

# THE DOUBLE TOE TIMES

Volume 4, No. 9

A Clogging Newsletter

September 1986



## Last Celebration

The 5th Annual Celebration, held in Central Florida August 8, 9 and 10, was a smooth combination of workshopped new routines, performances and plenty of open dance time to favorite request tunes. Many Instructors and Clubs were "repeat attendees" having participated in Celebration for several years.

The excitement of the opening of the doors on Friday evening and the packed Cheyenne Saloon at 11 PM, gave way to an air of business on Saturday morning when new routines were taught throughout the day.

The finale on Saturday evening, saw many varied performances, and ample review and dance time. An added treat was the performance of Tasha (age 13), and Erin (age 9) Walker, two very accomplished Cloggers from Arundel, Maine. Tasha is the Director of The Arundel Country Cloggers. The evening culminated in a massive 900 balloon drop. The "drop" had a bit of a hitch, but the help of a tall ladder and Diana Allen's tall husband merely added to the fun. Many of the balloons contained Celebration dangles.

The final five hour schedule was well attended, Club banners were retrieved and then the 5th and

Continued on Page 10

## Amerikanische Woche eröffnet Montag, 7. Juli 1986 Dortmund

"Folklore aus Florida mit 'The Good Time Cloggers' erfreute am Samstag viele Dortmunder auf dem Reinoldikirchplatz. Das war der Auftakt zu zahlreichen weiteren Auftritten im Stadtgebiet."

American week - every year. U.S. Ambassador Richard R. Burt opened the American German Folk Festival in Dortmund (Germany) last Saturday. All the roads and the entrance to the City House were heavily guarded by Police. This was necessary because of much terrorism in Europe. With many German Ministers on hand, Ambassador Burt spoke at the opening ceremony and also signed the guest book. The Ambassador said in his speech, that we should never let terrorists come between alliances in Europe and the U.S.A. Many Americans cancelled their visits

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# THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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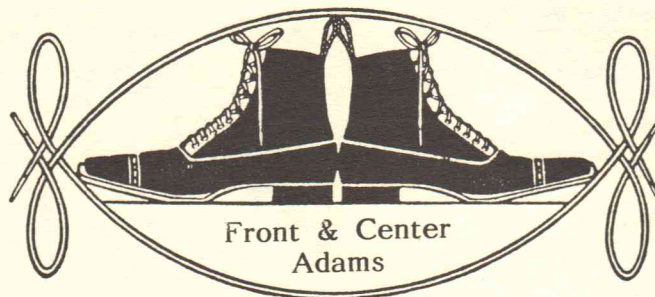
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## Frank Bonner on "Buck"

7/5/86

In reference to "new" and "old" buck, the attachment of these adjectives would be wrong. Here's why: Although Burton Edwards is probably most responsible for the widespread popularity of what you are calling "new buck" steps, you will find if you talk to him (as I have) and his father, that he learned the steps from his father Kyle, who in turn learned the steps from Sam Queen (I think this is mentioned in my book somewhere). Sam Queen (the father of modern clogging) was the son of Irish immigrants. Sometimes the Irish were called "Bucks" or "Paddys". This is where I believe the term buckdancing comes from, although I have no proof. So, you see, the steps are not really new at all and terming one as "new" and another as old is probably not right.

If I had to characterize the difference in what you are wanting to call "old" and "new" buck, I would have to go back to my book references on clogging styles: the "modern" or white shoe mainstreams put a shuffle (I am making reference here to the more skilled members of each group) in their non-"buck" steps, whereas the "folkie" groups (also called old-time groups) tend to use only a drag and not the shuffle, but the effect is the same: to produce sound patterns or rhythms with the tap sounds. To give them names would be shuffle rhythm clogging and drag rhythm clogging respectively. In my book I used the term "stomp" clogging, although at this time I might choose the word "drag" instead of stomp. The mainstreamers tend to use bluegrass, a newer style of music: whereas the "folkies" tend to use old-time, that which was popular in the 18th, 19th, and early 20th century before bluegrass came about. Today more and more groups are discovering the special dance rhythms of the more obscure old-time style and using it very well. My personal opinion is that it is a better form of music to dance to. Although I "grew up" in the dance world with bluegrass music and even play it on the banjo, I have now switched almost entirely to old-time music and play it on the fiddle while my wife plays it on the banjo. We use old-time music now exclusively for dancing exhibitions and at our dance parties here at the house.

## Clogging and the Southern Appalachian Square Dance

by Frank Bonner C 1983 Page 94

Buckdancing has so many meanings it is one of the biggest catch-alls in the English dance language. Although in many areas buckdancing is still used synonymously with solo clogging, especially by older folks, I propose this "new" definition simply for purposes of distinguishing clogging from other American stepdances. It is step dancing by a single individual in a totally freestyle mode without regard to any basic learned steps as are the various forms of clogging. Each individual may develop a step or step sequence he follows but it is an individual free form dance. It is never the same with any two given individuals. It is never done in unison with another dancer. It is not learned in a class; spontaneously it is created. It has no boundaries. It does not require taps, but they could be used.

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# Upcoming Events

## September 13

Revis-Driggs Clogging Workshop  
Cin-San Auditorium, Nitro, WV  
Contact: Jeff Driggs, 2357 Harrison  
Ave., St. Albans, WV 25177 or  
Call: (304) 727-2111

## September 19 & 20

Cloggers Workshop - Palatka, FL  
Contact: Geneva Spivey, Rt.1, Box 142G  
Bunnell, FL 32010 (904) 437-2801

## September 19 - 21

Mid-South Fair Clogging Championship  
Attn: Verna Jones, 940  
Early Maxwell Blvd., Memphis, TN  
38104 Claire Kermick (901) 274-8800

## September 19 - 20

Iowa Fall Clogging Workshop  
Cedar Rapids, IA, Contact: Chuck  
Lovig, Box 3011, Iowa City, IA 52244  
(319) 643-7459

## September 26 - 29

Cloggers Cruise on the SS Dolphin  
Leaves Port of Miami for Bahamas  
Contact: Value Tours (305) 327-3400  
or Toll Free (800) 336-TOUR

## September 27

Indian River Cloggers Workshop  
Cocoa, FL Contact: Indian River  
Cloggers, P.O. Box 1784, Merritt  
Island, FL 32952

## September 27

CLOG Kickoff Dance  
Chattanooga Area Cloggers  
Patti Scoggins (615) 472-9800/476-3565  
Regina Ufford (615) 892-7094/821-1535

## October 10 - 12

Fontana's Universal Clogging  
Championship Contact JoAnn  
Gibbs, 3452 Summitridge Dr.,  
Doraville, GA 30340  
(404) 934-1691/469-3849

## October 12

Clogging Assoc. of Wisconsin Fall  
Workshop. Contact Darlene Back, 6910  
Sunset Strip, Wisconsin Rapids, WI  
54494 (715) 3252722

## October 17 - 18

Missouri Fall Workshop, Moberly, MO  
Contact: Brenda Martien, Rt. 3, Box 444  
Ozark, MO 65721 (417) 485-2106

## October 18

Louisville Area Clogging Assoc. Fall  
Workshop Knights of St. John Hall,  
Contact: Lonnie & Dana Curl, 413  
Brooks Hill Rd, Brooks, KY 40109  
(502) 957-5348

## October 24 - 25

Jacksonville Clogging Jamboree  
Contact: Sally Thompson, 1560  
Grove Park Blvd., Jacksonville, FL  
32216 (904) 642-4222

## October 25

Iowa State Clogging Convention  
Cedar Rapids, Iowa Contact: Bob  
Kelchen, 917 Regent St., N.E.,  
Cedar Rapids, IA 52402  
(319) 393-8171

## November 1

Arizona Follow the Sun  
Possom Trot Workshop with  
Tandy & Scotty Special Guest  
JoAnn Gibbs. Contact Reed & Kay  
Davis 3906 W. Ina Rd. - 200,  
Tucson, AZ 85741  
(602) 269-1837

## November 1

Cuyahoga Valley Workshop  
Spring Lake Center, Lakemore,  
Ohio Norma Truax, 2664 Sourek Rd.,  
Akron, OH 44313 (216) 864-1833

## November 14 - 15

Southeast Clogging Championship  
Raleigh, NC Contact Bob & Betty  
Gordon, 5921 Wintergreen Dr.,  
Raleigh, NC 27609 (919) 781-6760

## November 29 & 30

3rd Annual National C.L.O.G.  
Convention Hamilton County  
Trade Center, Chattanooga,  
Tennessee Write: JoAnn Gibbs,  
3452 Summitt Ridge Dr.,  
Doraville, GA 30340  
(404) 934-1691

## December 11

Sunshine Cloggers 'Tis the Season  
Dance 7 PM Maitland Civic Center  
Maitland, FL (305) 695-6437/834-8255

## February 20 - 21

8th Texas Cloggers Rally, Ramada  
Hotel, Dallas, Market Center  
Contact: Skip Lemmond, 719  
Ticonderoga, Garland, TX 75043

## February 27 - 28

Bearfoot Cloggers Jamboree, Daytona  
Beach, FL Contact: Beverly Dionne,  
P.O. Box 1481, New Smyrna  
Beach, FL 32070 (904) 428-5333

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Upcoming Events through the month of the Event.



## Continued From Page 2

Some buckdancing steps as I have seen it and as explained to me by Ludie Jones Holmes (who picked it up by watching her mother Opal Lee Jones of Tuscaloosa County in northern Alabama) consists of low to the floor (no higher than six inches) footwork using drags, heel tapping, foot pivoting, foot crossing, and stomping, but no use of the double toe tap common to most clog dances. Many of these buckdance techniques are now being taught at clogging workshops and mixed with common clogging steps and fit very nicely into that category which I call rhythm clogging.

However, another type of buckdancing is common in Georgia, that of totally unmolested freestyle with no limits to the appearance of the step. This style is most likely present in other areas also; I probably just didn't hit the right spots during my travels to find it. The dancers perform movements which at first glance from an experienced clogger appear to be adulterated versions of what are generally recognized as clogging motions, but without regard to any learned techniques. There are usually no prevailing drag, slide, shuffle, or double toe tap motions, but all may be occasionally or accidentally present throughout a dance. Henry Stephens, now of Marietta but raised in the mountains around Blairsville in north Georgia, is about the best example of this style the author has seen. He dances with the spirit and careless abandon common to the pioneer mountaineers.

The other form of buckdancing that is common in Georgia is the 'two steps right and two steps left' described in the chapter on the Black African Influence. Dancers using this style generally have limited variations from this basic step.

Clogging to some is team buckdancing, others require the use of the double toe tap, others say the footwork shouldn't be more than six inches off the ground, others say high stepping is clogging and low stepping is buckdancing, some say the shuffle (slide-drag) motion must be present, some say it should not be syncopated, and yet others say it should be syncopated. The different ideas and definitions of clogging and buckdancing styles can run on infinitely.

The single most consistent factor in separating clogging/buckdancing from tap dancing is the lack of upper body movement in the former and the use of a rapid locomotion with "stage presence" in the latter. Until recently choreography would have been

another factor separating tap dance from the clog/buckdance. Now, choreography serves only to take some forms of clogging out of the realm of folk dance and place it in mainstream or stage dance. However, the way tap dance and stage style are mixing with good old-fashioned freestyle clogging today, it may just be a matter of time before the only difference (even musical styles are being mixed between the two more frequently) will be country style costumes for clogging and vaudeville outfits for tap dance. This, of course, will only be true for mainstream (exhibition and some types of competition clogging), as genuine country and mountain folk will continue their more personal freedom dances.

The shuffle clogging style is probably the most sought after style for bluegrass music cloggers; rhythm and stomp clogging are the more common styles among old-time music cloggers. As each group becomes saturated with the available steps in their own style a mixing takes place between the best of all styles, particularly now considering the mobility of the cloggers and the frequency of learning workshops. Further modification of the steps by individuals changes the original steps and keeps the folk process alive. This marriage of styles that is happening today will eventually produce the most amazingly complex stepdance in the world.

As a result of this mixing one will see any given team performing steps borrowed from other styles. This seems to fit the amalgam of heritages that the stepdance has had since its prehistoric origins --- that of constant mixing and reshaping of its character to fit the music, the people, and mood of the times. With each group of people (local or national) that perform the dance there is a different mood or group character, thus a different version of the dance for each group.

To be sure, there are still a few individuals and teams that dance steps in the same manner as their previous generation, but that legacy of living history is still for the most part 20th century and may or may not be good examples of how early Americans danced.

The dance has been shaped by all who have danced it. It is still being shaped. And being the amalgam that it is, it can not be traced to any one area. It is everybody's dance because it has been danced by so many. In fifty to one hundred years it will look different from the present and the past. It is the very nature of the dance to change with facets of life that effect it.

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# Little Black Book

**Editor's Note:** This one is a REAL Oldie Goldie! Someone asked us, at a Convention several months ago, if we remembered Little Black Book. We didn't! Mehl Renner, Director of The Misty Mountain Cloggers, sent a packet of wonderfully varied information, and in his Misty Mountain Handbook, we found it!. There will be more about Mehl and Kay in future issues.

**Record Title:** Little Black Book by Jimmy Dean  
This record is still available from most Square Dance record dealers.

**Part A:** This dance does not contain any clogging steps but is fun to do in class to break the routine of constant practicing of clogging and to learn group coordination. The dance is performed with everyone in rows facing the same direction. Have plenty of room between each person as this dance requires lots of space for pattern movement.

## Part B:

Starting with the right foot:

1. Vine to the Right
2. Vine to the Left
3. The following steps are done while moving forward:
  - A. Step forward with the right foot.
  - B. Hop on the right foot as the left leg crosses behind the right leg and is bent up as the right hand reaches down and touches it. (Figure 77)
  - C. Step forward with the left foot.
  - D. Hop on the left foot as the right leg is drawn up into a Chug-up position and the elbow of the right arm touches the knee. (Figure 78)
  - E. Step forward with the right foot.
  - F. Hop on the right foot as the left leg crosses behind the right leg and is bent up as the right hand reaches down and touches it. (Figure 77)
  - G. Step forward with the left foot.
  - H. Hop on the left foot as the right leg is drawn up into a Chug-Up position and the elbow of the right arm touches the knee.
  - I. Step forward with the right foot.
  - J. Step forward with the left foot.
  - K. Step forward with the right foot.
  - L. Hop on the right foot while turning a

quarter turn to the right, and at the same time draw the left leg into a Chug-Up position and clap both hands together once under the left Chug-Up leg. (Figure 79)

4. The following steps are done going backwards:
  - A. Step back with the left foot.
  - B. Step back with the right foot.
  - C. Step Back with the left foot.
  - D. Hop on the left foot as the right leg is drawn into a Chug-Up position and clap both hands together once under the right Chug-Up leg. (Figure 80)

Repeat steps 1 thru 4 throughout the entire record.

## Part C:

- CB - Crossback  
Hc - Hop with both Hands Clapping once under Leg.  
He - Hop with Elbow touching Knee.  
Hh - Hop with Hand touching Foo.  
KR - Kick to the right.  
KL - Kick to the left.  
StL - Step to the Left  
StR - Step to the Right  
StF - Step Forward  
StB - Step Backward



Figure 77—Hop with hand touching foot



Figure 79—Hop with both hands clapping once under left leg



Figure 78—Hop with elbow touching knee



Figure 80—Hop with both hands clapping once under right leg



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# BLUE RIDGE MOUNTAIN

By Kerry Thomas

The 4th Annual Blue Ridge Mountain Clogging Competition was held August 1-3, 1986 at the beautiful 2700 seat Georgia Mountains Center in the heart of the Blue Ridge Mountains, Gainesville, Georgia.

Over 125 teams, 350 solos, and 100 duets competed in this NCHC sanctioned event. Some of the best clogging teams from all over the southeast competed for more than 300 awards.

The event began Friday at 3:30 PM with 78 teams to dance in the show and line categories. When it was all over at 10:15 PM the Kalico Kids from Meridian, Mississippi had earned the title of GRAND CHAMPION SHOW and the Melody Hoedown Cloggers of Flowery Branch, Georgia, taking GRAND CHAMPION LINE. After an unbelievable dance off between the two, Fridays OVERALL GRAND CHAMPION was Melody Hoedown under the direction of Chip Woodall. To end the day more than 300 people attended the after hours party, hosted by the competition, at the Holiday Inn.

The event began Saturday morning with a little over 350 solos competing. By 1:00 PM for the second year in a row Jeff Turner and Holly Gilreath were named overall male and female solos. Teams began promptly at 1:30 PM with 40 teams dancing in the six categories. Melody Hoedown captured GRAND CHAMPION OPEN, Hickory Flat, Denton, North, Carolina, was named GRAND CHAMPION 4 COUPLE PERCISION and RUNNING SET HOEDOWN, Dixie Darlin, Asheville, North Carolina, for the fourth year in a row being named SOUTHERN APPALACHIAN GRAND CHAMPION. Sugarcane Cloggers were 8 COUPLE PRECISION GRAND CHAMPIONS and Master City, Augusta, Georgia, winning the new category OPEN TRADITIONAL. After all grand champions were named, a dance off was held for a five foot trophy; the winner was HICKORY FLAT, the running set hoedown team. Another special award added to our competition this year, was called the OVERALL CROWD PLEASER AWARD. The audience voted for the best audience appeal team and winners received a six foot trophy each day. This award went to the GOLD COAST CLOGGERS from Davie, Florida, both days.

Sunday we ended the competition with over 100 duos and duets competing. Our GRAND CHAMPION DUET was Chip Woodall and Marcie Bennett and Tracie Thorton and Marcie Bennett taking GRAND CHAMPION DUO.

Next year our competition will be held AUGUST 7-9, 1987, we hope to see all of you there.

First Place  
Winners- Solos  
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# October 24 - 25, 1986

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## LOCATION

Civic Auditorium - 300 Water Street - Jacksonville, Florida

### FRIDAY

1:00 pm - 4:45 pm  
7:00 pm - 11:00 pm

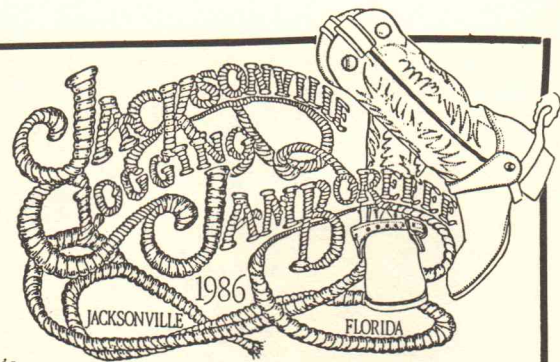
Workshops  
Exhibitions & Workshops

### SCHEDULE OF EVENTS

### SATURDAY

9:00 am - 12:00 pm  
1:00 pm - 4:15 pm  
7:00 pm - 11:00 pm

Workshops  
Workshops  
Exhibitions & Review



\$12.00 per person to OCTOBER 5, 1986. \$16.00 per person after OCTOBER 5TH and at the door. 12 and Under is \$6.00 in advance and \$10.00 at the door. Florida Clogging Council (FCC) card bearing members will receive a free badge for participating in the 7th Annual Jacksonville Clogging Jamboree upon presentation of card at door. Spectator Cost: \$3.00 per person per day or \$5.00 for entire weekend.

Plaques will be presented to (1) the group traveling the longest distance to attend the Jamboree, (2) the group with the most members participating in an exhibition (excluding the J-Ville Cloggers), (3) the youngest clogger and (4) the oldest clogger. Any group or individual receiving a plaque three times in a row will be retired after the third year.

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Marge Callahan  
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Marty Maddox  
Diana Allen  
Greg Dionne  
Scott Bilz  
Donna Robbins  
Chip Futrell  
Elliot Skeen  
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and others

To Contact Sally Thompson,  
See Directory, Page 19



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The Pacesetter Cloggers

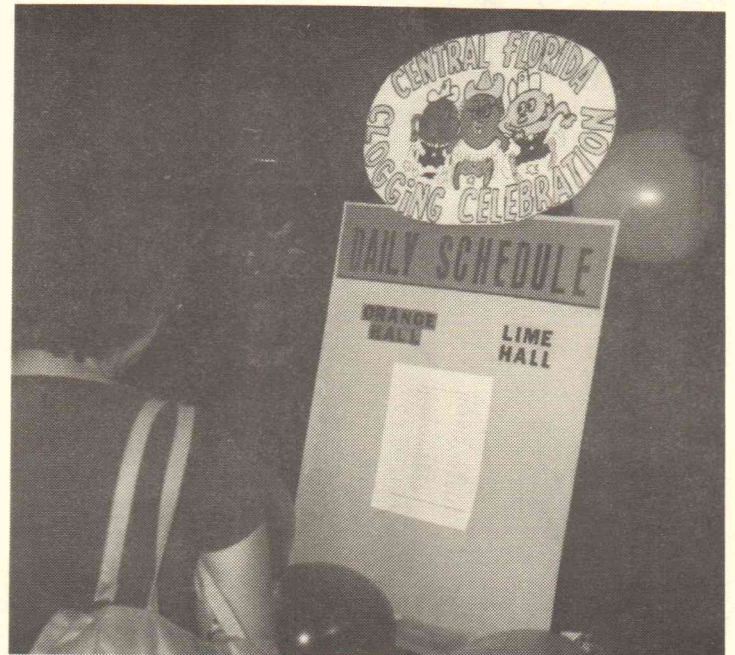
# Celebration Continued From Page 1



last Celebration was over.

Editor's Note: It is sad that there will be no more Celebrations. Jackie and the Pacesetter Cloggers have provided Cloggers with many wonderful memories. For personal reasons Jackie, the Pacesetter Director of 9 years, has decided to retire from Clogging for a while, and in the Clubs reorganizing plans, The Pacesetters have chosen to discontinue Celebration. The new Directors, Mary Duckworth and Rob Calderazzo, are going to channel the Club efforts into relocation and rebuilding. They will continue to support all Clogging functions and be an active part of the Clogging community.

Continued on Next Page







Erin & Tasha Walker, Arundel, Maine

#### A Personal Note from Jacky -

It is with mixed emotions that I step down as the Pacesetter Director and Celebration Co-ordinator. I have made many friends in the 14 years I've been dancing and the 9 years I've been teaching the Art of Clogging. I know that I will miss all of you as I "retire" to spend more time with my growing family. I also know that in the Family of Clogging there will always be a spot on the dance floor for me!

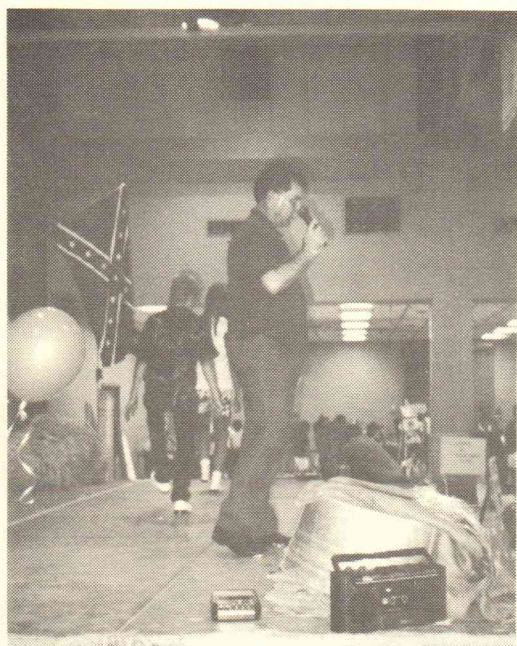


Jason & Jacky Egli

Thanks to all the supporters, Instructors and dancers who have made Pacesetter Cloggers and Celebration the best they can be. Good Luck to Mary and Rob and The Pacesetters . . .

Go for it!!!

Love, Jacky



Chris Rawls, Miami, FL





## Continued From Page 1

to Europe this year because of all the trouble and disturbances.

Editor's Note: Our Thanks to Betty Flood for the translation above. The headline reads "American Week Opens" and was printed Monday July 7, 1986 in Ruhr-Nachrichten, Dortmund, Germany.

## Good Time Cloggers

by Sally Root

The Tampa Bay Good Time Cloggers, have returned from their trip to Europe, and to say that we had a wonderful time, is putting it mildly. We arrived in Dortmund, Germany on July 3rd, and on the 4th of July, we celebrated our Nation's Birthday, by performing for the Mayor of Dortmund, at his garden party. We presented the Mayor with a Flag from the United States, a letter from Vice-President Bush, and a Florida State Flag.

July the 5th thru the 7th, we performed in town squares, and on stages thru out the Dortmund Area. Here are a few of the highlights. In one town square after our first song, a rebel flag came out of the audience, making us feel really welcome. We were featured on a local TV Show at Westfalenpark, and believe me it is strange to be standing off camera ready to go on and hear your introduction in German, then in English **White Water Rapids**, which goes to show the names of our songs in clogging are truly International. There is one man I think I will never forget, he came up to me after another fantastic audience, and told me to please tell the people of the United States for him, person to person, "He Thanks God Every Day for the United States of America, as we have made it possible for him to live in peace for 40 plus 1 years". He had tears in his eyes and you could tell it was straight from the heart.

We met several Bergermeisters and presented each of them a Florida State Flag after each performance, then were taken around each of their towns and fed lots of wonderful German food by each town. We had one Bergermeister build us a wooden stage over his existing stage in a school and painted backdrops of German scenes on the back and sides of the stage, which was so real on our video of that performance you would swear the animals are coming right out of the canvas. He could not speak English but he found a way to communicate with us all through his powerful personality and his excitement about our form of dance. He would come up to us and dance a little, then smile and laugh, then try his best to get us to Eat, which was the only word in English he knew. He had the best hams, sausages, and cinnamon toast we have ever eaten, at his party.

Each town we performed in had their local entertainment perform for us; some were bands and some were dancers, quite a few of them were children and they were very shy, and as cute as they could be. After the performances they came up and ask for autographs, then tried to use some of the English they had learned in school.

We left our German friends on the 8th and headed to Zermatt, Switzerland, where we performed in the town square in front of the church. That video is just beautiful, with the Matterhorn in the background.

On the Lucerne, where we performed in a Statskeller, to Tyrolean music, you should see that video - Country Western dance meets Tyrolean music. I was very proud of my group, they made it work wonderfully.

Vienna was a wonderful experience in the town square. All of the old ornate buildings and statues made a great place to dance, and after the show we had some people come out of the audience who square dance in the United States.

Luxembourg, was our last country to perform in, and that audience was just as exuberant as the rest of them, they were presented a Florida State Flag, and we were treated to an exhibition of Belgium Flag Throwing.

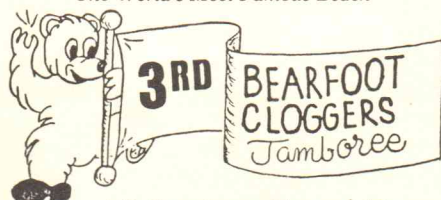
This trip to Europe was the most marvelous trip I have ever taken. We were treated like royalty, thru out the 18 days, and knowing this exhibition in Luxembourg meant we would have to leave these beautiful countries made us sad it was over. It was very good to set foot in the United States again. Even though we had to leave Europe, we left with the excitement and knowledge that next year we will be returning. In Germany, at one of the exhibitions, The Lord Lady Mayor of Leeds, England, invited us to come to her city next year. So it is off to England next year for the Good Time Cloggers.

In all we presented one American Flag, and nine Florida State Flags, thru-out Europe. If you get a chance to go to Europe, Go by all means - they are wonderful people!





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# TELL IT TO THE JUDGES



By Don and Heather Griffith

Q. I liked the scoresheets you used for duo/duet competition in Toccoa, Georgia at the Georgia State Clogging Competition. Why don't other competitions use them?

A. The scoresheet we used at Toccoa, we also use at the competition we direct in Carrollton, Georgia (Dixie Clogging Competition). We developed them in response to finding a better and fairer way to judge cloggers. Actually, we have a scoresheet for each category, but we only judged duos, duets, and individuals for the entire Toccoa competition because of its size. You can find a copy of the scoresheet in each of our clogging booklets.

Other competitions don't use them because our scoresheets are less than a year old, and have not had time to catch on in other locations. We hope that they will take hold though, because they give more information to the dancers and directors, and enable each judge to deal with specific parts of judging instead of all three or more judges attempting to look at everything at once.

When a scoresheet is used, the amount of judge's subjective opinion is diminished in proportion to what is required on the scoresheet. A scoresheet for line dance competition (for instance) must include all of the following factors in order to provide adequate objectivity in determining the best performance. When judging, the judge should ask himself/herself, "Are the dancers:

- . Symmetrical in appearance
- . Neat and clean

- . Coordinated (costumes/accessories)
- . Free of distracters (gum, badges, unusual jewelry)
- . In time with the music
- . In step with team members
- . Coordinated (hands, turns, movements)
- . Spaced properly when dancing
- . Covering the stage adequately (horizontally, vertically, centered, balanced)
- . Projecting to audience (smiles, eyes, energy, beginning/ending, similar performances)
- . Creative & original
- . Using undistorted music
- . Using appropriate speed
- . Using varied and complicated steps
- . Using a minimum of 75% clogging steps (if described as necessary in that competition)
- . Using varied and complicated formations (if allowed)
- . Using physical contact (This is a no-no!)
- . Using an obvious shuffle (slide-drap) in all clogging steps
- . Well choreographed (steps, hands, upper body)
- . Avoiding repetitious steps and formations
- . Providing a well balanced routine
- . Doing an original routine
- . Beginning and ending with music
- . Facing all 4 walls during the routine (if required in the rules)
- . In step throughout the routine (with the music and with each other)".

One judge cannot keep track of all of the above items adequately, so a different type of scoring and a different scoresheet is needed to give the dancers the type objective evaluation they deserve.

Happy Clogging

---

## Introduction to the Open Division

by Barbara Kohler  
Gold Coast Cloggers

**ENTRANCE:** Use creative formation changes. Be powerful in mood and footwork in the opening 32 counts. Wake up the judges! Let them know that you are full of energy and ready to rip!!

**MUSIC:** Chart your routine as to when the small circle figures and large circles will be inserted. Work in creative patterns around the required moves. You are trying to weave a living, moving design with the dancers bodies.

**STEPS:** Basic steps are usually needed when performing the underarm turns in a figure. However - you should add catchy steps in the areas where the dancers are not overly involved with arm work.

**SPACING:** This is one of the most frustrating problems in figure dancing. If possible, practice in a studio with large mirrors. You can "clean" a routine much faster. Mark your floor for center front, back and side borders. Assign responsibility for each figure to the dancer who is in the best position to see the whole pattern. Each dancer must be aware

of the other dancers position and be ready to adjust the spacing instantly. Make sure the team realizes that keeping the spacing "even" between dancers is just as important as keeping the figures centered.

**TIMING:** Arm work needs to be rehearsed over and over again. Each dancer must know the count for raising and lowering the arms. Since the count can vary on the different figures, it requires a good memory and a willingness to work endlessly for perfection.

**EXIT:** Work on a different twist for an ending. Go off with a "flair". Train the dancers to keep their energy level high for the entire routine. Really "pour on the personality" for the last 32 counts. Try to look as though you could repeat the whole routine at a moments notice. There really is no excuse for dancers "passing out" at the end of a couples routine. Improper breathing and hyper-ventilation should be corrected in practice. Dancers who drink carbonated or ice cold liquids just before performing are asking for cramps. Stay away from junk food until after you have competed. If you are really overheated, run ice or icewater on the veins at your wrist and elbow areas. This will cool you faster than cold water down the throat!

Continued on Page 15



The first time a team member goes down at the end of a routine, it seems to create a chain reaction. Usually every team that follows will have a dancer go down. They seem to want to prove that they have danced just as hard as the team before them! This is something that directors should correct and teach them to take pride in finishing strong, prove that you are in the best physical shape and the best trained.

Figure dancing requires an enormous amount of practice, but when it "all works smooth" it sure is fun!

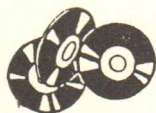
Marge Callahan - Question?

"Performance" or "Exhibition" - Which term is correct for Cloggers?

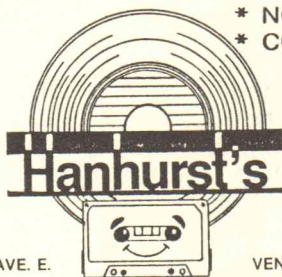
Bobbie Adams - Question?

"Syllabus" or "Program"? And what is the proper plural of Syllabus?

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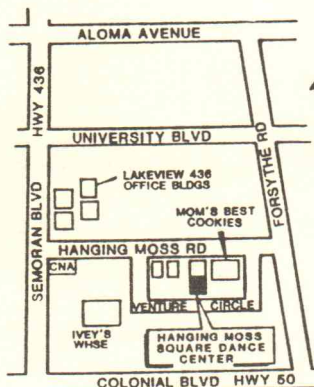
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# Use Your Head When It Comes To Your Feet

by Steve Smith



This article is a follow-up to last months' article on foot care. Information on foot-strengthening exercises was given last month and my own experience with foot injuries was shared. In this article, I have provided illustrations of foot-stretching exercises and will discuss foot supports/shock absorption.

I can think of no other form of dance or athletic activity that has so neglected the attention that should be given the feet and legs of its participants as has clogging. As clogging has developed to be a sometimes strenuous and athletic activity, it has become imperative that emphasis be placed on foot care. Runners now have many choices of excellent foot wear that provide protection from injury. Much research was done in order to properly design appropriate running shoes. There are shoes for aerobics, basketball, baseball, tennis, ballet, jazz, etc. Are there shoes for clogging?

Oh sure, there are vendors who advertise shoes for clogging. But, do they have good arch supports? Do they have cushioning in the balls and heels of the shoe? Do they provide lateral support? Do the soles allow adequate slippage so the knee joints are not strained? My answer to these questions is NO!!! Clogging utilizes different muscles and provides different tensions on the feet and legs than other activities. Therefore, the shoes that you walk in that feel so comfortable may be awful choice to clog in.

If you clog at all--especially if you clog a lot--consider some form of cushioning in your shoes. Forget the Dr. Scholls pads. They are useless. They flatten over time and provide little support. An economical and better choice are SPENCO supports. I have found these in running stores and large sporting goods stores. They will not lose their elasticity over time and provide very good cushioning. I promise you that if you get used to them you will never believe that you danced without them. They tend to make your shoe tighter so I have had to order shoes  $\frac{1}{2}$  size larger to accommodate them. I like the ones with flexible arch supports.

As a result of my injuries, I have been forced to move to more expensive supports called ORTHOTICS. These are made from a cast formed by each foot. In other words, they are tailor-made foot supports. They will cost you anywhere from \$200-\$300. For me it was never a choice. I could not clog without them. I now wear them every time I dance and most of the other times that I am in shoes. My injuries have virtually disappeared as a result of the

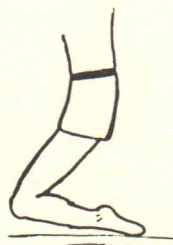
supports and exercises that I have outlined. I have read where approximately 75% of professional football players wear them.

We are just learning how damaging that concrete, asphalt, astroturf, etc. are on our feet. I believe that if I had restricted my clogging to wooden floors that I probably would not need orthotics today--- but that would have restricted 90% of my clogging!!!

Foot-stretching exercises are so important!!! Not only will stretching aid you in avoiding injuries, it will make you a more flexible dancer! Not a bad side effect huh? Below are illustrated foot-stretching exercises. Try them and notice the difference--- especially the day after.

I hope that these articles have been helpful to you. I'm still learning about foot care, I have to if I want to clog when I'm 70. I hope your're there with me!

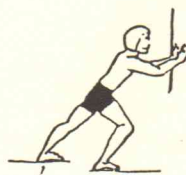
## STRETCHING



### PLANTAR FLEXION

1. Kneel or sit on the edge of a chair.
2. Point your toe and place the top part of your foot on the floor.
3. Slowly press your ankle and foot into the floor until you feel a stretch.

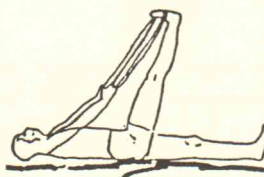
HOLD FOR COUNT OF 10



### ACHILLES STRETCH

1. Lean on wall.
2. Keep heel of back foot on the ground.
3. Slowly lean forward until a stretch is felt.

HOLD FOR COUNT OF 10—REPEAT 6 TIMES



### HAMSTRING AND ACHILLES STRETCH

1. Lie on your back.
2. Using a strap, lift your leg with your knee straight and ankle fully bent toward your head.
3. Hold this stretch position for 10 counts then push down with your foot for 3 counts.
4. Relax your muscles as you bring your leg up to the stretch position again.

REPEAT 6 TIMES FOR A TOTAL OF 60 SECONDS

\*Do not go any higher than you can with your knee straight.



### QUAD STRETCH

1. Stand erect.
2. Grasp ankle or foot.
3. Move leg backward from your hip.
4. Do not lean forward with your trunk or arch your back.

HOLD FOR 10 SECONDS—REPEAT 6 TIMES

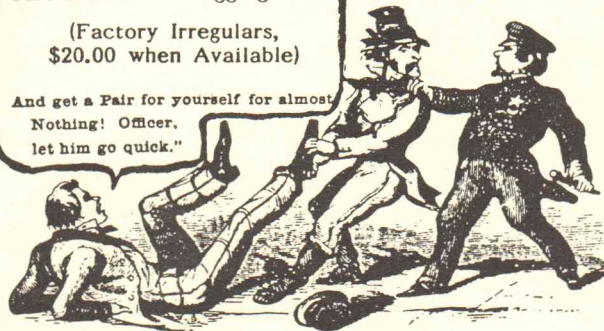


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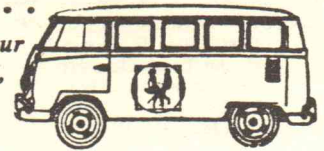
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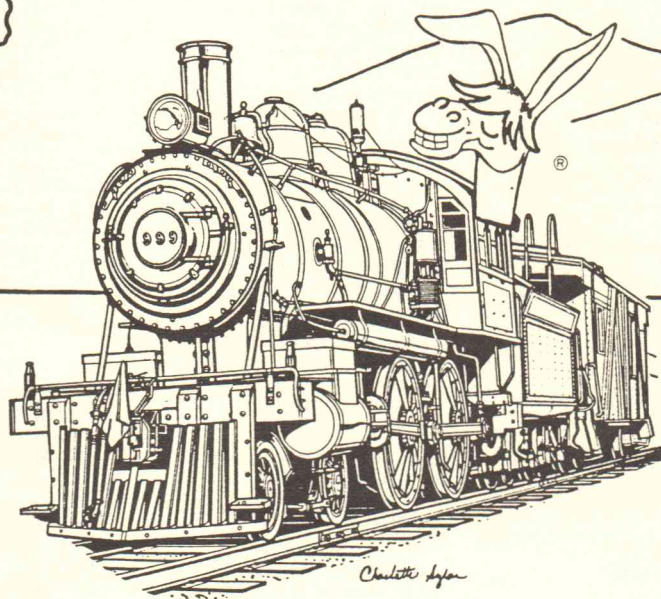
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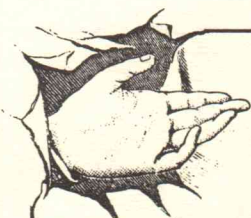
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