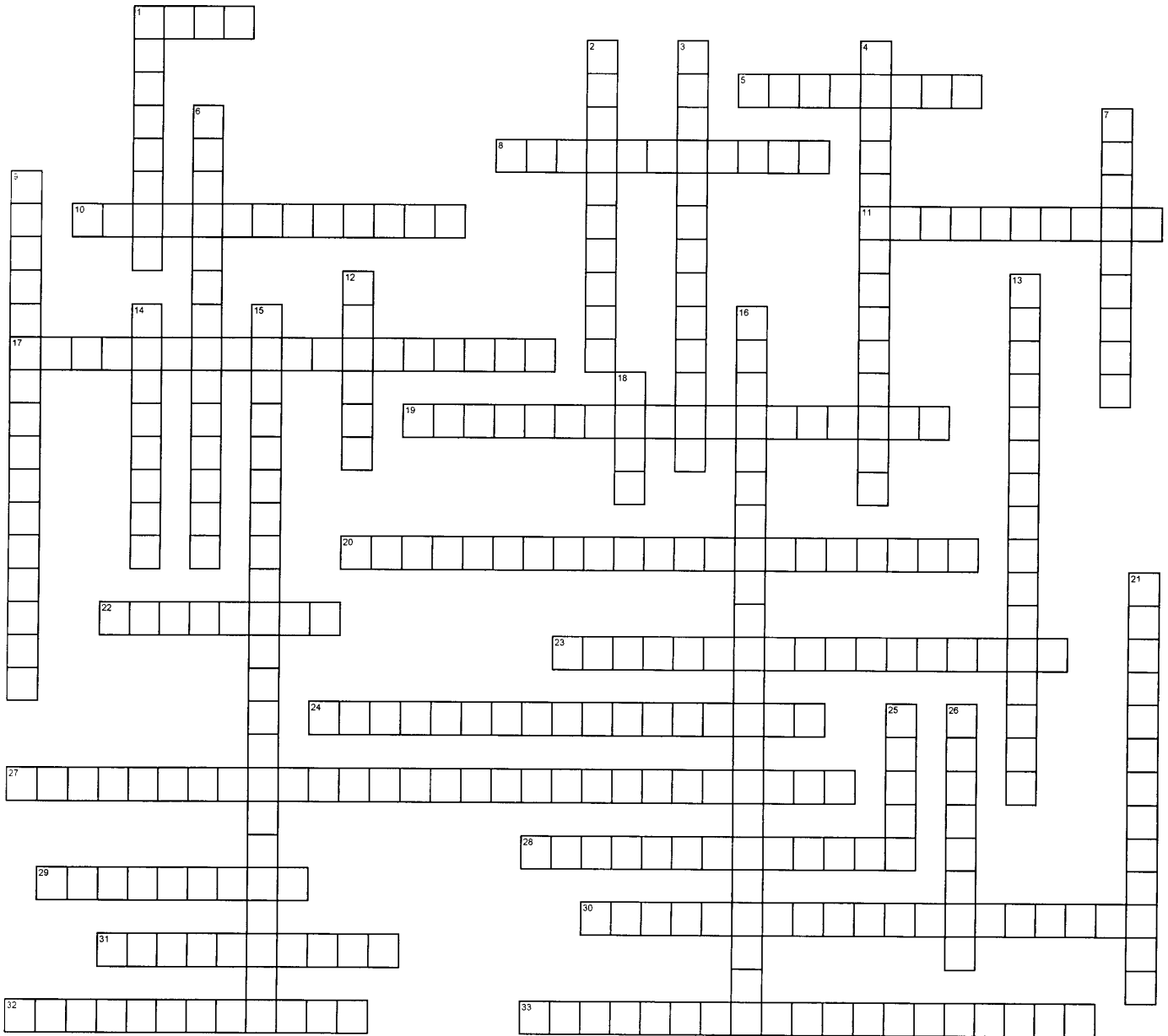
GRAPEVINE
HARD STEP
HIGH HORSE
JAZZBOX
JOEY
KANGAROO
KARATE
KY DRAG
MACNAMARA

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

SLAPBACKS
SLUR
TRIPLE
TURKEY
WHIPLASH
WINDSTER

Cloggers Puzzle

Dances We All Know



Constructed using Crossword Weaver

ACROSS

- 1 Bought
- 5 Scotland's Instrument
- 8 Couple's Question (4)
- 10 Alabama (2)
- 11 Billy Joel - Josh King (3)
- 17 Dance this in Underwear (5)
- 19 Kevin Sellow (3)
- 20 Curtis Lee (4)
- 22 Clogger's Anthem (2)
- 23
- 24 Operator... (3)
- 27 Daniels and Kellers (8)
- 28 If it hadn't been for (3)

- 29 Pony Up (2)

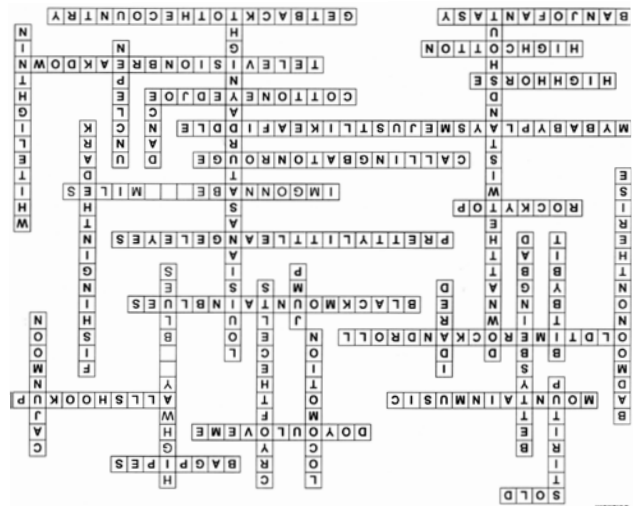
- 30 Broken Widescreen (2)
- 31 Fabric with Altitude (2)
- 32 Clawhammer Dream (2)
- 33 Neil Young (5)

DOWN

- 1 Batter needs it (3)
- 2 Everybodys Doin' It
- 3 Boston's old team sobbing (4)
- 4
- 6 Sawyer Brown - Charlie Burns (3)
- 7 Nugget of Gold (2)

- 9 CCR - Steve Smith (5)

- 12 3 2 1 (2)
- 13 Can't see Bobbers (4)
- 14 Scottys (3)
- 15 Mary Chapin Carpenter (6)
- 16 Mel McDaniel (3)
- 18 For my Love
- 21 Marge Calahan (2)
- 25 Twister Alley
- 26 Aunt Pencil (2)



From the
August 2006 Issue

DO'S and DONT's for Cloggers

adapted from 1981 article by Wade and Gloria Driver, TX

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

but tolerance and kindness rank high.

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

**First Appeared
in 2000**

Clogger's Commandments

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

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

CLOGGING IS FUN !

Confessions of a Clogging Addict

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

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

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

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

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

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

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

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

And what happened to me will happen to you:

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

Sheila Popwell Hampton, GA October 27, 1983
The Doubletoe Times Magazine of Clogging

Clogging Poetry

Epitaph by Oscar Roberson

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

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

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

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

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

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

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

Choreography Tips: From April, 2005

Understanding Music Choice and Choosing Steps for Choreography

by Donna Caudill

I am a teacher and judge of line dancing and I have several years of dance training, (started training in dance when I was 3) and continue to do so on a regular basis.

When I am evaluating choreographing for classes and workshops, I look at 4 criteria:

1. Does the dance fit the phrasing of the music?
2. Does the dance fit the character of the song?
3. Is the dance easily teachable on the social floor?
4. Will the dance be popular and have longevity?

With those criteria in mind, here are some ideas that may help you in choosing the steps and moves that you will put into your next choreography.

Pick music that makes sense.

Count the music and see how it is phrased. Most music that we dance to is written in 4/4 time. Music is made up of sentences and usually 4 sentences will make a paragraph. In that paragraph there are usually 32 beats. If your music doesn't fit this scenario, then you will need to add break steps or a bridge to the next sequence.

Pick steps that make sense to the music.

Picking steps that are everyday run of the mill, basics, don't always fit the music that is being danced. Just choosing a bunch of steps and putting them together is not what choreographing is about. I hear some great music when I'm at a

competition or workshop, but the steps just don't fit.

When choreographing, choose different parts of the music for the choreography. There are four lines in music that should be considered when choosing steps to be placed in a dance:

The melody line

The rhythm line

The lyrical line

The vocal line

Each one of these is very important when choosing writing or choosing the steps for the choreography for your dance..

The Melody Line

This is the tune. Sometimes the vocal line and the melody line are the same. Sometimes the melody line is done instrumentally; sometimes the vocalist is singing this line.

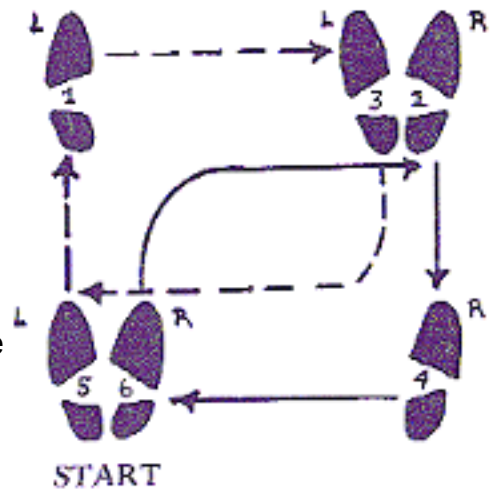
The Rhythm Line

This line is usually what is happening on the bass clef in the music. Your percussion instruments, (i.e. drums, bass guitar, trombones, tuba, etc etc etc.), are the instruments driving the rhythm line.

This line is especially important in songs with a heavy bass beat or a drum line. If the rhythm line is speaking louder to you than the other lines, then you should choose your steps to fit this line.

The Lyrical Line

Lyrics are the words of the song. Sometimes this line will speak louder to you than the other lines in the song and this is when you should choose this line to match your steps to. Make sure that you are not miming the



words of the song to one particular verse if you repeat that choreo later to different lyrics and it doesn't make sense.

The Vocal Line

This line is how the singer is interpreting the lyrics of the song. For example, the singer may choose to say "I love youuuuuuuuu" and hold that "you" for several beats before moving on the next line. So if we are speaking of 4 beats to a measure the "youuuuuuu" could take up 3 of those beats. Choosing steps to fit that vocal line might tell you to use a stomp, a sweep of the foot, or a jumpin' jack turn etc.

Make sure the steps fit the character of the dance.

When I talk about character, I am speaking of what kind of music is it? Is it a Pop beat, is it Bluegrass Hoedown, Funky, etc?

There are certain steps that fit each of these characters and you should use them when choreographing. You wouldn't do a body roll in a country song, or necessarily do a windmill in a Funky Pop music dance. Make sure that the character of your song and the steps go together.

I hope this will help you all when choosing music and steps to combine into choreography.

Teaching and Running a Dance Club

What you can learn from your dancers

One thing you may have noticed about dancers is they just love to talk about dance and can do so for hours!! They'll bleat about irritations but they'll gush with enthusiasm over what they like best. So one way to make improvements to your classes and club is to listen to them!

The ideal format for a complete dance evening

The runaway success of certain clubs suggests a formula for a successful dance evening. Many popular clubs start with a beginners' class of 45 minutes (ending with a few minutes of music in which the newly learned routine is tried out, along with easy routines and previous dances).

There follows a class for the more advanced dancers (who have attended several lessons). Again, the class ends with people dancing the routine they have just learned to music. The end of class practice starts with a variety of cued routines and open dancing, gradually changing tracks for more speed and energy. If you have the ability to adjust the lighting, it is often more comfortable for the dancers to have the lights dimmed somewhat for the fun dancing and open dancing section of the evening. With the stark instruction lighting dimmed a little, the evening slips seamlessly from a class into a 'party' for enjoyable freestyle dancing.

Timing

If your class or club is in a population center, and your crowd is a straight-from-work set, then start early. Your pupils will arrive straight from

work and can have to commute home afterwards. - these tend to be singles. If your class or club is suburban or rural, then start later as they will go home after work and often want to eat and change before going out again in the evening.

The importance of 'Freestyle' and open dancing

Schoolchildren get a thorough grammar grounding in foreign languages yet often leave school unable to converse with native speakers of the language because they lack

practice. Dance is a language too. Even though pupils gain a mountain of steps in class, they may be unable to dance more than a couple of steps without a cuer because they lack freestyle practice. Like pilots clocking up flying hours, dancers need to clock up those hours of 'freestyle'.

Some teachers prefer to teach in a studio and have no desire to run a club.

For others the social interaction of the after-class 'party' is the 'raison d'être' of being a teacher. From the dancers point of view though - why learn if you cannot dance at every opportunity - and the best time is straight after class so as not to forget it all. Dancers tend to complain if the 'freestyle' and open dancing is not at least as long as the lesson - and many prefer it to be about double the length of the



Janera Tiell, Allie and Judy Kenney clog between lessons during a clogging class led by the Carroll County Cloggers at Westminster High School in Westminster, Maryland.

Photo by Dylan Slagle, Carroll County Times

The Double Toe Times strives to share articles that give ideas and advice for instructors and directors on how to improve their teaching and to improve their club and team experience. This article appeared in the November, 2010 issue.

class.

The Teacher

Dancers are prepared to travel out of their way to attend the class of a valued teacher. This is what they say they look for:

- Punctuality & being prepared for the class
- A warm welcome - especially for newcomers and beginners
- A clear, audible voice (aided a microphone if the class is large)
- Authority - they do not expect the teacher to be a great dancer - just a very good teacher, who gives clear, concise instructions without too much pedantry.
- A good mix of instruction with action. Some teachers make their pupils stand around while they 'sound forth' for ages. Dancers complain about this most of all because it is boring. They prefer to learn a step or sequence - then dance - pick up another - then dance again.
- Good cueing of the moves. Dancers are not content with "5, 6, ready, go" all the time. They appreciate cues that describe the action as well as keeping time (especially when doing a long routine). Practice listening to your routines and saying the step 4 beats before they are done i.e. "Rocking Chair...7...8".
- View of the teacher - they like to be able to see the teacher's feet. Up on stage is best if it is a big class.
- Good class management - they like the class to be paced just right - not too repetitive (too boring) and not too fast (or too difficult). This is the biggest challenge for teachers - especially those with large classes of mixed ability.
- Humor/ pleasant manner - they like a teacher to quip the occasional joke or at least keep a



light hearted approach.

- Good presentation - they like a teacher to be well presented (even though in casual dress).
- No undue possessiveness of your class attendees. Much as we like to think our pupils are our own, in reality they like to try out a variety of teachers and dance styles. Some teachers treat their pupils like traitors for attending another class. In worst cases they pour scorn on the other teacher's work. Such behavior does little to enhance the image of the dance industry. This 'proprietary' attitude makes pupils feel uncomfortable and is usually met with the contempt it deserves. Once dancers join your performance group or competition team, you can exercise guidelines about protecting choreography. On a fun dance level, I would not suggest telling your dancers they cannot attend workshops.
- Encouragement - pupils like to be told how good they are getting - not how useless they are. Worst of all - they HATE to be ridiculed in front of others! It is surprising how many teachers make this 'faux pas'.
- Inspiration - this is more than just encouragement and motivation. Some teachers have a rare ability to make people feel good about themselves. Everyone has an innate ability to experience pure joy through dance. Good teachers help people to unlock their inhibitions and experience this joy. Dancers gravitate to these empowering teachers.

The Venue

These are what dancers say they value

- A large, high quality dance floor
- Good sound quality and lighting
- Good directions to get there - a map on the leaflet or web page is best.
- Good sign posting at entrances - to remove



the stress of finding the way into an unfamiliar venue.

- A car park or easy street parking/good access to public transport.
- A warm welcome at the sign up desk - especially when new to a venue.
- A friendly crowd - dancers are discouraged by cliquey groups of regulars who all seem to know each other. It is up to the teacher/organizer and staff to prompt regulars into welcoming newcomers (happily this is seldom necessary). Clubs are microcosms of 'life' and any bad-apple gossip can turn an atmosphere sour - bringing an otherwise good club down. The teacher/organizer and staff should nip any unpleasant gossip in the bud and certainly NEVER join in!
- Adequate seating for learners and 'non-dance' areas for chatting.
- Clean restrooms (very important).
- Safety - avoidance of personal injury.
- Water provided or sold inexpensively.
- "Chaque a son gout" say the French - each to their own taste. It is the music mix that governs everything about the club and decides the clientele. Clogging routines are done to all types of music. Find the balance between country, bluegrass, pop and other musical styles that fits your vision for your group and your demographic.
- A routine that will pack the floor in one club may clear it in the next so stay receptive to your pupils' tastes (not just your own). Dancers tend to be conservative, preferring to dance to familiar songs. New routines and songs need to be 'introduced' in class and gauged by popularity to add to the fun dancing and open dancing part of class.

Venue quality

Dancers are buying not just tuition but also a fun night out and ambiance is important to them. They are very judgmental about halls that are uncomfortable or detract from the learning environment. Poor acoustics makes your dancers struggle to hear the cues or instruction, so it is important to invest in the necessary equipment when these are not provided by the venue.

Sound equipment

If you supply your own sound system it must

be safe, suitable for the job and time efficient to carry in and out. Professional equipment designed for easy use and easy transport is recommended. If you need speaker stands use proper ones. Typically, an available power of about one watt per person should be adequate. Teacher's wireless microphones should be the aerobic head-band type or handheld. Clip on lapel or lavalier mics are fine for speaking, but do not pick up clearly when trying to cue over the music.

Safety and Legal Issues

I have seldom heard dancers talk about safety issues. However, they like to swap stories about injuries! The most common injuries occur when people slip on a slick floor or in new shoes, or when attempting a challenging step or move in spite of having a pre-existing chronic back or knee problem. Teachers cannot give all their pupils a medical prior to the class, but it is astute to prelude your classes with a tap check or floor check and more challenging moves with a comment like: "For anyone with a back/knee problem please take good care with your technique - or don't try this out if you're unsure".

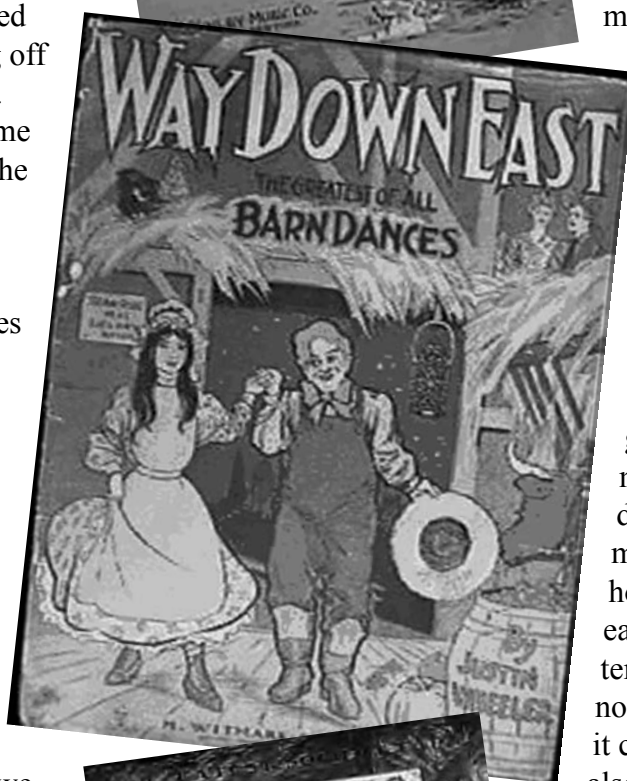
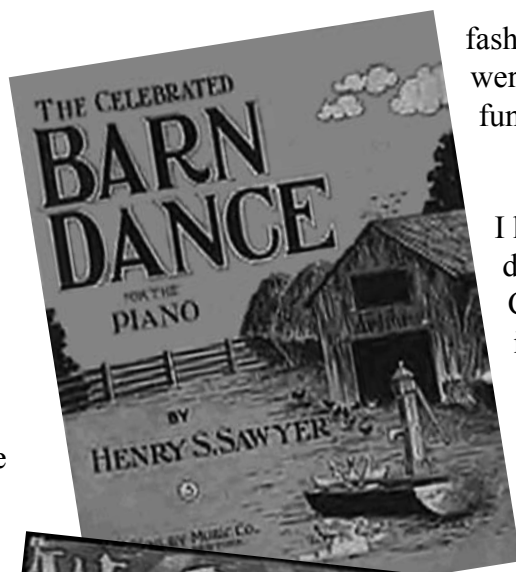
Checklist

Insurance cover - is this adequate and valid?
Fire safety - are all fire exits free of obstacles?
Health - are you First Aid trained?
Music - are you licensed? Are your sound systems compliant with noise level restrictions?
Security issues - are women safe in the vicinity of your club at night? Are customers' parked vehicles well lit? Do you provide adequate theft prevention? e.g. manned entrance



REMEMBERING BARN DANCES

Part of my childhood memories, growing up in the 1950s in Missouri, include my uncle Virgil Collins, who was a square dance caller. Square dancing was a popular activity during the years when money was not as bountiful but having fun was just as indispensable. The ladies, more often than not, made their own square dance dresses plus a matching shirt for their husbands. The dresses were colorful, encompassing yards of material that swished and swirled around the dance floor showing off ruffled petticoats or pantaloons. The hard stomping men kept time with their boots, stamping out the 4-4 tempo to the directions of the caller. Whoops and hollers resounded into the night. There were pimento cheese sandwiches or deviled ham for a snack and plenty of hot coffee or lemonade. The dance floor was often a grainery or a barn, where in the winter time, would be subject to freezing cold. The dancers and musicians stayed warm by activity; the onlookers crowded around a coal stove sometimes scorching the back of their pants trying to stay warm. Uncle Collie (as we knew him) taught our Girl Scout troop how to square dance so that we might earn that patch. My aunt, Angelyn Collins, was the epitome of fun, willing to take us along to nearly every dance without one complaint. She was our Girl Scout leader even though diabetes claimed both her eyesight and the amputation of one leg in the process. Somehow, it did not seem to matter, she still attended the dances, loving the music and the camaraderie



fashioned by those good people who were known for hard work and great fun.

Linda L. Decker

I have special memories of barn dances. My grandfather, Frank Crooks, traveled the prairies during the harvest season with fellow threshers, and then participated in a country band that played in the barn dances after each threshing was complete. My grandfather met my grandmother at one of those dances in Nebraska, and their son met my mother at a barn dance as well.

I spent my young life at my grandparent's farm in Colorado and remember the barn dances after every harvest. People came from miles around, on horseback, in buggies, in old Model Ts, by shanks mare, and they brought the most delicious food, including homemade buns, wild berry jelly, home canned peaches, roasting ears, and mounds of fresh butter. The whipped cream was like nothing available today because it came straight from the cow. We also had jugs of frothy milk and corn liquor.

My grandfather called the dances and played the fiddle. Sometimes, he would an Irish clog. My father played the banjo and my uncle played the accordion. I remember eating until I was bursting, watching until I was weary, and then snuggling up to a bail of straw and sleeping until the rooster crowed and I was carried to bed.

Vonda Kay Brock
Longview, Washington
Submitted by Sharon Lopeman, AZ

from the November, 2006 Double Toe Times



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STIRRING THE MELTING POT

Revisiting the Discussion of Defining the Traditional and Modern Styles of Clogging



As the modern competition-fueled styles of clog dancing continue to be showcased before national and international audiences through the exposure given to them through televised talent contests and entertainment mediums, we find ourselves looking again at the discussion of how we distinguish the ever growing and changing styles of clogging.

Dance: To move rhythmically usually to music, using prescribed or improvised steps and gestures.

Tap Dancing: Up tempo dance steps tapped out audibly with the feet, shifting the weight from the heel & toe to the toes.

English Clogging: Percussive dancing in wooden clogs on a hard surface (usually flagstones).

French Canadian Step Dancing: A fast paced, rugged and energetic style of dance usually performed to traditional fiddle music and requiring limited surface movement. The dance is concentrated on foot work involving limited hand and arm motion.

Irish Jig: Percussive dance to music is played in 6/8 time which means the hard beats of steps are on the first and fourth count (ONE-two-three FOUR-five-six). In a contest routine, Jigs are danced as the middle dance of the routine and last the length of 48 bars.

Welly boot dance: An African percussive dance, which one may conjecture from the name is performed by dancers wearing Wellington boots and pounding out rhythms using the boots against the ground, each other and the hands. It is believed by some to have been a forerunner of the tap dance.

Flamenco: Style of dancing characteristic of the Andalusia gypsies; vigorous and rhythmic with clapping and stamping of feet

Cape Breton Step Dancing: A percussive step dance presented in intricate detail and moving in rhythm to select music including jigs and reels. The body posture of the dancer has

emphasis on movement from the knees down while the upper portion of the body is more relaxed and subtle and not to be a distraction from the footwork.

Even within clogging, we recognize different means of clogging expression (some with very broad definitions, others very concise)

Appalachian Style Clogging: A clogging style dance developed from the steps dances melted together in the Appalachian region. The defining motions include the double-toe, and the constant drag-slide motion on the floor – debated by some to come from influences the Cherokee Indians. The other universal of clogging is the up-and-down movement. A relaxed, bouncing motion in which the knees bend slightly on the downbeat and straighten on the upbeat.

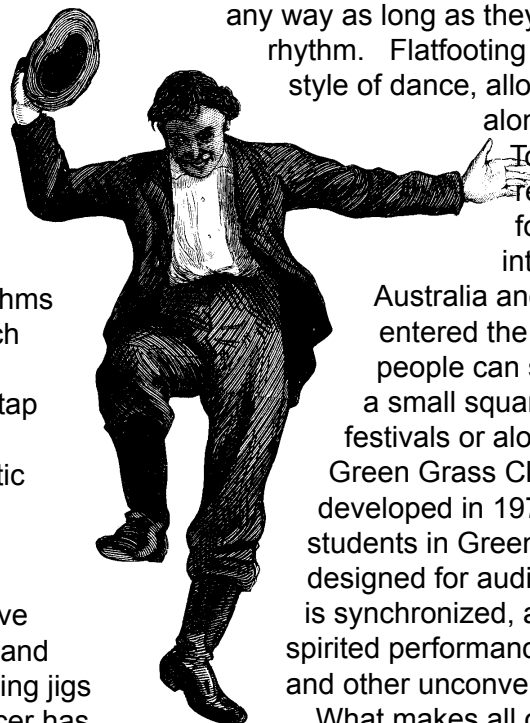
Buck Dancing: A percussive clogging style that is performed with weight on the balls of the feet and timing kept with a pitter-patter of the heel or toe tip striking the floor on the upbeat and a step on the ball of the foot on the downbeat.

Flatfooting: An improvisational style of dance, with each dancer free to express himself or herself in any way as long as they maintain a steady pounding rhythm. Flatfooting is also a particularly versatile style of dance, allowing for villagers to dance alone, in pairs or in large groups.

Today, flatfooting has received renewed interest as a dance form and has been integrated into the stylings of dance in Australia and abroad - and has even entered the arena of performance art. But people can still be found clogging away on a small square of wood at mountain music festivals or alone in a backwoods cabin.

Green Grass Clogging: Clogging style developed in 1971 by East Carolina University students in Greenville, NC and consciously designed for audience appeal. While footwork is synchronized, as in precision clogging, free-spirited performances include head-high kicks and other unconventional steps.

What makes all of these percussive dance



styles unique is STYLING. Tell a clogger they are tap dancing and they will usually correct you. Tell a tap dancer they are clogging and they may scoff or ask "what's clogging?" I'm poking fun, but the fact is that all percussive dancers are making music with their feet. What makes each different is the subtle or broad styling changes that are distinctive to the foot styling or execution of that form.

The purpose of this discussion is to try to collectively make some sense of how we keep up with our changing dance form. There is no question that clogging made changes in its early development. The clogging forms outlined above show the distinct styling points that define each style. No one is suggesting that we rally against the infusion of styles that have changed clogging's look drastically over the last quarter century. Can we, though, find a way to add modern clogging's definition to those already listed here?

Some have suggested that anything done by the feet (if done by a clogger) is clogging. Maybe so... But if that clogger is doing Irish steps, or French-Canadian steps, or Tap steps, aren't they now Irish dancing, Step dancing and tapping? Again, infusing other styles is not a bad thing. Appalachian style, buck, flatfoot and Green Grass clogging styles developed in a similar fashion. The main difference is that they each maintained a distinctive style that defined them apart from each other and other dance styles.

From my own thirty year experience in clogging, I think the most radical styling changes that I witnessed began when Canadian step dancing was introduced into the clogging style in the 1980's. The change in weight emphasis from the clogger's heel keeping time in a drag slide or a pitter-patter to a bouncing on the ball of the foot doubled the percussive timing and all but eliminated the shuffle look from competitive clogging styles. This becomes very evident when you look at today's hoedown teams who are strong modern clogging soloists but do not know how to fall into the rhythm and look of the up and down drag and slide of Appalachian style footwork. Some competitions offer Traditional solos as a means to encourage the drag-slide and buck styles. You will find most who enter struggle to keep from doing double-doubles.

The other evident trend is the widening chasm between workshop and recreational cloggers and competition cloggers. The majority of competitive cloggers who have responded in this forum echo each other that they MUST be free to innovate. Some suggest that the only way to win is to do something no one else does. The pool of dance talent in clogging

is so amazing now that being a powerful, smooth showman is not enough without a constantly changing bag of new tricks.

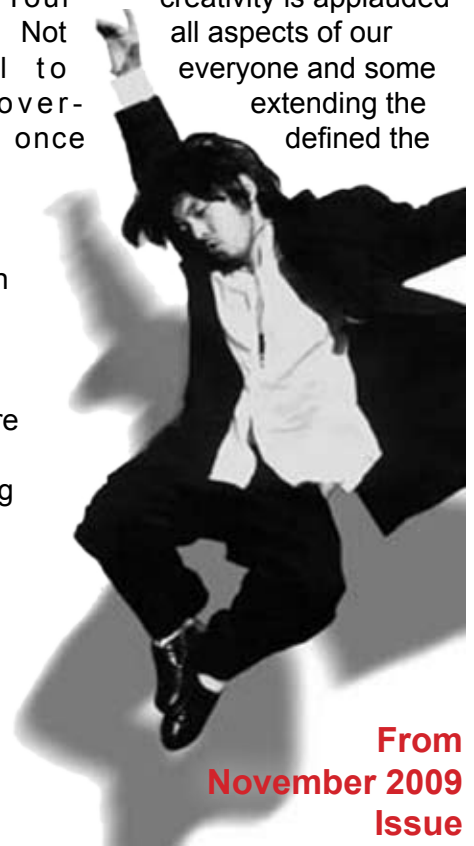
The other development during this period to widen the gap between recreational and competitive clogging is the growth of cued clogging line dancing. The Western United States led the charge to establish standardized step names and cueing methods that allow dancers to be prompted through routines. This trend has expanded and adapted and is still very effective and popular throughout the Western United States, Europe and Australia, but it has all but suffocated solo freestyling, mixers and old-time square dancing within that clogging community. Is this a bad thing? Not to those who are thriving within that dance community.

Clogging has grown amazingly. What was during the first part of the last century a spirited oddity from the Mountains has grown into a competitive dance sport and a major recreational dance form. What was once easy to label with defined styles has become a melting pot so broad in some areas that we can no longer define it.

If we feel strongly that the history of clogging as a "melting pot" qualifies our current mix of styles as simply "CLOGGING" then maybe we should work to preserve the identity of its precursor styles as vigorously.

I hope this article helps cloggers to understand the richness of the heritage they are continuing to adapt and expand. Your creativity is applauded and celebrated. Not all aspects of our dance appeal to everyone and some feel we are over-extending the boundaries that once defined the dance. We all share a passion for our dance and most want to retain its identity with the name "Clogging."

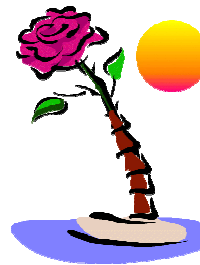
I encourage you to continue to share your thoughts on this topic by visiting and posting your responses on the Double Toe Times forum at www.doubletoe.com hosted by our friends at www.clogdancing.com.
- Jeff Driggs



**From
November 2009
Issue**

Happy New Year

Music: Steven Morrys, amazon download
Choreo: 2014 Bernd Flühr, berndfluehr@web.de



Easy Int.
3:25
123 dBPM

Sequence: **Intro A B A C D E A A B A A End**
wait 8 beats (start after "Dance! Come On!")

Intro:

2 Push Off DS RS RS RS
4 Stamp Stomp Double STA STO DS DS RS **turn 1/4L** on STA STO
L L R L RL
R R L R LR
& 1 &2 &3 &4

Part A:

2 Samantha DS DS(xif) DR S(ib) DR S(ib) RS DS DS RS **turn 1/4 L** on DRs
L R R L L R LR L R LR
&1 &2 & 3 & 4 &5 &6 &7 &8
Cowboy DS DS DS BR UP/H DS(xif) RS RS RS **turn 1/2 L**
Push Turn DS RS RS RS **full turn L**
Slur Basic DS SLR S(xib) DS RS
R L L R LR
&1 & 2 &3 &4

Part B:

Count 10,9 count down with right hand fingers, both hands in the air
2 Basic
Count 8,7 count down with right hand fingers, both hands in the air
2 Basic
Count 6,5 count down with right hand fingers, both hands in the air
2 Basic
Count 4,3,2,1 count down with right hand fingers, right hand in the air
2 Beginner Basic S RS
Arm Circle move both arms in 4 beats from up to down

Part C:

Vine Eight DS DS(xif) DS DS(xib) DS DS(xif) DS RS
Triple Kick DS DS DS KK UP/H **move fwd**
Triple DS DS DS RS **move bw**

Repeat all above (opposite footwork & direction).

Sequence: **Intro A B A C D E A A B A A End**

Part D:

2 Side Basic DS R(ots) S
 L R L
 R L R
 &1 & 2

Fancy Double DS DS RS RS **turn 1/2 L on RSs**

Repeat all above as written to face front again.

2 Side Basic DS R(ots) S

Stomps & Jump STO STO JMP p **hands up** on JMP
 L R bo
 1 2 3 4

Part E:

Joey DS BA(xib) BA(ots) BA(ots) BA(xib) BA(ots) S
 L R L R L R L
 &1 & 2 & 3 & 4

Triple DS DS DS RS **turn 1/4 L on RS**

Repeat all above two times as written.

Joey DS BA(xib) BA(ots) BA(ots) BA(xib) BA(ots) S

Stomps & Jump STO STO JMP p **turn 1/4L on STOs, hands up** on JMP
 R L bo
 1 2 3 4

End:

Stomps & Jump STO STO JMP p **hands up on JMP and look up to the firework**
 L R bo
 1 2 3 4

A word from editor Jeff Driggs...

Before there was YouTube to instantly post new material, and before there was Facebook to announce your latest dances in real time, the Double Toe Times, The Flop-Eared Mule (the publication of CLOG, Inc.) and association newsletters were the place that up and coming choreographer's creations had the chance to be seen. I personally remember how exciting it was for me to see my very first cuesheet appearing in the pages of the Double Toe Times. The routine was called "Down the Road Mountain Pass," written to music by Dan Fogelberg and was included in the magazine in 1985, thirty years ago. Nearly 1,000 cue sheets have appeared in the magazine since they first began being included in our pages and many instructors share that same feeling that comes from realizing that cloggers around the world are getting the chance to see your dance on paper. In a digital age, that doesn't seem as big a deal, but I am very proud that we are still able to offer a venue for clogging dances to be shared and I want to thank all of those through the years who have sent us cue sheets.

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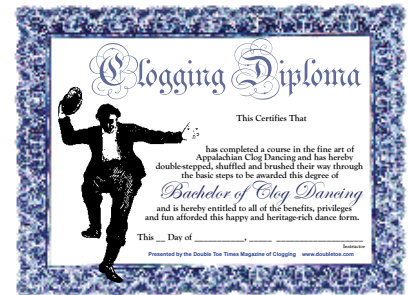
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