

THE DOUBLE TOE TIMES

Volume 5, No. 1

A Clogging Newsletter

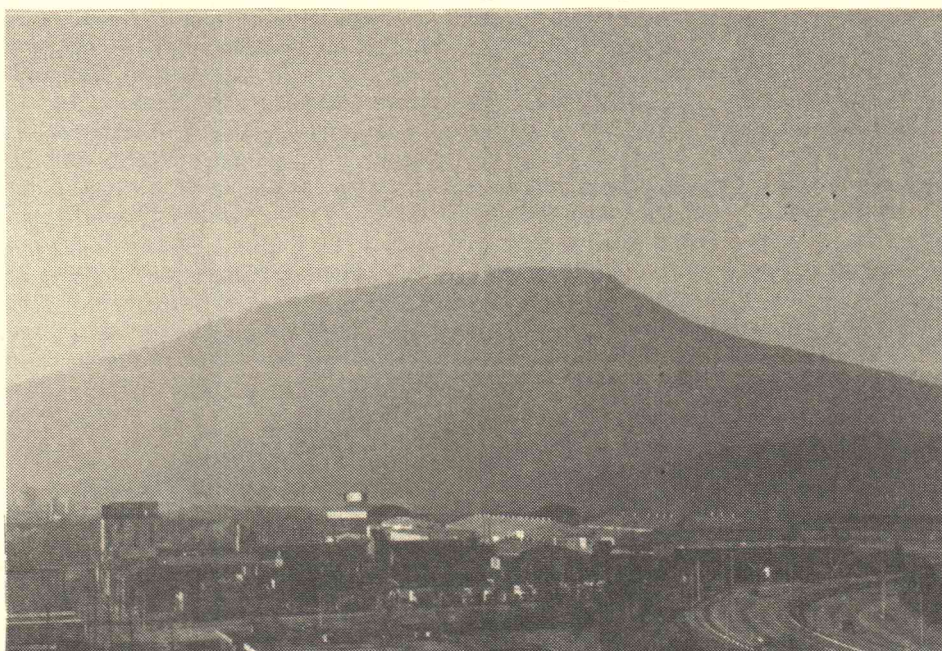
January 1987

C.L.O.G. National Convention Chattanooga, Tennessee - Thanksgiving 1986

Chattanooga! The view from our 12th floor window was incredible - Lookout Mountain. The city lies in a flat basin, and on Thanksgiving evening the streets were nearly empty of traffic. As dusk approached on this overcast day, the city lights became brighter and by dark lights here and there began to appear on the side of the mountain. By full dark, though the silhouette of the mountain was not visible, you knew it was still there by the scattered glow of lights. If I had my 'druthers' I'd live with a mountain at my back.

The Convention was great fun. It is really astounding that folks we see only once a year can, through a mutual interest, become such fast friends.

There were more technical problems this year than I remember from Mobile and Louisville, but I'm sure



that happens now and again with all Conventions. Imagine, if you will, inviting folks to dinner and 9 accept, and 31 show up! C.L.O.G. had only 900 folks prepurchase ribbons, and the total attendance was 3,178!!!

For commentary on the dancing I'm going to quote "From the Dis-taff Side ---" Heart of Dixie Clog Notes, Vol. IV, No. 4. (I believe this was written by Darlyne or Bill Morales, Editors). " . . . some serious dancing. Seven halls were busy from nine to five both Friday and Saturday, with dances for all levels and specialties. There were seminars on every subject imaginable, step trading, assorted meetings, exhibitions, and an all-out, go-for-it finale on Saturday night . . ."

Continued on Page 4

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

An Independent Newsletter not affiliated with any club or association. Functions promoting State or National Organizations and Benefits for Non-Profit charitable causes will be advertised free of charge, space permitting.

Club news, comments, and items of interest will be published without charge as space permits. We reserve the right to edit or reject any copy or ads not germane to the spirit of this Newsletter. Copy for ads and news must be received by the 10th of the month preceding next issue. All checks must be payable to: THE DOUBLE TOE TIMES.

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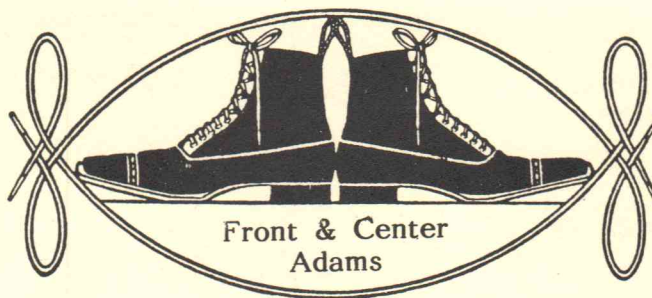
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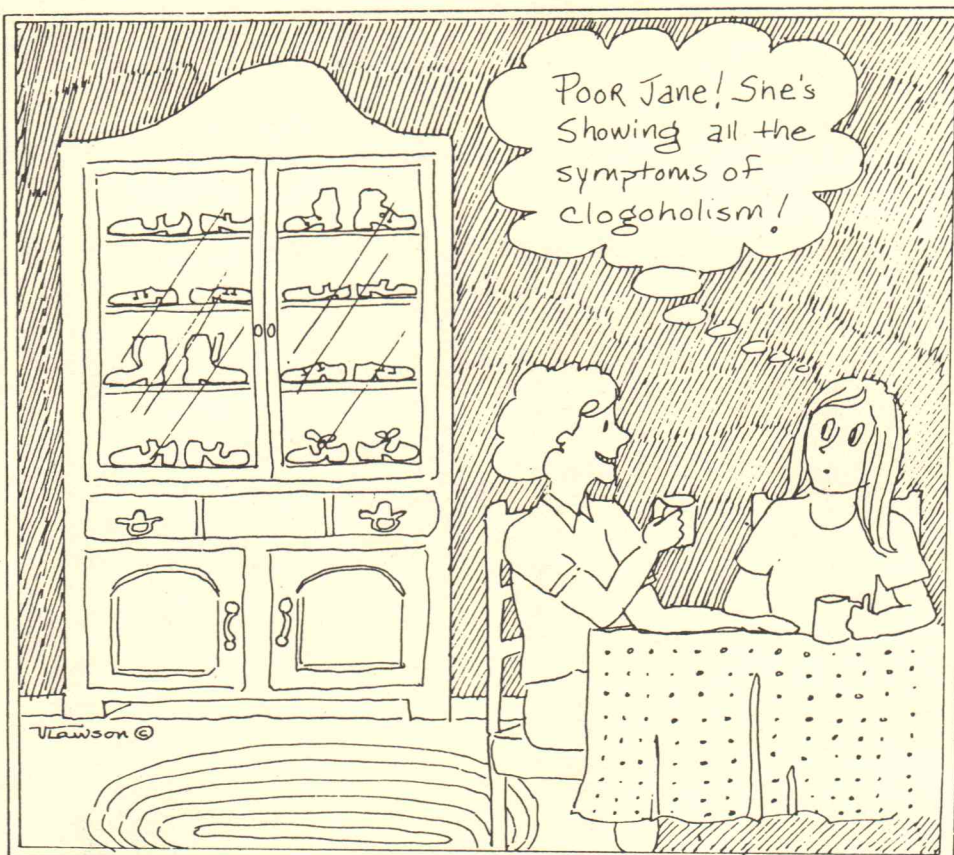


Front & Center
Adams

It was with great sadness that we report the cessation of Barb Shade's *The Footnoter*, a midwestern Newsletter published in Cincinnati, Ohio. Barb states "My life has been filled with music and dance. I shall continue to enjoy both, but now I will do it without the ever-present deadline."

Barb is a strong proponent of using live music for Clogging, an idea this Editor has proposed here in Central Florida many times albeit to deaf-eared dancers. They will dance to live music if the band will play it just exactly like a particular recording! I reckon that tells you the secret - there are few, if any, free-stylers or Mountain style dancers in this area, more's the pity. "For those of you interested in holding on to a bit of clogging history, the complete five-year run (of *The Footnoter*) is available for \$10 plus postage." Write to: Barb Shade, 1555 Old State Rt. 74, Batavia, OH 45103.

Convention Comic: On the second Instruction-packed day of the C.L.O.G. National Convention, I rode down the crowded escalator with a short stocky man wearing a Dancer Ribbon. Always the reporter, I asked how he liked the workshops so far. "Great!" he said. "But I was 6'4" when I came in here yesterday."



Upcoming Events

January 16 - 18

Southern States Championship
Daytona Beach, FL Buckin' Mule
Call JoAnn Gibbs, 3452 Summit-
ridge Dr., Doraville, GA 30340
(404) 934-1691

January 17

Country Cousin Workshop, Monterey
County Fairgrounds, CA
Contact: Bob Staley, See Directory

January 24

LAFter Clog Workshop,
Fontana, California. Write: Laflins,
985 S. Pembroke Rd., San Dimas,
CA 91773

January 31

LaClog Workshop, St. Francis
Xavier School, Metairie, Louisiana.
Contact Doris Stewart
See Directory

January 31

Lavendar Mountain Festival
Rome, Georgia. Call Betty Jean
Almond, Directory.

February 6 - 7

Tuscaloosa County Workshop
Tuscaloosa, Alabama. Contact:
Lendal McCullar, See Directory.

February 14

Sugarfoot Family Workshop
Armory, St. Augustine, Florida
Contact Diana Allen, See Directory

February 20 - 21

CSRA Clogging Festival
Civic Center, Aiken, SC Contact:
Peggy Gasque, 4409 Ga. Hereford
Farm Rd., Evans, GA 30809
(404) 863-9074

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

March 6 & 7

Spring Fling '87
Pigeon Forge, TN
Simone Nichols or Lynne
Goode, Directory

March 21

LACA Spring Workshop, Louisville,
KY. Contact: Cliff Breehl, See
Directory

March 27 - 28

Springtime Tallahassee
Tallahassee, Florida: Rex
Akridge, Directory

April 10 - 12

NCCA Convention, San Jose, CA
Contact: Michelle John, P.O. Box
1762, Lakeport, CA 95453

April 16 - 18

Easter at Possum Holler
Fontana Village, N.C.
Contact JoAnn Gibbs, Directory

April 24 - 25

Midlantic Clogging Network
Spring Workshop. Medford, N.J.
Info: Marti Stevens, P.O. Box
60, Moorestown, NJ 08057
(609) 235-9468

April 25

Illinois Spring Workshop,
Peoria, IL Contact: Barbara
Dale, See Directory

May 9 - 10

Sunshine Cloggers Jamboree
Pensacola, FL Contact
David Spencer, Directory (AL)

May 15 - 16

Wisconsin Jamboree III
Contact: Darlene Back, See
Directory

May 16 - 17

Osceola County Centennial,
Kissimmee, FL. Contact
Jan Hughes, See Directory

May 22 - 24

International Clogging Jamboree
Novi, Michigan. Contact Paula
Trask-Heskett, See Directory

May 22 - 23

FCC Convention, Tampa, FL
Contact: M. J. Wright,
430 S.E. 4th St., Deerfield Beach,
FL 33441 (305) 427-3517

May 28 - 30

NCHC Spring Festival, Lees.
McRae College, Banner Elk, NC

June 6

Texas State Festival, Dallas
Clog Chrmn. John & Rosemary
Thompson, 5826 Valley Point,
San Antonio, TX 78233
(512) 656-1276

June 25 - 27

Nat'l. Square Dance Convention
Full Clogging Program. Houston,
Texas. Contact Rusty & Linda
Carolan, Chrmn. 606 E. Ramsey,
San Antonio, TX 78216
(512) 344-2557

June 28 - July 4

Nat'l. Cloggers Festival
Provo, Utah. Contact Dennis
Cobia, Directory

POLICY REGARDING LISTING IN UPCOMING EVENTS:

State or National (Non-Profit) Clogging Organization and functions put on to benefit a Nationally recognized Charity will be listed FREE, space permitting. All other Clogging functions for which an advertisement has been purchased in the main body of this paper, will also appear in Upcoming Events through the month of the Event.

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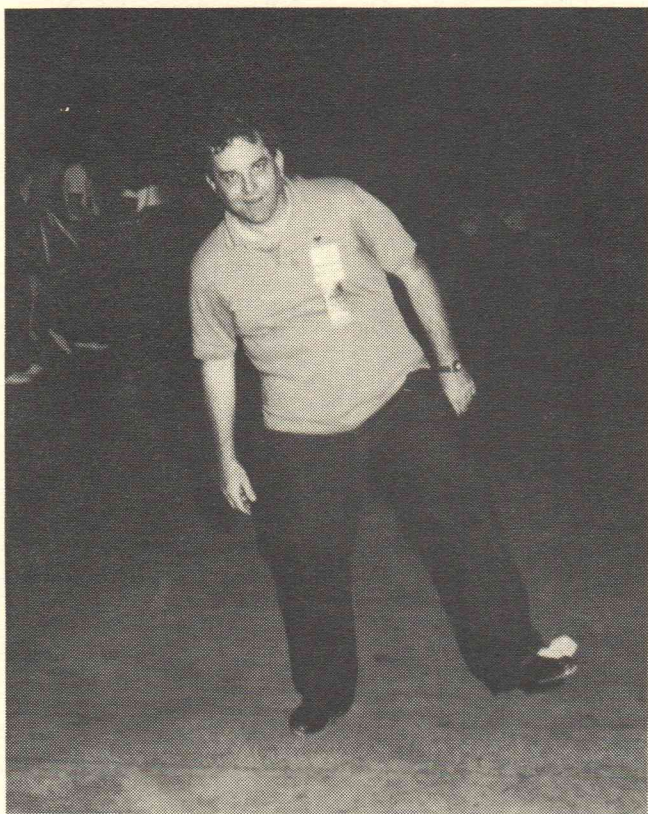
PEOPLE DON'T PLAN TO FAIL, THEY SIMPLY FAIL TO PLAN.



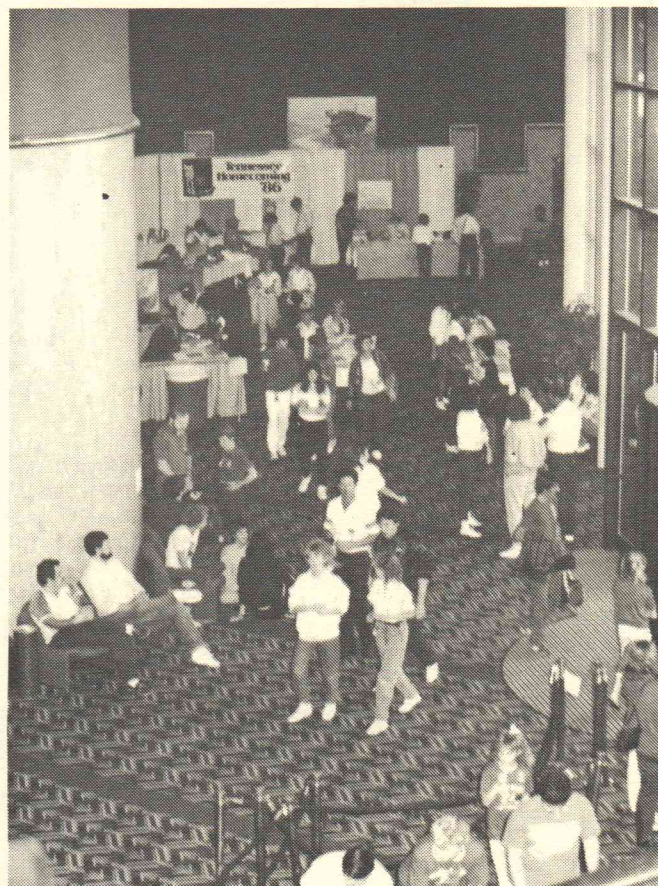
Executive Director - JoAnn Gibbs



Reed and Kay Davis, Arizona, Program Manager



The above photo is Chris Rawls, Miami, Florida, left leg. The white square creeping out of the jeans is a Snuggles, fabric softener. While Cris was teaching in the main hall, the Snuggles began to work its way down the inside of his pantleg, causing much laughter among the first 5 or 6 rows of dancers. When Chris glanced down at his foot to see what they were looking at, he temporarily "lost it". We might hazard a guess that Chris has no 'static cling'?



Trade Center Lobby - Scene of Syllabus Riot

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Tell it to the JUDGES!

By Don and Heather Griffith
176 Pinecrest Ave.
Decatur, Georgia 30030



Q. What happened to the Stone Mountain Clogging Competition last May?

A. Unfortunately, it didn't happen. The park has realized its mistake in not having the competition and is now attempting to get sponsors to help spread the cost of putting on a competition. The main thing that came out of not having this traditional competition is that people really missed it.

Diane Schell has been holding the Stone Mountain competition for 8 years. It is the oldest running competition in Georgia and the biggest clogging competition in the world. If the reader hasn't been there before, we might give you an idea by example.

Don judged the duo/duet category one year all day Saturday - from 9 a.m. until 3 a.m. Sunday morning and began at 10 a.m. Sunday and judged until 1 p.m. Sunday afternoon. This category was held on one of three stages at the competition. Meanwhile, Heather judged close to 2000 dancers in the "individuals category" on another split stage (girls on one side and boys on the other with 3 judges on either side working at the same time) during that same period of time. Usually there have been anywhere from twelve to fourteen different judges going fulltime throughout the competition. Is that big? You bet!

In its early days, it was wild. Think about dancing a couple of thousand dancers and hundreds of teams during a three-day period of time on several stages with people trying to register late, others having complaints, hundreds wanting directions - especially if you hadn't expected half that many to show up.

With time it was honed to a really class act. In 1985, dancers knew the minute they would be dancing and where on a printed program. Conflicts had just about been completely resolved, and things ran like clockwork. Then the park had a change of directions and management, and the Stone Mountain Competition was its biggest casualty.

Diane pulled things together and revitalized the competition on September 26-27, 1986. Though it was a respectable competition with some great dancing, it was tiny compared to previous years. NCHC sponsored, it had all of the necessary categories, five judges, and NCHC official present. Things went well.

Best of all, Diane says that the competition will be reinstated next spring, and the park director of special activities confirmed it to the writers while chatting at the September competition. So, be looking for information on it in late winter, and be prepared to come and help to make it the biggest and best Stone Mountain Clogging Competition ever for spring of 1987. It should happen in early May. Don't miss it. It is a big part of clogging past and present.

Happy Clogging!

More on "Tradition"

Dear Bobbie: I enjoyed meeting you at the C.L.O.G. Convention and am sorry I missed your Newsletter Editors Meeting there. I received my syllabus far too late to learn that I could have attended. As a former Journalism student, I try to attend such meetings if I have access to them.

We were so involved in talking about Papa "Buck Lawson" that I completely forgot to say how very much I enjoy *The Double Toe Times* and I wish you the warmest success in spreading it around the country.

In the November issue of *The Double Toe Times*, I especially enjoyed Nancy Biehler's article, "'Traditional' clogging style?".

I grew up in Florida and attended many square dances there and in and around Atlanta where I moved as a teen-ager. At all of these dances, there was a period when the floors were cleared for "the buck dancers". The band would split and only a banjo and a fiddle were allowed to sound the beat - - and, the young men, called "bucks", came onto the floor, one at a time, to stomp out their buck dances. No women were allowed to participate - - it was for men only - - and every dance was different. The men donned their boots, brogans and western and hob-nailed, for buck dances were done only in boots then; and, like the Spanish Fandango music, the dances were "made up on the spot", each one an original never to be repeated.

Because my Mother is a Seminole Indian, I suppose I like to believe that buck dance, the dance of the young men, is thusly named due to the fact early American settlers adopted the Indian tradition of calling young men "bucks". These young Indian "bucks" danced around their campfires in a stomping manner; and, the women were excluded. On the original wagon trains west, where women were scarce, the young explorers entertained themselves around the campfire by stomping out their individual dances - with or without music.

However, I also recall from school history that slave-owners also owned "bucks" -- young black men who also danced alone in an African version of stomping around the campfires. And, later, American folklore tells us these young black men did indeed dance on street corners "for a buck".

Whether or not any of these versions is the truest: one of the origination of the name "buck dance", all versions have one thing in common: buck steps were always performed by men. I remember envying the men in my younger days at square dances because they seemed to so enjoy the buck dancing with its jumping, stomping, rollicking, happy beat. I resented the fact that I was not allowed to "buck dance" -- at least, not in public, for it was considered "unlady-like"! I am pleased now to see women who can buck with the best of the men!

Sincerely,

Betty Lawson
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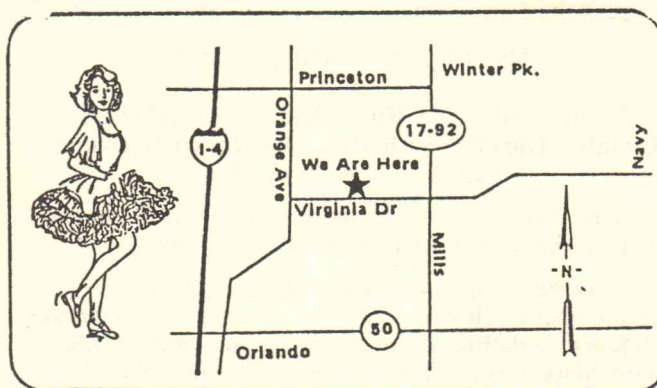
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The English Dancing Master or

Plaine and easie Rules for the Dancing of
Country Dances, with the Tune to each Dance.
March 19, 1651 London

Harry Truman said "The only thing new in the world is the history we don't know about."

In my reading about Folk Dancing I find little written about Clogging per se, except as an adjunct to Square Dancing according to many early U.S. Dance historians. References made to John Playfords book "The English Dancing Master" intrigued me. Through the inter-library lending service a 1933 rewritten edition was located, but was considered a reference book, and so I spent several hours in the Library.

An earlier reference to John Playford: "The quality, as well as the quantity of his publications, and especially his integrity as an editor, established for him a reputation equaled by very few in England."

In the 1933 edition, Leslie Bridgewater, Middlesex England writes: "The collection is representative of one type of Folk Dance -- the community Country Dance -- as danced by the people of England in Playford's time. . . . the Country Dance is such a fluid and constantly changing form that, had the work been delayed but a few years, many of these charming dances, and particularly the 'set' dances, would have been lost to us, for by the end of the century (1699) everybody was dancing 'longways' only, probably caused by the gradual transference of dancing from outdoors to indoors."

Playford was a printer by trade, and in his own preface indicated that an inferior manuscript about English Country Dances had been submitted to him, prompting his authorship of this book. His first Edition contained 105 dances and tunes, and with subsequent enlarged editions, his books included over 700 dances. While this book has nothing to do with taps and fancy footwork, it is one of the earliest written accounts of the background of many of our patterns and figures.

A TABLE Explaining the Characters which are
set downe in the Dances.

A Double is foure steps forward or back,
closing both feete.

A Single is two steps, closing both feete.
Set and turne single, is a single to one hand,
and a single to the other, and turne single.

D.	Is for a Double.	
S.	Is for a Single.	
Wo.	Stands for woman.	
We.	Stands for women.	☾ This stands for the Men
Cu.	Stands for Couple.	☉ This for the women.
Co.	Stands for Contrary.	
2.	Stands for second.	
3.	Stands for third.	
4.	Stands for fourth.	
·	Stands for a straine playd once.	
· ·	Stands for a straine playd twice.	
· · ·	Stands for a straine playd thrice, &c.	

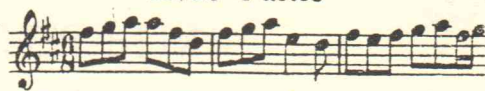
The Dances all had a notation at the top indicating For Foure; For as many as will; Longways for foure, six, eight, for as many as will; Round for foure, six, eight, for as many as will; A long Dance for 3, 5, 7 or 9 couple; A Square Dance.

Some of the titles of the Tunes and Dances include Parsons Farewell, Petticoat Wag, Shepheard's Holyday, Health to Belly, Merry Milke Mayds, None-such, New Boepeepe Whish, Dull Sir John, Bobbing Joe, Faine I would if I could, Gathering Peascods, and Uptailles All!

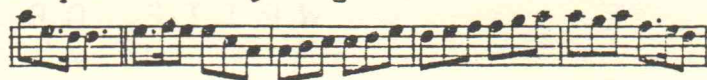
There is no information about the geographic area covered (in England) or how Londoner Playford came to observe and write down 700 Country dances. Far more courtly and formal dances were executed by Royalty and the gentry of that time.

It was fascinating to read a book of Country Dances written over 300 years ago. If Truman was right, Elvira, Cotton Eye Joe, Stay a Little Longer, Jump, Amos Moses may well go down in history

Hide Parke



A Square Dance for eight thus



First and third men take their Wo. by both hands, and meet side ways, the first man take the third Wo. by both hands, and slide through the fourth Cu. and cast off to your places, whilst the first Wo. and the third man doe the like · The 2. and 4. Cu. the same.

The second and fourth man change places with their We. holding hands whilst the first man and Wo. crosse over, and going on the outside under their armes, come the man into the Wo. place and Wo. into the mans place, the third Cu. doing the like at the same time · Then the other foure doing the like ·

Men goe on the inside of your owne We. and on the outside of the next and so round to your places · Then the Wo. as much ·

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7:00 P.M. to 11:00 P.M.

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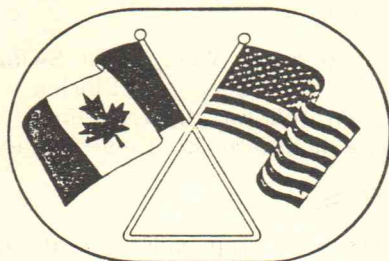
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They'll quickly jump up on their feet
And stomp their toes and heels!

With double toes and step-rock-steps
Their feet do fairly fly.
And then they do the buck and wing
And kick their legs up high!

They drag and slide upon the floor.
They shuffle and they chug.
They do a thing that looks much like
They might be stomping bugs!

They get together on the floor
To do some mountain sets.
They chase the rabbit and the squirrel
Until their shirts are wet!

They try to put four hands across.
They find the old side door.
And then they chase the pretty girl
'Round and around the floor!

They lock the birdie in the cage
And often take a peek.
They swing and try to shoo the fly
Until their knees are weak!

All this they do in perfect time.
They never miss a beat.
And when it's over they collapse
Into the nearest seat!

For clogging fever, there's no cure,
Its victims love their fate.
They'd gladly dance throughout their life,
Then clog through heaven's gate!

by Hughes Hardin

Editors Note: Hughes writes - "Here's a poem I wrote about my spouse's favorite past time" - THAT my friends, is humour, support and love!.

Holiday Theme - SHARING!

One of the most frequent questions to come across my desk (or phone) is "How do we get the other Clubs and Teams in town to be friendly and get together for dances?" Holidays seem to be a good time to initiate these dances. Keep in mind - "Let there be Peace on Earth, and let it begin with me."

The following two reports came in and may just give others the incentive to join the fun!

Boo Boo Cloggers of Jellystone Park in Orlando, Florida hosted their Christmas Dance with represen-
Page 10

The Two Step Scene

by Dr. Two Step

Last September at the Denver National Convention I saw something in the 6-count swing competition that I could not take my eyes off of. It was called West Coast Swing and it made everything else on the dance floor pale by comparison. Others who came to Denver with me shared this fascination, and our esthetic judgment was vindicated only a month later at the Reno National Convention where couples performing West Coast Swing captured 1st, 2nd and 4th places in the swing category.

West Coast Swing begins at an advanced level. This is simply because the girl must know her part and is expected to bring something of her own to the dance partnership. Her part is to travel, and the manner in which she does this is what characterizes West Coast Swing for the observer. In open position the girl travels a straight line (called the "slot") right through her partner (who deftly maneuvers out of her way) and then turns and "anchors" at the end of this "slot". This anchor is unique to West Coast Swing and serves to build up the resistance between partners necessary for the communication of the next lead. If you can imagine traditional Western Swing as analogous to the symmetrical movement of a spider executing pushups on a mirror, then West Coast Swing might more closely resemble the back-and-forth movements of a weaving loom.

One of the nice things about West Coast Swing is that it does not displace Eastern Swing but rather supplements it in the dancer's repertoire. It feels best when performed to line dance music, and it is versatile enough to accommodate a wide range of tempos and music styles.

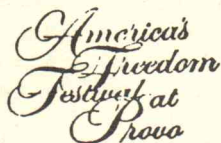
As this column goes to press West Coast Swing Workshops are scheduled for the central Florida area in January 1987. Watch for the traveling cowgirl at your favorite honky-tonk. Keep dancing!



Editors Note: Both Dr. Two Step and I solicit any comments, articles, or information about Two-Stepping from other parts of the State, or country. Locally the two-steppers and Cloggers are very compatible, many dancers indeed do both. Dr. Two Step does!

tatives of 11 Clubs present. Each Club did an exhibition, with open dancing and a fun Clogathon Competition followed by Santa's appearance. Velma and Jim Hannah welcomed Boo Boo, Cindi and Yogi, the park mascots, to the dance.

The Sunshine Cloggers of Maitland, Florida had their last dance of the year with der Bel Snickle, the Appalachian Spirit of Christmas, checking the children's behavior one last time. The many gifts for the Migrant Children were presented to Joan Ziegler, of the Migrant Education Office. A bountiful table, much dancing, and then the lights were lowered and as candles were lit and favorite Christmas Carols echoed through the hall.



11 th ANNUAL



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Editors Breakfast
E-W Meeting Room
Holiday Carter Plaza
November 28, 1986



actual mechanical "how to's" of printing and publishing a Newsletter. JoAnn Gibbs is agreeable to giving us space and time, if we want to again schedule such workshops. Since most of our Editors are also advanced dancers/Instructors, we could request time opposite the Beginner/Intermediate halls, hopefully. Please drop me a note, reflecting your thoughts on this. Each Editor would be asked to prepare material and information on topics such as: Photographs, Layout, Ad Design, Writing Skills, Reporting, Typography, Budgets, Printers/Printing, Promotion and Sales.

Kay Davis, Arizona, and Bobbie Adams, Florida, chaired this third Annual Meeting of current (and future) Editors of Clogging publications. At our first meeting in Mobile, Alabama 1984, there were seven Editors who attended. At this third meeting, 31 were present on behalf of 15 publications.

The Right Attitude Award for 1986 was presented to Kay and Reed Davis, Editors of Arizona Follow the Sun. A Code of Ethics was presented, adoption of this code being optional by each Newsletter.

Nancy Biehler was appointed to catalog and list all currently available books on Clogging. Bobbie Adams will update all reciprocating Editors. Introductions were made and the brief meeting was adjourned.

Attention all Editors: The first year (Mobile) we scheduled actual workshops during the day. After this years meeting, I had many questions about the



Each State or Association Newsletter is representative of that organization, and can be one of its most effective sales tools for joining that group. It can also deter people from joining if it is biased or poorly presented. Please let me hear from all of the Editors!

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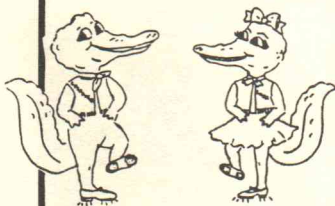
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Marge Callahan

Try following this lady through a crowded Clogging Hall! Youngsters run up with arms wide for an expected hug; a couple stops her for a "Thanks, we liked your routine!"; someone from across the room shouts "Hi Marge" ---- what was to have become a quick exit, becomes a wandering receiving line. This trim, tan, mature woman with her flag of curly grey-white hair is almost always dressed in "whites" - white blouse, white slacks, white shoes, with distinctive bright red suspenders, and carries herself with a military air, with good reason.

Marge was born and raised in Florida, the third of four children. While still a teen ager, she was a Ballroom Dance Instructor at a USO during WW II. When she was 25 years old, she joined the Navy, the women's branch then called the "Wave's", and crossed over Florida's borders for the first time in her life. After Basic Training in Illinois, she was stationed in Illinois in Special Services and later stationed in Florida and Colorado as a Recruiter. She took Instructors Training and was the only woman in a class with 60 men. She became interested in precision drill teams, and organized the first Waves Ships Company Drill Team traveling extensively with the team. Marge states that she liked the regimentation and teamwork of her Navy Tour, and learned early that the best leaders are within the ranks.

In the mid 1960's, Marge began obedience training a pet Collie, and later a gift Poodle, taking the Poodle through the Utility Dog trials to a UD degree. She joined a K-9 Drill Team and Circus, and became the Master of Ceremonies. Marge's first exposure to Country Western music came as a result of part of the Drill Team's precision Square Dance called to four handlers with their dogs as partners, with the silent use of hand signals. Marge states that the two most exciting points of her Obedience career were: Emceeing the K-9 Drill Team Show at the National Dog Show in Madison Square Garden, New York City and when Toby, her Golden Retriever, made Dog World Register for consistently high score in Novice Competition, nationally.

Marge Callahan, after 22 years in the Navy, retired in 1980. While visiting her sister and brother-in-law, Jody and Jesse Kersey in Miami, she watched Jody "clogging" and badgered Jesse into treating her to a pair of Clogging shoes. Back home in Jacksonville, she took her first classes from John Ross in Green Cove Springs, Sally Thompson's J'Ville Cloggers, and the Funtime Cloggers led by Doris Krevo. She gave up golf, and became so absorbed in Clogging that she practiced 8 to 10 hours a day. In February 1982 she was asked to teach a Beginners class at Pacetti's Campground in St. Augustine, Florida for about 35 people. The rest is History! Marge has taught at Sugarfoot Family Workshops, FCC Active Member, taught at all major Florida Conventions since 1983, all three



Marge Callahan

C.L.O.G. National Conventions, Possom Holler and Mountain City 1986, Tuscaloosa 1986 and 1987, Punta Gorda, Palatka, and the Pirate's Ball.

Sugarfoot Family Cloggers was formally organized in July 1982. It is currently under the direction of Marge, Diana Allen and Greg Dionne. In 1984 Marge became the Director of The Fellowship Cloggers, an open "y'all come" type clogging club encouraged by St. Peter's Episcopal Church, which meets in that Church's Fellowship Hall in Jacksonville, Florida. A subsidiary of that group is called "Get back to Country Cloggers", whose name is self-explanatory!

Marge choreographs only Beginner and Intermediate routines stating "In choreographing a dance I put only one or two challenging steps, so that the newer dancer can do them, but advanced dancers seem to enjoy the dances too. The ultimate object is to learn the dance and have FUN!

Her love of Country music, country adages and sayings, and People of All Ages, has endeared her to Cloggers and audiences everywhere. She truly "never met a stranger, only friends she's yet to know!"

Callahanism: A good routine must have four aables - available, likeable, danceable, teachable!

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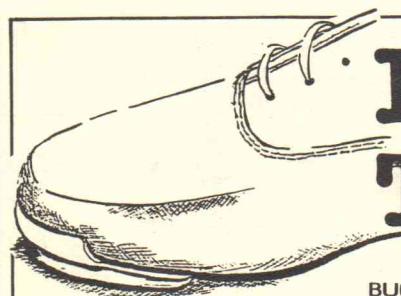


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