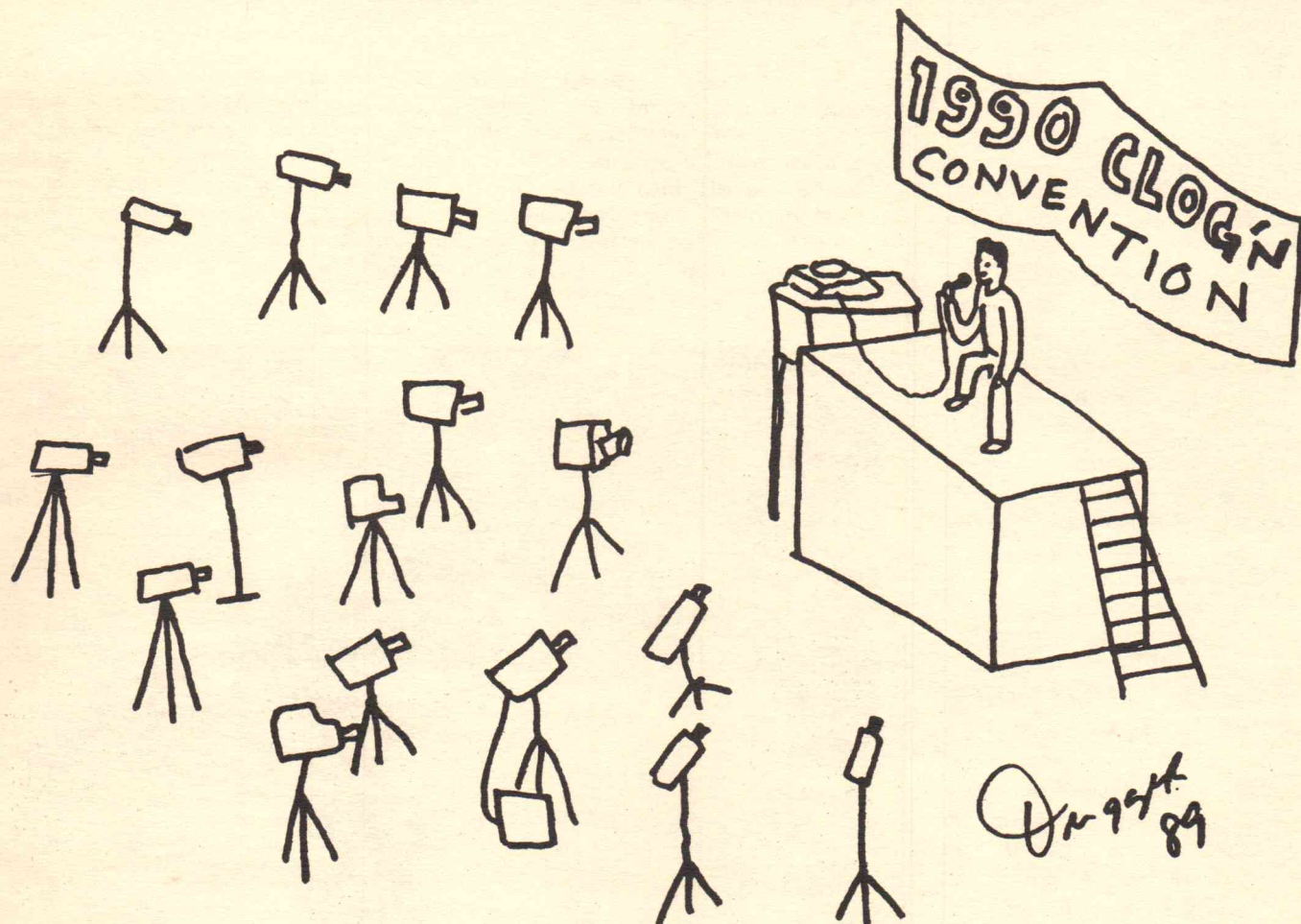


# THE DOUBLE TOE TIMES

Volume 7, Number 8

A Clogging Magazine

August 1989



## In Search of Excellence. . .

This "old dog editor" is learning some new tricks! First I have been informed that **The Double Toe Times** is not a newsletter - it is a magazine, according to the print trade. We've been soliciting not only articles and photos from all of our readers, but critique and commentary from those knowledgeable in the printing/graphic arts fields. Walt Spellmeyer, Simi Valley, California, is a man as good as his word and sent a list of expert suggestions for improving the readability and overall appearance of **The Double Toe Times**. We were able to implement a few in this issue and more changes will take place in the coming months! A tip of me hat to Walt!

Now I need your help! In the center of this month's issue are two subscription cards. Tell two of your clogging friends that hereafter you will **not** share your copy, they must get their own subscription! Our new subscription price is in place: \$15.00 per year for twelve issues of up-to-date clogging news from around the world. There is no other clogging magazine quite like it on the market today. It is not supported by, or affiliated with, any organization or association. It is **YOU!** Your triumphs, friendships, travels, problems, comedies - all read by the good folks across the country with whom you share the common bond of love of country dance! Help us grow! Help clogging grow! Thanks. . .

*Bobbie*



## THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

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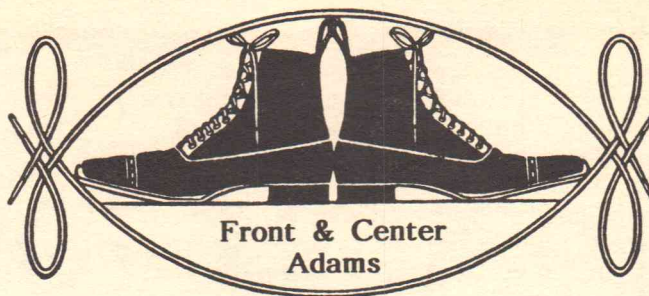
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Front & Center  
Adams

Our new subscription rate is **\$15.00** per year. If you have an old flyer or are using the back page off of someone's **Double Toe Times** which has the old rate of **\$12.72**, you will be given a **10 month subscription**. The new **\$15.00** rate is for the United States and Canada. All other foreign subscriptions are **\$30.00** per year. This became effective July 1st, 1989.

Several months ago, we received a newspaper article about a clogging group who performed at a town fair in Vermont. As I read the whole account of the activities, I howled with laughter. Seems as though one of the most popular events is the annual "Cow Patty Contest". A large field was marked off into numbered squares and tickets were sold to the public for whichever square they were "betting" on. A cow was then released into the field. The article did not say which square the cow made a "winner" but apparently betting was brisk, and the cow had fence-side cheering sections. My, my! Yankee ingenuity!



Nancy Webber and Jo Pierson can't believe she'll eat that whole bowl of banana puddin'. (The waitress is waiting to see if the bill should be adjusted!) The grinning spoon-holder is your Editor at the Sunday Brunch-Buffer at the **Harley Hotel**. This was taken last year after the **Pirate's Ball**, and the photo was given to me about a week ago. And YOU think YOU take a long time to get your film processed! See you at the **Harley Hotel** Sunday August 20th!

I've been tracking **Mike Seeger** and his filming of old time flatfooters and buck dancers for several years. Just about the time someone would say "yeah, it has been filmed but I don't know when it will be out" I'd lose the trail! Julie Mangin, Editor of **The Daily Clog**, attended "Conference on



## Front & Center continued

Old-Time Dancing in the Appalachian Mountains" held at East Tennessee State University in April 1989. One of the highlights of this conference was the world premier of **Talking Feet** a 90 minute video produced by Mike Seegar and Ruth Pershing.

My video just arrived and all I can say is that it is all I had hoped for and more! Incredible! If you want to know what our clogging roots are, want to be more historically authentic in your dancing, want a **challenge** - order one now. See advertisement in this issue.



The photo above is of Diane Dolan, who traveled to Russia in 1988 as a part of a Square Dance exchange group, and demonstrated Clogging as a part of the program. The young man on the right is identified only as Viktor and is a member of the Bylorussian Dance troupe, Minsk, Russia. Diane corresponds with Viktor and several other Russian dancers, including two nine year olds who dance with "The Children's Palace Dancers". She has a local translator who translates the Russian letters. Through the tour guide, Diane has sent a dozen pairs of Clogging taps to the Bylorussian dancers, and they are very excited about learning to Clog. Diane said that there is the

possibility that the Bylorussian Dancers will be in Sacramento, California in January 1990, as the return part of the exchange. In Viktor's last letter to Diane he closes with, **"Despite our language difficulties, I think we can easily find a common language, the language of dance, the language which made us friends."** Editor's Note: **AMEN!**

Simone Nichols and Steven Pace were married on May 13, 1989 at Rocky Knoll Baptist Church in Walhalla, South Carolina (see photo below). The formal late afternoon wedding was followed by a supper and country square dance given by the bride's parents, Marie and Bill Nichols, at Oconee State Park. The several hundred reception attendees included John and Shirley Walters, Patsy and Carl Blanton, Chip Futrell, and members of Simone's clogging teams White Lightning, the Silver Bullets, the Sound Machine, and the Thunderbolts. Live music was provided by the Dixie Bluegrass Boys.

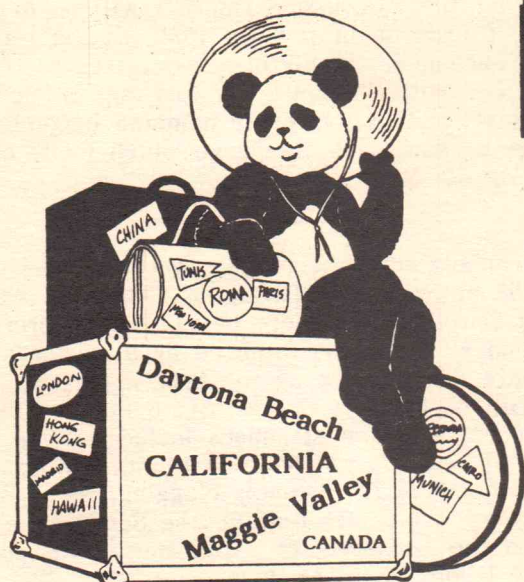
After a wedding trip to Puerto Vallarta, Mexico, Steven and Simone will be living in Lyman, South Carolina.

My Post Office Box is often stuffed with mysterious envelopes addressed to **EDITOR** with the words **URGENT - PRESS RELEASE** stamped on the front. Some even come in 9 X 12 envelopes with fancy presentation folders inside, complete with logos and artwork in various sizes plus sequential articles regarding their event. What these folks want dear readers, is free advertising! The cost of postage, printing and preparation would be better spent purchasing an ad. I've yet to get one that also had **FREE** admission to the event. I spoke with someone connected with a nationally recognized (health) charity, and he stated that even they had an Advertising Budget since many branches of the media would not donate free advertising. I reckon that in

Front & Center continued on Page 8







# Upcoming Events

**August 19**  
**Kountry Kloggers**  
**5th Annual Hoedown**  
 Tifton, GA  
 See Hasty (GA) Directory

**August 19 & 20**  
**Clogging Convention**  
 Albuquerque, NM. See  
 Huffman (NM) Directory

**August 19 & 20**  
**Heartland Clogging Jamboree**  
 Freemont, NE  
 See Bosco (NE) Directory

**August 26**  
**WV Clogging & Hoedown**  
**Competition.** Charleston, WV  
 See ad this issue.

**August 26**  
**LaClog Summer Workshop**  
 Denham Springs, LA  
 (504) 622-1902

**September 1 & 2**  
**Armadillo Stampede Workshop**  
 Oklahoma City, OK  
 See ad this issue.

**September 1 - 3**  
**SCCA Convention**  
 Riverside, CA  
 See ad this issue.

**September 3 & 4**  
**Armadillo Stampede**  
**Competition**  
 Oklahoma City, OK  
 See Zion (TX) Directory

**September 8 & 9**  
**NCCC Stampede**  
 Asheville, NC  
 See ad this issue.

**September 8 - 10**  
**Camping & Clogging**  
 Stockbridge, MI  
 See Root (MI) Directory

**September 9**  
**MD Clogging Competition**  
 Upper Marlboro, MD. See  
 Loveless (MD) Directory

**September 16 & 17**  
**Carowinds Clogging**  
**Championship**  
 Charlotte, NC  
 See ad this issue.

**September 22 & 23**  
**Bass Kountry Cloggers**  
**Clogging Workshop**  
 Atlanta, FL

**September 22 & 23**  
**ICA Clogging Workshop**  
 Iowa City, IA  
 See Lovig (IA) Directory

**September 22 - 24**  
**Mid-South Fair Clogging**  
**Championship.** Memphis, TN  
 See Ruch (TN) Directory

**September 23**  
**Muscatatuck Clogging**  
**Competition & Jamboree**  
 Seymour, IN  
 See Kell (IN) Directory

**September 23 & 24**  
**Pacific Coast Clog Dance**  
**Championships.** Pomona, CA  
 See ad this issue.

**September 29 & 30**  
**IPCA Fall Workshop**  
 East Peoria, IL  
 See ad this issue.

**Sept 29 - Oct. 1**  
**NW Clogging Assn. Festival**  
 Vancouver, WA  
 See ad this issue.

**Sept. 30 & Oct. 1**  
**Tarheel State Competition**  
 Thomasville, NC  
 See Martinez (NC) Directory

**October 6 & 7**  
**J'Ville Clogging Jamboree**  
 Jacksonville, FL  
 See ad this issue.

**October 6 - 8**  
**Empire State Festival '89**  
 Buffalo, NY  
 See Haley (NY) Directory

**October 13 & 14**  
**Fall Fun Frolic**  
 Sarasota, FL  
 See Liedl (FL) Directory

**October 14**  
**Clogtober Fest**  
 Wichita Falls, TX  
 See Kerr (TX) Directory

**August 4 - 6**  
**Blue Ridge Mtn.**  
**Clogging Competition**  
 Gainesville, GA  
 See Thomas (GA) Directory

**August 4 - 8**  
**Clogging Workshop '89**  
 Circle 8 Ranch, WA  
 Call (206) 697-6107

**August 11 & 12**  
**Alamo Cloggers Workshop**  
 San Antonio, TX  
 See Breske (TX) Directory

**August 12**  
**Clogging Workshop**  
 Montague, PEI, Canada  
 See Jordan (CN) Directory

**August 12**  
**no frills Clog Affair**  
 San Jose, CA. See  
 Hanzel (CA) Directory

**August 12**  
**Heart of Georgia**  
**Clog Competition**  
 Warner Robbins, GA. See  
 Hardison (GA) Directory

**August 18 & 19**  
**Sunshine Cloggers**  
**Pirate's Ball**  
 Orlando, FL  
 See ad this issue.

**August 18 & 19**  
**Ill. Cloggers Invitational**  
 Bloomington, IL  
 See Madden (IL) Directory

**August 19**  
**Coastal Carolina Clogging**  
**Classic.** Burgaw, NC  
 See Aycock (NC) Directory



October 14  
**Special Edition's Southside**  
**Clogging Workshop**  
 McDonough, GA  
 See Nelson (GA) Directory

October 14  
**Southern Appalachian Mtns.**  
**Clogging Championship**  
 Mars Hill, NC  
 See Dillingham (NC) Directory

October 14  
**Clogging Workshop**  
 Frankfort, KY  
 See Hill (KY) Directory

October 14  
**Leaf Lookers Clogging**  
**Festival.** Franklin, NC  
 (800)336-RUBY

October 27 & 28  
**'GOPHER IT!' Workshop**  
 Minneapolis, MN  
 See Sinna (MN) Directory

October 27 - 29  
**ACHF Grand Championships**  
 Maggie Valley, NC  
 See Powell (NC) Directory

October 28  
**Oktober (Clog) Fest**  
 Columbus, IN  
 See Fleetwood (IN) Directory

November 3 & 4  
**Buckshot Shindig**  
 Ventura, CA  
 See Bice (CA) Directory

November 3 - 5  
**NCHC Fall Festival**  
 Daytona Beach, FL  
 See Steele (WV) Directory

November 4  
**Clogging Workshop**  
 Akron, OH  
 See Truax (OH) Directory

November 11  
**Carpet Capital Hoedown**  
**Clogging Workshop**  
 Dalton, GA. See  
 See V. Brown (GA) Directory

November 17 & 18  
**Lake Cumberland Clogging**  
**Workshop.** Jamestown, KY  
 See Burns/Smith (KY) Directory

November 23 - 25  
**Nat'l C.L.O.G. Convention**  
 Nashville, TN  
 See Gibbs (GA) Directory

December 9 & 10  
**NE Georgia Clog Championships**  
 Athens, GA  
 See Stowe (GA) Directory

January 19 & 20  
**A Clogging Extravaganza**  
 Macon, GA  
 See Wells (GA) Directory

January 26 & 27  
**LaClog Workshop**  
 Baker, LA  
 (504) 622-1902

February 25  
**Clogging Festival**  
 Windsor Ontario CN  
 See Dzogola (CN) Directory



6th Annual

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# Conference on Old-Time Dancing in the Appalachian Mountains

by Julie Mangin

Editor, *The Daily Clog*

From June 1989, Vol. 5, No.12

From April 27 - 29, I participated in this conference which was held at East Tennessee State University in Johnson City. It was sponsored by ETSU's Center for Appalachian Studies and Services (CASS), and it's director, Richard Blaustein, described it as "...the very first conference entirely devoted to the dance traditions of a region which has long been recognized as one of North America's liveliest centers of the folk arts."

The program began on Thursday afternoon with the theme "Clogging, North Carolina Style." Whenever you intend to discuss a subject in depth, you need to agree upon terminology so that everyone knows what the other is talking about. So it is with clogging. Throughout the conference, it was referred to as buck dance, hoedown, tap, flatfoot, buck and wing, but strangely enough, "clogging" is a newcomer in the vocabulary of traditional dance. To some mountain people, there isn't a special name for it, it's "just dancin'."

Gail Matthews, of the McKissick Museum, was brought up with traditional dance experience, but also researched it academically. She brought up the notion that in mountain dance, there is not so much a basic step as there is an aesthetic that dancers of the mountains adhere to: how they carry their body while dancing; what rhythms they produce; how it fits in with the fiddle music; and also how they express their individuality through their dance. Gail also spoke of the changes that came about in the 30's, 40's, and 50's that changed the look and the sound of the dance. For example, the improvements in the country's roads, and the coming of World War II, reached even the isolated Appalachian mountains, and contributed to the breakdown of regional dance styles, as mountain people moved around more and had experiences outside their home communities. Also the folk festivals that began in the late 1920's gave rise to square dance teams, with costumes, and eventually bluegrass music, amplified country music, and taps on the dancers' shoes. In the late 1950's, precision clogging began, and the emphasis in this form of dance is on speed and technique over the individual style that traditional dancers espoused. The traditional mountain dancers were said to look down on this sort of dancing, and Gail suggested that one reason was because the old-style dancers felt that precision clogging would not teach their children the value of learning to work together as a group while still expressing their individuality, as the traditional mountain style of dance would.

Phil Jamison, a member of the Green Grass cloggers, and dance editor of the *Old-Time Herald*, spoke on "the influence of the Green Grass Cloggers evolved out of a square dance class at East Carolina State University. Some of the original members of this class went to fiddlers' conventions in the early 70's, and met traditional dancers such as Willard Watson of Deep Gap, NC. They not only learned steps, but

developed a respect for, and were influenced by, the older generation of buck dancers who did not approve of the modern team approach to clogging. These old-style dancers stressed individuality over conformity, and old-time music over bluegrass and other modern forms of music. They also emphasized that dancing was for fun, not competition, and that individual dance styles were very important.

Over the nearly 20 year history of the Green Grass Cloggers, there have developed two predominant styles of clogging being taught now: the precision style and the Green Grass Cloggers' style. Phil described what he sees as the contrast between the two styles. In precision clogging, the emphasis is on competition, which brings about the standardization of performance, and it dictates to the dancers exactly how it should be done. The competitions are sanctioned by the clogging organizations to which these dancers belong. Modern precision clogging has evolved so far away from it's traditional roots that they are dancing to recorded music rather than live music, and to rock music rather than mountain music. The organizers of precision clogging feel that this is what they have to do to keep the young people interested. Phil said that as a result, he feels that now there is an entire generation of cloggers who have no knowledge of the traditional origins of their dance, and have no idea that you can dance to live music, or without taps, or that the fiddle has anything to do with this kind of dance. In his conclusion, Phil said, "The Green Grass Clogger style owes more to the traditions and the traditional forms of clogging than the precision forms do, and I see that primarily not in the dance figures but in the attitude." "...The most important thing is not the steps [the Green Grass Cloggers] have devised and have taught dancers, but the idea of dancing to traditional music, the idea of getting out and dancing for fun...also the idea that clogging can be non-competitive, can be for enjoyment...and the idea of individual expression."

In talking about his experiences collecting square dances in West Virginia, Bob Dalsemer also spoke about the need to learn more about traditional dance. He had some words of advice for those who would go out collecting old-time dances. My thoughts went back to Bob's talk later in that day when we visited the Beechwood Music Center in Fall Branch, TN.

Bob started by saying, "Don't have any preconceived notions about what type of music you'll find." He said during the 70's, folk revivalists tended to dismiss amplified music as non-traditional, however, in his experience, they are the rule rather than the exception. He also said to be prepared for a mixture of dances at these community dances: squares, couple dances, two-steps, "Paul Jones", etc. He advised us to take it all in, not just to observe the kind of dancing that we came to see. Some of the community dances get by with a limited repertoire of dances. In this way, beginners can become a part of the social dance more quickly. In these dances, the callers don't consider teaching a part of their role. The dancers are there simply to dance.

That night, at the Beechwood Music Center, I recalled Bob's words. First of all, as I was waiting to enter the building, I could hear the jingle taps all the way out in the parking lot. Upon entering the build-

Continued on Page 8



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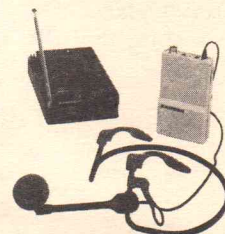
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# Rise and Shine

Elaine Steele



You asked in the March 1989 issue for some information for a new page, **Rise and Shine**. I think we have a unique situation here in Arizona, and we have mostly "snowbirds" in my clogging classes. That means they come here to the "Valley of the Sun" from November through March. During that time, they attend classes sometimes two or three times a week.

I began teaching here in the retirement parks, starting with ten students and one park five years ago and now have **nine** retirement parks and over **two hundred** students in three levels of clogging: beginner, easy intermediate, and intermediate.

I have two exhibition groups, **Steele Clog Tappers** and the **Golden Rockers**. Their ages are from fifty to seventy years old. Even though we are all senior citizens, we are very enthusiastic about our clogging.

I have attended the national C.L.O.G. Convention the last three years, attended Possum Trot in California each March, and try to keep my students doing the latest material available. I've taught at the N.C.C.A Convention in California, the Nation Square Dance Convention in Anaheim in 1988, and will be teaching this year in Oklahoma City. During the summer months, I have workshops in Red River, New Mexico at the Community House and at a square dance resort in Colorado near Denver. I also teach aerobic dancing and have classes three mornings a week along with a walking group, **Golden Vista Sleepwalkers**.

Originally from Pennsylvania, after being a full time RVer for seven years, we are now residents of Arizona. I have four children, two boys, two girls, all married and have eight grandchildren, five boys and three girls!

All this **plus** the clogging keeps this retiree pretty busy.



Elaine Steele

## Conference on Old Time. . .

Continued from Page 6

ing, I saw that it was set up like a movie theatre, with a band where the screen would be, and a small area to dance between the seats and the stage. My first thought was "jingle taps on concrete! Oh my God!" The band consisted of electric guitar, electric bass, drums, and a singer. The music was the standard country/western repertoire, and the dancing alternated between two-steps, waltzes, and free-style clogging. I wore my granny shoes, and it was soon apparent that despite my prejudice against tap shoes, they did seem to work better on the concrete than what I was wearing. I also noticed that the dancers were of all ages, from 5 or 6 years of age to older people in their 60's and 70's, and all of them expressing the same kind of enthusiasm we see at the Clog Palace (Silver Spring, Maryland). Eventually, a caller reached the stage to call a mountain circle dance, and a fiddler was summoned. As the evening wore on, I began to tire of dancing on concrete, and I wandered around the music center. The most unforgettable part of the trip to Fall Branch was all the photographs on the wall. Someone had meticulously mounted pictures of dancers, on posterboard, perhaps 12 - 15 to a sheet. Each posterboard had a title such as "Spring", "Summer", etc. Underneath each photograph was carefully lettered the names of all the people in the picture, people I recognized as dancers I had seen that night. There were at least 20 of these posterboards, maybe more, and after looking at every single one, I got the feeling that I was inside a giant photo album. Now that's what I call a community dance.

## Front & Center

continued from Page 3

order to keep the Double Toe Times in the black, I can't "give at the office"!

Lyn Burley and Sue Morris, Hillbilly Stompers, Western Australia, write that Western Australia just had their first Clogging Convention called **The Wat-tle Blossom Special**. The convention incorporated square and round dancing as well as two full days of clogging. It was a huge success and a milestone for them and is to become an annual event. The western clogging clubs have formed The Western Australia Clogging Leaders Association which meets every six weeks to discuss ideas, learn new steps, and ask questions if they need help - "Who never needs help?" says Lyn. Several cloggers from Western Australia are planning to attend the C.L.O.G. Convention in 1990.

"Western Australia has a long way to go, but clogging is spreading, the leaders are helping one another, and the dancers enjoy reading material which enhances their knowledge. It is with the help of newsletters such as yours (and our own Clog News) that we cloggers from "Down Under" can grow and learn."

**Editor's Note:** Sorry Lyn and Sue, we don't print clogging routines.





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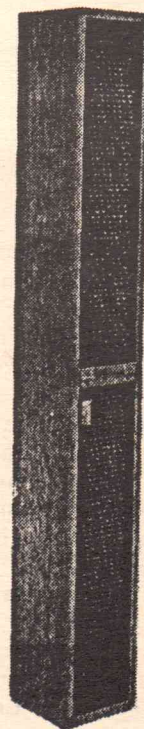
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## Variable Speed Clogger

**Editor's Note:** In July 1987, I traveled with the Flatland Cloggers on their annual trek to Harrison Maine's Old Home Days. After the long bus ride, and after settling into the dormitory, we loaded up and headed for town and the first performance. We took our bleacher seats, and soon the youngsters were on stage dancing up a storm. One of the adults seated with me leaned over and said, "One of those boys out there on stage has a pacemaker. Can you tell which one?" I couldn't.

David Baines was born October 28, 1973 with a complete congenital heart block. His heartbeat was extremely slow, and David remembers his inability to do much of anything without great fatigue. In 1978, with improved medical technology, David underwent surgery for a pacemaker - an instrument implanted beneath the skin which provides a normal heartbeat by electrical stimulation of the heart muscle. His first pacemaker, battery operated, was set at 72 beats per minute **all the time**. A normal heartbeat is 75 - 80 beats per minute, but slows or speeds up on demand, i.e., sleeping vs. clogging. David recalls that his stamina improved dramatically, and that he could "... keep up with the other kids most of the time." When he was seven and a half, he took up clogging with two neighbor youngsters, under the tutelage of Louis Latham, and the Dixie Gold Cloggers in Portsmouth Virginia.



Because a pacemaker is battery operated, the battery must be replaced (currently) every five years. Thus, when David was ten years old, he became a candidate for a further improvement, dubbed a variable speed pacemaker. When exertion or sleep creates the need, the pacemaker will speed or slow the electrical stimulation of the heart muscle to a high 140 beats per minute or a low of 60.

David must physically work harder than his teammates, The Flatland Cloggers (under the direction of Bob Johnson, Chesapeake, Virginia), but he seldom complains and is a dependable team member - always

at practice and at every performance and competition. He has been with the Flatland Cloggers for two and one-half years and has placed among the top three winners in a number of solo and buck and wing competition entries.

David is a ninth grade, honor roll student at Western Branch High School in Chesapeake. He also plays the drums, rides a motorcycle, and water skis.

I spoke with David regarding this article, and while he was quite open about discussing the fact that he **has** a pacemaker, it was simply part of him, like freckles or red hair, and he was anxious to get off the phone and go water skiing!

**Hat's Off David Baines!**

---

## Clogaholic Workshop

by The Weekend Wanderer

**Clog a hol ic** (klog e hal ik) n. a person who is addicted to clog dancing.

Some of my friends tell me I fit this description. Does this mean that I suffer from some dreaded disease called clogaholism? You be the judge.

On June 2nd, against the advice of my friends and family, I packed up the car for the um-teenth time this year and headed south. Having just run a "clogging workshop the weekend before, I guess I was a little tired, but a few dark circles under the eyes has never stopped me from dancing. My destination? Southern Indiana.

Just south of Indianapolis lies a friendly, little town called Columbus. Every year for the past six years, **Carolyn Kell** and her **Driftwood Valley Cloggers** sponsor a workshop - strictly for clogaholics, mind you. Having been confirmed a clogaholic and "initiated" the year before, I just couldn't miss this annual gathering of clogging fanatics and friends.

Upon my arrival at the Friday evening Trail-In Dance, I was comforted to see other addicts just like myself --- Conrad and Janet Cooper of the Midwest Cloggers (Columbus, Ohio) were also just arriving. Didn't I see them last weekend, as well as numerous other weekends this year?! As is typical for me, I spent most of this evening socializing instead of dancing.

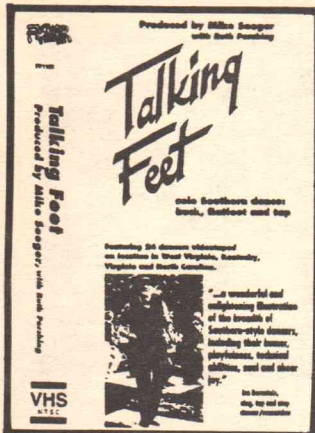
Early Saturday morning I met the gang for breakfast. Everyone was bright-eyed, bushy-tailed, and ready to clog. The day passed much too quickly as Charlie Burns, Sallie Adkins, Steve Smith, and Carolyn Kell entertained us with a wide variety of dances. Soon we were gathering for the Saturday evening dance.

This is one of the few workshops that has a live band at their dance, which adds a different twist. The band entertained us all evening with a variety of country/western and bluegrass tunes. Then, it was all over. Well, sort of.

It's never over until **after** the afterparty. This group just doesn't give up. A couple of Driftwood Valley Cloggers graciously opened their home up to the clogaholics. Some hearty souls danced, but many of us sat and chatted. I was plum tuckered out.

Before I knew it, another workshop (my tenth this year) had come and gone. All that was left was the drive home --- a mere six hours. Clogaholic? ... I guess I've earned that title.





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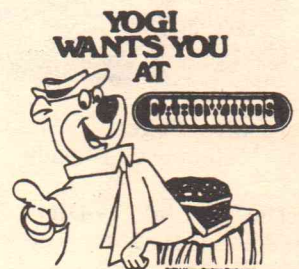
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## Special Spotlight Theatre Cloggers



by **Juanita Bogert**  
West Melbourne, Florida

The Special Spotlight Theatre, Incorporated was founded in 1982 for the cultural enrichment of the lives of the handicapped. The purpose of the theatre is to offer instruction in the performing arts to all physically, emotionally, and mentally impaired people of Brevard County [Florida]. The curriculum includes a well-rounded program of dance, music, voice, and drama.

The Special Spotlight Theatre Cloggers, whom I instruct, are new to the program. These young men and women have been having a great time. There are classes two times a week and a new class is planned in the fall. Classes are at the Henegar Cultural Facility in Melbourne, Florida.

The cloggers' first performance for the public was on October 8th, 1988 at the Eau Gallie Civic Center in Melbourne. This was a special show for them as it was sponsored by Lois Feiss and the Rocky Water Cloggers. Lois is the Rocky Water Cloggers' new instructor and a favorite of the Special Spotlight

Cloggers. All the local cloggers performed, and a good time as had by all. In fact, it was so much fun that Special Spotlight Theatre Inc. has decided to make this get-together an annual event.

Our cloggers have just returned from the Florida State Clogging Convention in Kissimmee. They were the guest of the Florida Clogging Council. They performed two routines and were so proud that they received a standing ovation.

These young men and women may never learn the basic steps of clogging, but the joy of trying is there. Some may not see the audience too well, or hear the music, but you will not know it. Courage? They could write a book on it. Love? They invented it. One thing they have learned, "If you can take a heartache and make a blessing out of it, it makes you a better person."

The Special Spotlight Theatre Inc. is under the artistic direction of Marilyn Roget. If anyone is interested in this program, call (407) 951-2420 or write P. O. Box 100026, Palm Bay FL 32807 or call me at (407) 724-6433 or write 155 West Laila Drive, West Melbourne FL 32904.



## Cincinnati Celebrates Heritage

The greater Cincinnati area celebrated its heritage of Appalachian residents for the 20th year on May 12 - 14, 1989.

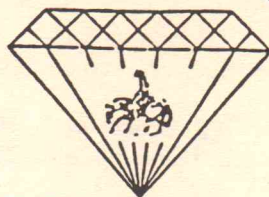
The Appalachian Festival was held at Old Coney Island on the bank of the Ohio River in Cincinnati, Ohio. The **Grant County Thrillers** clogging group was asked to participate in the festivities.

The cloggers performed on all three days of the festival. The heritage of clog dancing from Appalachia was the topic throughout the clog dancing demonstrations.

The clogging performances were a major success of the festival, and the **Thrillers** have already been asked to return next year.



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Aldon Hall (704) 877-4537

September 23 & 24

**Pacific Coast Clog Dance Championships** Pomona, CA  
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# The 3rd Nickel City Festival

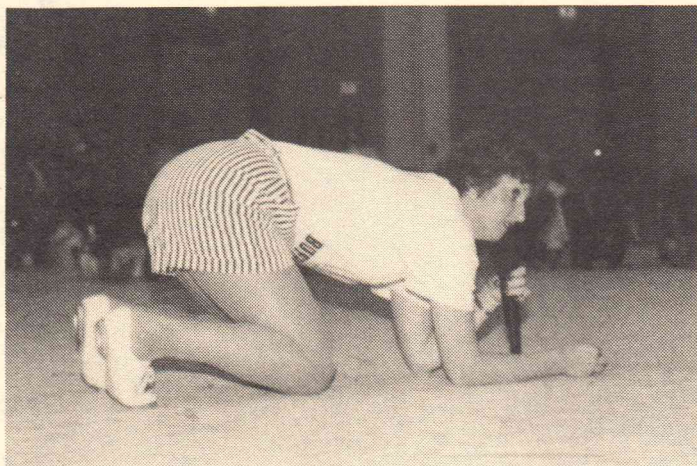
by Ken and Linda Haley  
Holland, New York

In April 1989, the Western New York Cloggers Association hosted the third Nickel City Festival at the Convention Center in Buffalo, New York. (Contrary to popular opinion, we have other activities other than shoveling snow.)

Our daytime workshop flowed smoothly under the instruction of Sallie Adkins from Ohio and Carolyn Kell from Indiana. Complimenting these 'crazy' ladies were Joan Smith and Darryl Linnington from the Toronto area of Canada, which allowed us to claim international status. There was also a sizable contingent of cloggers from our neighbors to the North which we were happy to have join us.

One priority of this festival was to try to encourage all of the new cloggers to come out and experience the atmosphere, the activities, and the people that are involved in the family of clogging. As we all have experienced, participating beyond a class situation for the first time can be nerve racking, and new cloggers are reluctant to attend. New dancers have questionable self confidence: "the routines are too hard"; "I can't do those steps"; "look at all of these great dancers"; etc. With this in mind, we attempted to provide a festival to accommodate everyone, new cloggers and experienced cloggers alike, with the idea of having fun.

Upon completion of our daytime schedule, a brief ceremony welcoming our new cloggers was held. The highlight was the administering of the "Cloggers Creed" by Sallie which made them all full-fledged cloggers.



**Sallie Adkins Administers the "Cloggers' Creed"**

After our supper break, we returned to the Convention Center for an evening of good old-fashioned fun. Our four instructors ran everyone through some fun dances which everyone participated in. (At one point over on the side with a few of the younger cloggers, Sallie and Carolyn were lying down on the floor doing their version of "Lay Down Sally.") We topped the festival off with an afterparty of requests, games, and refreshments. It was a great time!

Next year should even be better. We are already planning more space, more levels, and more instructors. Next year we will have Tandy Barrett, Chip Futrell, and Chip and Donna Woodall as our instruct-

ors. We hope that you will join us at our fourth Nickel City Festival on April 20 - 21, 1990.

Footnote: Back in the early 80's when Linda and I were trying to establish clogging clubs in this area, (we had just started our classes in Buffalo and had about eight people in our group), we had an occasion to visit a class in Orlando, Florida. When we walked into the hall, there were about 200 cloggers! Sue Adams (now Toor) was the instructor, and Bobbie Adams was managing the check-in desk. Needless to say, we were treated like family, and offered a lot of encouragement and help to expand clogging in our area. These past experiences were relived in Novi Michigan this past Memorial Day Weekend when we had a chance to sit and reminisce with Bobbie.



**"Lay Down Sally"**

## Sizzlin' Summer in Iowa

Dancers and spectators from Wisconsin, Iowa, and Illinois turned out for the first annual **Sizzlin' Summer '89 Clogging Workshop** on June 10, 1989. The festivities were held in Bettendorf, Iowa at the Lincoln Center --- a former grade school recently remodeled into a cultural arts center. The workshop offered over eight hours of clogging instruction including line dances, steps, a duet, seminars on how to choreograph and how to freestyle, as well as team and private individualized lessons. Instructors Teresa Lovig of Iowa City, Iowa, and Jennie Gallagher of Peoria, Illinois, ended the afternoon with a question and answer session which enabled the cloggers to share ideas with one another in an informal setting.

The evening dance offered two additional hours of fun, easy level routines including Jennie's "hand" routine to the William Tell Overture; big circle figures called by Teresa; requests; exhibitions; and a review of all the dances taught during the day. Teresa and Jennie had everyone play the clogging version of musical chairs --- yeah, Tim --- this year's winner, and they even got a few brave souls [or souls, pun intended] to try the two clog downs.

For some, it was their first workshop --- for others --- well, they're regular pros at the workshop circuit. But regardless of their individual backgrounds, new friends had been made, smiles and hugs exchanged, and those final words spoken after the end of another wonderful clogging weekend, "Goodbye . . . hope to see you again . . . it's been fun!" Another successful workshop by any standards.



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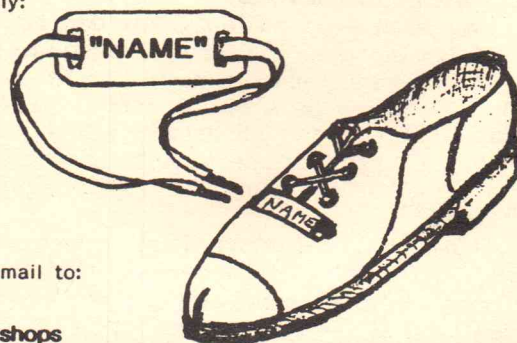
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# Where Have All The Adults Gone?

by Steve Smith  
Georgetown, Kentucky

It is interesting to watch the evolution in clogging taking place. Clogging in the northern states of Ohio, Michigan, Illinois, Kentucky, Indiana, Wisconsin, and New York is booming with new membership and enthusiasm. Our neighbor to the north, Canada, boasts a virtual explosion in clogging interest and activity. Classes are large and the "fever" is high. On the other hand, there are distressing indications that some southern states are experiencing a decline in clogging popularity, particularly among adults. This is evidenced by a decline in the number of clubs, reduced attendance at workshops, smaller classes, and fewer entrants at clogging competitions.

While it would be easy to dismiss the current trends as a result of the "newness" of clogging in the north or due to the increase in available quality workshops for northerners to attend in their own area, we must be open to looking more closely at some of the real problems that dancers have been complaining about for some time, which are now being reflected in their reduced attendance. I will be generalizing, which is dangerous, but keep in mind that I am speaking of **trends** that I believe exist at the present. Also remember that any trend can be changed. The first step in that process of change must be an openness to listen to the observations of others and an increase in awareness.

I don't pretend to understand all the reasons for popularity increases and declines, but I would like to share with you some observations and perceptions that come from the experts, **the dancers themselves**. People speak with their attendance. Their non-attendance reflects a dissatisfaction that while usually not expressed verbally to teachers and promoters, can be heard in the back halls of classrooms, workshops, or competitions. Those teachers/promoters who do not listen or choose to cut themselves off from dancer feedback doom themselves to extinction by attrition (non-attendance).

**There are two thorns that repeatedly present themselves to explain clogger dissatisfaction:**

1. Adult dancers, especially recreational-level dancers, are not being catered to in the South while they are the central force in the North.
2. Competition is generally a separating force which disrupts and impedes the development of a sense of a "clogging community."

Let's look at each of these hypotheses closely.

## **ADULT DANCERS:**

**We must keep adult dancers dancing.** If adults quit dancing then you have eliminated one of the most important and distinctive qualities about clogging --- it can be a family affair. So few activities exist that embrace the interests of both parent and child. Clogging is one such activity and can increase the sense of "community" by nurturing the family system.

Most adult dancers fall into an area we call "recreational dancing." That means that they have not chosen clogging as something that they want to work real hard at --- they've done that all day on their jobs. They are not interested at excelling in clog-

ging, but rather are interested because of exercise, fun, and the social aspect of clogging. Believe me, this is where the **bulk** of all adult cloggers fall. If we are not catering to the needs of this population, **then our clogging population will continue to decline.**

If we look at western square dancing for guidance, we will note that the bulk of dancing takes place at a level called "mainstream." This is similar to our "recreational level" in clogging. Western square dancers realize that mainstream dancers form the backbone of their organization and work hard to preserve and maintain this level of dancing.

It seems to be generally true that as people get older, they prefer a softer sound in music. My die-hard rock-n'-rollin' sister went country at the age of twenty-five. It happens to many adults. If you want adults to keep dancing, you have to keep playing the music they like to hear and can relate to.

Buck dancing is generally more physically demanding than clogging. Most recreational dancers, even though they might "wish" they could buck dance, have no intention of putting in the time and effort required to learn it. Remember, they've been working all day. Their experience with you must allow a physical and mental release of stress that has been built up during the day. They want to leave feeling better than when they walked in. If you can accomplish that, then your classes/workshops will flourish.

In the same vein, line dances must be easy. Recreational dancers don't want the mental strain of having to remember and perform intricate line dances. Finding a level that is fun but not frustrating is a difficult but most important task to be a successful teacher. One way of keeping your fingers "on the pulse of the class" is to watch them closely and **ask for feedback!** It is a relatively simple process to learn what dancers want in a workshop or class. **ASK THEM!** Give them feedback sheets to find out what they like **BEST** and like **LEAST**. You won't always like what you hear, but you'll be in a much better position to provide what dancers say they want. I'm continually amazed at how seldom workshop promoters ask for and are willing to receive feedback from their participants. Charlie Burns and I do it regularly at our workshops, yet I have have been to only one other workshop in eight years where written feedback was actively solicited.

Those who actively avoid obtaining feedback from dancers are engaged in a process called **DENIAL**. Often the workshop promoter is heard saying such things as, "I GUESS EVERYBODY HAD A GOOD TIME, I DIDN'T HEAR ANY COMPLAINTS." **Folks, that is DENIAL!** When the attendance is down next year/next class, you can bet your boots there were lots of unvoiced complaints. Very few people will approach the organizer and voice their complaints. They will simply do it by choosing not to return. Give them a voice and open your ears to what they have to tell you. I promise, you will learn a lot!

Getting back to serving the recreational dancer, I estimate that of all the people I have ever "lost" in my public classes, I lost most of them by frustrating them. They were frustrated by my teaching at a level that was too much work and too demanding. Advanced dancers will be more vocal, "Speed it up! --- Go faster!" will be their commands. Frustrated students are the silent majority. They just quit. Charlie Burns tells the story where he lost a large

**Adults Continued on Page 24**



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## Joe and the Devil Dancer

Joe was pretty good, as cloggers go  
But he longed to be the best,  
"I'd give my soul just to know  
I'm better than all the rest."

Now the Devil heard this statement,  
And a plan popped in his head,  
"I'll find out if Joe really meant  
The words that he just said."

The Devil told Joe, "I'll help you  
Be the best that's ever been,  
For twenty years you'll be champion too,  
All the contests you will win."

But in twenty years your soul is mine,  
You'll join me in my den,  
Here's the agreement for you to sign,  
And here's a golden pen."

Joe learned all the routines at a rapid pace,  
He had the 'fastest toes in the West',  
At all the contests he took First Place,  
There was no doubt he was the best.

The years flew by, Joe basking in glory,  
Then one day the Devil appeared,  
"Well, Joe, it's near the end of your story."  
Then he gave an evil smile and leered.

"Why, it can't be time," Joe said in dismay,  
"I'm at the height of my fame,  
And it seems only yesterday  
On that contract I signed my name."

"I tell you, Satan, I'm not ready to go,  
So I propose a little game,  
You're a gambling man, I know,  
A 'challenge dance' will be it's aim."

The Devil laughed and said, "You fool,  
I made you what you are today,  
I know all clogging routines from every school,  
You can't beat me. There's no way."

"Well, if I do, will you go away  
And trick some other ambitious fool,  
Cancel our deal, and let me stay,  
And not be subject to your rule?"

The Devil agreed, but added one stipulation,  
"If you win, you know the answer,  
You'll revert to your former situation  
And once again be just an average dancer."

Joe lined up the records, and danced **Flash Dance**,  
His next number was **Bit by Bit**,  
The Devil said, "Those dances I can enhance,  
You just go over there and sit."

The Devil danced them better than Joe,  
Then picked up more records to play,  
"Let's do a couple that are not so slow,  
**Moonshine** and **Axel F** are fast, you say?"

Both danced these numbers with taps a-flashing,

And with **John Henry** and **Liberty** they tried  
To out-do each other, and be more dashing,  
But failed to score a victory for either side.

They tried **Sano Scat** and **Sawyer Brown**;  
They played **Button Off My Shirt**.  
With **Monroe's Hornpipe** they went round and round,  
Till their feet began to hurt.

The Devil was winning, Joe played **Sneezin**  
And **Down the Road**, **Tell Mama**, and **Billy Jean**,  
They danced **Ride This Train** till both were wheezing,  
For Joe it was a losing scene.

The Devil's dancing was flashy and fast,  
As they danced **East Bound and Down**,  
Then Joe began to slow down at last,  
The Devil laughed, "Let's go another round."

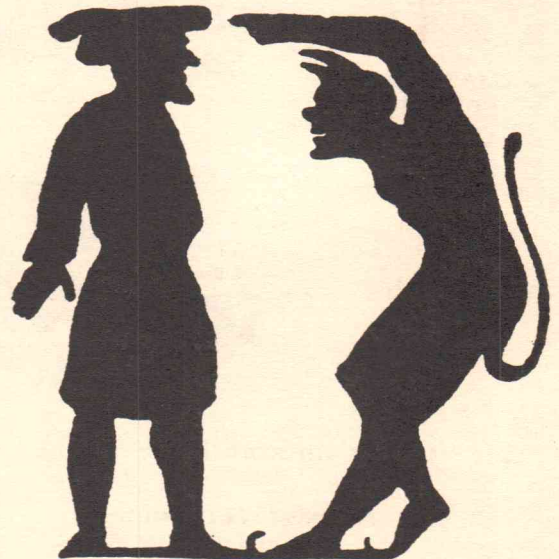
Joe put **Orange Blossom Special** on to play,  
The Devil stopped dead in his tracks,  
Joe thought, "This one may save the day,  
There's something here the Devil lacks."

The Devil screamed, and his face was a fright,  
"Ayyyy, on your soul I'm losing my grip,  
I know the rest of that dance all right,  
But never learned the part called **The Flatland Strip**."

Joe is still around and dancing,  
But he's lost that magic touch,  
His clogging is no longer entrancing,  
But to him that doesn't matter much.

He's an ordinary clogger, but advancing,  
Struggling to learn some of the routines,  
Dreaming of championship dancing,  
But to get there by ordinary means.

Bert Powell





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### 1988-89 COMPETITION YEAR:

August 4 - 6. **Blue Ridge Mtn. Clogging Competition.** Gainesville, GA. Kerry Thomas, P. O. Box 56571, Atlanta GA 30343 (404) 925-3842

August 11 - 13. **Regency Mall Clogging Competition.** Augusta, GA. Kelly Cummings, Regency Mall, 1700 Gordon Hwy, Augusta GA (404) 790-6535

August 19. **Coastal Carolina Clogging Classic.** Burgaw, NC. Buck & Nancy Aycock, P. O. Box 875, Burgaw, NC 28425 (919) 259-5192

August 26. **West Virginia Clogging & Hoedown Competition.** Charleston, WV. Garland Steele, Box 112, Tornado, WV 25202 (304) 727-8719

September 9. **Maryland State Clogging Championship.** Clinton, MD. Jim Loveless, 30 W. Spicer Dr., Mechanicsville, MD 20659 (301) 870-4995

### 1989-90 COMPETITION YEAR:

September 16. **Carowinds Clogging Competition.** Carowinds Theme Park. Jean Stephenson, P. O. Box 146, Catwaba SC 29704 (803) 329-6613

September 22 - 24. **Mid-South Fair Clogging Championship.** Memphis, TN. Joann Gibbs, 507 Angie Way, Lilburn GA 30247 (404) 925-1475

September 23, 24. **Pacific Coast Clog Dance Championships.** Pomona, CA. Skip Newhall, 25913 Carillo Dr., Valencia, CA 91355-2147 (805) 259-9999

September 30 - October 1. **Tarheel State.** Thomasville, NC. Mercy Martinez, Route 7 Box 444, Thomasville, NC 27360 (919) 472-0499

October 14. **Mars Hill College Southern Appalachian Mtn. Clogging Championship.** Mars Hill, NC. Dr. Donald N. Anderson, Mars Hill College, P.O. Box 156, Mars Hill NC 28754 (704) 689-1228

October 20 - 22. **Universal Clogging Competition.** Fontana Dam, NC. JoAnn Gibbs, 507 Angie Way, Lilburn, GA 30247 (404) 934-1691

November 3 - 5. **NCHC Fall Festival - Grand Champion Dance-Off & Competition.** Daytona Beach, FL. Barbara Kohler 11917 SW 43 St., Davie FL 33330 (305) 424-9914.

December 9, 10. **Northeast Georgia Clogging Championships.** Athens, GA. Susan Stowe, P.O. Box 633, Jefferson, GA 30549 (404)367-9052

### NCHC Membership Application (please print)

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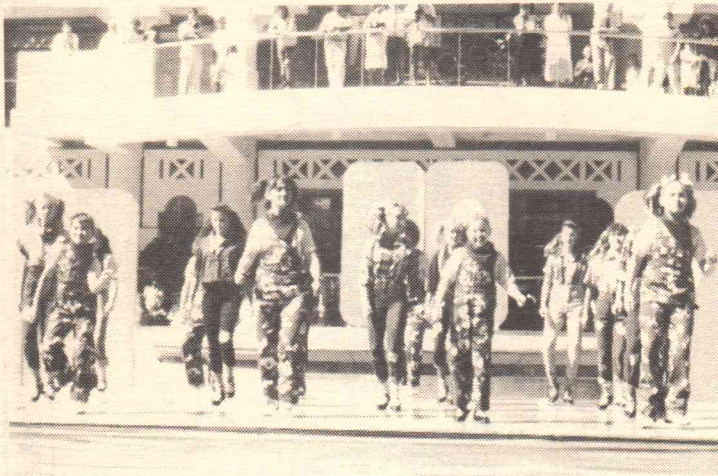
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## Words From DOWN UNDER



Enclosed is a photo of Gina's "Joeys" and all, Making their clog debut by dancing in the mall.

They range in age from fifteen down to nine  
And all came to the city to have a good time.

It was Wednesday in Perth during Dance Week, you see,  
Which was presented to the public absolutely free;

From Monday through to Friday, all forms of dance  
were seen  
But when the "Joeys" came to clog, the public were  
MOST keen!

Then came Sunday at Subi, filled with music, song,  
and dance  
Where the "Joeys" joined the "Roos" for a Mother's  
Day stance.

The Kangaroo Kloggers Klub produced this very  
special show  
Cause the Perth Theatre Trust wanted families to go.

This is now the end of my witty little ditty,  
Not to have you with us was a very great pity.

Jean Beatson, Australia

### Earline Merrill Byers

Earline Merrill Byers, 58, of Little River, North Carolina, died on May 16, 1989. She was a member of the Little River Community Center and the director of the Little River Cloggers since 1976.

Survivors include her husband, Harold; son John; daughter Sandra King; two brothers, Albert and Alvin Merrill; and sister, Jean Plemmons.

## Adults. . .

Continued from Page 18

percentage of dancers in one class, so he called them up --- every one, to ask why they had left. He learned a lot, and as a result, hasn't had the need to duplicate his efforts since. Now THAT'S actively soliciting feedback! Remember --- advanced dancers can always fancy-up a dance that is not demanding enough for them. However, recreational dancers who are totally frustrated do not have that option. Also, because they have less history and commitment to clogging as an activity, they are a much higher risk to attrition than advanced students who are "hooked" and highly committed to the dance form.

Last but not least, adult dancers are the "torch-bearers" of tradition; in all of life, not just dancing. Clogging has a rich history and tradition that will simply fade from our art form if we only cater to the young and their penchant for novelty and rock music. Adults serve a useful purpose by helping to maintain equilibrium in clogging, balancing the old with the new. They serve to embrace the past and pass it on to the younger dancers as they mature.

### COMPETITIONS:

I'm going to say very little about competitions except that in general, competition tends to segregate people rather than congregate them. It forces comparisons, segregation of teams, produces few winners and lots of disgruntled losers. This doesn't make a competition a negative force, but it does mean that there has to be a healthy "communing" in clogging in addition to the competitive aspect. In areas where competition has become a predominant force, the adult community of dancers has dwindled. Why?

First of all, competition has increasingly been structured to favor young dancers. Buck dancing and Canadian step-dancing are being increasingly rewarded in competition. This was not always so. This recent development eliminates most adults since that is not the style of dancing that they do. It leaves most adults asking the question, "Whatever happened to CLOGGING competitions?" There is a sense of frustration that the emphasis has moved from rewarding EXCELLENT PERFORMANCE OF A TRADITIONAL DANCE FORM to rewarding the most NOVEL and INTRICATE presentation. And when this happens, there is no sense of history or personal connection with what is going on. Adults get lost in the shuffle.

Secondly, age categories in individual competition cater primarily to the young. Most competitions lump middle-aged dancers into a forty-and-over category. This is an obvious message, not so subtle, that competition is for YOUNG dancers, and there is a catch-all category for the over-the-hill crowd. Enough said about competitions.

In summary, we have a wonderful art form that is healthy in so many ways. Let's work to keep our clogging "community" as flexible as possible so that people of all ages and skill levels can find their place in the sun (or on the dance floor).







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## INSTRUCTOR'S DIRECTORY

As you can see, our Instructor's Directory continues to grow and has now expanded into another page. Still can't seem to locate any instructor(s)/club(s) in Hawaii, and at this point don't even have a subscriber from that state. Has anyone attended a convention in Hawaii? Does anyone know of someone teaching clogging there? Sure would like to have **all** fifty states included in our listings! Please drop me a line.

A listing in this directory costs \$36.00 per year (both foreign and domestic) and includes a subscription. Please pay in U. S. funds only!

Up to a total of four lines are provided for more than one instructor or more than one club or specialty.

Instructor's may place notice of a workshop/convention/dance free of charge in the Upcoming Events pages.

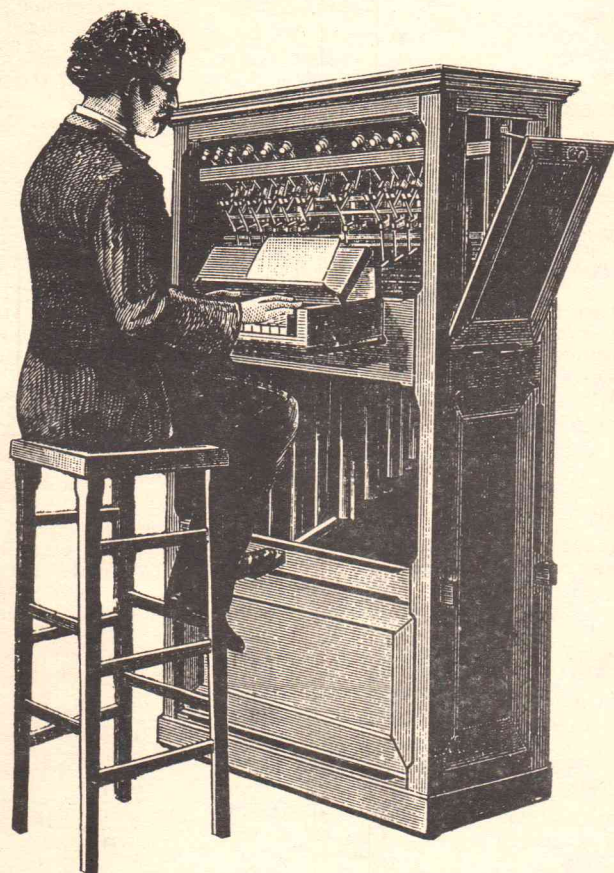
Please notify us of any changes in your listing.

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