

THE DOUBLE TOE TIMES

Volume 6, Number 12

A Clogging Newsletter

December 1988

Music & Dance in Great Britain

Editor: Frank and Terri Bonner, now residing in Minnesota, occasionally added to their performances **English Clogging**, as do Eileen Carson and The Fiddle Puppets, Annapolis Maryland, and Pat Cannon's Foot and Fiddle Dance Company of New York City. Last year at Berea Christmas Dance School (Kentucky), I had the opportunity to see Elaine Ford (English Clog Dance Instructor) teach and perform. Additionally, I saw many of the English Country dances and a Morris 'side'.

Unexpectedly, I received a package several months ago from John Reed, Cheshire England, who hand makes traditional clogs. I immediately wrote him and was surprised when a month or so passed with no further correspondence. One Wednesday evening, just as I was ready to leave for clogging class, the phone rang and it was John Reed. My letter had been caught in the monthlong postal strike in England and had just been delivered.

I found out John spent several weeks last summer in Missouri visiting Pat Hughes and Silver Dollar City. John promised me a story and the man is as good as his word - here is his article.



John Reed and "Max", -Springer Spaniel English Country Dance

by John Reed, Celtie Traditional Clogs
11 Burkitt Street, Hyde Cheshire SK14 1QQ England

I am now 45 years old and just celebrated my birthday by attending a very full weekend of dance with some other [Morris] teams in the south of England. I moved to the Manchester area about 20 years ago from a small town 100 miles north of Manchester, in the Lake District. I became connected with the Manchester Morris Men when I joined their workshop band, formed to play English Country Dance Music. The band was a cross-section of musicians from complete beginners to semi-professionals like myself. One of the members was also a member of the Manchester Morris Men, and he invited me to join them initially as a musician. At that time I was playing guitar and an Irish traditional drum called a BODHRAN (pronounced BOW-RAN). I was not able to

Continued on Page 10



Manchester Morris Men perform the "Mosshey"
John Reed - far left. Albert Docks, Liverpool

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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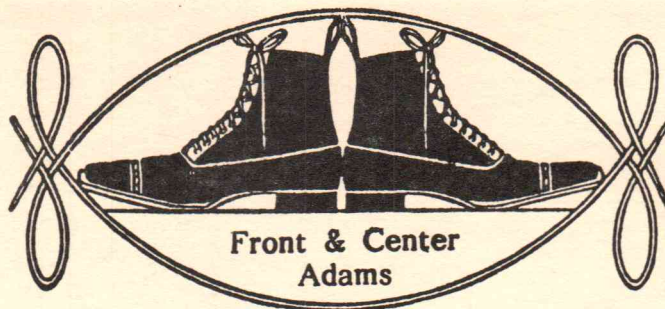
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The Pilgrims paused to give Thanks and voila! a Holiday was born! There's no foolin' around with the date - it's always the last Thursday in November. It isn't associated with baskets and eggs, flags, Presidents or fallen heroes, or gifts, tinsel, and Evergreen trees. It is simply a time to gather around the groaning board and tote up the good things that have been, and the good things yet to come.

After a workshop, a weary late night gathering in a motel room, after the shoes had been stowed and the music turned off, someone made the droll statement "If I had won the 30 million dollar lottery " and as each of the 20 or so people in the room added their thoughts and dreams, a recurring wish, some more grandiose than others, was that each one would do something BIG for all Cloggers. Not one person said they would make themselves big, but the overlying theme was to make Clogging more available, accessible, popular, and FREE! They would build a big hall with a floating wood floor, open a huge Clogging Camp, promote a movie for Prime time TV so everyone could see what fun it is, and on and on and on.

On the long drive home the next day, this driver was the only one awake and the conversations of the night before were mentally replayed. Shucks, we don't need the Lottery! We have something so extraordinary and remarkable and money simply can't buy it! We have a wholesome family dance group, friends, classes each week to look forward to, music, exercise, performances, costumes, workshops, conventions, and then an even wider circle of friends. We are rich beyond measure and we all get the drumstick!

This last issue of the Double Toe Times for 1988 mandates a "summing up the year" Editorial!

A major southeastern clogging supplier opined "workshop and competition attendance figures are down, but my business increased 20% this past year". (This paper has been in business for over five years; I have been 'watching' clogging for 15 years and while this statement is probably accurate for the southeastern U. S., it does not reflect what is happening Nationally or world wide.) There are still plenty of cloggers out there in the cities and towns, and their priorities seem to be just what they've always been -- dancing and friends! The local covered dish supper (and dance) or the annual picnic (and dance) still has the biggest 'draw' for any one Club or Team.

A phenomenon here in the Southeast (I reckon Florida is the mostest Southeast of all) is the advent of many small one-day workshops. They feature local or in-state Instructors for the most part, are done more for sharing than to make a profit, and draw lots of area dancers to their first ever workshop. I attended one such workshop this past Fall (in Florida) and the attendance was a capacity 300 dancers. Later in the month, at a big in-state Jam-boree, I did a "look-see", and even being generous, could find only 50 or so of those 300. The other 250 stayed home. Why?

The Cloggers are still out there, but their priorities are changing. I'm hearing more and more interest in folk festivals, live music and old-time dance gatherings. A barn-dance in Texas, a live band

Front & Center continued

"log cabin" dance in Virginia, and many old timey festivals which draw dancers back year after year, are gaining top spots on the calendar.

Jim White, co-owner of the Promenader Shoe Co. stated that he sold 30,000 pairs of Clogging shoes last year!! Even taking into account that some of those shoes weren't worn by cloggers, or those individuals who bought more than one pair, it is still impressive. If we hypothecate that 2/3rds of that number of shoes are filled by individual dancers (20,000) we soon see that even the biggest convention to date, with an attendance of 3,000 or so, as only attracted 1/6th of the total. (I suppose we must also take into account dancers who wear "other" brands of shoes!) So the next time you hear the statement "Clogging is dying", take heart! Nothing could be further from the truth!

A beginning Appalachian Dulcimer teaching video is available at:

Dusty Strings Dulcimer Co.
3406 Fremont Ave., North
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To Say Thank You!

The Clogging Clovers wish to thank all the Instructors, vendors and participants who made the Fall Fun Frolic successful and FUN!

Bud, Jan, Vicki, Lee, Ann, Jenni, Donna, Marie, Dave, George, Geneva, Sue, Tom, and Scott and all the helpers -- HUGS to you all! (Some even postponed vacation departures because they had committed to our workshop.) We appreciate your dedication.

Nearly \$1,300 was raised from the weekend. Our 4-H club is very grateful, and we wish to share it. About \$300 will be given to the county 4-H program, \$500 to our club for equipment, and \$500 to a local youth charity for the handicapped.

We couldn't have done it without you says Pam Liedl.

Bethany Anne Thompson
7924 La Riviera Dr., #217
Sacramento, CA 95826

I am a subscriber to the Double Toe Times and I always make a note to read the articles on the care and feeding of a clogger's body. I feel that it is particularly important to take care of your body, especially if you have a strenuous hobby such as clogging.

Recently, I had a serious knee injury, and clogging has become very difficult. I would really appreciate it if you could print any information on knee care that you have. Maybe you, or a fellow clogger, have some suggestions for stretches or exercises I could do to strengthen it.

I really love the Double Toe Times, and I look forward to getting it each month. Through your Directory, I was able to make contact with a new clogging club after I moved from Houston, and I really enjoy reading about the workshops and competitions that are coming up. Keep up the good work!

Bethany Thompson

Editor: Send correspondence to Bethany on knee exercises.

Anna Breeding of Norton Virginia writes:
"I just received my copy of The Double Toe Times and was excited to see the front-page article by David Peterson. In the summer of 1987, I vacationed in Mt. View, Arkansas where I found myself demonstrating my style of clogging all over town. I met some wonderful people such as Elliot Hancock at the Ozark Folk Center and Sue Sisk, Director of the Toe-Heel Tappers. I was invited to dance at the Folk Center as well as the Grandpa and Ramona Jones Family Dinner Theatre and several other local establishments. I was made to feel very welcome. I was able to swap steps with several local dancers, and I enjoyed meeting these friendly natives. I learned that the locals call their native dance 'jig dancing', and I would compare it to what we know in our area of the Appalachian Mountains as 'flatfoot' or 'freestyle'. One impressive note was that there was no age limit of those who jig danced. There were youngins barely able to walk keeping time as well as elderly people bouncing to the beat. In my book -- that's tradition!"

New NCHC officers
elected November 6,
1988.

(L-R) President Garland Steele, WV
2nd Vice-Pres. Ray Hattaway, FL
Treasurer Audrey Perry, NC
Secretary David Phillips, GA
1st Vice-Pres. Wayne Honeycutt, NC

All the outstanding NCHC Fall Festival photos in this issue were taken by Bill Nichols, Walhalla, SC. Thanks Bill! ED.



Upcoming Events

December 8

Sunshine Cloggers'
Christmas Dance
Maitland, FL
See Toor (FL) Directory

December 9 & 10

ACC Annual Winter
Workshop and Jamboree
Prattville, AL
See McCullar (AL) Directory

December 10

Indiana Red Star
Christmas Barn Dance
Scottsburg, IN
See Ritchie (IN) Directory

December 10 & 11

NE Georgia Competition
Athens, GA
See Stowe (GA) Directory

January 13 & 14

4th Country Jamboree
Bonifay, FL
See ad this issue

January 13 - 15

Southern States Competition
Daytona Beach, FL
See Heard (FL) Directory

January 14

6th Annual Deep South
Toedown. Quitman, GA
See Lowe (GA) Directory

January 14

Indiana Red Star
11th Anniversary Dance
Scottsburg, IN
See Ritchie (IN) Directory

January 14 & 15

Clogging Workshop & Dance
Tacoma, WA
See Bresch (WA) Directory

January 20 & 21

Dixie Trot Workshop
& Competition. Aiken, SC
See Lee (SC) Directory

January 27 & 28

Northern Connection Winter
Festival. Wheeling, WV
See Adkins (OH) Directory

January 27 & 28

LaClog Workshop
Baton Rouge, LS
See LaBlanc or Bertaut
(LA) Directory

February 3 & 4

Tuscaloosa County
Clogging Workshop
Tuscaloosa, AL
See McCullar (AL) Directory

February 4 & 5

NCHC Judges/Directors
Workshop & Seminar
Atlanta, GA
See ad this issue

February 14

Blue Ridge Allstar
Clogging Classic
Gainesville, GA
See ad this issue

February 14

Indiana Red Star
Valentine Barn Dance
Scottsburg, IN
See Ritchie (IN) Directory

February 17 & 18

3rd Orange Blossom Clogging
and Hoedown Festival
Eustis, FL
See McRae (FL) Directory

February 24 & 25

5th Bearfoot Cloggers Jamboree
Daytona Beach, FL
See B. Dionne (FL) Directory

February 17 & 18

CSRA Clogging Festival
Augusta, GA
See ad this issue

March 3 & 4

Spring Fling!
Pigeon Forge, TN
See ad this issue

March 10 & 11

Texas Cloggers Rally
Arlington, TX
See McCrary (TX) Directory

March 11

Indiana Red Star
Spring Hoedown
Scottsburg, IN
See Ritchie (IN) Directory

March 31 - April 2

NCCA Convention
Santa Clara Cty. Fairgrounds
See Hanzel (CA) Directory

April 7 & 8

Clogging Workshop
Bessemer, AL
See McCullar (AL) Directory

April 8

Gulf Coast Classic
Clogging Workshop
Pensacola, FL
See Erdwins (FL) Directory

April 15

3rd Annual POW WOW
Merritt Island, FL
See Redfern (FL) Directory

April 28 & 29

Southeast Clogging
Championship. Raleigh, NC
See Gordon (NC) Directory

April 29

Weeklong Country
Western Cloggin' Cruise
S. S. Norway - Caribbean
See Edwards (NC) Directory

April 29

3rd Red Devils Delight
Toledo, OH
See Malone (OH) Directory

April 29

Jamboree by the Sea
Myrtle Beach, SC
See Futrell (NC) Directory



CSRA CLOGGING FESTIVAL

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Marge Callahan

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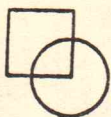
Registration checks to: The Clogging Rebels c/o Vivian Morris Route 3 Box 244, Barnwell, SC 29812 or call (803) 259-3830

Information on over 10,000 square, round, clogging, contra and folk dance clubs was received for the 1989 Edition of the NATIONAL SQUARE DANCE DIRECTORY. This is the best response ever received since the NATIONAL DIRECTORY began publication more than ten years ago. Over 40,000 questionnaires were mailed to clubs, callers, leaders and square dance shops in the U. S., Canada and forty other countries. In addition, most area and national publications printed questionnaires in recent issues. Many dancer and caller associations, federations and councils submitted listings for clubs in their area. It was a great effort which provides all of us a very useful DIRECTORY. Dancers traveling outside their local area have an even more reliable source for locating dances and sharing an evening of fun and fellowship with their fellow dancers.

The DIRECTORY has many sections to aid dancers, callers and leaders alike. The club listings include type of club, program of dancing, when and where dances are scheduled and a contact's name, address and phone number. There is a "New Dancer" section with information on square dance history, etiquette and other items. Directories of square dance sewing and crafts, festivals and conventions, publications, organizations, callers and leaders are among the many other informative sections. Details on square, round, contra and clogging products and services add to the usefulness of this publication.

The DIRECTORY which is published in January of each year is available at most local square dance shops. Inquiries and information should be directed to:

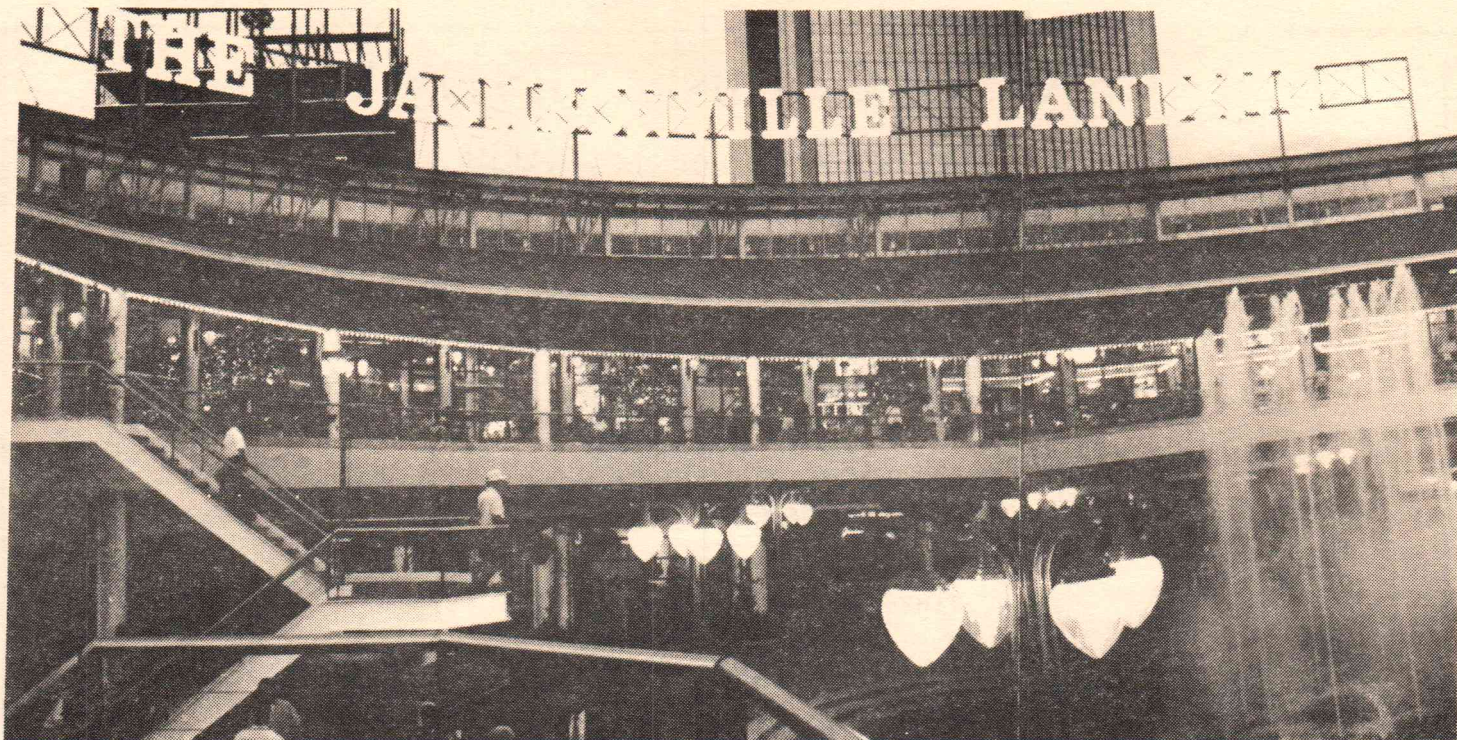
National Square Dance Directory



P. O. Box 54055
Jackson, MS 39288
Phone: 601-825-6831



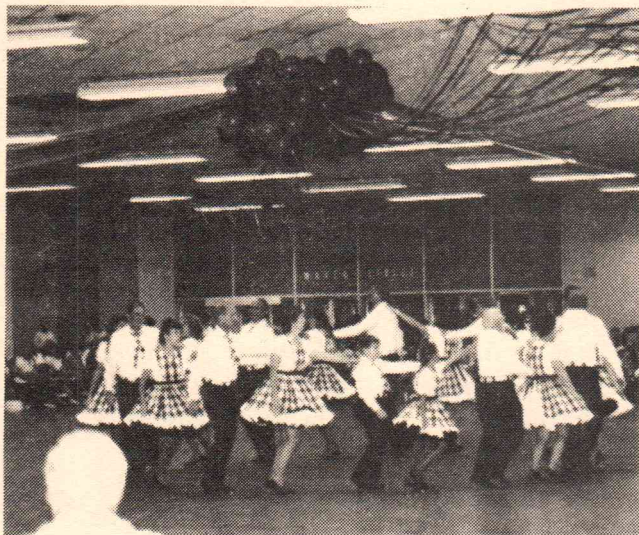
\$7.00 (plus \$2.00 postage) or Lifetime Subscription \$40.00 postpaid.



J'Ville Jamboree

by Bobbie Adams

The ninth Jacksonville Jamboree held October 28 and 29, 1988 was moved back to the Civic Auditorium on Water Street, and many attendees happily expressed a feeling of 'homecoming'! The Jacksonville residents who protested the demolition of this facility are due our THANKS for prevailing over the City Council. Next door, the new waterfront dining and shopping complex - Jacksonville Landing - added elegant excursions for the meals and last night free entertainment. To top it off, the incredibly beautiful weather on Friday and Saturday; outstanding instructors, both in and out-of-state; and a well planned exhibition schedule made this a weekend to remember. **HAT'S OFF J'Ville Cloggers!**



Rocky Water Cloggers; Ray Grimm, Director



Magic City Cloggers; Chris Rawls, Director



Sally Thompson, J'Ville Cloggers, Director



WALT DISNEY World Co.

Dear Clogging Enthusiasts:

This letter is to introduce the WALT DISNEY WORLD **Magic Music Days** Program/**American Heritage Showcase** to you!

Magic Music Days is an ongoing program which offers an opportunity for outstanding guest performers to showcase their talents in the WALT DISNEY WORLD Resort. We host top quality community, ethnic, military and educational performing groups (instrumental, choral, dance, and folk troupes) from around the world. The **American Heritage Showcase** is an extension of **Magic Music Days** to highlight the cultural history of America with performances by those dedicated to preserving their folk and ethnic traditions.

Clogging groups have often expressed an interest in performing at WALT DISNEY WORLD, and we would enjoy adding cloggers to the entertainment experience of our guests throughout this summer. We would be happy to send you **Magic Music Days** application information which explains our procedures and guidelines.

Again, **Magic Music Days** is an ongoing program, so if a later date would be more convenient, we welcome applications for future performances. Our objective is simply to inform you that this opportunity exists.

For more information on how your group can participate in **Magic Music Days**, please contact our office at:

WALT DISNEY WORLD
Magic Music Days
P.O. Box 10,000
Lake Buena Vista, FL 32830-1000

(407) 345-5749

Are You Dancing Uninsured?

Submitted by: Joe Vaccaro
Insurance Chairman, Florida
Federation of Square Dancers

Every square dance organization (square, round, clogging, contra, and folk) needs general liability protection and accident medical expense benefits while conducting and sponsoring dance activities. As closely as safety rules are followed, accidents can and will happen. This insurance program was especially designed for square and round dance groups. It provides for \$1,000,000 liability and \$10,000 accident/medical coverage plus other benefits such as: Certificates of Additional Insured for special dances (or when required by a property owner) at no additional cost. The latter is becoming increasingly important as more owners of public and private facilities demand that groups show proof of liability insurance before they will be allowed to use the facility.

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Limits of Protection: \$1,000,000 Combined Single Limit of Liability for bodily injury and property damage per person and/or accident (subject to a \$100 property damage deductible per claim) while participating in scheduled and sponsored dancing activities.

Who is Covered: The club and its members while participating in club or organization sponsored and supervised dancing activities.

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Limits of Coverage:

- \$10,000 - Accident medical/dental expense
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- \$ 7,500 - Dismemberment benefit for loss of both hands, arms, or eyes
- \$ 3,750 - Dismemberment benefit for loss of one hand, arm or eye

Note: Coverage is excess to any other valid and collectible group insurance covering the same accident.

Who is Covered: Club members while participating in any regularly scheduled and sponsored dancing activity, world wide, including group travel in an approved vehicle operated by a person holding a valid operators license for such vehicle while being transported to or from a covered dancing activity.

What is Covered: Accidental bodily injuries sustained while participating in dancing activities sponsored by a recognized club or organization for a period of one year from the date of the accident.

Period of Coverage: The insurance year is January 1, 1989 through December 31, 1989. It is important every club take the policy in December of each year to receive the full 12 month coverage. There is no pro-rate provision. (This is necessary due to the large administrative expense of maintaining different policy dates.)

Cost of Program: \$1.90 per member per year. All members of a club, as of date of application, must be enrolled.

Additional Information:

1. Roster of club members is required at time of premium payment.
2. If a club member belongs to more than one club, they pay only one enrollment fee.
3. Any changes in the club roster, either up or down, will not require additional reporting.
4. If club members leave the club and fail to join another participating club within 30 days, their insurance coverage ceases.
5. Classes sponsored by a club will be covered without additional cost.
6. The minimum fee for a club is \$30.00.
7. Policy does not cover the Caller and his/her equipment when he/she is calling.
8. An Honorary Member or Caller Member of a club is covered by this policy when attending a dance as a dancer.
9. Name, address, and telephone number of each facility anticipated to be used during the year will be required when taking out a policy.
10. Approximately 45 days lead time is required to obtain a certificate of coverage for a particular facility not on the original policy.
11. Provides \$50,000 legal fees in the event of a fire.
12. Picnics, campouts, snowtrips, and other non-dancing activities are not covered by this insurance. Special and one-event Accident Medical Insurance is available.
13. Claims must be filed, whenever possible, within 20 days of the accident with medical bills attached. Mail claims to Affiliate Insurance Chairman.
14. The Death and Dismemberment benefit applies regardless of any other insurance the member may have (death must result from an accident at a bonafide club or organization dancing activity).

Regional Florida Dancer Association Affiliates Insurance Chairmen:

Central: Poole (904) 734-5295
Northeast: Farrell (904) 678-2105
Northwest: Vaccari (904) 243-9484 (State also)
Southeast: Trott (407) 686-7227
West Coast: Nissen (813) 665-9528

National Square Dancers Insurance Program Chairman:

Howard & Loraine Backus
P. O. Box 1365
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(615) 691-7428

start learning any of the dances since it was more or less half way through the practice season, so for the first year I took part purely as a musician. At the end of the 'dancing-out' season, in September, I then began to learn the dances. We are fortunate in Manchester Men in that we dance both the North West Morris, which is danced in clogs (which basically are a wooden soled leather shoe) as opposed to clog steppers who dance in clogs with a plain wooden sole. Our clogs are fitted with 'irons', which look like a narrow horse shoe that is nailed onto the wooden sole and give a much louder and crisper sound when dancing. I have been dancing now for almost ten years and am still learning. The other style of dancing done by Manchester is COTSWOLD MORRIS which is danced in ordinary shoes and is by far, the oldest traditional form of dancing. There are also many more Cotswold Dances, upwards of 400 which is the reason we never stop learning! I have also been involved with both boys and girls teams, and I have been a musician for a ladies North West team.

Clog stepping differs from North West Morris mainly in that clog stepping is more an individual type of dancing rather than a team dance, as is North West. There are many more steps in clogging. Normally, in North West, a minimum of eight dancers is required and one basic step is used throughout the dance. Most of the North West Dances are termed "processional". This means that they are performed whilst on the move, with a basic movement usually termed the "foot up". At strategic points, normally where there is a crowd of people, the "squire" or leader of the team will call out a particular figure. The team stops and performs that figure and then carries on until the next call from the squire to perform another set figure. We usually perform in carnival processions which can be pretty tiring since we are dancing all the way.



Preston Royal Morris Men - Established in 1880's
Page 10



Ladies Northwest Morris Side

I became a clog maker through my dancing. The old chap that used to make our dancing clogs, Jack Crawshaw, announced retirement about three years ago. I had done some clog repair and reshaping work and negotiated with him to take over his business. I also asked him for permission to use his style of clog crimping or style of clog patterning as well as my own style. A clog maker's patterning is very individual, and no two clog makers use the same style of patterning. Mine are based on ancient Celtic designs and are quite unique. I try not to repeat the same pattern twice, unless I am particularly asked to - usually when a team wants their clogs to be all the same pattern. I make clogs for every day use as well as for dancing; some are plain and some are patterned.

In addition to being a clog maker, I make the pottery houses, embroidered smocks and waistcoats (vests), and am a musician. I now play an instrument called the Melodeon which looks like a small, piano-accordion, but has buttons on both sides and not keys. Your Cajun musicians use them, so you may have seen one.

Clogging & Old Time Music in the United Kingdom

Reprinted from The Daily Clog, October 1988
by Joan Kaminkow

In Great Britain, folk festivals are one of the main venues for traditional folk music and dance. Sidmouth, a posh little seacoast town in the South of England plays host each year to a week-long festival in August. This festival, one of a few that has an emphasis on dance, has previously hosted Ira Bernstein, and in years past, the Apple Chill Cloggers. This year's festival offered a wide variety of foreign dance groups from Malaysia to Grenada, but one of the highlights for me and many other festival goers was the Wild Goose Chase Cloggers from Minnesota. Although the group was a large one (14 members!) it was small compared to some other groups with up to 40 dancers from countries like Holland or Hungary. Most groups were

Continued on Page 26



BUCK STEPS to spice up your clogging

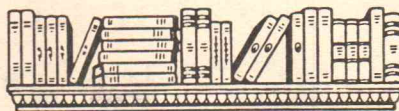
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JAY DUNCUM

Winner:
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American's Clogging Hall of Fame (ACHF), a non-profit organization, was formed in 1984, and is heavily involved in the sanctioning of clogging competitions and the attendant Rules and Interpretations, Score Sheets, Judges, and Calendar. It is also devoted to honoring past and present leaders in the clogging community through annual inductions into the **Hall of Fame** and the forty-eight member **All-American Team** composed of current, top dancers from all over the country. They also award two college scholarships to outstanding high school seniors/cloggers every year.

ACHF's home base is **The Stompin' Ground** in Maggie Valley, North Carolina, and all Hall of Fame honorees' plaques adorn the walls of the lobby. A Spring Workshop and Fall Competition are held in **The Stompin' Ground** with the Fall Competition incorporating annual honors, the presentation of **Hall of Famers**, and the **All-American Team**. Members receive free admission to both. All first, second, and third place winners from ACHF sanctioned competitions are invited to compete at the Fall Competition with no registration fee.

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Check the following that apply to you:

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I hereby make application to America's Clogging Hall of Fame and will adhere to and will abide by their Constitution and By-Laws.

(Signature)

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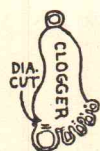
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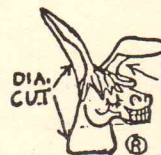


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Ted Heavner, Director

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Debian Woods, Director

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Challenge Freestyle Solo
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Jeff Coffey, Georgetown KY

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Novice Freestyle Solo
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Randy Erwin, Fletcher OK

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Lacey Hoffman & Dusty Giamanco
Wildsville LA

Open Precision Grand Champions*
Ozark Lightning, Springfield MO
Judy Leach, Director

*NCHC Sanctioned



Male Age Category Winners



Female Age Category Winners

Dixie Printers did Fickle's Christmas cards this year. They were so busy that they printed the whole front cover backwards. Fickle wished 1,500 people "Leon! Leon!".

In December, it's Jingle Bells. In January, it's Juggle Bills! This year Fickle is giving the boss some nice presents. A dollar-off coupon on a large pizza, a gift certificate for four hours of free advice, and soap-on-a-rope (soap not included).

Every Christmas Fickle has this terrible decision to make. Whether to make his house payment or buy a Christmas tree. If you have a history of heart trouble, you'd better not go out and price Christmas trees. Last year, Fickle only spent \$15 for a tree, but he had to bend over to put the angel on top.

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THE FICKLE FINGER OF FATE

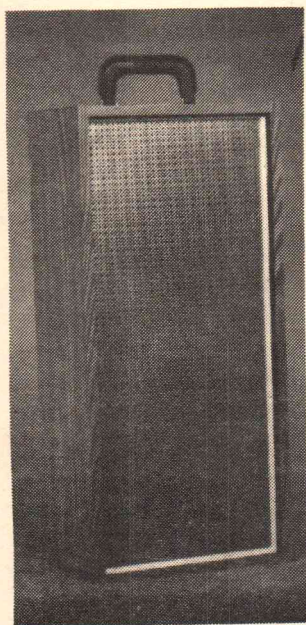


It's really wonderful to think of children all over the world hanging up their Christmas stockings on Christmas Eve. In fact, it's just a thrill to see them hang anything up.

If anyone is thinking of sending Fickle a gift this year, please don't bother. (Just let Fickle know where you live and he'll come by and pick it up.) Fickle doesn't mind getting money for Christmas - it's always the right size. This is the time of year for large, year-end contributions, but Fickle can never find anyone to give them to him.

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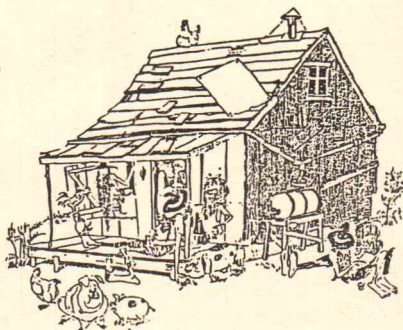
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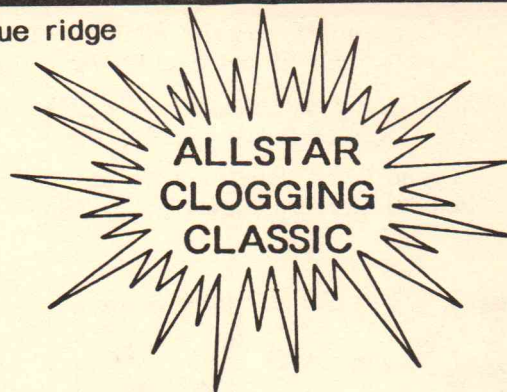
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NCHC Fall Festival

Columbia, South Carolina
by Ray Hattaway

The National Hoedown and Clogging Council's Fall Festival had excellent accomodations; lively folks; something for everybody; good workshops and seminars; and a competition 'dance off' of the top scoring teams (top four) this past season in each of the seven NCHC sanctioned categories.

Category Winners

Line: Melody Hoedown
Gainesville, GA; Chip Woodall, Dir.

4-Couple Precision: Hickory Flat
Denton, NC; Elliott Skeen, Dir.

Open Precision: Melody Hoedown
Gainesville, GA; Chip Woodall, Dir.

Southern Appalachian: Dixie Darlins'
Waynesville, NC; Shirley Finger, Dir.

Running Set: Hickory Flat
Denton, NC; Elliott Skeen, Dir.

Country Hoedown: Hickory Flat
Denton, NC; Elliot Skeen, Dir.

Smooth Mountain Dance: Dixie Dews
Raleigh, NC; Betty Gordon, Dir.

Grand Champion Precision: Melody Hoedown
Gainesville, GA; Chip Woodall, Dir.

Grand Champion Freestyle: Hickory Flat
Denton, NC; Elliott Skeen, Dir.

Grand Champion Smooth: Dixie Dews
Raleigh, NC; Betty Gordon, Dir.

Grand Champions Buck/Wing:
Michelle Carver, Shawn Carey, SC

Grand Champions Duos F/F:
Brittany Leroy, Amy Westbrook, GA

Grand Champions Duos M/M:
Trent Bradberry, Shawn Carey, SC

Grand Champion Solo Female:
Kelly Nicholson, NC

Grand Champion Solo Male:
Cameron Chappell, NC

The hospitality of the South Carolina folks was first class and complimented the outstanding program put together by the NCHC at the Radisson Hotel complex in Columbia. Friday night's program hosted by emcee Chip Woodall was quite a treat featuring real, live bluegrass music by The Springhouse Band from Ashville North Carolina. The open



Melody Hoedown, Gainesville, GA



Hickory Flat, Denton, NC
Page 16



Dixie Dews, Raleigh, NC

floor dances included mountain style, nine-pin reels, broom dancin', mixers, an old timey buck dance contest as well as some country western two-steppin'. About the only break the band got was while Chip taught a line dance to "Follow" which was enjoyed by dancers of all levels. Friday night also featured awards to dancers dressed in an old timey fashion. Best dressed categories were: humorous, prettiest, and most original. The highlight Friday night was the old timey Buck Dance Contest done to live music. For those who don't exactly know what buck-dancing used to be, it was quite some show with more people dancing than you could shake a stick at! To the delight of everyone present, and after much extended dancing and deliberation by the judges, the winner chosen was Oscar Roberson - 75 years young! The deliberation centered around the fact that during his rise and shine, Oscar traveled using a series of bell kicks as well as a couple of shoulder high, high kicks. His traditional footwork, however, overshadowed his lapses into 'modern steps'. The winner by standing ovation!!!

Saturday's program featured two halls going simultaneously all day long with no dinner break. Scheduling was wonderful in that similar dances/topics/seminars, etc., were not scheduled opposite one another, allowing everyone the freedom to pick and choose. The traditional workshops and seminars were full to capacity and greatly enjoyed by all present. Suffice to say that there was something for everyone from beginner dance steps to advanced show choreography; traditional dancing to the latest 'hot steps'; and some country western two-step.

Saturday evening was hosted by emcee Rodney Whitten, Columbia South Carolina. The individual competition was as keen as I've ever witnessed, and it was again a pleasure to see the camaraderie of all these fine dancers competing 'with' each other in this final event of the competition year. The house was filled to capacity with family and supporters of the teams entered in the dance off finals, as well as other hotel guests, including the U.S. Air Force Soccer Team and FSU football fans



Wayne Honeycutt and Solo Winners



who came to witness the slaughter of the USC Gamecocks. The excitement level was intense which provided quite a show for folks seeing clogging for the first time. The final event for the evening, after the awards presentation and some vigorous mountain dancing called by Earl Powell, Garland Steele, and Bill Nichols, was another old timey dance contest. This time, however, it was a clog dance category with the judges looking and listening for a solid rhythmic shuffle beat. After final eliminations, the Old Time Clog Dance winner was Michele Pope, Cotton Blossom, Columbia, South Carolina.

The Sunday program featured an early morning NCHC Business Meeting with the day's duo/duet competition finishing in time for folks to have an easy trip home. Anyone who has never attended the Fall NCHC Meeting or any of the other annual workshops should make plans to attend in the future. You'll not regret coming, and I know you will have a wonderful time!



Brittany Leroy & Amy Westbrook



Trent Bradberry & Shawn Carey



Michelle Carver & Shawn Carey

Cloggers Dancing To Different Tunes As Art Form Grows

Editor's Preface:

Betty Lawson, Tucker, Georgia, sent a copy of this outstanding write-up with a personal aside: "At last! A decent newspaper article about Clogging!" We agree. We have received permission from The Atlanta Journal Constitution to reprint it. This will especially be of interest to the southwestern Florida Cloggers who woke up one morning to read an article in the St. Petersburg Times comparing Clogging and Square Dancing. The Cloggers really were maligned with statements like "cloggers like raucous music and thrive on icy cold beers." Even THIS Editor wrote an angry letter to THAT Editor, but their manners are as bad as their reporters and their paper, and we had no response. HAT'S OFF John Harmon and The Atlanta Journal Constitution!

by John Harmon

Reprinted by permission from
The Atlanta Journal Constitution

GAINESVILLE, Ga. - Standing on a platform above the stage, a teenage girl clad in prison stripes does a midair split to the opening chords of "Jail House Rock."

Next, she joins a line of similarly costumed girls as a group dressed like Keystone Kops dances onto the stage swinging nightsticks. Although their torsos are moving in rock 'n' roll gyrations, their heels and toes are clogging, taking steps straight from the hills of Southern Appalachia.

A folk dance that dates to the rugged people who hewed settlements from the western North Carolina wilderness two centuries ago, clogging's popularity has surged in recent years. Along with clogging studios that have sprung up from Atlanta to Los Angeles, gatherings like the Blue Ridge Mountain Competition under way here this weekend can be found throughout the nation.

The clogging contests still include categories for the traditional mountain steps, music and dress, but it isn't just bluegrass fiddles and petticoats anymore.

"Clogging has expanded far outside the mountains of North Carolina, and as it has expanded, it has been influenced by other traditional dances as well as popular culture", said David Phillips, organizer of the Blue Ridge competition. It is one of the largest clogging events anywhere.

Although it is difficult to determine how many cloggers are kicking up their heels in the United States, contest organizers estimate the numbers have doubled in the last 10 years.

Six years ago the Gainesville competition attracted 400 dancers. Last year more than 700 showed up. Phillips expects 800 this year, even though dancers also

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are gathering this weekend in nearby Hiawassee for the Georgia Mountain Fair.

The old-timers probably never dreamed that anyone would do their fancy foot-stomping to the sounds of performers such as Michael Jackson, Ray Stevens or Liza Minnelli. And this year, black pants, tuxedo shirts, cummerbunds and bow ties far outnumber long dresses and overalls.

Yet the three-day gathering in Gainesville is attracting dancers for the same reason the backwoods folks held those barn dances: fun and friendship for the entire family.

"It's a happy dance," said Miriam Dawson, 74, of Mountain Rest, S.C. "Everybody enjoys it, the dancers and the lookers."

"It's a great way to meet people", said Mike Holder of Davie, Fla., as he smiled at his wife, Betty Joe. "We met at a clogging studio two years ago."

Only the best can expect to earn money from dancing performances at fairs, festivals, or other events, and most of those who do are instructors. Most contests offer trophies and plaques, but not prize money.

Formal contests such as the one in Gainesville are sanctioned by the National Clogging and Hoedown Council and feature competition in one solo category and nine categories of team dancing, ranging from traditional Southern Appalachian clogging to eight-couple precision clogging to show clogging, which uses props and elaborate choreography. The categories are broken into several age groups, with the youngest, the pee-wees, for those under 6 and the oldest for those over 50. The majority of participants are between ages 10 and 15, according to Mr. Phillips, and about 25 percent are adults.

Winners are awarded points, with those having the highest scores invited each year to compete in a "Grand Champion Dance-off." More than 30 teams are expected to compete in this year's dance-off in November in Columbia, S.C.

Since its evolution, clogging has always been molded by those who practiced it.

According to folk-dance experts, clogging's roots are intertwined with those of square dancing, blending contributions from English, Irish, Scottish and other European settlers. Others speculate that clogging may include Moorish, African and Cherokee Indian influences.

For more than a century, clogging consisted mainly of a freestyle solo jig danced mostly by men to gain the attention of those assembled for a country dance. In those days many people in the mountain backwoods wore shoes with wooden soles and the name clogging comes from the shuffle of the wooden soles on the floor. Metal taps were later added to shoes.

In the 1920s, North Carolina dancers began to combine a traditional circle dance with clogging, taking the first step toward modern team clogging, according to Annie Fairchild in her book "Appalachian Clogging: What It Is and How to Do It."

But it was the 1960s before clogging received wide exposure outside Southern Appalachia. Now, teams

Continued on Page 20

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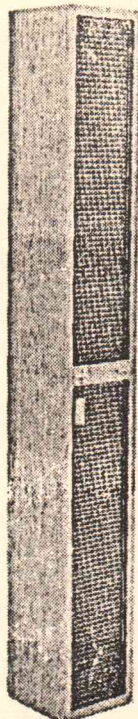
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Clogging instructors come in all shapes, sizes, colors, ages, politics, and religions. They can be found in rented halls, churches, schools, or as in the case of our own instructor, in her very special mirror-lined clogging room in her home.

This room was built by her non-clogger husband, Sam, who unselfishly donates his time, energy, and finances to help the Cause. Now that clogging clubs are sprouting up like mushrooms all over the country, I think it is well to pause and pay tribute to those patient, hard working, long suffering men and women who gave us our start in the first place. Those dedicated teachers who taught us the topes, helping us to branch out and bring the exciting art of clogging to other areas.

Cloggers Dancing continued from Page 18

clog in almost every state, but most are still concentrated in the South, according to clogging experts.

A pair of shoes furnished with the trademark rattle taps on heel and toe costs between \$25 and \$50. The distinctive sound of clogging comes in part from the taps, each designed in two pieces so metal strikes metal as well as wood.

Unlike the free-form style of the old days, clogging teams usually perform in unison. In some categories, freestyle is allowed, but only as part of a team routine.

Each team has a director. And some of the directors sounded more like drill instructors as they guided their troops through last-minute rehearsals in the halls of the Georgia Mountain Center.

"We do a very technical, a very difficult, a very precise choreographed routine", said Kerry Thomas, 24, a full-time clogging teacher with a studio in Lilburn. "We are serious about competing."

To make sure clogging does not stray too far from its roots, the National Clogging and Hoedown Council
Page 20

Irene Izzo, the instructor of The Hilltop Cloggers in Randolph, Vermont, is tiny in stature, but a powerhouse in spirit. She learned clogging five years ago from Roger Young of the Foggy Mountain Cloggers in Hartland, Vermont. She still attends his classes and is extremely appreciative and deeply grateful to him. "If Roger had not taught me clogging," explained Irene, "I would never have made it though a very rough time in my life."

A few years ago, Irene had a bout with cancer, and after suffering through a mastectomy and the subsequent effects of chemotherapy, our fiesty, little instructor went right back to clogging.

In fact, one week after she returned home from the hospital, she performed in a demo at the fair. Her doctor was amazed at her swift recovery, and credits much of it to the wonderful therapy of clogging. Irene has great determination and a fighting spirit. She is very thankful to her clogging instructor and important part he played in her life.

During the time when Irene was receiving treatments, she never missed her lessons, as her doctor was careful to work the appointments around her class time.

We of The Hilltop Cloggers are proud of our instructor and the great example she sets for us. Irene always has a warm smile on her face, and her positive attitude is a great inspiration to beginners as well as the more advanced cloggers.

When she says, "You can do it!", we really believe we can. I include this cue sheet for "Respecting Your Instructor":

- A. - Be on Time
- B. - Pay Attention
- C. - Practice

Sequence: A,B,C - A,B,C - A,B,C - A,B,C.....

has established rules for each sanctioned contest requiring a minimum of traditional steps and moves in all routines. And many teams continue to perform the traditional styles commonly seen at country fairs and festivals.

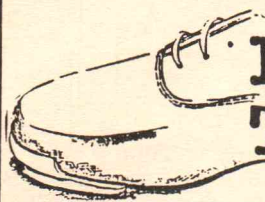
And to make doubly sure that the cloggers here do not lose sight of the dance's rustic roots, the Gainesville gathering included a social dance at the Holiday Inn on Friday night after the first contests.

"That's were everybody just shakes a leg", Mr. Thomas added.



There was an old hermit named Dave
Who clogged with a bear in a cave,
He said, "I'll admit
Some call me a half-wit
But look at the money I save.

--Bert Powell



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Winnersville Competition

by Tootie Coker

The second annual Winnersville Classic Clogging Competition was held October 29 and 30th in Valdosta, Georgia. The Clogging Express was the host team.

The event began Saturday at 9:00 AM with Novice Solo Competition. The outcome was: Overall Female: **Jennifer Lewis**, Dixieland Dolls, Snellsville, Georgia. Overall Male went to **Grant Gaughf**, Clickety Clack Cloggers, Sylvester, Georgia.

In our Solo Division, the Overall Female was presented to **Nichole McCary** who dances with Some-
thin Southern, Meridian Mississippi. Overall Male went to **Scotty Bilz** from Atlanta, Georgia. The Grand Champion Exhibition Award went to the **Dixieland Dolls**, and the Grand Champion Precision/Open Precision was won by **Buckshot Mountain Dancers** from Stockbridge Georgia. We closed the day with the Show Category which was very entertaining. The Grand Champion Show Trophy was awarded to the **Dixieland Dolls** from Snellsville, Georgia.

The Overall Grand Champion Team was chosen by the highest scoring team in all divisions. After the scores were tallied, the prize money and Overall Grand Champion Team Cup was awarded to -- yes, you can guess it, the **Dixieland Dolls**.

The competition resumed Sunday morning with Duos and Duets. The Overall Duo couple was **Mandi Smith** and **Kristi Ivey** of Snellsville, Georgia. The Overall Duet couple was **Shawn Little** and **Lori Milton** of Atlanta, Georgia. The Overall Grand Champion Duo/Duet was again awarded to the highest scoring team which went to **Mandi Smith** and **Kristi Ivey**.



The Clogging Express, Valdosta, GA

I Believe in Santa Claus

Choreo: Anna Breeding

Music: "Once Upon a Christmas" album
Kenny Rogers & Dolly Partin

Level: Beginning plus Line

Wait 16 beats



* * * * *

Intro: 4 Stomp, DS, DSRS (turn L $\frac{1}{2}$ on each stomp - begin on L foot)

L R LRL
1 &2 &3&4

* * * * *

Chorus: 2 Shuffle Hops (forward) and Triple (moving back)

DS, DS, DS, Br, S1 DS, DS, DSRS
L R L R L R L RLR
&1 &2 &3 & 4 &5 &6 &7&8

2 Grapevine Basics (moving L on first, then R on second one)

DS, DS (xif), DS, DS (xib), DS, DS (xif), DSRS
L R L R L R LRL
&1 &2 &3 &4 &5 &6 &7&8

* * * * *

Part A: 2 Louisiana Steps (moving L on first, then R on second one)

DS, Dg, Step, DS, Dg, Step
L L R L L R
&1 & 2 &3 & 4

DS, H(tch F), H, T(tch B), H, Br, S1
L R L R L R L
&5 & 6 & 7 & 8

2 Chain Chugs plus Fancy Double (moving L on first, then R on second one)

DSRSRS, Br, S1 DS, DS, RSRS
LRLRL R L R L RLRL
&1&2&3 & 4 &5 &6 &7&8

2 DS (this is the only you do the 2 DS)

* * * * *

Repeat A

Repeat Chorus

Repeat A (leaving off the 2 DS)

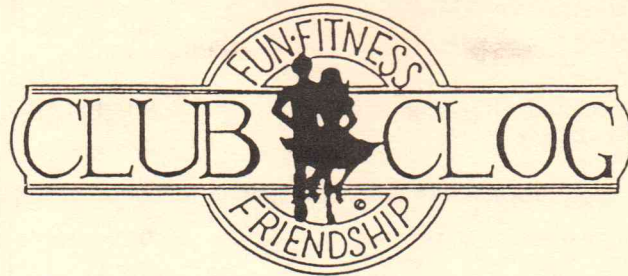
* * * * *

Repeat Chorus throughout remainder of song ending on the Triple with 2 strong stomp-stomps in place of RS on end of Triple.

Sequence: Intro, Chorus, A, A, Chorus, A (leave off 2 DS), Chorus, Chorus, Chorus...

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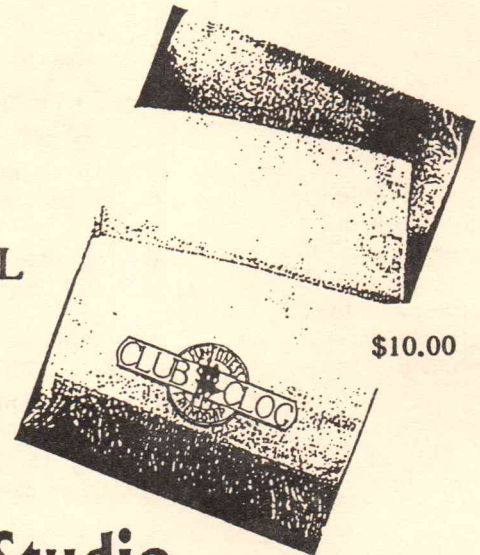
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The National Clogging and Hoedown Council (NCHC), formed June 22, 1974, has a five-fold purpose:

1. To promote communication and a friendly atmosphere among all dancers.
2. To establish a written vocabulary of basic steps and terminology.
3. To collect information on various styles of clogging and hoedown, particularly the basic steps and figures used along with their history.
4. To promote an understanding of the differences in steps and styling in various areas of the country and to help establish judging standards.
5. To encourage the production of good recorded music for clogging and hoedowning.

All members in good standing (\$16.00 yearly dues per person) may vote and attend meetings held twice a year, spring and fall, FREE.

The Competition Committee oversees NCHC Sanctioned Competitions and publishes a comprehensive NCHC set of Rules and Regulations for competitors. An open meeting is held prior to the Committee's meeting for input on rules for the coming competition year. Current competition year rules, rules for the September 15, 1988 - September 14, 1989 competition year, score sheets, and competition assistance are available on request.

NCHC holds an annual Workshop for Directors and Judges; successful completion of this course is required by all those wishing to become accredited for NCHC sanctioned judging.

New members will receive a current booklet about NCHC and an embroidered NCHC patch, plus the quarterly publication **Toe Tappin' Talk**.

For further information about NCHC, contact Garland Steele, President, at (304) 727-8719, or write NCHC, Box 112, Tornado, West Virginia 25202.

NCHC Membership Application

(Please Print)

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Director's Name: _____

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☐ Dancer ☐ Instructor ☐ Other ☐ New Member ☐ Renewal

Annual membership dues are \$16. Membership entitles member to attend Spring and Fall Workshops and Open Dances free of charge, and assures you of receiving **Toe Tappin' Talk**.

Make checks to: National Clogging & Hoedown Council, Box 112, Tornado, WV 25202

NCHC - Sponsored JUDGES/DIRECTORS WORKSHOP & SEMINAR



WHEN: February 4 & 5, 1989

WHERE: The WESTIN PEACHTREE PLAZA HOTEL
Peachtree Street and International Boulevard
ATLANTA, GEORGIA

TIME: Saturday February 4, 1989 - 9:00AM - 5:00PM
Sunday February 5, 1989 - 8:30AM - 1:00PM

AREAS TO BE COVERED: How to judge? What are Judges looking for? Ethics of Judging?
How to use score sheets? (i.e., NCHC, generic, etc.)
How to become a Sanctioned Representative.
And MANY other related subjects.

INSTRUCTORS: Betsy Farlow, Garland Steele, Elliott Skeen, Chip Summey,
Jean Stephenson, Dieter Brown

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(Be sure to tell them you are with NCHC)

REGISTRATION FOR SEMINAR: NCHC Members \$55.00
Non-members \$65.00
Registration includes lunch on Saturday and buffet breakfast on Sunday.

Please pre-register if at all possible so we can plan for the proper number of course materials and meals. Thank You.

For more information, contact David Phillips (404) 589-7470/925-3842

MAKE CHECKS PAYABLE TO: NCHC
MAIL TO: P. O. Box 705
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Special Note: Only persons attending the complete workshop will receive a certificate towards becoming a Certified NCHC Judge.

ANNUAL MEETING

COMPETITION RULES AND GUIDELINES FOR 1989 - 1990 - Saturday, February 4, 1989 at the Westin Peachtree Plaza Hotel - 7:00PM.

ATTENTION: This meeting is open and free of charge to ALL PERSONS INTERESTED! This is the place where **Competition Rules and Guidelines** for the next competition year are discussed. This is your chance to voice your opinion!

Mitchell County Good Time Cloggers



Charlie with Good Time Cloggers

by Sally & Tracie Root

Our family moved from the Brandon Florida area to the North Carolina mountains to semi-retire, and I was doing well for a couple of months until I realized something was missing in my life - clogging! You see, I founded The Good Time Cloggers in Brandon and after handing that team over to Will Chase and Bebe Manring, it followed a new team would be in my future.

In February of 1988 we started classes with a large response. Some mountain folks wondered about the Florida 'style', but Tracie and I apparently grew on them and by April, we were opening a show for "Doc Watson". I had really forgotten how much work it is to pull a team together, but their excitement with the arrival of their new slips and pettupants, badges, and shoes made it all worthwhile.

We soon were performing for several town activities, and we had several routines under our belts. It was really fun watching them 'grow'.



Charlie Daniels gives Autographs

In July we teamed up with the Florida Good Time Cloggers and all danced at Opryland U.S.A. The two groups blended perfectly. By this time we had fourteen members on the North Carolina team. I was so proud of these people up here on October 15th as they came on like real pro's! They were

chosen to open a show in front of 3,800 people (a sold-out show) for the one and only, Mr. Charlie Daniels! They performed songs such as Old Time Rock n' Roll, Hooked on Country, and White Water Rapids and at the end of the show we received a standing ovation from the audience (the new group was thrilled). We were able to solve the mystery of "What exactly does Charlie Daniels look like under that hat?". If you ever have the opportunity to meet Charlie Daniels, you will agree that he is a very gracious and friendly, and loves kids. One of my dancers found a penny before the show, and for luck, Charlie put it in his shoe.

We are planning a trip to Disney in the future and will be opening several shows.

United Kingdom continued from Page 10

scheduled to perform 6 out of the 7 days at various places throughout the town, but the cloggers were also responsible for teaching the most highly attended of the daily workshops. In performance, the group featured routines with an old-time look, a hot dog line, a more modern "funk" style routine and even a hambone demonstration and workshop. The cloggers brought with them a hot old-time band put together for the trip and featured local DC fiddler, Leslie Barr. The band, also known as the Bon Tone Cajun Band, added to the week's festivities with the sultry sound of Cajun music. The British interest in this type of music & dance is strong, and the group was scheduled for dances and dance workshops during the week as well.

The Sidmouth Folk Festival displays its guest dancers regularly with processions through the town and on the last night, all dance groups parade down to the sea carrying a flaming torch -- a dramatic end to an exciting week.

In the midst of foreign visitors and British festival goers, the performance of this traditional American dance form (clogging) certainly left it's mark on this year's festival.

If you'd like more information regarding performing or attending next year's festival, contact John Dowell, Festival Office, 11 the Knowle, Sidmouth, Devon, EX10 8HL, United Kingdom. They offer a reduced fee for volunteer service.

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