

# THE DOUBLE TOE TIMES

Volume 5, Number 4

A Clogging Newsletter

April 1987

## Ralph Case

Ralph Case is nearly a legend in his own time. He and his wife and his six sons have been instrumental in the growth and promotion of Country Music, Square Dancing and Clogging in the Washington, D.C. area for more than 40 years. His Ralph Case Dancers have entertained and delighted audiences all over the world.

Ralph was born near Candler, North Carolina and began square dancing and calling as a teenager. He gathered 16 dancers and formed the Enka Square Dance Team, traveling widely promoting and demonstrating Appalachian dancing.

In 1941, Ralph Case moved to Washington, D.C. to work for the Government. He began Calling and found so many folks eager to Square Dance that he soon was calling seven nights a week. He often supplied the band too, because at that time most callers did not have microphones or recordings. He quit Government work and became a full time Caller. "One Halloween I had 188 musicians playing at 18 different square dances," he said. One of Case's young cloggers was Roy Clark, of Hee Haw fame, who began dancing with the group when he was 10 or 11. "Roy's father played guitar and banjo for me for years. I actually paid Roy the



Ralph & Frances Case



The Ralph Case Dancers

first time he ever made playing music." Case said. In 1951, Roy Clark won a banjo contest and a job with the Grand Ole Opry. Roy didn't want to go to Nashville because he'd never been away from home but a good friend of the family, Ralph Case, refused to let him turn down the opportunity and even drove him to the station to make sure he went.

The Case boys, Jimmy, Kenneth, David, Bobby, Larry and Warren all play music, Clog, square dance and call figures. Ralph Case has worked with many of the notables of country music and has entertained three Presidents - Truman, Nixon and Carter. His groups have performed with the Grand Ole Opry both in Nashville and on tour.

# THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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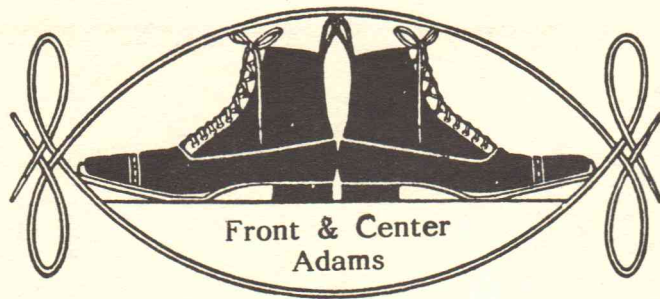
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Ambrose Bierce, cynic and author of *The Devil's Dictionary*, defined a cynic as "a blackguard whose faulty vision sees things as they are, not as they ought to be." And all this time I thought I was just a pessimistic sourpuss! My observations are about 90% cynical with 10% left for optimism, if indeed there is any. So things being what they are, as I see them, here goes. I had an informative conversation with Jeff Driggs, West Virginia, about the recent C.L.O.G. Instructors Seminar held in Ripley, WV in mid February. A tremendous success by anyone's standards. 263 Certificates of Completion were presented to 263 Instructors! These Seminars are put on FREE by C.L.O.G. The Instructors were JoAnn Gibbs, Tandy Barrett, Jean Stephenson, Jeff Driggs, Chip Woodall and Garland Steele. The next Seminar will be Sunday and Monday of Labor Day Weekend in Dallas, Texas. Now without going into too much detail, may I suggest that **SOMEONE** preferably an active with an open mind, suggest to the Florida Clogging Council that the FCC invite the C.L.O.G. team to Florida (in January) to do an Instructors Seminar. I'll bet anyone \$20.00 they would have more than 38 Instructors attend! Shucks, they won't even let their own members announce unsanctioned workshops, I reckon this is really too much to ask.

Someone recently suggested that they see JoAnn Gibbs featured in the *Double Toe Times* too much to suit them. This has set my beady little brain to simmering for six weeks and here's my reply! I do not always agree with JoAnn, and tell her so. She does not always agree with me, and tells me so. She respects my right to disagree. BUT JoAnn Gibbs has done more to promote Clogging on a National basis, than anyone I've observed in my 15 years of Clog-Watching. As Foreman Heard said "she is a hard-headed woman" and I will add "she has to be" in order to continue. I also know that she is a very caring person and I thoroughly enjoy being asked to join JoAnn and her entourage for dinner! I can't print most of what I hear, but I do and can laugh until my sides ache. Through the contacts I've made by printing this paper, I find that there is a sort of "national grapevine" that local folks simply don't understand. And so good reader, you will continue to see all the folks who do things to promote the growth of Clogging.

Karen Robinson, Missouri, has agreed to do an article, via tape, on breast cancer, mastectomy, and reconstructive surgery. This vivacious Instructor has experienced all of the above, and has maintained her equilibrium and good humour, and continues to clog and teach through it all. Our Editorial Hat's Off to Karen Robinson!

Earl Powell, new President of The American Clogging Hall of Fame, long time Clogging Judge and Square Dance Caller, has stated that he's may hitch a ride with Bob Johnson, Flatland Cloggers Director, Chesapeake, Virginia, when they all come down for The Pirate's Ball, August 7 & 8, 1987. Earl has much to tell this Editor about the History of Clogging, and I hope he can come!

Donna Carter, Director of the Master City Cloggers, Augusta, Georgia, and Chip Woodall, Director of the Melody Hoedowners, Flowery Branch, Georgia are engaged. The wedding is set for August, 1987. Jeff Driggs, St. Albans, West Virginia, will sing at the wedding.

Continued on Page 10

# Upcoming Events

## April 4-5

Blue-Grass Express Invitational  
Clogging Championship. Conkwright  
Jr. High School, Winchester,  
Kentucky. See Bill Ware (KY)  
Directory. Entries by 3/23/87

## April 10-12

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

## April 11

Buckin' Mule Exchange Dance  
Cent. FL. Square Dance Center,  
Longwood, FL. 7:30 P.M.  
See Foreman Heard, (FL) Directory

## April 16-18

Easter at Possum Holler  
Fontana Village, NC, See  
Gibbs, (GA) Directory

## April 24-25

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

## April 24

Sunshine Cloggers (Maitland, FL)  
Anniversary Dance  
8-11 P.M., Auditorium Maitland  
Civic Center, Maitland, FL, See  
Sue & Tom Toor, (FL) Directory  
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## April 25

Illinois Spring Workshop  
Peoria, IL, See Barbara  
Dale, (IL) Directory

## April 26

Kick Up Your Heels for  
Easter Seals  
1-5 P.M., Elks Lodge,  
New Smyrna Bch., FL, See  
Durrance/Cox, (FL) Directory

## May 1-2

Honey Creek/Hill Cty. Workshop  
New Braunfels, TX, See Stahl  
(TX) Directory

## May 1-3

Georgia-Carolina Clogging  
Championship, Southeastern  
Sports Complex, Carnesville, GA  
See Richards, (NC) Directory

## May 2

Country Hoedown  
Charleston High School, Cleve-  
land, TN, See Scoggins (TN)  
Directory

## May 9-10

Sunshine Cloggers Jamboree  
Pensacola, FL, See  
Spencer, (AL) Directory

## May 9-10

Dogwood State Classic  
Hickory, NC, See  
Summey (NC) Directory

## May 16

Tidalwave Cloggers Jamboree  
Brunswick, GA, See  
Drake, (GA) Directory

## May 16

Missouri Clogging Council  
Workshop, University Plaza  
Trade Center, Springfield,  
MO. See Sare, (MO) Directory

## May 15-16

Wisconsin Jamboree III  
See Back (WI) Directory

## May 16-17

Osceola County Centennial  
Kissimmee, FL, See  
Hughes, (FL) Directory

## May 22-24

International Clogging Jamboree  
Novi, MI, See Trask-Heskett  
(MI) Directory

## May 24

Amateur Clogging Championships  
World's Fair Site, Knoxville, TN  
See Goode, (TN) Directory

## May 22-23

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

## May 28-30

NCHC Spring Festival, Lees  
McRae College, Banner Elk, NC  
See Farlow (NC) Directory

## May 30

Driftwood Valley Workshop  
Columbus, IN, See Carolyn  
Kell (IN) Directory

## June 6

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

## June 5-7

Volunteer State Clogging  
Championship, Pigeon Forge, TN  
See Shepard (TN) Directory

## June 12-13

Southern Heritage Clogging  
Competition, Columbia, SC  
See Whitten (SC) Directory

## June 18-20

21st Annual Nat'l Mountain Square  
Dance & Clogging Festival, Natural  
Bridge State Restort Park, Slade, KY  
See Jett, (KY) Directory

## July 18

Dollywood Competition  
See Burdette (MO) Directory

## June 19-21

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

## June 26-27

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

## June 25-27

Nat'l Square Dance Convention  
Full Clogging Program, Houston  
TX See Carolan (TX) Directory

## June 28 - July 4

Nat'l Cloggers Festival  
Provo, Utah, See  
Cobia (UT) Directory

## July 10-11

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

## July 12

Clogging Cruise  
See Lamping (FL) Directory

## 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 Johnson (VA) Directory

## July 28 - August 4

Clog International in Kauai,  
Hawaii. Clog International, P.O.  
Box 903, Orem, Utah 84057

## July 30 - August 2

Mississippi Queen Steamboat'n' &  
Cloggin, See McLerran (IN) Directory

## August 7-8

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

## August 7-9

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

## August 29

W. Virginia Clogging & Hoedown  
Competition, Charleston, W. VA.  
CBS Travelers, 910 Scenic Dr.,  
Charleston, WV 25311  
(304) 744-2952/344-1975

## September 18-19

Bass Kountry Cloggers Workshop  
Palatka, FL, Ravine St. Gardens  
See Spivey, (FL) Directory

# Not Traditional . . . "Who Sez?"

by Peg McLerran  
Pride & Joy Cloggers  
Solsberry, Indiana

The word "traditional" in terms of clog dancing has become a much discussed word, especially at clogging competitions. I do not claim to be an authority, self-appointed or otherwise, on traditional clog dancing. I have however, read, traveled and done a lot of research on the movements and steps of this dance.

I wanted to know why we put a double toe, slide, drag, heel, kicks, stomps etc. in the dance? I wanted to know who put the dance together, when and how? I also wondered where the formations of the dance really started and if they were similar to what we do today.

When asking around about the origin of the dance, about all I would hear is "it came from the Appalachian Mountains": somehow that was just not enough. My first visit to the library was not very successful either. I did, however, discover if I wanted to find very much about clog dancing from books, I would have to research the dances that made up clog dancing. I started reading about the Irish Jig, German folk dances, English step dancing and Morris dancing, Indian tribe dances and chants, Afro-American buck dancing and even Greek folk dancing. I read about the waltz, polka, shottisch, flatfooting and any other type of dancing I could. This helped a great deal to find out about the steps and some of the formations we still use today.

During the past ten to fifteen years my husband, myself and our team, "The Pride and Joy Cloggers" have had the privilege and pleasure of traveling to Hawaii, Canada, England, Ireland, Wales, Romania, Greece, South America, Panama, Alaska, Mexico and the Carribean Islands. Every trip was a clogging and a learning experience. We performed with the area folk dancers and exchanged foot work. We held workshops and learned new dances. If you have ever danced with an Irish dancer, here or in Ireland, it is not difficult to see where our double toe comes from. The bouncing and shifting of the body weight is also very noticeable in the Irish dancing. I found that when dancing alone, the Irish and English usually face one direction and dance within about a two foot square and the dance is quite repetitious. Now, even though clog dancing uses a lot of the same steps, we seem to move about the floor much more. Sometimes we dance sideways, backwards, and even turn our back to the audience.

The flat foot step or stomp and the slides and drags are definitely the dominating movements of the Indian dances. This dance is also a very rhythmic dance done to the beating of drums or wooden instruments and verbal chanting. Unlike most of the other folk dances the Indians danced for a reason. All their dances had a purpose and told a story. Most of the time it was in celebration or mourning of something or someone.

The dances I have done the most research on and probably find the most interesting are the Afro-American dances. I feel that these dances have had more influence on our clog dance than any other culture.

The minstrel shows of the 1840's helped to spread the Negro dances from New York City all the way out west. One of the most noted dancers of the minstrel shows was a man called Master Juba. His real name was William Henry Lane. He did all the Negro dances and danced his way to fame as the "King of all Dancers". He was given that title after winning in competition against Master John Diamond in 1844. This is the first dated competition of this type dancing I have found. The Negro dancing consisted of jig dancing, buck, and some flatfooting. The description of a contest is much like our competitions today. The dancers had a cup of water on their heads and the one who could make the most sound and movement with their feet without spilling the water, was the winner. The dancing was below the waist with a lot of sliding and shuffling and toe heel rocking, which is an element of pedal motion in every Negro dance. This makes it look like the dancer is gliding across the floor.

The Pigeon Wing and the Buck dance appeared as authentic dances of the Negro on the plantation, much before they appeared in minstrel shows and were billed as the Buck and Wing.

Many of the dances such as the jig, pigeon wing, buck, flat-footing and the Juba are Afro-American dances, however, Master Juba had produced something new: a blending of Irish and Afro-American dance tied together by rhythm in the Juba dance.

While reading, watching, asking questions and doing anything I could to learn more about the dance, I found that we all have a lot in common. It doesn't matter where you are dancing or with whom you are dancing, for the most part people enjoy what they are doing.

Most always the dancing is done in rhythm with musical instruments. The verbal description of the formations and maneuvers are basically the same: large circle, small circle, squares, columns, lines and many other terms. About the only difference in the cloggers from the west, east, north, or south is that each of us have our own style. Each area has it's own way of dancing and it's own way of executing the figures. This is true in Europe as well as the United States.

This brings us back to that much talked about word "traditional". Here are some questions you might think about and answer for yourself. Are all the steps or footwork that we are putting in traditional routines really traditional? Is it fair to have points taken away, or to be disqualified because a judge feels that what your team is doing is not traditional to them? Are all judges qualified to judge every category or should there be separate judges, for line, show, precision, and traditional? Should teams only attend competitions in or around their local area? I have had these questions plus many more ask of me, and I'm sure they have been asked

Continued on Page 14

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Orange Blossom Festival  
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Page 6

## THE FICKLE FINGER OF FATE



Heh, heh, heh. The Editor got quite a few phone calls about Fickle's suggestion about the Florida Clogging Council's *modus operandi* - see March column. Fickle also has not heard yet about the change in Membership status. Re: Associates can be anyone who wants to join, and MAY attend meetings. This was proposed by Chris Rawls, Miami, Florida at the October meeting, was not published soon enough for the January meeting, and will be voted on in March 1987. Now - after the MAY meeting, there will not be another scheduled meeting until OCTOBER. Whoeee - if you think the criminal justice system grinds slowly, try the FCC. Fickle doesn't belong to the FCC but maybe that's good. The Board has the power to kick members out, and Fickle would probably be first on their hit list. Tsk, tsk!

There are more and more Clogging Associations forming across the nation as Instructors with vision see the need for communication. Old Fickle has a couple of suggestions. The new organization needs to be promoted as a friendly y'all come type group. The Officers need to be friendly y'all come type people. People with the proclivity to use the word "we" more than "I". People with some knowledge of what is going on in their State and the Nation, not just in Two Egg, Florida. People who CARE! 'nuff sed!



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July 3, 1987 Contact Dennis Cobia - Utah Directory

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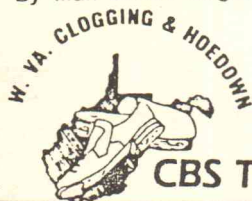
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## The Two Step Scene

### by Dr. Two Step

The one-step is still alive and flourishing in the Greater Orlando area. Let me mention very quickly for the benefit of my out-of-state readers that the one-step is probably the second most common country-western partner dance in Orlando; it's danced to the same kind of music that the rest of the state and the country prefer to "shuffle" to. Although it continues to be popular with local social dancers, the one-step has never achieved sufficient status for inclusion in dance contests. Dr. Two-Step considers this unfortunate because at a more advanced level the one-step can be a stylish and exciting dance to watch and to do, and I'll have some tips for advanced one-steppers in just a moment.

The one-step is an ideal beginner's dance because it requires only that the partners step on every beat of music. That's right! No triple steps, no confusing combinations of slows and quicks! Just: step-step-step with the guys starting on the left foot and the girls starting on the right. Instructors generally help students keep time by cueing: "one-two-one-two", but we have been remiss in identifying the "one" beat in the music. Let me take care of that right now. The "one" beat is what musicians call the "downbeat" and what cloggers call the "on" beat or "heel" beat. Generally it is the more heavily accented of two adjoining beats. When you hear the "one" or heavy beat, you should be taking your weight on your lead foot. If you try it the other way, you could find yourself fighting both the music and your partner when a new lead is initiated. Enough said about that!

For you advanced one-steppers, it's time to forget about "one-two-one-two" and start thinking about phrasing. Phrasing is nothing more than making the dance figures fit the rhythmic structure of that music. It's the phrasing in good clogging routines that cues up the step changes and makes them feel natural. One-step music begs to be phrased and you can do it extemporaneously. All you have to do is count to eight. I know; it's more difficult than "one-two-one-two", but no pain-no gain. Now I don't mean to imply that you can start just anywhere. If you listen carefully, you will find that the music is organized in counts of eight with the number one beat receiving somewhat more emphasis than the following seven. You have probably sensed this characteristic all along but have never given it much thought. Here's what you do: If you're a guy, get in the habit of making your leads coincide with count one. For example: 8 beats of a forward basic - change to sweetheart on the next count of one and hold sweetheart for the full count of 8 - follow by 8 beats of half-wheel. Even if your partner is not into counting eight's, she will eventually become subliminally aware of your technique and will automatically start anticipating lead changes. Phrasing the one-step allows you to be your own choreographer in the middle of the dance floor, and in no time at all you will know without counting just where you are in the pattern of the music.

The one-step is really a piece of cake; here's a little icing. Just as two-step and swing can be mixed with pleasant results, so the one-step can be combined with four-count swing with dazzling effect.

There may never be a one-step dance contest, but a competent and enthusiastic couple can still draw compliments.

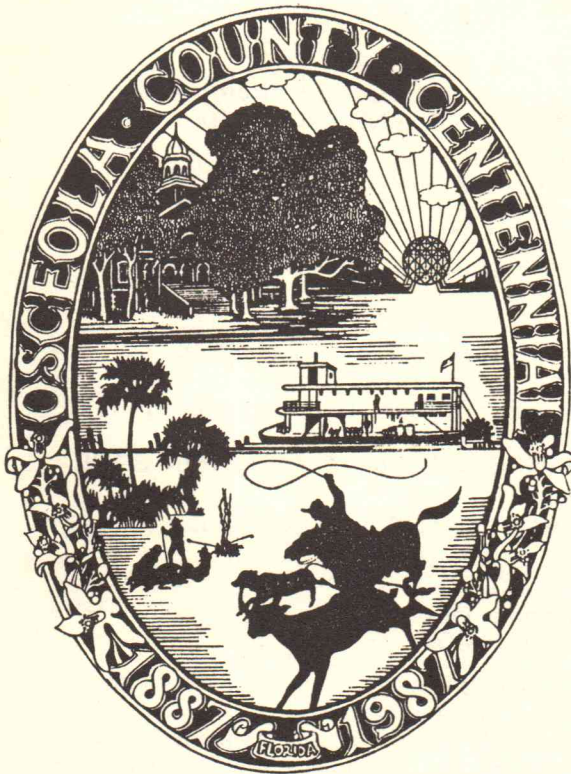


## Grandmother's Brag Space

Nine year old Preston Toor (above) is ready for a Cub Scout Pack meet. I went to his school play last week. He was a member of George Washington's Army. He likes G.I. Joe stuff too.

Jason Egli is nearly two, and just rearranged all my pots and pans. His sentences are getting longer and longer. Calls me Gramma Admas - no that is not a typographical error.





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## KENTUCKY RUNNING SET

by Richard Jett  
Campton, Kentucky

The Kentucky Running Set is easy to learn and a bushel of fun to dance. The step is a light sliding run with the feet raised about two inches from the floor, similar to a walking step, except that it is fast and smooth. The body is held straight and slightly inclined in the direction of the dancer. The arms and legs are loose and relaxed. Nearly all of the movement is in the feet and ankles.

The Running Set is danced in a four-couple square, with the first couple moving out to the right and "visiting" and dancing figures with the second couple, and then on to the third and fourth couples before returning to the starting position in the set. The other couples in the square follow the same routine when it comes their turn to be the active couple. The couple with their backs to the music is designated as the first couple in the set. The caller may choose to use only one figure throughout the entire dance, or he may use several different figures. Most callers use five or six figures during the dance. The caller may call from the microphone or (as a dancer) from the set.

Each figure or routine in the Running Set has a name. Some of the common names include: Birdie In The Cage, Chase the Rabbit, Double Bow Knot and Mountaineer Loop. There are many more.

A different figure will be presented in The Double Toe Times each month starting with the April edition. The featured figure for this month is **BIRDIE IN THE CAGE**. The square dance calls are in capitalized words, with the descriptive instructions in small-lettered words. So girls, 'grab that man in the striped pants and all join in for an ole square dance'.

### Front and Center Continued From Page 2

**Ft. Worth, Texas!** The official word from JoAnn Gibbs came out in the **January/February "Flop Eared Mule"** that the Thanksgiving 4th Annual C.L.O.G. National Convention will be held in the Tarrant County Convention Center, Ft. Worth, Texas. The Center has over 100,000 square feet of floor space and includes a theater which seats 3,000 and has a 40 x 60 foot stage. The Hyatt Regency, just across the street from the Convention Center, will be the host hotel. (I really MUST apologize to all my Texas friends in advance. Elvira dug out a huge booklet of Texas jokes - there's no telling how far she will go! She was grumbling that all the Georgia jokes she'd been saving will have to be filed.) For those of you who are considering flying into the Dallas/Ft. Worth airport, it is in Irving, Texas exactly midway between the two cities, 17 miles either direction. JoAnn is 'way ahead of the game - she will rent vans and provide FREE shuttle service. I hope she also manages to get a Convention rate with an air-

## BIRDIE IN THE CAGE

### "CIRCLE FOUR HANDS AROUND."

Both couples join hands and circle two left.

### "BIRD IN THE CAGE AND THREE HANDS AROUND,"

The active lady moves into the middle, while the other three join hands and circle left.

### "BIRD HOP OUT AND THE CROW HOP IN,"

The active gent exchanges place with his pardner.

### "CROW HOP OUT AND GONE AGAIN."

The gent moves back to his place in the four-person circle.

### "NOW CIRCLE FOUR IN THE MIDDLE OF THE FLOOR,

WE'LL DANCE ALL NIGHT AND THEN SOME MORE.

### SWING YOUR CORNER 'ROUND AND 'ROUND, AND THEN YOUR PARDNER, AND LET'S GO TO TOWN."

Active couple move on in a counter clock-wise direction to the next couple.

Note: To add color and liveliness to this dance routine, the caller may ask the active lady to "chirp" and the active gent to "crow" when they are inside the three-person circle. ie "Chirp Girls Chirp, like a Birdie", "Crow Gents Crow".

Next month's featured figure: Chase the Rabbit.

Editor's Note: We are extremely pleased to have Mr. Richard Jett as a featured columnist beginning this month. We are preparing a feature article on Mr. "Hoedown Island" Jett. This long-time traditional Square Dance Caller and Master of Ceremonies will be leading us through some basic to advanced Kentucky Running Set and traditional calls.

line, as she did for the Louisville Convention. Those are what the airline calls "blackout" days which simply means that because it is a Holiday, they will not sell discount fares.

Lib Dickson, long time Clogging Instructor from Westminster, SC, might possibly be a travelling companion this summer when your Editor travels to Bridgeton, Maine with Bob Johnson and the Flatland Cloggers. Bob and his dancers are the featured performers for "Harrison Old Home Days" begun by Joe E. Brown many years ago. Flatland Cloggers have toted Cloggers and their Band to Maine for 10 years, and Bob promised a lobster feast while we are there.

The Sunshine Cloggers Pirate's Ball, August 7 & 8, 1987, in Orlando, Florida, is attracting much notice from the Two-Step community. One entire hall will be devoted to Country-Western workshops and dancing, with instructors from all over the South.

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## AS I SEE IT

BOB OSGOOD - LOS ANGELES, CALIFORNIA

Something to ask yourself: Does square dancing have a "star" system? Some seem to think that is does. Others say "no". If there is a "star" system, who are the stars?

When you stop to look closely at the square dance picture in almost any community, you discover the emphasis is, as it should be, on the local club. A great number of these club dancers may never dance anywhere but with their own group of friends. Consequently, the person who taught them to dance, quite likely the same person who is their club caller, is their "hero". He is their "star". He is the one who introduced the activity to them and who, in their eyes, is "Mr. Square Dancing". Try to tell them differently and you're in for an argument. Mention the name of an outstanding traveling caller and they may give you a blank stare. Tell them of some topnotch recording caller and they're likely to come back with, "Who needs records? We have our caller - in person!"

If there were to be a "star" in the activity, it would have to be the club caller. When he does his job successfully, supplying the needs of the dancers in his community, training new dancers, retaining the old ones, providing variety within the programs that please the great majority, then he is the "super star."

What then is the place of the traveling caller and of the recording artist? For lack of a better term, these men and women are the incentives; they provide inspiration for the area callers. But, while the local club caller/leader is dependent upon the recording caller and the traveling caller for inspiration, the reverse is also true.

From a well known traveling man, who, in recent years, has called for large dances in more than thirty-seven states and who produces an average of more than four new recorded calls each year, come these serious questions: "Where would we who travel be without the home club caller? Who would train dancers to make our trips possible? Who would put the material we create into actual practice? Who would encourage the area dancers to dance to us when we come to town if it weren't for the caller-on-the-spot?"

Undoubtedly some club callers have been discouraged when they have spent countless months in teaching classes and preparing new dancers for the pleasures of club dancing, sometimes with minimal financial returns, only to have an out of area, "big-name" caller come to town and receive a high fee and glowing publicity for a one-time appearance.

If he'll think back, our local club caller will remember the times his dancers have come up to him at one of these events to say, "You know, if it weren't for you we wouldn't be here having fun today. They've brought in a caller we've never danced to before but you taught us so that we can dance to any caller. There's no getting away from

it, he's just as great as you said he was. But, confidentially, you're still our favorite!"

Sometimes dancers may forget to tell their caller these things. Occasionally callers themselves are overly sensitive. But remember this, the success of any program in American Square Dancing depends to a great degree upon the callers and teachers at the local level. They are the heroes, the "stars" in this game of square dancing. At the same time, it is the wise home club caller who recognizes the fact that he is merely the link that brings together the dancer and his activity, square dancing.

Any caller's true reward cannot be based alone upon dollar value or upon applause. He gets his thanks by a feeling of accomplishment, by recognizing the fact that he has contributed to the happiness of those he has taught and called for.



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Dear Elvira: Someone told me you have a persecution complex. Really? **JoJo**

Dear JoJo: Who else do you know who gets threatening phone calls from information? **Elvira**

Dear Elvira: Will Malcolm, your yard man, take over your column while you are on vacation this summer? **J.D.T.**

Dear J.D.T.: I hope not. You know the toothpaste test on TV? He roots for the cavities! Malcolm is so shallow - if it weren't for bumper stickers he wouldn't have any opinions at all! **Elvira**

Dear Elvira: Don't you think that grocery bags are a lot stronger now? The bag that could hold five dollars worth of food ten years ago now easily holds \$50. worth. **Penny**

Dear Penny: I wouldn't know. I have to run home now - I ordered \$20. worth of groceries to be delivered and I want to be home when they slide them in under the door. **Elvira**

Dear Elvira: The word is out that the 4th C.L.O.G. Convention will be held in Ft. Worth, Texas. Is it true that Texans really do things in a big way? **George**

Dear George: Well, I heard of a car showroom in Dallas, three acres wide and wall-to-wall with Cadillacs, Lincolns and Imperials. And over in the corner there's this little pile of Volkswagens with a placard: "TAKE ONE".

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## Country Music Lines

### From Popular Songs

You went out of your way to walk on me.  
It wouldn't be so bad, if it hadn't been so good.  
You can't make a heel toe the mark.

My wife ran off with my best friend and I miss him,  
The only thing I can count on now is my fingers.  
Send a dozen roses up to her, and pour four for me,  
I can't build a bridge to get over you.

She took everything but the blame.  
What's the use to try to get over you, I've still got  
you all over me.

I'd rather get picked up here than be put down at  
home.

I only miss you on the days that end in "y".  
When the phone don't ring, you'll know it's me.

If fingerprints showed up on skin, I wonder whose  
I'd find on you?

If you want to keep the beer real cold, put it next  
to my ex-wife's heart.

I turned out to be the only hell my mama ever  
raised.

It's commode-huggin' time in the valley.  
Remember to remind me I'm leaving.

She went to the bathroom and never came back.  
I can't find you anywhere but gone.

How can whiskey that's six years old whip a man  
that's 32?

Does my ring hurt your finger when you go out at  
night?

Your love left a ring around my finger.

When she's got me where she wants me, she don't  
want me.

You can't even do wrong right.

Don't pay the ransom, I've escaped.

I only feel at home when I'm gone.

She ain't much to see but she looks good to me  
through the bottom of a glass.

Ol' Glen lived himself to death.

While I was busy holding on, you were busy letting  
go.

I'd rather have a bottle in front of me than a fron-  
tal lobotomy.

I've got a funny feeling I won't be feeling funny  
very long.

Don't tell me you're sorry. I know how sorry you  
are.

She's just a name dropper, and now she's dropping  
mine.

## "Who Sez?" Continued from Page 4

of others. As I said before I am not an authority, I  
only have opinions like everyone else.

The steps and footwork of clogging, at present,  
I see as a never ending and ever changing situation.  
I am a judge, director, instructor, and long-time tra-  
ditional dancer. My heart is still with the old time  
jig, flatfoot and original buck that makes up our clog  
dance, but I am certainly not against progress. I  
love to learn a new step as much as anyone.

The traditional calls, formations, or maneuvers,  
of the dance, in my opinion can be summed up in  
three words, "Traditional if Regional". What may be  
traditional to you may not be traditional to someone  
else at all. The old Saturday night square dance  
dates back far beyond my time and I believe they  
were wide-spread throughout the United States. A  
lot of the same calls that we use today in our clog-  
ging routines were handed down to us by "word of  
mouth" from the hoedown style square dancing.  
They differ slightly from region to region, but are  
basically the same.

If there is such a thing as standardizing rules  
for traditional maneuvers and steps, for clogging  
competitions, it might be a good idea to have repre-  
sentatives from the west, east, north and south to  
take part. Until then it seems unfair for a team to  
have points taken away from them because a judge  
from another area doesn't think what they are doing  
is traditional. This has never happened to any of  
my teams, but I have seen it happen and I know  
teams that have pulled out of traditional competi-  
tion for this very reason. I believe this is one rea-  
son why directors have chosen to do line dances in-  
stead of traditional routines. There are other rea-  
sons also, like not enough boys, or not enough  
dancers period.

That takes us into another subject, "line dances"  
which like most everything else has it's good points  
and not so good points. I have written an article,  
"The Line Dance", someday I would like to share it  
with you. Until then think about this, have you  
ever thought that line dances may be one of the  
reasons why we don't have as much free styling to-  
day? In a line dance your steps are already choreo-  
graphed for you, so why should you have to think  
about the next step or changing steps? "Think a-  
bout it".

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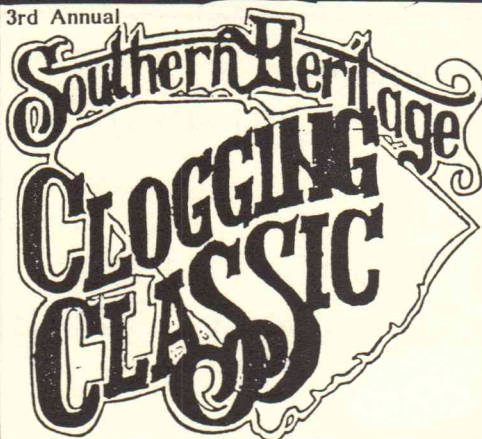
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JULY 10, 11, 1987



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**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

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

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June 19, 20, 21



## CLOGGING EXTRAVAGANZA

- Show
- Line
- Open
- 4-Couple Precision
- Hoedown

- Novice
- Free Style Solo (male & female)
- Duet (same sex and Buck & Wing)
- Show Duet
- Southern Appalachia
- Exhibition

### Bulletin

Competition will move into our air conditioned theater during the heat of the day.

### For Complete Details

Contact Rex Burdette, Silver Dollar City,  
Marvel Cave Park, Missouri 65616.

(417) 338-8188.

### TREASURE HUNT!

Clogging is a unique dance form and to say it involves a "combination of steps" takes on a special meaning at Silver Dollar City. The right combination unlocks the secret of **500 Silver Dollars** hidden by an eccentric old hooper.

Old Dan McClog wanted to insure that his wealth was passed on to a group who are as quick with their wits as they are with their feet. Old Dan divided his favorite dance into sixteen clogging steps, wrote down each one separately in the order it appears then hid them throughout Silver Dollar City.

If you're clever enough to find all sixteen steps, learn the routine and be the first to correctly perform the dance for the executor of Dan's estate. you'll lay rightful claim to **500 Silver Dollars**. This must be a group effort because Dan's will specifies a team of six or more cloggers must perform his routine. Good hunting and good luck!

DOLLYWOOD COMPETITION - JULY 18th

(for information call: Rex Burdette (417) 338-8281)

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# Lucky Me!

by Jeff Driggs

Reprinted from A.C.A. Rise & Shine Review 1/87

As I sit through my umpteenth clogging competition this year, I repeatedly get patted on the head by the directors whose teams I have done choreography for. They give you that director's look - you know, the Pepto-Bismal Commercial look - as they tell you how wonderful it must be to not be a director and put up with all the hassles of parents and costumes and exhibitions - how nice it must be to just travel around writing routines, teaching and counting money. Somehow I can't help but be reminded of just how lucky I really am.

"Write us a routine". Forget that you've never seen them dance before, they only have two boys, one of whom thinks anything with hands is sissy, they don't know any mountain figures and we only have four hours to work. "Keep in mind that we want alot of movement in our line dance, but give us two ways to do it, so we can go to NCHC competitions. And oh, the girls would really like a new show routine, Something with alot of originality. Like when they go through their legs like the group on Hee-Haw? Any record will do, but we'd prefer something catchy - Do you have Old Time Rock and Roll?" "It really doesn't matter how you line it up, but Karen won't dance with anyone but Sally and Bobby won't hold hands with anyone. Also, Karen just got out of beginners a month ago, so don't try to go too fast. But we really would like to get to that show routine and the new duets sometime before lunch."

"Oh, I almost forgot. This is your session. You treat the kids however you want. Be hard on them,

I really lack in discipline. Just keep in mind that all parents will be here later this afternoon and they've never met you, so I want you to make a good impression. I've told them sooo much about you."

"We've never done mountain figures, so I'd really like for you to give us a Southern Appalachian thing, but the parents get mad if I don't let everyone dance. Can you do one for 11 kids?" "I think I already know you're supposed to do so many of this and four little ones, but I get lost from there. The rules are so confusing and everybody puts it on me to do everything. You don't know how hard it is to be a director. I could tell you stories. . . ." "Well we're about out of time and I'd really like to pick your brain a little more. Have you gotten that show routine finished yet - the kids would really like to learn it before you go. We'll have to get by without three of the girls, though. They had to go to cheerleading. I hope that doesn't make things difficult." "You kids leave Jeff alone! He's trying to finish your open routine. Go practice the line dance. Just stay away from the back there. Paul washed the car in there yesterday and the sticky is coming off of the mirror tiles. How's that show routine coming?" "There are a few of the kids that want you to look at their freestyle and give them your opinion. You be real honest with them. If they stink, you tell them. They'll listen to you. When we get back to the house, I want to set up the video and have you dance all this new material so I'll have it. And I'd like to talk to you about what to do about some of my parents before I take you to meet your plane tonight." "I'll tell you, you don't know how lucky you are not to be a director."

Thanks for reminding me.



dinner every night. Luveycat is 6 months older than I am and she's getting cranky. I sneak into the kitchen and finish her dinner now and then and then the Editor complains I have "fish breath"!

I wanted to participate in the Bloomer Relay this year Jan and Phil, but the Boss says nobody would fit my four-legged Bloomers. Woops - there's somebody at the front door - I have to go "bark 'em in." Can't wait to see all my Clogging friends June 26 and 27, and September 18 & 19.

Your Australian Silky Terrier buddy,

Cricket

Dear Banjo, Fiddles & Feet and Bass Country,

I have my leash and water dish ready to pack for MY workshops! The Editor insists on bringing my crate but we get to ride in her new van and I have my very own seat, so I guess I can put up with the crate at night. I just had my 15th Birthday, February 14, 1987 and I still feel pretty frisky. The Boss has been letting that old Cat in the house for  
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Everyone is amazed that I can play poker. A dog playing poker? (I'm not very good at it though. Every time I get a good hand, I start to wag my tail.) You know they sent me to obedience school once. Now I know to say grace and put on a napkin before I bite the UPS man's leg. You know I really am like one of the family, but it's hard to tell which one.  
Cricket



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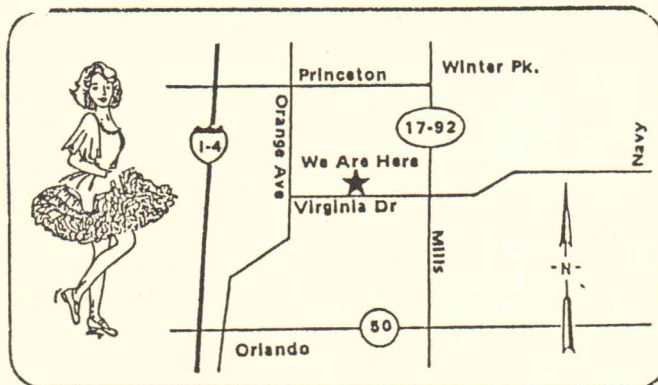
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## Recipe For Buck Style Cue Sheets

Anonymous

1. Pick a combination of steps and write them on a piece of paper, separating the left and right foot with a straight line.
2. Write the steps so that they read from the bottom up.
3. Do not conform to the basic Clog or NCHC rule's in any, way.
4. Stick them on to a 8½"by11" piece of paper in any order. Do not even worry whether they are straight on this piece of paper.
5. Assign names to steps on above paper.
6. Pick a record that is liked.
7. Pin paper (item 4) on wall and use darts to select order of steps.
8. Select order of steps to fit selected record. Use portion of steps, if necessary, so music fits steps selected.
9. Publish to clogging world and honestly expect all cloggers to be able to read and learn.

Reprinted from The Texas Clogger Volume VII, NO IV

## To Video or Not To Video

by Ray & Gloria Mallory  
Panama City, Florida

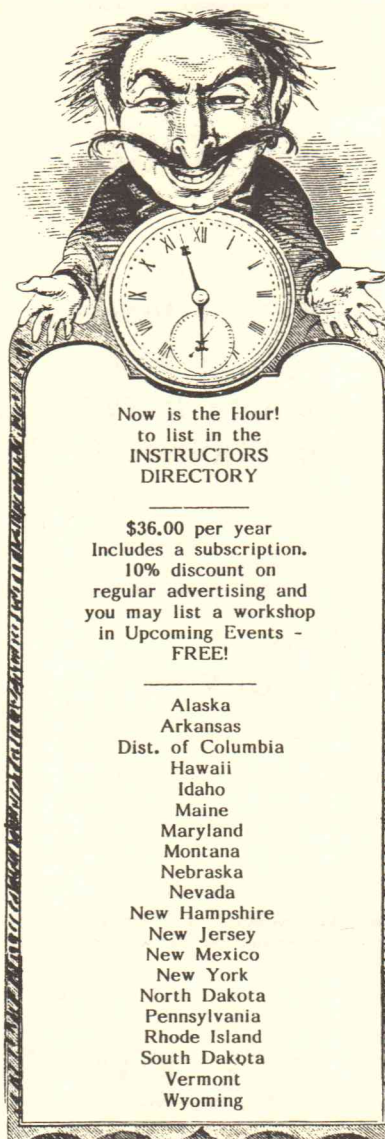
We wholeheartedly support your editorial opinion in favor of private videotaping at clogging events. In the last three weeks we have attended two clogging weekend events, one of which did not allow private videotaping. We thoroughly enjoyed ourselves and many fine clogging routines were taught at both events. But typically, we learn a lot from the workshops but retain very little. It is only afterwards, following much work and repetition that we actually learn and retain a clogging routine, be it a dance or just steps. So, we can tell you right now that we have forgotten probably 90% of each workshop routine we were taught. Where we have videos of routines, however, our collective memory is helped tremendously. Guess which routines will get learned first?

In our experience, interpreting a clogging routine cue sheet is much, much easier when accompanied by a video demonstration of what the dance looks like and how it is coordinated with the music. Also, cue sheet errors, which occur quite frequently can be caught and corrected; and styling such as arm motions, which is difficult to put on cue sheets, can be seen. And, as we freely do, videos are easily shared with others to help them learn faster.

Surely much of the enjoyment of choreographing a clogging routine is in seeing it danced by others. Anything that helps the learning process such as videos should not be suppressed but encouraged.

So, you choreographers and instructors out there, please urge directors of clogging events to allow private videotaping. Remember, if you don't get learned, you don't get danced!

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