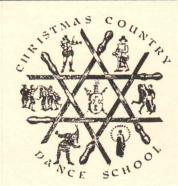
S THE S DOUBLE TOE TIMES

Volume 6, Number 2

A Clogging Newsletter

February 1988

Berea, Kentucky Christmas Dance School 1987



by Bobbie Adams

I sat in the parlor that first night with the strange feeling that I'd had a deprived childhood. The singing and storytelling, and the clear, sweet songs and soft dulcimer music just filled my heart. It was a front room in Woods Penniman Hall about 25' x 35' with a single row of chairs lining the walls. The chairs filled quickly and then the floor, until there were well over a hundred people in the room - youngsters, grey-haired folks, and babes-in-arms, quietly talking, waiting. With little explanation, Bicky McLain, matriarch of the McLain Family Band, softly suggested she would "point a finger", and that person would share a talent with us. (A stab of fear ran through



Bicky McLain - right - Parlor

me - what if she points at ME? - I'd have to disappoint her and say Pass! I need not have worried - her finger only aimed at pre-appointed folks!) We sang rounds and Shaker hymns, heard tall tales by

those well versed in the art of storytelling ("Every-body knows old Dryfly!"). A trio did a lovely song with flute and guitar accompaniment that haunts me yet, and I hum The Holly and the Ivy as I do dishes "... and the running of the deer"

There were three evening parlors, and they have all run together in my mind. Ambience is too modern a word - love seems to best describe the lift my steps felt on the way home in the cold.

A previous attendee had stated that the folks at Christmas School were "unfriendly" - that I would be lonely. Humph! I've been far lonelier at other



Contra Dance (Note quilts used as sound baffles)

conventions where deliberate rudeness and cliques seem to be the rule rather than the exception. The leaders were gracious and helpful. They mixed and mingled with everyone. They went out of their way to get answers to my questions. Participants seemed startled at my constant query, "Why are YOU here?" probably because they've been coming to Berea

Continued on Page 12

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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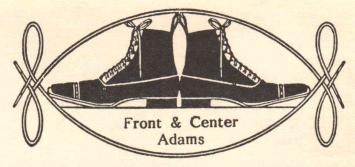
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While waiting in the registration line at Berea Christmas Dance School, I initiated a conversation with the lady pictured here by saying "Why are you here?" "I just began subscribing to a Clogging magazine, and the Editor wrote a little article about the Dance School, I called Dr. Ramsey and here I am!" Why are you here? (By then my grin was very visible!) "I'm that Editor!" I laughed. I called Jo Pearson recently to find out if she was practicing her Fiddle, and I guess she's just fiddling around! Thanks Jo!



Jo Pearson and SNOW in Berea, Kentucky

One of the ladies in Donna Lamb's Appalachian Clogging Class (also in Berea, KY) had on quaint thick-heeled old time lace-up black shoes. Later in the week I caught up with her and asked where she found them. The Goodwill! She has coerced a clerk there to call when a pair of these neat old shoes comes in, and has outfitted all the ladies on her team. (I would guess that an Antique dealer who specializes in vintage clothing might also be a good source.)

Nancy Biehler sent a nice outline of The Texas Clogging Council Rally to be held February 26 - 27 in Austin, Texas. Their featured instructors will be Garland Steele, West Virginia, Marge Callahan, Florida and Texas' very own Allen Zion. The opening dance will be held in the Hyatt Hotel "Texas Ballroom" and will be followed by an old-time parlor party, complete with storytellers, hammered dulcimers, wooden spoons, dancing limberjacks and folk songs. On Saturday, in addition to standard workshops, seekers of the more traditional fare will be able to pursue Appalachian I, II and III, as well as Smooth Mountain Style dancing. For more information contact Bobby Whitefield (Texas) Directory.



UPCOMING EVENTS



February 5 - 7
NCHC Judges and Directors
Workshop. Durham, NC
See Farlow (NC) or Dickson
(SC) Directory

February 6 - 7
Tuscaloosa Workshop
Tuscaloosa, AL
See McCullar (AL) Directory

February 7
GCLA Workshop
Cordele, GA
See Lowe (GA) Directory

Sugar Foot Family Jubilee
Green Cove Springs, FL. See
Greg Dionne (FL) Directory

February 19 - 20 CSRA Clogging Festival National Guard Armory Augusta, GA. See Blanton (SC) Directory

February 19 - 20
Orange Blossom Clogging and Hoedown Festival, Eustis, FL See McRae (FL) Directory

February 26 - 27
Texas Cloggers Rally
Austin, TX. See
Whitefield (TX) Directory

February 26 - 27***
Bearfoot Cloggers Jamboree
Daytona Beach, FL. See
Beverly Dionne (FL) Directory

*** Please note corrected date

March 4 - 5
Spring Fling
Pigeon Forge, TN. See
S. NIchols (SC) or Goode
(TN) Directory

March 5
Utah Open Clog Competition
Southern Region, Monroe, UT
See Cobia (UT) Directory



March 5
Hot'Lanta Workshop
Fayetteville, GA
See Dees (GA) Directory

March 11 - 12
SC Clogging Council Workshop
Aiken County Fairgrounds
Aiken SC. See Heyward
(SC) Directory

March 19
Spring Break Workshop
Eustis, FL. See
Carson (FL) Directory

March 19 County Line Workshop Franklin, VA. See Hill (VA) Directory

March 18 - 19
Utah Open Clog Competition
Northern Region, Sandy, UT
See Cobia (UT) Directory

March 19
Wichita Shoot-Out
Newton, Kansas
See Dumcum (KS) Directory

March 19
Alabama Clogging Council
Spring Fling, Fultondale, AL
See McCullar (AL) Directory

March 25 - 26
United States Clogging School
Vincennes, IN. See
McLerran (IN) Directory

March 25 - 26

Master City Competition

Augusta, GA. See Carter
Woodall (GA) Directory

March 26
Ozark Mtn. Cloggers Workshop
Eldon, MO. See
Robinson (MO) Directory

April 1 - 3
Washington State Cloggers
Weekend. Chehalis, WA
See Casaw (WA) Directory

April 8 - 10

NCCA Workshop (California)

San Jose/Santa Clara Fairgrounds, CA. See Elling (CA)
or Hanzel (CA) Directory

April 15 - 16
Swing into Spring
Cumberland Falls State
Park, KY. See
Burns (KY) Directory

April 16
Ohio Valley Clogghoppers
Workshop & Dance, Glendale WV
See Keller (OH) Directory

April 16
S. Atlantic Championship
Waynesville, NC. See
Finger (NC) Directory

April 16
Indian River PowWow
Merritt Island, FL. See Perkins/
Redfern/Bonner (FL) Directory

April 23
Jeff Driggs Mountain Figures
Workshop. Chattanooga, TN
See Ufford (TN) Directory

April 22 - 23
Cactus Country Clog Fest
Mesa, AZ. See
Davis (AZ) Directory

April 23 - 30
Country/Western Cloggin' Cruise
Caribbean. See Edwards
(NC) Directory

April 29 - 30
Jeff Driggs Workshop
Central Fl. Square Dance Center
Longwood, FL. Sponsored
by The Double Toe Times

April 30
Devils Delight Workshop
Rossford, OH. See
Malone (OH) Directory

May 7 - 8
Midnite Express Classic
Competition. Chattanooga, TN
See Pickett/Davis (TN) Directory

May 13 - 14
Sunshine Cloggers Jamboree
Pensacola, FL. See
Doggett (AL) Directory



Continued next page

May 13 - 14 CAW Jamboree IV (Wisconsin) Downtowner, Green Bay, WI See Back (WI) Directory

May 20 - 21 Northern Connection Festival Wheeling, WV. See Keller (OH) Directory

May 20 - 21 MCC Spring Showcase Moberly, MO. See Pearson (MO) Directory

May 20 - 21 ACHF & NCHC Workshop and Competition. Maggie Valley, NC See Farlow (NC) Or Dickson (SC) Directory

May 21 LACA (Louisville) Workshop Louisville, KY See Carman (KY) Directory

May 27 - 29 Novi, MI. See Trask-Heskett (MI) Directory

May 28 - 29 FCC State Convention Tampa, FL. See Greg Dionne (FL) Directory

May 27 - 29 ACA Mountain Festival Knoxville, TN. See Goode (TN) Directory

June 3 - 4 Driftwood Valley Workshop Columbus, IN. See Kell (IN) Directory

June 16 - 19 Silver Dollar City Competition, Branson, MO See Burdette (MO) Directory

June 24 - 25 Banjos, Fiddles & Feet Workshop. Punta Gorda, FL See Bohley (FL) Directory

June 23 - 25 National Square Dance International Cloggin' Jamboree Convention. Anaheim, CA. Info: P.O. Box 8549, Anaheim, CA 92802 (714) 956-5848

July 22 - 23

United States Clogging Championship Vincennes, IN. See McLerran (IN) Directory

July 30 East Coast Clogging Championship Chesapeake, VA. See Johnson (VA) Directory

August 5 - 7 Blue Ridge Mountain Competition Gainesville, GA. See Thomas (GA) Directory

August 12 - 13 Sunshine Cloggers Pirates Ball Orlando, FL. See Toor (FL) Directory

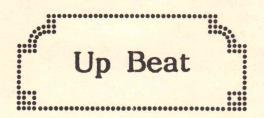
August 27 West Virginia Championships Charleston, WV See Steele (WV) Directory

September 17 Pacific Coast Championships Pomona, CA. See Newhall (CA) Directory



Listing in Upcoming Events: State or National (non-profit) Organizations and functions put on to benefit a Nationally recognized charity, will be listed FREE, space permitting. All other functions for which an advertisement has been purchased in the main body of this paper, will also appear through the month of the event. Instructors who appear in the Directory of this paper may list a special event in Upcoming Events AND receive a 10% discount on additional advertising.





Dear Readers:

I will be inaugurating a new page for The Double Toe Times called UP BEAT. Each month the page will feature instructors, with a photo and brief write-up (250 words or less). An instructor from Kentucky gave me the inspiration for this page!

This information will come from you! Come on, folks! I want to blow your horn! If you feel you are too modest to send the information, hand this article to one of your best friends and let them do

I will need a non-returnable head and shoulders, small photo. (If you are at a loss regarding this photo, go to a studio that does passport photos.) Remember that black and white reproduces far better, but a good quality, full-length photo (one that can be reduced to approximately 2" x 3" with no distortion) would be acceptable.

I will need the following data:

Name . . . Age . . . Number of years teaching clogging . . . Number of years dancing/clogging . . . Name of first clogging instructor and place . . . Other hobbies or interests . . . Special clogging interests . . . (i.e., mountain style, buck, etc.) Name of current team/club . . . Accomplishments . . .

(such as convention organizer, charter member of. . . , president of. . . , etc., and note - since space is limited, please star the three accomplishments you'd favor) Philosophy . . .

(Philosophy will be the quotable quote segment. Basically, it will be two or three sentences, in your own words, about how you feel about clogging, the people, etc.) Any other pertinent facts you wish to add . . .

The only requirement is that the featured person must be listed in the Directory of this paper. I hope to feature instructors from at least four different states each month.

the Editor

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Letter to the Editor

from Claudia Collier, Home Cookin' Cloggers

I am writing in response to the articles I've read by you, Steve Smith and others regarding line dances and "clogging" to rock & pop music.

I've talked to members of our group who feel very strongly about the issue and want to limit clogging to their idea of traditional clogging. (Some think that means line dances, some top 40's country, some hoedown music, and some mountain style in couples, however, very few think it means freestyling.)

Then there are other members who don't care about our responsibility of keeping the tradition, and are happy as long as music is playing and their feet (and sometimes hands) are moving. And this very definitely includes pop and rock, and some untraditional, showy dance steps.

As for myself, I fall into the second category. I love every form of dance I've ever been exposed to, and I think dancing is one of the best forms of entertainment and exercise. And this is what I promote: fun and exercise. My own interest in dancing to rock and pop tunes is that I like this type of music (well, some of it, I am nearly 35!). And . . . I guess it's the kids themselves. Plain and simply - - it's a good, healthy interest for them. There can't be many who won't agree to this. A lot of kids think country music is "hick" or clogging is something weird. So I say if it means giving it to them on their own terms - - it's worth it.

In fact, I remember when the ballroom dancers were up in arms because we were teaching Cha-Cha and Swing steps in disco dancing. Actually, disco dancing revived people's interest in all touch dancing, which was near extinction at the time.

Ah, here it is, a quote from Foreman Heard of The Flop Eared Mule. "It was not the community dance in the mountains with banjo and fiddle music that made clogging grow, but rather the formation of teams and clubs dancing to songs on Country and Rock radio stations that made clogging visible to the general public, and popular with teenagers." "The line dance more than any other form of clog dancing is responsible for clogging's popularity and appeal."

In spite of my effort to defend this "new dance form," I feel quite strongly that traditional clogging, whatever you decide this is, be kept alive, promoted, defined and controlled in competition. I love to dance a good hoedown, and I know people who only like to dance to hoedowns, exclusively. I don't want their fun diminished in any way, and I think having a variety is wonderful.

My solution here has been to set a second night aside for rock and pop to attract teens and fulfill my need for variety. The other night is devoted to country (hoedowns, top 40 country, mountain style - still not much interest in freestyle so far) and a few "acceptable" pop songs. Actually, some of the young people prefer country and a few are coming over from teen night to try out the country. (They're not "addicts" yet, but I think they're getting "hooked.")

Maybe the two forms need to be separated a little more, with the "new-wave" clogging promoted with a different name as Steve suggested. I'm sure workshop sponsors don't want to lose these masses of young cloggers, and we don't want to separate our clogging "families", so some type of separate/togetherness needs to be found. And here I must join Steve in his plea to our leaders and promoters - - please find a way so we can enjoy it all!



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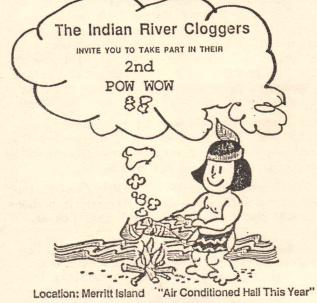
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Seniors 'stomp' their way to fitness

by Shelly Birkelo Gazette Staff

Reprinted from The Janesville Gazette, Janesville Wisconsin, November 19, 1987

Dressed in Bucky Badger sweat shirts, jeans and tap shoes, they walked around the room and did stretching exercises to warm up in preparation for their clogging class.

As the music began to play, Martha Lee, instructor of the Badger Holler Stompers at the Janesville Senior Center, bent her knees to "get going." Soon the 60-year-old Janesville woman was clogging with ease to the tune of "Pretty Little Angel Eyes." The limber Lee moved gracefully around the floor with a smile on her face, obviously enjoying what she was doing.

"Clogging is an alive, constantly evolving, unique American folk dance and a rhythmic 'music of the feet' that has its traditional roots in the Appalachian Mountains," Lee said. "It is danced today in every state by people of all shapes, sizes, colors, ages and skill levels, in a myriad of styles, to a variety of music from bluegrass and country to boogie and rock and roll."

In September Lee began teaching a 12-week class of beginner and easy intermediate steps to about 14 people at the senior center on Water Street. But some had to drop out, she said. Clogging can be strenuous, at first, for those who are not used to exercising regularly so students are encouraged to "sit out" whenever they wish and can make up the practice time at home. Just like any other dance, clogging can build muscular strength, flexibility and cardiovascular endurance, she added.

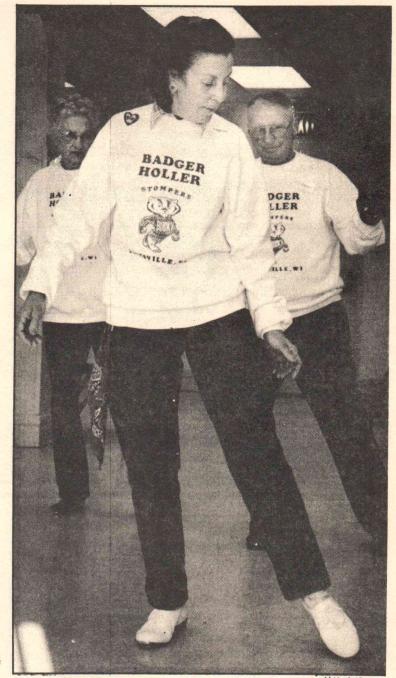
"Each dancer should know his or her own physical limitations," Lee stressed. "The more work that goes into learning, the more enjoyment there will be in dancing, but one should not overdo."

Contrary to what the term "clogging" might imply, the shoes worn are leather, jazz-type tap shoes with double taps on both heels and toes, Lee explained.

Emphasized in the class is a clogging style Lee has been working on. It uses heel clicks in the place of hops and jumps so doesn't require as much stamina or athletic ability. "All you need to learn is a sense of rhythm, coordination, have sturdy knees some enthusiasm and a lot of practice to develop an enjoyable, relaxed clogging style of your own," she told the students.

Each week participants are given a list of steps and dances for the next week's class so they can practice at home. At the end of the course the cloggers will hold a party at which they will receive certificates and pins.

Lee has never taught dance classes but acknow-Page 8



Martha Lee instructs Gert Bingham, Harold Delaney.

ledges that she dances while doing her housework. Fit and trim, she enjoys swimming and is enrolled in ballroom, square and round dance classes.

A member of the Clogging Association of Wisconsin, CLOG national organization and Apple Creek Cloggers of Garden Grove, Calif., Lee recently attended the Armadillo Stampede and Teachers Seminar in Oklahoma City and clogging workshop in Mountain View, Ark. "I sure was proud to get a certificate for participating in the seminar," she said.

But attending the national clogging convention in Tennessee last year was Lee's "biggest educational opportunity." Now she wants to put as much of the material to use as she can and instructing at the senior center gives her that opportunity.

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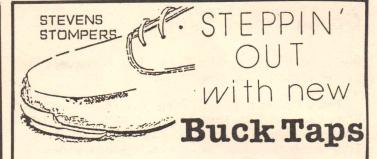
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Green Grass Cloggers

Reprinted from Stagebill, Tampa Bay Performing Arts Center, January 10, 1988.

From Carnegie Hall to community concerts, Green Grass Cloggers have excited audiences throughout the country with their vibrant dancing and lively music. Truly American music and dance, traditional Appalachian clogging and mountain music trace their roots to European, African, and Native American cultures. Clogging and its traditional accompaniment - old-time string band music - evolved simultaneously during the colonization period of our country's history. Dance and music offered the hard-working pioneer a diversion from the struggle of every day living. Far removed from the conveniences of modern times, the early settlers relied on their personal resources and talents for entertainment. Old mountain tales are filled with scenes of Saturday night barn dances and front porches full of pickers and dancers. Such scenes are still very much a part of mountain life in Appalachia today. Group dancing as exhibited by the Green Grass Cloggers became popular in the late 1920s when a man named Bascom Lamar Lunsford held the first mountain music and dance festival in Asheville, North Carolina, Prior to that time, clogging was a solo dance form and in its earliest days was executed solely by men. Clogging is often referred to as "buck dancing" which is a catch-all term used to describe early American solo rhythm dancing in general. Two distinct group clogging styles evolved in the early team clogging: They are traditional and precision. Traditional clogging is a combination of free-form stepping in that each dancer executes his or her own choice, style, and sequence of steps, and simplistic group pattern movement. In precision clogging synchronized stepping and regimented style are combined with more complex pattern movement.

During the past 12 years the Green Grass Cloggers have spread still another style of group clogging throughout the United States, Canada, and Europe. It is distinguished by synchronized stepping with less style regimentation than precision clogging allows and highly evolved pattern movement from western square dancing, mountain circle dancing, and the group's own imagination. The high kicks, rhythm innovations, and general style of the Green Grass Cloggers has been adopted by hundreds of new clogging groups. The Green Grass Cloggers are an indelible part of dance history. One might say they are history in motion.

The members of the Green Grass Cloggers cast are: Ralph Blizard (fiddler); Gordy Hinners (banjo); Mark Freese (dancer); Tina Hicks (dancer); Phil Jamison (dancer); John Lilly (dancer); Roxanne McMillan (dancer); and Trina Royar (dancer).



Green Grass Cloggers

Continued from Page 8

In addition to clogging, the senior center offers ballroom, square and tap dance, said Janey Keck, director. Response to the class has been positive and "those who have stayed with it love it," she added.

Adeline and Harold Delaney are the only couple enrolled in the clogging class. Married 48 years, they said they enjoy clogging because it's one way to exercise and another type of dancing. "We like to do most anything and especially any form of danceing," Mrs. Delaney said. The Delaneys also teach ballroom dance classes at the senior center.

Gertrude Brigham, who teaches tap at the center, said she has taken up clogging for the "exercise and fun of it."

Seventy-five year-old Leona Kuehn looks forward to participating in the weekly clogging class. "It's a lot of fun and I like to see if I can accomplish something, especially at my age," she said with a chuckle.

Front and Center Continued from Page 2

Workshops, seminars, and competitions are popping up everywhere! If a function is not listed in our Upcoming Events section PLEASE let me know! The reference person (as in [See Jones (FL) Directory]) must be in the Directory in order for their activity to appear in Upcoming Events.

Please note: Correct date for the Bearfoot Cloggers Jamboree is February 26 & 27, 1988. For more information, contact Beverly Dionne (FL) Directory.

I get encouraging feedback that you enjoy readinf The Double Toe Times. If I am to continue publishing this paper, I must broaden my subscription base. If each and every subscriber would persuade at least one new person to subscribe, it would be a tremendous help!

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Friday Workshop: \$5.00 per person Anyone welcome - but sorry, no spectators!

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Ribbons will be held for pickup at the door.

Cut-off date through mail delivered on or before April 27th, 1988. Central Florida Square Dance Center State Road #427 Longwood, Florida April 29 & 30, 1988



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Friday Evening
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7 PM to 11 PM
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At the door: \$25.00 FUNDS
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Pre-registration ends 4-30-88 (Above fees are for entire weekend!)

SCHEDULE:

Friday 7:00 p.m. - 11:30 p.m. Saturday 9:00 a.m. - Midnight Sunday 9:00 a.m. - 10:00 p.m. + AFTER-PARTY!!

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Elizabeth VanMeerbeeck 6927 Kingsbury St. Dearborn Heights, MI 48127



For more Information, contact Linda Summers at 313-261-7958

Continued from Page 1

Christmas Dance School for so many years that the "why" of it is almost forgotten. Jean Ritchie said, "I'm sixty-five this year, and I've been coming to Berea Christmas Dance School since I was fifteen years old!"



Berea College: Draper Hall

John Ramsay, the Director of the Recreation Extension Program at Berea College stated that we are itinerant recreators. Itinerant - a person who alternates between working and wandering. Recreate - to refresh by means of relaxation and enjoyment, as after work. Recreator - noun, one who. . .(see above).

Classes were one hour each, six periods a day. Choices by pre-registration were difficult to make due to as many as fifteen different topics offered in one time slot, for example: fiddle; guitar; Northern or Southern instrumental music repertoire; shape note singing; Christmas customs, storytelling mountain style; hammered dulcimer; quilting; woodcarving; Mummers play; Appalachian dulcimer; singing; and puppetry. Also offered were: storytime; New England squares and contras; round dance and waltz; early American country dance, American

Continued on Page 16



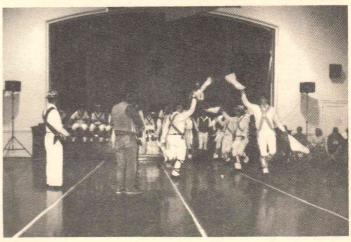
Rapper Sword Dance Page 12



Elaine Ford - English Clog with Wright



English Clog Shoes



Morris Dance



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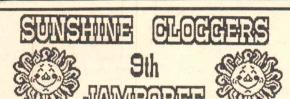
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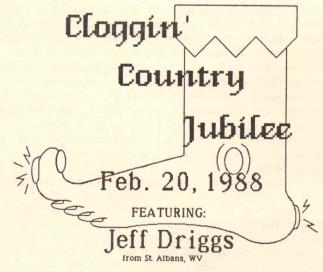
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Bolt on Taps A New Method of Mounting

by Dale Isackson Bell Taps Mfg.

At the Bell Taps Booth at the fourth National C.L.O.G. Convention in Fort Worth, Texas, we were showing a "sneaker style" shoe with a tap fastened on by a new method. The taps were bolted onto the shoe using tee nuts and machine screws. In this article, we will explain the procedures for this tap mounting method.

As a manufacturer of dance taps, we want our product, as well as the taps of our competitors, mounted by the most secure means possible.

Everyone must keep in mind, and I preach this constantly, that the floors we dance on are generally not our own. If we want to have facilities available for our dance functions, we must be kind to these floors!

Instructors must check participants for bad fasteners, bad or broken taps, and not allow anyone on a floor that could damage the floor. If this is not continually done, everyone suffers - from the manufacturer on down to the dancer and the activity we love so much. Now, how to bolt on taps -

First of all, the fasteners we are going to use are tee nuts and machine screws. Both should be able to be purchased from a well-stocked hardware store.

A tee nut is a flush type, blind nut used primarily in woodworking. It has a washer-like surface with three or four barbs that keep it from turning in the surface on which it is used. Extending down from the center of this washer into the mounting surface is a threaded tube that can receive a bolt or machine screw. The two sizes of tee nut we will need are either a number four or a number six. The number six tee nut is fairly easy to find, but the number four is smaller and hard to find. I prefer the smaller size number four tee nut because the fastener holes of the taps do not have to be enlarged much. Too large a hole could weaken the tap. Correspondingly, the machine screws you would use would be a number four or number six to match the tee nut you are using. You must also determine the approximate thickness of the sole of the shoe so the length of machine screw you will need will go through the tap and the sole of the shoe with some to spare.

Position the tap on the shoe exactly where you want it fastened and mark the mounting holes with a ball point pen. Remove the insole of the shoe and place the shoe on a shoe last over which you have placed a piece of wood or thick rubber. This is done so you will not run your punch into the steel of the shoe last. With a leather punch, slightly smaller than the machine screw you are using, punch out the marked mounting points on the shoe sole. Be sure to punch at a right angle to the sole, Page 14

otherwise the tee nut will not sit flush of the inner sole. You may have to enlarge the mounting holes of some taps to the shank size of the machine screw. Do not enlarge the counter sunk portion of the mounting hole as this will tend to weaken the tap. Instead, while holding the shank of the machine screw, roll the side of the head against a grinding wheel to narrow the head to fit the existing mounting hole or if you must, a slightly enlarged mounting hole.

With the tap in place on the shoe, run the machine screw through the tap mounting hole and into the punched hole in the shoe sole. While holding the tee nut in place in the punched hole on the inner sole, thread the machine screw into the tee nut and tighten until the tee nut is flush with or slightly imbedded in the inner sole. Do the same with all the mounting fasteners. When all are in place check to see that all moving parts on the tap function properly and if everything is all right, overtighten each fastener a bit, and with an end-nippining wire cutter, reach inside the shoe and nip off the protruding end of the machine screw flush with the tee nut. The cut off screw will tend to lock itself into the tee nut and prevent it's backing out. If the moving parts of the tap do not function properly when the tap is tightened in place, remove the tap, trace it's shape and mounting holes on a piece of sheet metal, cut to shape, and bore the marked holes. Again - mount the tap with the plate underneath. When all the taps are mounted, replace the insoles and you are ready for dancing.

This mounting method obviously takes a bit of time and effort, but when done properly, you will be able to replace the taps without going to a shop, or messing with glue, or tracking down your tap mounting person with the shoe anvil.

When purchasing a pair of shoes on which to mount taps by this method, check under the insole on the side of the shoe to be sure that the inner sole of the shoe is of a firm material that will hold the tee nut well. I have found some sneakers or court shoes that are not suitable for this mounting method. Most regular shoes or dance shoes will accept this style mount.

Good luck, and most of all, have fun.

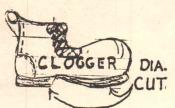
Francy Oden

passed away December 24, 1987 after a brief illness. She is survived by her husband Baker Oden and two daughters eleven and seventeen. She was forty-one. Francy was a well-known choreographer and Clogging Instructor and directed Bear Track Cloggers and Clip Clop Cloggers. She was a member of the Southern California Association. Letters of condolence may be sent to Marcia and Brad Rice (CA Directory) who will forward them to the Oden family.

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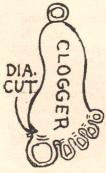


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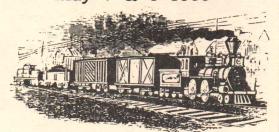
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Continued from Page 12

Berea College's Boone Tavern Hotel in Berea, KY is well-known and frequently honored for its fine Southern cuisine. Berea students who comprise 80 percent of the Tavern's staff, earn part of their educational expenses by means of employment at the facility.



dances; three-holed pipe; North Country and Cotswold Morris dance; Barnstorming; Caller's lab, and Scottish, Danish, and International folkdances.

There were two very basic Appalachian clogging classes for beginner level and two levels of English clog. After the first day, I audited as many classes as possible, for I had never seen many of these dances.

The first Berea Dance School was held in 1938 with twenty-eight people in attendance. It's purpose then, as now, is to train music and dance leaders so that the traditional dances will not be lost, and can be done, and done correctly, in other areas.

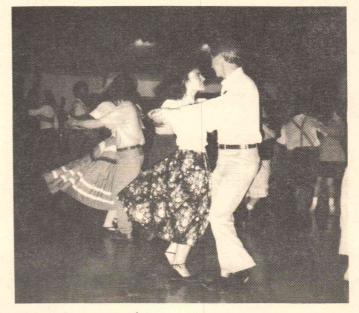
I would recommend this week-long workshop to anyone wanting to broaden their knowledge of Appalachian music and dance and folk dance in general. Write Dr. John Ramsey, Director of Recreation Extension, Berea College, Berea, Kentucky for further information.



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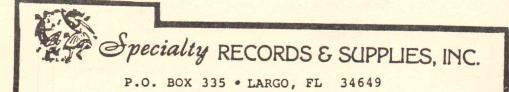
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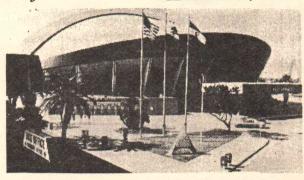


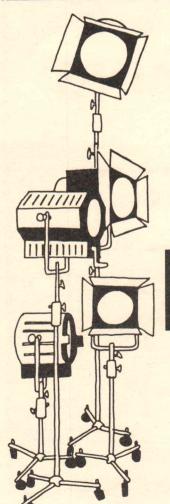
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