

# THE DOUBLE TOE TIMES

Volume 5, Number 2

A Clogging Newsletter

February 1987

## Fear of Freestyling

by Steve Smith

Freestyling --the art of creative and spontaneous dance. Unlike structured forms of clogging, i.e., line dances, precision squares, duets, or any other pre-choreographed routine, freestyling is dancing "as the music moves ya". Freestyling (at least for me) is a more "emotional" form of dancing than pre-choreographed routines. To allow steps to flow as the music is played is always a fresh and new experience.

Some history! Much of the resurgent popularity in clogging has been due to the "structured" dances that have proliferated in the last 15 years. There is, however, a disturbing by-product of structured dancing that I deeply hope we will alter - that is the diminished ability of cloggers to let themselves dance without a predesigned script. I have done workshops in parts of the country where freestyling is totally absent from club and public dances. In other areas, freestyling is reserved for only the best and usually youngest dancers.

Why and how has this trend developed?

First, let me repeat to you some of the common responses that people around the country give when asked why they don't freestyle:

- (1) "I'm not good enough".
- (2) "I can't remember any steps".
- (3) "There aren't enough other people doing it".
- (4) "I don't know when to move from one step to another".

Now a rebuttal to each of these excuses. First ---- "I'm not good enough". This is an interesting response. The very person who says this is the same person who is on the floor doing every line dance played. Not good enough? I don't really think that's the issue at all. The real issue is that of comparison. When doing a line dance, all are facing the same direction and doing the same steps

-- not a lot of differences for comparison. But in freestyling -- whew! -- Nobody's doing the same step and people are actually looking at each other. "I'm not good enough" reflects internal comparisons that makes dancing not much fun at all. No wonder this person doesn't freestyle.

Second, "I can't remember any steps". I have yet to meet a person who says this who also practices freestyling. The concept will often seem foreign to them -- practice freestyling? Line dances and other forms of precision dancing take practice and so does freestyling if you are to feel comfortable doing it. The other part of this statement that amazes me is that a person who can do umpteen line dances would say that they cannot remember any steps. What they really mean to say is that they have difficulty dancing without knowing what step comes next. They haven't yet learned to allow the creative part of themselves to dance without "thinking" about it. Freestyling feels uncertain and foreign. Practice will make it familiar.

Third, "There aren't enough other people doing it". That's usually true because no precedent or tradition has been established to nurture the art of freestyling. If only the best and youngest dancers are freestyling it can quite well be an intimidating experience for those who aren't. Remember, **there is safety in numbers!** The best and youngest dancers are also dancing line dances but that does not stop others from joining in. When I teach workshops on freestyling, I will attempt and usually succeed in getting everyone attending to freestyle at the same time. I have them give "high fives", arm swings, and encourage other forms of lively interaction. It is a joyous sight to see young and old moving around the floor in a spontaneous dance. With so many people on the floor, "self-consciousness" doesn't have a chance of getting a stronghold on anyone.

And fourth, "I don't know when to move from one step to another". Often people are mistaken in that they are trying to do with freestyling what they do in their line dancing. They are thinking in terms of a pre-choreographed routine. I simply tell them to change steps when



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# THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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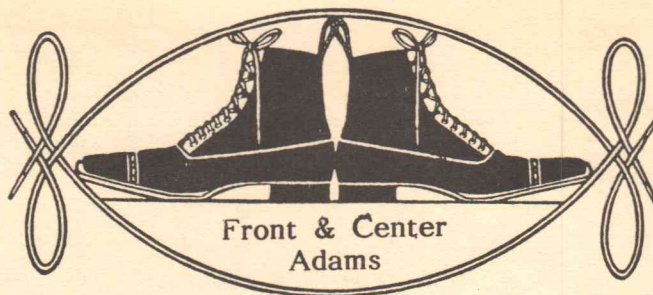
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The whole Clogging community nationwide is blossoming with workshops and conventions like jonquils in Spring. It is this Editors wish that some of the convention/jamboree planners would consider this statement: **Dress: Casual for workshops, evening - Dress UP required.**

Part of the excitement of the Prom is getting all decked out in a fancy gown for the gals and a tuxedo for the guys. The same applies to our Clogging conventions. Many years ago when we were still part of the Square Dance world, we complied with their dress codes. If you attend a National Square Dance Convention you still do. I can remember the excitement in the motel/hotel rooms when everyone was getting dressed up for the evening. Now, folks dawdle over dinner and half-heartedly arrive late back at the hall in blue-jeans and T-shirts. Many skip the evening dance altogether to see some of the local night life. I suppose, since we have become so casual, we might have to spell out what we consider proper dress-up attire like skirts for the ladies and no T-shirts allowed for anyone. Tap shoes only, no sneakers. Club outfits encouraged. Believe me when I tell you that as a spectator and photographer (for the paper) the color and excitement of all the fancy outfits when several hundred dancers are on the floor has no equal. A simple blouse and skirt and petticoat don't have to be expensive, and nice jeans (no shorts) and a button-shirt for the men are surely in their closet somewhere. Perhaps it would prompt some of the Club members to go ahead and get that Club outfit. I watched Chorus Line on HBO and during rehearsals they wore just about anything (or barely nothing), but when the Show went on it was top hats and tails!

On January 1, 1987 this Editor wrote down some predictions for the coming year. Some of them have already started happening. Some of them cannot be printed, because this is a family paper. Here are a few.

- 1) The NCHC - heretofore a quiet organization - will reorganize. Their course of action is unclear but they will either move rapidly ahead or fall gravely behind. (I spoke with Betsey Farlow, new President of NCHC and they already have made great strides. They will publish a newsletter at least quarterly, and have agreed to reciprocate with all the CEA newsletters! They have 16 NCHC Competitions or functions planned for their calendar year, including a Judges clinic.)
- 2) There will eleven new State Organizations formed during 1987. Georgia is not one of them.
- 3) Mary Lou Retton wins a Western Clogging Competition.
- 4) New competition category requires tap-dancing with flaming baton twirling - dress code includes sequin covered tutu.
- 5) Mountain style Clogging and Freestylers on Endangered Species list.
- 6) CLOG will publish an annual financial statement required for non-profit organizations. The 4th National CLOG Convention location will not be announced until April 16. HO HUM!

All with tongue firmly in cheek! If you read about an Editor being Tarred and Feathered and don't get your Double Toe Times, guess who? As for the X rated predictions, call - your nickel.





# Upcoming Events

## 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: Sklp 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 7

Hot'lanta Hoedown VFW Post #6449,  
Fairburn, GA. See Beverly Mealer  
(GA) Directory

## March 21

The Wichita Shootout, Ramada  
Hotel, Wichita, Kansas. See Jay  
Dumcum (KS) Directory

## March 21

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

## March 27 - 29

Master City Competition  
Augusta, GA. See Donna Carter (GA)  
Directory. (James and Aileene Carter)

## March 27 - 28

U.S. Clogging School Vincennes,  
Indiana. Contact Peg McLerran (IN)  
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 12 - 13

Southern Heritage Clogging Compe-  
tition, Columbia, SC  
See Rodney Whitten (SC) Directory

## June 19 - 21

Silver Dollar City Clogging  
Competition, Silver Dollar City, MO  
See Rex Burdette (MO) Directory

## June 26 - 27

Banjos, Fiddles & Feet Workshop  
Punta Gorda, Florida. See Jan Bohley,  
(FL) Directory

## 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

## July 10 - 11

U.S. Clogging Championships  
Vincennes, In. See Peg McLerran  
(IN) Directory

## July 20 - 23

Mississippi Queen Steamboatin'  
and Clogging Peg McLerran (IN)

## July 17 - 19

NCHC Judges & Directors Workshop  
Durham, NC Write: NCHC P.O. Box  
705, Durham, NC 27702

## July 24 - 25

East Coast Clogging Competition  
Chesapeake, VA See Bob Johnson  
(VA) Directory

## August 7 - 8

Sunshine Cloggers Pirate's Ball  
Expo Centre, Orlando, Florida  
See Sue & Tom Toor (FL) Directory

## August 7 - 9

Blue Ridge Competition  
Gainesville, GA See Kerry Thomas  
(GA) Directory

## August 29

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petition Charleston, W. VA.  
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# NEWS



Houston, Texas  
June 25, 26, 27, 1987

From the 36th National Square Dance Convention

PROMENADE EIGHT IN THE BLUEBONNET STATE

## Young People Have More Fun At The 36th National Square Dance Convention

The welcome mat is spread for all of the teen square dancers attending the 36th National Square Dance Convention in Houston, Texas.

So what do the youngsters bring to Houston next summer? Just bring the usual smile, and the anticipation of a super time. Vice-Chairmen, Cliff and Wanda Teegarden, of the Fort Worth Swing Timers square dance club (and State of Texas Teen Coordinators), and their Directors are planning an event that they will talk about the rest of their lives. They know something about teen fun in square dancing because they have a daughter and two granddaughters that are square dancers.

Aside from many dances geared especially for teenagers, they plan a super Fashion Show entitled "Yellow Rose of Texas", with plenty of participation from both boys and girls. After parties are planned: Oklahoma is planning one on Thursday by Tom and Sue Hoffman (Vice-Chairmen of Youth Activities for the 1989 convention) and California is planning

one for Friday.

Wanda says that, "There is a special interest of both callers and parents, and they all have a ball when they get there."

There is a call for models who have finished lessons and are between the ages of nine to twenty one, but the time is short. Send names and addresses and tell them what kind of outfit you are going to make. Contact the Teegardens at 7816 Natalie, Fort Worth, Texas 76134

The directors are: Workshop - John and Mary Ann Smith of Hurst; Programming - Jack and Yvonne Moody of Bedford; Chaperones and Hospitality - Jess and Terry Michel of Dallas; Trail-End/After Parties - John and Pat Langford of Denton; Special Events - Tom and Rachel Calvert of Denton; Statistics and Reports - Jimmy and Becky Autry of Saginaw; Clogging Program Chairmen - Rusty and Linda Carolan, 606 E. Ramsey, San Antonio, TX 78216 - (512) 344-2557/344-3350.

Bring the square dancing young ones to Texas on June 25-27, 1987, and turn them loose to have an old fashioned good time.

### NEWS BULLETIN FROM HOUSTON, TEXAS

Due to numerous postal problems the address of The 36th National Square Dance Convention has been changed. Please note our new address:

36th National Square Dance Convention  
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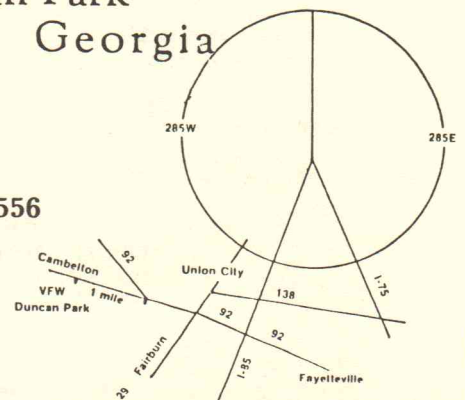
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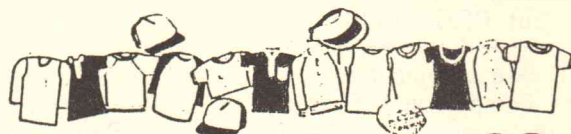
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# THE FICKLE FINGER OF FATE



THIS is next week! As in . . . next week I'm gonna get organized! AFTER I clean the refrigerator, do my Income Tax, have the truck tuned up. That pile of ironing is growing, I must answer some letters, we're out of cat food again -- who is Old Fickle kidding -- he does well to keep his nose above water -- but ORGANIZED? Never!

Old Fickle attended a Competition recently and travelling companion K.G. remarked that as usual, Old Fickle lugged along his big bottle of Pepto Bismol, but K.G. had never seen him take any. Right! But if he hadn't taken it, he would have needed it. The day Fickle leaves for a workshop is always very traumatic. He forgot his "lucky" socks, or the sink stops up or the dog is sick on the living room sofa. Fickle has to take out all the trash, check all the doors and windows and then he worries all weekend that the garage door was left unlocked or he forgot to unplug the iron. He's only going for two days but packs enough clothes for a week. Change of weather or cold air-conditioning require heavy coats, even in summer and of course he never seems to take the **right** clothes. So the next trip rolls around and he takes the **right** clothes, only to find out that they are now the **wrong** clothes too.

Well, there they all were, standing in front of the Trade Center in Chattanooga, Tennessee and heeeeer's JoAnn Gibbs "We're all here for The National Clogging Convention" and the camera zooms back about three miles as they begin jumping up and down. (Well it didn't look like clogging!) January 21, 1987 Good Morning America. Rumor has it that JAG is going to replace Joan Rivers. There will be no living with her now!

Fickle read the neatest bit of trivia last night. "If you **know** a person and find that you really don't like him, you have made a mature value judgement." "If, on the other hand, you really do not know a person, but arbitrarily state you do not like him, then your maturity and values and judgement are all questionable." Whooee!

Fickle heard the doggondest statement the other night. It came from some long time cloggers who had been to all the big and little conventions and workshops over the years. They have decided to attend only the smaller "friendly" workshops with hometown type Instructors. The ones who didn't charge enormous fees, will freely share their knowledge and love being videotaped. Amen!

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Want Some Good Readin'

Limited Number of  
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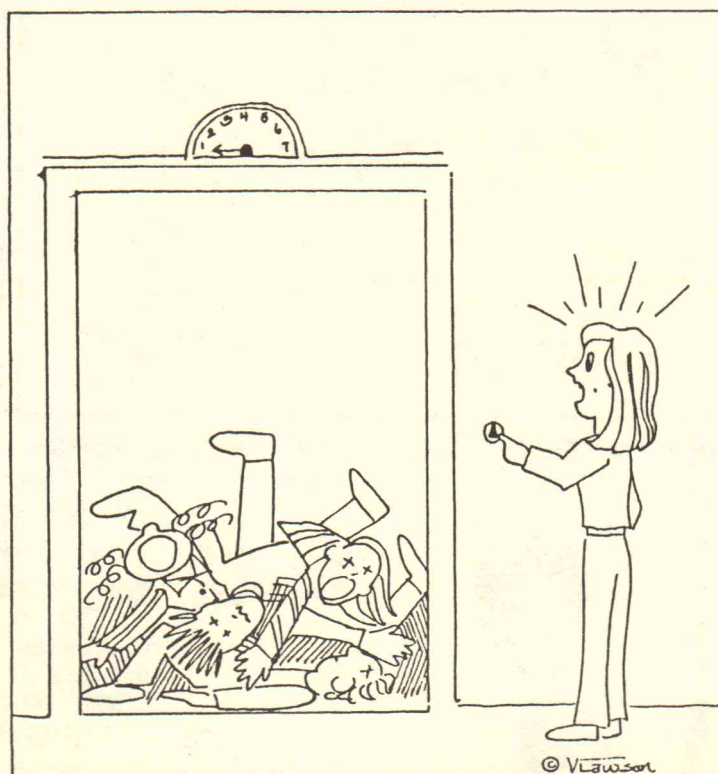
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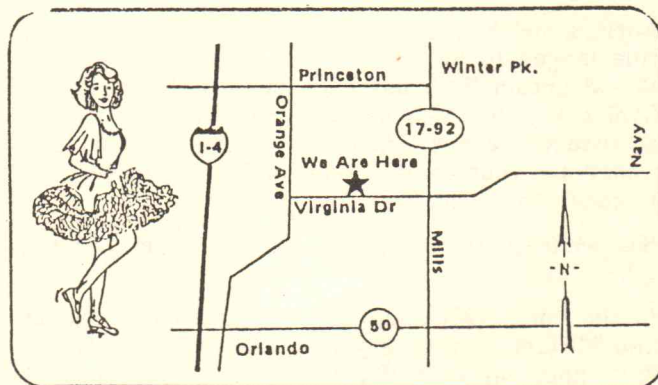
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## Miriam Dawson

The very first Double Toe Times was printed in September 1983. The original purpose and reason for the paper was to inform and to educate first the Editor and then the Reader.

After several conversations with Foreman Heard, who was a member of the National Clogging and Hoedown Council became acquainted, via phone with Miriam Dawson of Mountain Rest, North Carolina, Official Scorekeeper of the N.C.H.C. At that time, having never seen a Competition, my impression was that she merely kept track of who-won-what in keeping the tally for the annual Trophies for high point teams. Was I ever wrong. This delightful lady is the glue that holds the N.C.H.C. Sanctioned Competitions together!

Miriam and Ray Dawson, after 47 years in Miami, Florida moved to Mountain Rest, North Carolina in 1960. Mountain Rest has an annual Hillbilly Days festival every July 4th and Miriam was asked to organize and teach a Traditional Clogging Team performance for that event. She has done so every year since that time.

She went on to eventually coach 7 teams (at one time!).

In the early 1970's Bill Nichols and Violet Marsh invited Miriam to the very first N.C.H.C. meeting in Bill's home in Walhalla, North Carolina. The purpose of N.C.H.C. was to preserve the heritage of clogging, and originally was not involved with Competitions. Precisely when they began sanctioning certain categories at Competitions is not as important as "why". There have been Clogging Competitions in the Appalachian area since 1923 (Asheville, North Carolina). The rules for each Competition were as varied as the person or group who staged the event. Consistency was needed from one Competition to the next. The first two "sanctioned" categories were Hoedown and Traditional. Today the N.C.H.C. Sanctioned Categories are:

- 8 Couple Precision
- 4 Couple Precision
- Open Precision
- Southern Appalachian Traditional
- Running Set Hoedown
- Smooth Mountain Square Dance
- Line Dance

Miriam Dawson's role as Competition Chairman is to co-ordinate dates for the N.C.H.C. calendar year which runs this year from September 15, 1986 to September 14, 1987 with the annual Meeting and Awards night to be held November 5-7, 1987. Miriam keeps a list of N.C.H.C. Judges, the N.C.H.C. Calendar, and will supply the host team with an up-to-date copy of N.C.H.C. rules. All arrangements for Judges etc. are up to the host team. Miriam attends every Competition as official Scorekeeper. This simply means that she watches every team in sanctioned categories, checking compliance with the N.C.H.C. rules.

If a team does not comply with the rules, they risk possible disqualification. As Bill Nichols said,

"It behooves a team to do all required figures cleanly and clearly so that there is no doubt in the Scorekeepers mind that a figure was completed."

Miriam is currently the only official scorekeeper, and will travel to all 16 N.C.H.C. Sanctioned events during the 1986-1987 competition year.

Miriam is vitally interested in preserving our Clogging heritage but stated that the newer innovations such as dividing Clog and Buck solos and adding "open" divisions because teams have more girls than boys, are simply keeping pace with the times. She stated that N.C.H.C. could add more sanctioned categories as needed.

The N.C.H.C. will be holding the first of three Judges & Directors Workshops in Durham, North Carolina, July 17-19, 1987. Write Miriam Dawson or Betsey Farlow, President, P.O. Box 705, Durham, North Carolina 27702 for more information.

Ray and Miriam have 6 grandchildren and 4 great grandchildren. She candidly admits to being 72 years old, but is young in spirit and is one vivacious lady. She participates in every-Saturday-night-square-dances at Oconee State Park (Last of May thru September 1st). Y'all come!



---

**A BOTANY LESSON** -- If we had paid no more attention to our plants than we have to our children, we would now be living in a jungle of weeds.

Luther Burbank



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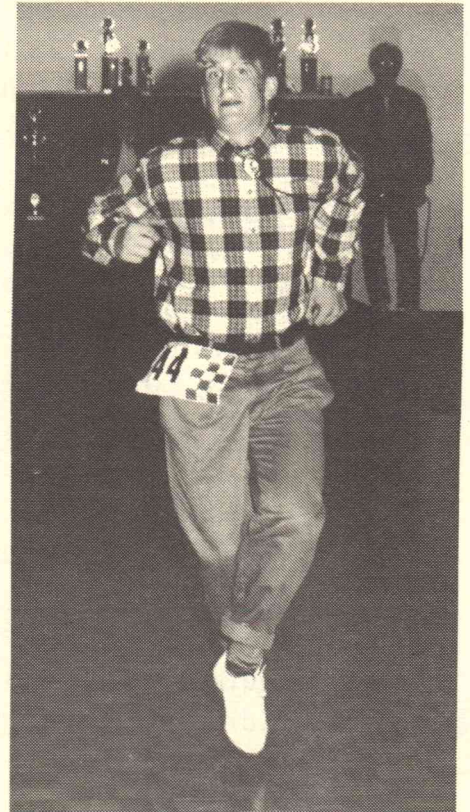
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# The Daily Clog Develops Persecution Complex

**Editor's Note:** The Daily Clog proclaiming "Clog Journalism At Its Best" is published by Michael Marlin, edited by Carin Luke, in the Maryland/Washington D.C. area. Captain White's Oyster Bar and Clog Palace, can be found at 8123 Georgia Avenue, Silver Springs, Maryland (301) 933-4493

In the latest long range clog cast, The Daily Clog reported on what it thought was a natural seasonal ebb in clog dance activities. However, prompted by a subscriber's letter, reprinted here, The Daily Clog took another look at the problem and made some startling discoveries.

(Letter: I would like to see some investigative reporting done by your staff as to why public clogging activity diminishes in the winter months. Do clogging groups hibernate? Grow fur? Go south in search of dry wood? Is this mating season?

Back when the shopping cart was first introduced grocery stores were on every neighborhood corner, with floors of resilient and resonant wood (tongue and groove, of course) and the shelves were stocked with real food. But all that has changed. All except for the shopping cart and the scourge of negative anti-clogmetric attitudes and prejudices it fostered.

The scourge started in a small grocery in the midwest operated by a husband and wife team, the Grocers. They lived above their store and were happy. Happy until just about everyone in town went on one of those fad diets. Their business suffered reversal upon reversal and Mr. Grocer had to take a job on the midnight shift at the factory in town. Mrs. Grocer minded the store during the day. About this time, the shopping cart was introduced. Cloggers quickly realized the full range of intricate and unique and heretofore impossible steps that could be executed while holding onto the handle of the carts. Soon the store was filled with the sound of pitter patter pitter patter pitter patter rata tat tat heel click heel click indian alamo. And the husband tried to sleep. He developed a great dislike for the cloggers and the rhythms they represented. He used curse words to describe them and vowed to get even.

He did. The Grocers had three sons and the he-Grocer installed anti-clogmetric prejudices in them. He steered them along the educational path to their occupations. One became an advertising executive, another a traffic reporter, and the last one became a medical researcher. They prospered in their fields.

Today their prejudices are reflected in their work. For instance, take the advertising executive, who is responsible for the labels on our consumer products. Everyone knows that a can of spray starch has no sense of rhythm. Of course it "Will Not Clog". The Daily Clog wants its sewers and drains to flow free and clear just as much as any other major periodical - but is it necessary to use a product that boasts of its ability to "Stop Clogging"?

Hardly a day goes by without reports of traffic clogging our highways and byways. When in fact, after a night of entertainment at the world famous Captain White's Oyster Bar and Clog Palace, The Daily Clog can attest to the fact that it rarely is able to get up in time to participate in the morning "clog hour". Developer agoraphobia is responsible for this problem, not rhythmic people.

There is absolutely no evidence that the aerobic stimulation of clogging in any way contributes to heart disease. Yet medical research misleads the public into believing that "clogging of the arteries" is responsible for the high incidence of heart attack and stroke in our society. Obviously, the blame belongs on diet and serendipity, not clogging.

Cloggers are a tough lot, in addition to being rhythmic, but exposure to month after month of subliminal and blatant anti-clogmetric messages takes its toll. Plus, the end of festival season doesn't help any. Cheeks stuffed full of summer festival memories and traded steps can sustain cloggers for only so long. Without proper nourishment they weaken.

In the course of the investigation, The Daily Clog discovered that a statistically significant number of weakened cloggers decide whether to support old-time music and clog dance while standing in the spray starch and drain opener aisle of the grocery. There they are, weakened and surrounded by the subliminal screams of dozens of products in hundreds of individually packaged units. No wonder so many make the wrong decision.

Now that The Daily Clog has uncovered this conspiracy, it will toil relentlessly until the scourge is wiped out. To this end, The Daily Clog will not tolerate reports in the media attributing overcrowding, debris-laden drains, diseases and other calamities to clogging. The Daily Clog will contact these conspirators and demand retraction and redesign of labels on consumer products. Contact The Daily Clog if you think you have been or think you are being attacked subliminally by media reports or consumer products. The Daily Clog will investigate all reports. Confidentiality is assured.

Until the scourge can be wiped out, The Daily Clog has developed a simple technique to help the weakened clogger make the right decision. Position yourself behind a shopping cart at the top of the aisle. Take a deep breath and rush to the middle of the aisle. Stop the cart, and using 8 beats, shuffle around it at a cooking pace, grab the shopping cart handle, click your heels, and decide to support and participate in old-time music and dance. If you decide not to, you are probably in front of a product with a particularly powerful subliminal message. Step back a few feet and repeat the technique until you decide to come to Captain White's Oyster Bar and Clog Palace and support live old-time music.

---

The term disc jockey was coined by Variety in 1937 to describe radio announcers who stayed up all night "riding" discs or records.





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# The Two Step Scene

## by Dr. Two Step

Quite often readers who recognize me from this column will approach me in public and ask: "Dr. Two-Step - what makes a good dance partner?" To these folks I always give the same reply: "Please call me Dick!"

Actually the dancer who is esteemed as a good partner exhibits a gallery of special characteristics, and it begins with sensitivity. Those first few bars of music during which a couple starts their first dance together is a period when a subtle but important non-verbal contract is worked out between them. Sensitivity and attentiveness permit the rapid establishment of a set of communication signals between the partners. "If I spin like this will you be there to catch my momentum and preserve my balance?" "If I raise your arm like this, will you turn under it?" If the partners are sensitive to one another, a kind of trust and confidence develops which in time evolves into the two qualities which will turn on any partner - spontaneity and enthusiasm. But I'm getting ahead of my story. There are some technical matters to be settled first and I'm going to start with the girl's part.

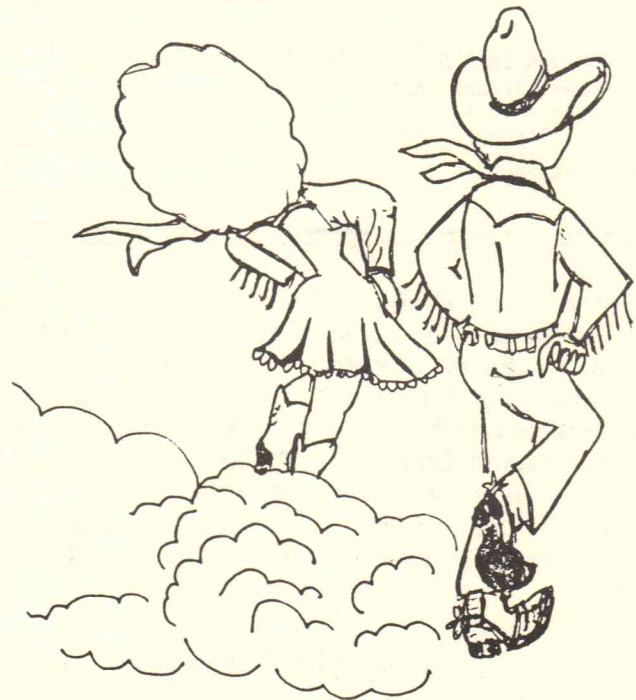
Girls! You must offer resistance. This is not just some passing cultural affectation. Wherever the man's body makes contact with yours you must feed back a slight resistance to force and motion. When his hands seem to be pushing yours back toward your body, comply but with an opposing resistance. If his right hand on your left shoulder blade seems to be pulling you around him, lean against his hand so that he will be compelled to maintain the pressure. In basic dance position keep your arms firm so that movement of the man's shoulders will be instantaneously transmitted to your own instead of being dissipated in a pair of limp "spaghetti arms".

Although this is only a superficial description of the girl's part, it still needs a word or two about grips. Do not (even in moments of extreme panic) clamp down on the man's hands. This makes it very difficult for your partner to release the grips and will earn you the appellation of "flypaper hands". The preferred technique is to cup or curl your fingers and maintain contact by pressing back against

your partner's hand. This will keep the grips together until the man decides to release them. A sure indicator that your partner does not trust your hand technique is if he clamps his thumb down on the back of your hand. So - be alert for this sign.

Guy's! The key to your part is consideration. Reports from the field indicate that some of you are modeling yourselves after that gorilla who does the American Tourister commercials. Please take note! Girls are assembled differently from us. They can bruise more easily so be gentle. Now I will admit that some girls can turn so fast that it will blur your vision; they are special. Do not, however, expect to accelerate a partner's turning progress by cranking her arm like a coffee grinder. All that will accomplish is get the arm through the turn 180 degrees ahead of the torso.

To sum it up - the attributes of a good dance partner are sensitivity, attentiveness, good communication skills, trust, confidence, spontaneity, enthusiasm, firmness, consideration, and gentleness. Have I ever found someone who embodied all of these qualities? Yes - once, but unfortunately she was searching for the same kind of man. Keep dancing!



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Continued from  
Page 1  
Freestyling  
Steve Smith



they feel like it!!! That's why I say that freestyling is a more emotional form of dance for me. I can get out of my head and just move to the music. The only rule for freestyling is to keep beat with the music. There is no counting of beats or anything of that sort. What a relief!! Freestyling is truly much easier than precision dancing once you get the hang of it --- there is nothing to remember!

Some tips for teachers and community leaders to help encourage freestyling among your students:

(1) Become comfortable with freestyling yourself. You are a role model and if you don't freestyle in front of your students, then they won't freestyle either.

(2) Make the warm-up session before class a

period for freestyling. Don't play records that students know routines to.

(3) Do "transitions" in class. This is where you put on a record and have them move from step to step at your discretion. I will call out the step and then count to four before changing steps.


(4) Have students make a circle and freestyle when you call out a characteristic that fits them. For example, "everyone with black shoes on rise and shine". Or "everyone between the ages of 40 and 50". Rarely will anyone be out there alone. I also encourage bystanders to clap for those who are freestyling.

(5) Have students "rise and shine" doing a basic step during the 7th beginner lesson or so. I let them go out in pairs and work with them on relaxing and feeling comfortable in front of others. I also support the part in them that would like to be "a ham" and tell them that they would not be interested in such an individual form of dance if there wasn't at least a little bit of "show off" in them.

I know that I got a little wordy but I have strong feelings about what I wrote. I hope it stirs a reaction in you.

I'm clogingly yours,


Steve Smith



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**Dear Brad:** He means either free style clogging or he wants you to eat yeast and shoe polish every morning. **Elvira**

**Dear Elvira:** My husband fell in the well and I can't get him out. What should I do? **Gina**

**Dear Gina:** Switch to City water. **Elvira**

**Dear Elvira:** My instructor said I had to dance even though I hurt my ankle and can't walk. Should I get a doctor's excuse? **M.R.**

**Dear M.R.:** A hurt ankle sounds like a lame excuse to me. **Elvira**

**Dear Elvira:** My brother can hold his breath for 2 minutes under water, can you? **Sue**

**Dear Sue:** I'll bet you breathlessly await his coming up for air. **Elvira**

**Dear Elvira:** Have you seen ladies wearing those little short clogging skirts? Don't you think they are awfully short? **Mary**

**Dear Mary:** Some of them are. When I wear my miniskirt, the thigh is the limit. **Elvira**

**Dear Elvira:** How have you been? I've got a new job as a guard in a hat factory. **Rob**

**Dear Rob:** Do you carry a cap gun? **Elvira**

**Dear Elvira:** My sister is getting married and I wanted to give her a waffle iron. Do you think that's a good gift? **Lori**

**Dear Lori:** Only if she has wrinkled waffles. **Elvira**

**Dear Elvira:** Have you ever been injured on the job? I once fell into a vat of chewing gum. Boy was my boss mad. **Don**

**Dear Don:** What did he do, chew you out? **Elvira**

**Dear Elvira:** My mother said I could start using cosmetics. Have you ever used pancake makeup before? **Evelyn**

**Dear Evelyn:** No. I still prefer maple syrup. **Elvira**

**Dear Elvira:** I just got a job as a chimney sweep, heat huh? **Elvin**

**Dear Elvin:** Soot yourself. **Elvira**



John Ward and Eva Gilliard were married December 27, 1986 in Clermont, Florida



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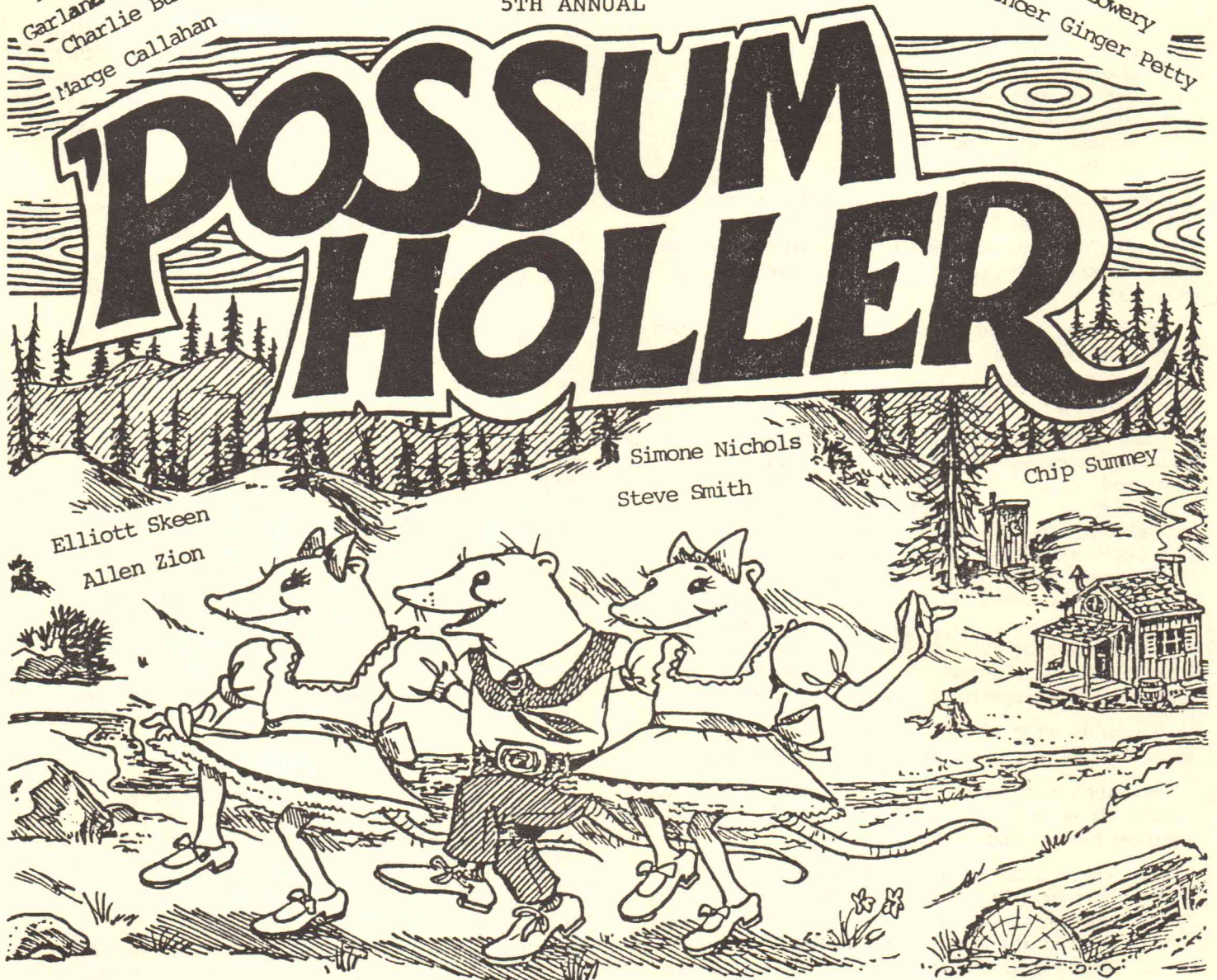
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## Tell it to the JUDGES!

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



Q. What do you think of all of the rules for clogging competitions? Don't they take the fun out of clogging? Rules are binding; rules are constricting; rules can ruin your fun; rules can set families at variance with one another. Do you feel we need them?

A. We responded to a similar question in an earlier edition, but it might be appropriate to restate our feelings since the new NCHC competition rules were just released in September, and they contain some changes.

Yes, rules can be all of those things mentioned above, but enforcing them and abiding by them has moved clogging into a position of respect and popularity that has never before existed.

Like it or not, organized societies operate because of rules and regulations. You may not like rules and regulations, but just as soon as you become responsible for anything (clogging included) you will either look for some to use as examples, or you will begin making some up. As a boss, you lay down rules to your employees. As a parent, you lay down rules to your kids. As a kid, you establish rules in the games you play. As human beings, we live and abide by rules twenty-four hours a day. People just can't operate efficiently without rules, and clogging competitions are no exception.

Probably what this questioner means is, "Why can't I make the rules everybody else follows?"

So much for that discussion. Let's take a look at the three new additions to NCHC clogging competition rules. They are:

1. There must be a corner swing and then a partner swing between each small circle figure unless the corner swing is omitted as a part of the figure - e.g. Take a Little Peek.
2. Traditional competition dances must be called from the floor. This includes hoedown, smooth, 8-couple and 4-couple traditional.
3. Sanctioned line dances must begin with the team organized on the stage (no dancing on during the music), and it must end with everyone on the stage (no dancing off as a part of the routine).

The authors are in perfect agreement with the first two added rules. They continue and help ensure the flavor and survival of the traditional dances and figures. However, #2 may be a little more difficult to accomplish than is realized without some sort of technology being provided at each competition. An attachable chordless microphone could become essential in most situations where acoustics are so poor, the stage is so loud, or the speakers drown the sound of everything in the area. The idea of having a somewhat spontaneous calling of figures during the routine is good. Whether the

Page 18

calls will become practiced and mechanical rather than spontaneous and even with appropriate "patter" remains to be seen.

We are not enthusiastic about #3 because we are still not convinced that the direction of more rigid enforcement of what seem to be arbitrary rules regarding line dance are in the best interest of the dance. We support the non-sanctioned line with a greater degree of flexibility rather than a further constricting (in the name of "traditional") of a category that has grown more boring since the original rules barring formations were imposed a few years ago.

After having had our say on #3, we still maintain that rules have done a tremendous amount of good for clogging and we will continue to enforce via our judging those rules that are established by the competition director or sanctioning agency regardless of our personal biases.

One last suggestion to NCHC, however: Why not advertise proposed changes for one year before implementation. This would allow competition directors, dance directors, and dancers an opportunity to try them out and to give feedback to the committee that makes the final decision. It is a powerful responsibility to make decisions that will affect so many people and the whole realm of clogging. We are sure those charged with the responsibility of making such important and long-range decisions would welcome a method of receiving informed assistance. That's what democracy is all about, and nobody wants to be labeled "Undemocratic", right?

Happy Clogging!

---

### FORGET IT

If you see a tall fellow ahead of a crowd,  
A leader of men marching fearless and proud,  
And you know of a tale whose mere telling aloud  
Would mean that his head must in anguish be bowed,  
It's a pretty good plan to forget it.

If you know of a skeleton hidden away  
In a closet, and guarded and kept from the day  
In the dark; and whose showing, whose sudden display,  
Would cause grief and sorrow and life-long dismay,  
It's a pretty good plan to forget it.

If you know of a thing that will darken the joy  
Of a man or a woman, a girl or a boy,  
That will wipe out a smile, or the least way annoy  
A fellow, or cause any gladness to cloy,  
It's a pretty good plan to forget it.

---

My candle burns at both ends;  
It will not last the night;  
But ah, my foes, and oh, my friends -  
It gives a lovely light!

Edna St. Vincent Millay





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REGISTER BY MARCH 3, 1987

### UNITED STATES CLOGGING CHAMPIONSHIP

**JULY 10, 11, 1987**

#### **FRIDAY - July 10**

**3-5 P.M.**

- CHECK-IN

**5-12 P.M.**

- DUET
- LINE TEAM COMPETITION

#### **SATURDAY - JULY 11**

**9-10 A.M.**

- CHECK-IN

**10 A.M. - 12 P.M.**

- COMPETITION

#### **DANCER ENTRY FEE**

- \$10.00 - TEAM & SOLOS
- \$8.00 - DUETS

#### **SPECTATOR FEE**

- WEEK-END - \$10.00
- DAILY - \$5.00

#### **COMPETITION**

- TEAMS
  - PRECISION 4 & 8 COUPLE
  - APPALACHIAN TRADITIONAL
- OPEN
- LINE
- NOVELTY
- DUETS, M-F, F-F, M-M
- SOLOS

**\$2.00 EXTRA PER DANCER AFTER  
JULY 1 ENTRY DEADLINE**

## THIRD ANNUAL STEAMBOATIN' AND CLOGGING WORKSHOP

**JULY 20 - 23, 1987**

Join the fun on the most Regal Paddlewheeler of them all, the MISSISSIPPI QUEEN. The best Clogging Workshops and Riverboat Shows afloat. Non-cloggers are also welcome to enjoy the cruise and watch the shows. Directed by Peg McLerran. Call (812) 825-4072 or (813) 936-6143 for info. Departs from St. Louis and ends at Memphis.

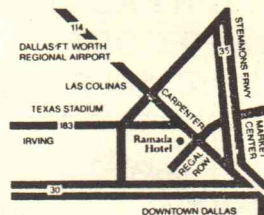


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 Denton, North Carolina  
 and  
**Pat Skinner Boshe,**  
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 plus a  
**Special**  
**Surprise Guest Instructor**

The Texas Clogging Council Presents  
**THE EIGHTH ANNUAL  
 TEXAS CLOGGERS RALLY**

February 20th, 21st & 22nd, 1987

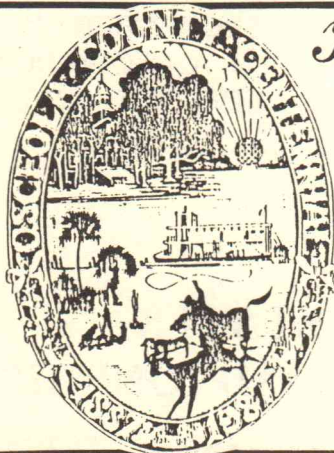
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| IN ADVANCE   |               | AT THE DOOR  |               |
|--------------|---------------|--------------|---------------|
| TCC Members: | Adults \$15   | TCC Members: | Adults \$18   |
|              | Under 12 \$12 |              | Under 12 \$15 |
| Non-Members: | Adults \$18   | Non-Members: | Adults \$21   |
|              | Under 12 \$15 |              | Under 12 \$18 |
|              |               | Spectators   | \$2.00        |
|              |               | Syllabus     | \$3.00        |

Hosted By Skip Lemmond & The Country Road Cloggers

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*Kissimmee Stamp*

CLOGGING FESTIVAL  
 hosted by:

*The Pony Express Cloggers*

COST: Before April 30, 1987  
 ADULT CLOGGER - \$8.00  
 Under 12 - \$5.00  
 May 1, 1987 or after  
 ADULT CLOGGER - \$10.00  
 Under 12 - \$7.00  
 SPECTATORS: FREE ALL WEEKEND!

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 Jan Bohley  
 Marge Callahan  
 Jean Gaskins  
 Derald Grice  
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JAN HUGHES / 4785 Northwind Blvd. / Kissimmee, Florida 32741  
 Phone: (305) 396-1943

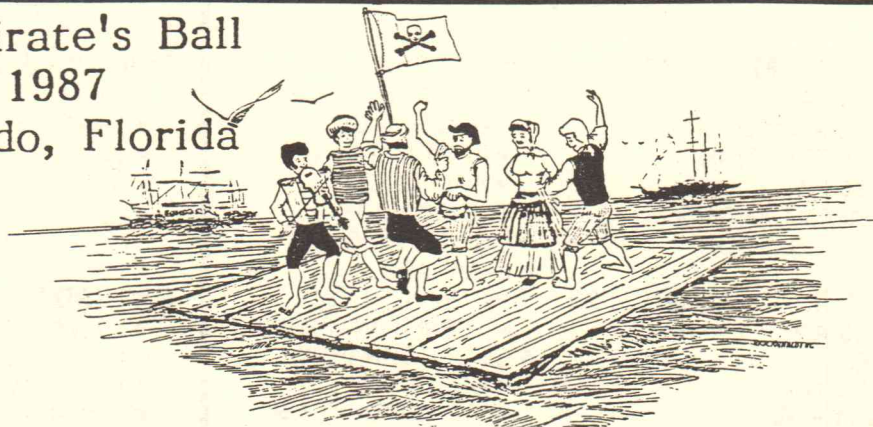
Saturday  
 May 16, 1987  
 9 am - 10 pm

Sunday  
 May 17, 1987  
 9 am - 1 pm

**Sunshine Clogger's Pirate's Ball**  
**August 7 & 8, 1987**  
**Expo Centre, Orlando, Florida**

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**Sugar Foot Family**

Presents:

**Cloggin'**  
**Country**  
**Jubilee**

Saturday: 10 am. to 5 pm. workshops  
 7 pm. to 11 pm. requests

Feb. 14, 1987  
**National Guard Armory**  
 St. Augustine, Florida

For more Information Contact  
 Diana Allen (904) 529-9592

Admission: \$7.00 adult dancers  
 \$4.00 child (12 & under)  
 \$1.00 spectators



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**\$36.00** per year (12 issues) which includes a subscription. If you currently have a subscription, we will credit your Directory listing.

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