

THE DOUBLE TOE TIMES

Volume 8, Number 4

A Clogging Magazine

April 1990

Up, Up and Away!



Action Shot(s) of the Month

Canadian Sheree Gagnon, Director of Step in Good Time Cloggers, Oshawa, Ontario

Canada . . . eh? Country Note Cloggers 2nd Annual Workshop

This Editor had heard much about Roger and Linda Dzogola and their **Country Note Cloggers** of Windsor, Ontario, Canada. My travel schedule for 1990 had room for a trip to Canada, but February weather was a worry. After a relatively smooth flight to Detroit, Roger Dzogola whisked me across the border and on to their lovely new home.

The next morning it was snowing when we got up, and continued snowing throughout the day -- a lovely sight to this former Pennsylvania resident, but worrisome for the workshop folks. Steve Smith's flight from Lexington, Ky. was canceled and he was able to get on a rescheduled later flight but had a hair-raising landing on an icy runway at Detroit Metro. Saturday evening a big crowd gathered at the Dzogola's for a covered dish dinner and Club rehearsal in their huge tiled floor garage.

Sunday dawned sunny albeit the salted roads were

Continued on Page 12

1990 Banff Winter Dance Festival

by Martha Lee
Wisconsin & Arkansas

Already 1990 promises to be a great clogging year! I've just returned from one of the most exciting dance holidays of my life. Eight days of pure pleasure! On January 20 I left from Wisconsin (via Chicago and Salt Lake City) for Calgary and spent my first night in the Chateau Airport Hotel there. Next day, Sunday, some 80 or 90 dancers arrived by air from Southern California for the **BANFF SIXTH ANNUAL INTERNATIONAL WINTER DANCE FESTIVAL**, organized by Marilyn Hansen, clogging cuer, Lee Schmidt, square dance caller extraordinaire, and Tortuga Express Tour Company of Anaheim. (Lee and Marilyn are husband and wife and were married at the Banff Festival a few years back.) As soon as the Californians arrived all of us were transferred from Calgary airport in two motor coaches to the Banff Springs Hotel.

The Hotel must be seen to be believed! 102 years old this spring, its rambling gabled exterior,

Continued on Page 24

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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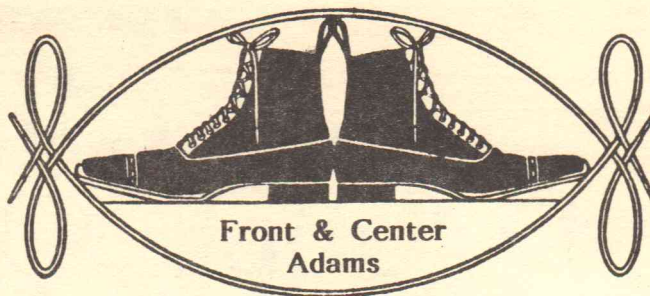
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Letters to the Editor

Dear Editor,

After reading your February issue of the **Double Toe Times**, I wanted to drop you a note concerning the letter from the young girl about the rude instructor.

I wanted to tell you a little different story about another young man. My daughter and I have only been dancing for about a year, so we try to attend as many workshops as we can. At a workshop in Wildwood (Florida) we met a young instructor by the name of **Jamie Conn**. We were impressed with his teaching ability, but more impressed with his friendliness and manners. He seemed to be interested in everyone, both young and old. While he was teaching his routine, he noticed my daughter having a problem with a step. After he had finished teaching, he took the time to look her up and help her with that step.

We saw him at three other workshops, and he always had time to say hello to my daughter. We also saw him at a competition in Daytona Beach (Florida) where he was very busy working with his team. Not too busy however, to stop and say hello, and ask how she was. While this may not seem like much, it has given great encouragement to a nine year old girl.

As much as we hear about bad teens in this day and age, it is so nice to meet a young man who always has the time for someone else! I know his parents and his team must be very proud of him. He exhibits the very best of our Clogging world.

Linda Williams, Clayton, Florida

Editor's Comment:

My Mom used to say "Apples don't fall far from the tree". When someone says "he or she is a credit to the parent's good training" it is perhaps the highest compliment a youngster and a family can get. But my guess is that these good people are that way in ALL they do. "Train up a child in the way he should go, and he will not stray from the path."

Dear Editor,

I disagree with the anonymous letter writer in the March issue of **The Double Toe Times**. I want you to know that we can hardly wait for the next issue of your magazine, and we are glad you have advertisements which keep us up to date on what is available whether it be workshops and competitions, or just clogging necessities.

We had a hard time finding small sized Mr/Ms Stompers in our area for our kids, and now can order from **The Double Toe Times** ads, using an 800 number.

Many of the articles have been very useful to us . . . and we hope other subscribers will also tell you so. We hope that you will continue publishing your magazine for a long, long time.

Mrs. Wulan S. Zunno, Ft. Lauderdale, Florida

Editor: Thank You for the kind words. In 6½ years of publishing **The Double Toe Times**, we have only had two anonymous letters, and oddly enough I know who wrote both of them. Both are unhappy negative people who try to blame their own failures on others. What a pity.

Dear Bobbie,

Just received the **Double Toe Times** and read your article in **Front & Center**. I hope that because of the letter from Seattle, WA, you and

your readers don't think everyone in Washington feels that way about **Double Toe Times**.

I look forward to your magazine and make sure I have enough time to read it straight through. As a new instructor I find a lot of useful information and hints in your articles.

Evidently this person does not know what is involved in publishing a magazine. Keep up the good work!

Marge Schoessler, Saddle Mountain Cloggers
Warden, Washington

Many modern day cloggers, who truly love this dance we do, haven't the faintest notion of what "old time clogging or buck dancing" looks like! I have no idea what the playing life of a video-tape is, but my **Talking Feet Video** is getting a work-out! (See ad this issue.) I recently had a long phone conversation with **Jackie Christian**, Madison, Tennessee. Jackie is one of the most knowledgeable folks around on the subject of old time buck dancing, flat footing and buck and wing, and we hope in the months to come, to have articles by Jackie on this topic. She is, among other things, the author of two books to be released hopefully in 1990, and the Editor of **Steppin' in Time** the quarterly publication of **The Old-Time Music & Dance Foundation, Inc.**



The **Fourth Annual State Championship Fiddling Contest** held in Crystal River, Florida also had cloggers performing, to the delight of both the crowds and the musicians. Pictured above are Stadel Charon and Red Smith, Directors of **The Sumter County Cloggers**.

We had a delightful letter from Daniela Schell, our first directory listing from West Germany! Daniela's group is called **The Crazy Taps**, Frankfurt. It is the clogging group of the **Beaux & Belles Square Dance Club**. An American, Steve Shuler - U.S. Army, while stationed in Germany, began teaching clogging but after a year was rotated home. He gave some cue sheets and tapes to Alex Schell,

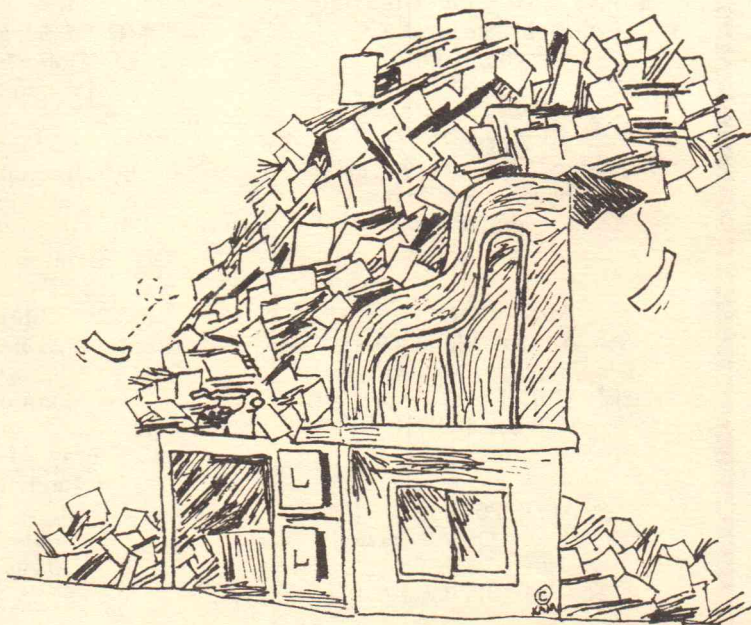
Daniela's younger sister. The original group seems to have been mostly American Service personnel, because Daniela said they lost most of their dancers when they went back to the States. Alex started a clogging class which graduated in 1988, but they had a hard time learning new dances and steps and difficulty getting cue sheets and records. (This is still a problem she said.)

In 1986, a clogging group from New Jersey came to Europe to do clogging shows. They performed at the Summer Jamboree, a Convention of Square Dancers in Europe. Joan Niemczak, the instructor, showed them some new steps and provided them with cue sheets.

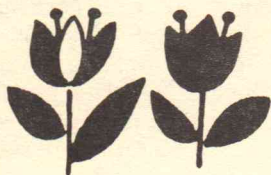
Last year, Alex turned the classes over to Daniela. They currently have nine cloggers and a beginner class of ten. Clogging is becoming known all over Germany and **The Crazy Taps** have done a number of exhibitions. They will be doing a show and Introduction to Clogging at the **World Square Dance Convention** in Seefeld, Austria in September 1990.

Alex Schell is 20 years old, works as a forwarding agent and is planning to start a clogging class in Heidelberg. Daniela is 23 and studies languages at Heidelberg University. They both hope to come to the United States one day to attend a clogging workshop!

Editor's Note: As a gesture of goodwill may we suggest that some of you who are reading this might want to send a routine cue sheet or two along with the record or tape for it. Sort of a caring and sharing "Feet across the sea"! Eh?



Okay Sue, now that we've finished the April issue, we've got to find the Income Tax stuff!!



UPCOMING EVENTS



April 6 & 7

Fultondale Clogging Workshop
Fultondale, AL
McCullar (AL)

April 6 - 8

NW Championship
Tri Cities, WA
Casaw (WA)

April 7

ACHF Workshop
Stomp'n' Grounds
Maggie Valley, NC
See ad this issue

April 7

S.E. Clogging Workshop
CANCELED
London (NC)

April 7

Cuyahoga Valley Cloggers
2nd Spring Workshop
Lakemore, OH
Truax (OH)

April 7

Rocky Mtn Clog Workshop
Colorado Springs, CO
Fayne (CO)

April 7

Sunshine Cloggers Workshop
Amherst NS Canada
Sheehan(CAN)

April 13 & 14

9th Annual Idaho Open
Clogging Championships
Rick's College, Rexburg, ID
West (ID)

April 20 & 21

4th Nickel City Festival
Buffalo, NY
See ad this issue

April 20 & 21

Spring '90 Kloggin Kickoff
Springfield, MO
Snow (MO)

April 21

4th POW WOW
Merritt Island, FL
See ad this issue

April 21

So. Atlantic Clogging
Championship
Waynesville, NC
Finger (NC)

April 28

4th Annual Devils Delight
Toledo, OH
See ad this issue

April 28

Gay Cloggers Convention
Toronto, Ontario, Canada
Dolby (Canada)

April 28

Suncoast Cloggers Hoedown
Lecanto, FL
Mixon (FL)

May 4 - 6

NCCA Covention
Oakland, CA
Welsh (CA)

May 4 & 5

MCC Spring Workshop
Moberly, MO
Pearson (MO)

May 5

6th Annual Clogging
Workshop
Mt Holly, NJ
Binter (NJ)

May 5

Dogwood State Competition
Hickory, NC
Summey(NC)

May 11 - 12

Jamboree VI
Holiday Inn S E
Madison, WI
Argus (WI)

May 12

Sidekick Hoedown
CANCELED
Merritt Island (FL)

May 12

Jamboree by the Sea
Myrtle Beach, SC
See ad this issue

May 12

GCLA Spring Workshop
Macon, GA
See ad this issue

May 12

LACA Spring Workshop
New Albany, IN
Breehl (KY)

May 18 & 19

Novia Scotia Stomp
New Glasgow, NS, Canada
Jardine (CN)

May 18 & 19

Sunshine Cloggers
11th Jamboree
Pensacola, FL
See ad this issue

May 19

Dogwood State
Clogging Classic
Hickory, NC
Summey (NC)

May 20

Black Gold Cloggers Blowout
Bakersfield, CA
Humphrey (CA)

May 25 - 27

1990 Cloggin' Jamboree
(formerly Novi, MI Wkshp)
Dearborn, MI
See ad this issue

May 25 - 28

Circle 8 Ranch
Washington State
Program A
See ad this issue

May 25

Appalachian Mountain
Festival
Knoxville, TN
See ad this issue



UPCOMING EVENTS

June 1 & 2

7th Annual Clogaholic Workshop
Columbus, IN
Kell (IN)

June 8 & 9

Clog Campus '90
Norton, VA
See ad this issue

June 9

So. Heritage Clogging
Classic
Columbia, SC
Whitten (SC)

June 14-17

7th Annual Silver
Dollar City Competition
Branson, MO
See ad this issue

June 14-16

24th Nat'l Mountain
SD & Clogging Festival
Slade, KY
Jett (KY)

June 23

Firehouse Piedmont
Competition, Sun Valley
High School, Monroe, NC
See ad this issue

June 23, 29-30, July 1-4

14th National Cloggers
Festival
Provo, UT
Cobia (UT)

July 6 & 7

Alabama Clogging Council
Competition
Oxford, AL
McCullar (AL)

July 14

Winnersville Classic
Clogging Competition
Valdosta, GA
Coker (GA)

July 14

10th Annual U.S.
Clogging Championship
Vincennes, IN
See ad this issue

July 13 & 14

SCCC Championships & Wkshp
Greenville, SC
Nichols-Pace (SC)

July 20 & 21

Thunderbird Clogging
Festival, Valdosta, GA
Bennett (GA)

July 20 - 21

Spunky Hoof'n Cloggers
Workshop
Federal Way, WA
Francis (WA)

July 26 - 28

7th Canadian National Square
and Round Dance Convention
Vancouver, B.C.
See ad this issue

July 27 & 28

Wildwood Whistle Stop
Wildwood, FL
Brown (FL)

July 27 - 29

Summer Fun Tubing
Rifle River, MI
Berdella Root (MI)

July 27 & 28

4th Annual East Tennessee
Clogging & Hoedown Festival
Kinser Park, Greenville, TN
Myers (TN)

July 28

East Coast Clogging
Championship
Chesapeake, VA
Johnson (VA)

July 28-29

Yellow Rose Workshop '90
Pasadena Convention Ctr
Pasadena, TX
Burton (TX)

August 3 - 5

Decatur Celebration
Decatur, IL
Garner (IL)

August 3 - 7

Circle 8 Ranch
Washington State
Program B
See ad this issue

August 4

Lake States Int'l
Clogging Wkshp
Greenville, PA
Stevens (PA)

- 5 -

August 4 & 5

Blue Ridge Mountain
Clogging Competition
Gainesville, GA
Thomas (GA)

August 6th

Departure date for
Japan, Korea, Hawaii
Cloggers Tour
See ad this issue

August 10 & 11

Sunshine Cloggers Pirate's
Ball, Orlando, FL
Toor (FL)

August 11

Heart of Georgia Clogging
Competition.
Warner Robins, GA
Hardison (GA)

August 11

NMCA 5th Annual Convention
Albuquerque, NM
Noe (NM)

August 17 - 25

7 Days in the Caribbean
Cloggers Cruise
Fun Ship CELEBRATION
See ad this issue

August 18

Coastal Carolina Clogging
Classic
Burgaw, NC
Aycock (NC)

August 24 - 26

16th So. Australian State
Square Dance Convention
Adelaide, So. Australia
Elliott (S. AUSTRALIA)

August 25

W. VA Clogging & Hoedown
Competition
Charleston, WV
Steele (WV)

August 30 - September 2

Clogging Cruise
S.S. Emerald Seas
Miami, FL
See ad this issue

Contact person listed under each event
for more information. Address and
phone number are listed in the
Directory.

Upcoming Events notices are FREE for
an ad and/or instructor listed in the
Directory. Information must be received
by 10th of month to be included.



Indian River Cloggers Inc.

Merritt Island, Florida

4th Annual
POW WOW '90

April 21, 1990

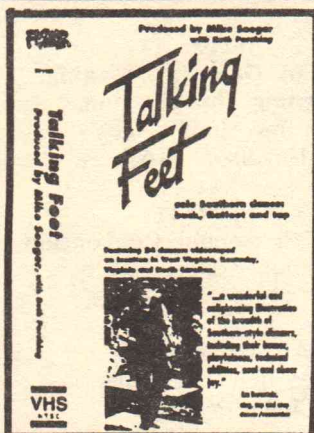
Workshop: 9:00 am to 5:00 pm and 7:00 pm to 10:00 pm. Requests, Review and Special Mixer Routines during the Evening Workshop period.
Instructors: Marge Callahan, Diana Allen, Greg Dionne, Jan Bohley, Scott Wall, Sue & Tom Toor, Geneva Spivey, Barbara Durrance and others.
Location: Kiwanis Island, Merritt Island, Florida
Motel: Holiday Inn, Merritt Island, Florida (on SR-520), \$39.00/night (sgl. or dbl.) Phone 1- 407-452-7711 and mention you are a clogger.

PRE-REGISTRATION DEADLINE: April 14, 1990

Donation: \$8.00 Per Dancer In Advance
\$10.00 Per Dancer at the door
\$5.00 Children 12 and under / Spectators \$.50

Mail Registration to:
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Team(s) associated with: _____

Director's Name: _____

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will adhere to and will abide by their Constitution and By-laws.

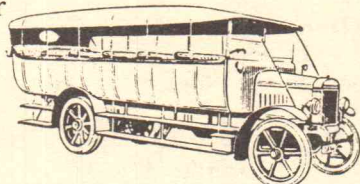
(Signature)

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SC 29633 or contact Earl Powell, President, Route 2, Box 247, Horse Shoe, NC 28742

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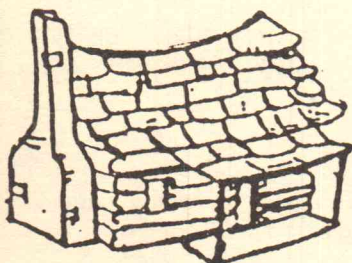
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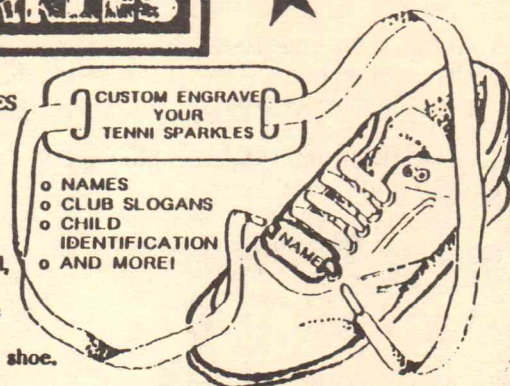
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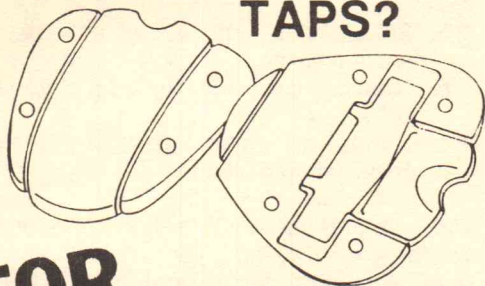
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Competition Clogging Quiz

by Jeff Driggs

NAME _____

The following questions relate to the subject of competition clogging. After reviewing the question, check the answer you feel is most appropriate.

1. The traditional Appalachian name for a male/female duet is:

- _____ a. Guy and Gal
- _____ b. Couple Dance
- _____ c. Buck and Wing
- _____ d. Gent and Taw

2. A "Quadrille" set consists of how many couples?

- _____ a. 2
- _____ b. 4
- _____ c. 6
- _____ d. 8

3. In which of the following dances would you find all the dancers doing the same step at the same time?

- _____ a. Running Set Hoedown
- _____ b. 4 Couple Precision
- _____ c. Southern Appalachian Square Dance
- _____ d. Country Hoedown

4. Which of the following square dance figures is **not** considered a "big circle" figure?

- _____ a. Birdie in the Cage
- _____ b. Right and Left Grand
- _____ c. Kings and Queens Highway
- _____ d. Dive for the Oyster, Dig for the Clam

5. Which of the following is **not** a traditional appalachian figure?

- _____ a. Take a Peek
- _____ b. Wind the Ball of Yarn
- _____ c. Georgia Rang-a-Tang
- _____ d. Load the Boat

6. In a small circle formation, if the even couple arches and the odd couple goes through, separates, and returns home - making the odd couple go back to back under its own arch - this is called:

- _____ a. Dive for the Hole in the Old Tin Can
- _____ b. Cowboy Loop
- _____ c. Split the Apple
- _____ d. All of the above

7. When you finish a figure with one couple and move on to another for the next figure, this is called:

- _____ a. Advancing
- _____ b. Progression
- _____ c. Designation
- _____ d. None of the above

8. In a sanctioned competition, progression must go in which direction?

- _____ a. In a circle
- _____ b. Clockwise
- _____ c. Counter-clockwise
- _____ d. Forward

9. If a couple began a figure before the caller started cueing it, a deduction may appear on a score sheet under which criteria?

- _____ a. Lack of Skill
- _____ b. Team Timing
- _____ c. Anticipating the Call
- _____ d. Overall Choreography

10. Which of the following is usually weighed most heavily when scoring Show Routines?

- _____ a. Smiles
- _____ b. Rhythm
- _____ c. Showmanship and Creativity
- _____ d. Precision

11. Which of the following criteria might you find on a score sheet under the heading "SHOWMANSHIP AND ENTHUSIASM"?

- _____ a. Failing to smile.
- _____ b. Poor projection to audience.
- _____ c. Team does not appear to enjoy dance.
- _____ d. All of the above.

12. You are judging a team in a Line Dance category whose routine is very simple and very repetitive. Which criteria would you most likely choose to describe the choreography on the score sheet.

- _____ a. Selection of music and how it coordinates with routine.
- _____ b. Routine does not include a good variety of steps.
- _____ c. Failure to make best use of stage.
- _____ d. Rhythm and sound.

13. If you are judging, and feel you are giving scores that are far too low, and you know that all winners in each division will dance again to determine a grand champion, at what point would it be acceptable to begin giving higher scores?

- _____ a. Immediately - even if you are in the middle of an age division.
- _____ b. At the end of the age division.
- _____ c. At the end of the dance category.
- _____ d. Never. Always be consistent.

14. In which category would you most likely see a dancer lift another dancer into the air?

- _____ a. 4 Couple Precision
- _____ b. Buck and Wing
- _____ c. Show
- _____ d. Freestyle

15. Which of the following is **not** a precision dance form?



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Linda & Roger Dzogola

still icy and we all headed for the beautiful Giovanni Caboto Club in downtown Windsor.

This well organized workshop had scores of Country Note Cloggers at the registration desks and door prize tables, and three halls in continuous class sessions. Late in the afternoon the exhibitions began with some outstanding performances and costumes. The evening was topped with a lovely dinner prepared by the Caboto Club chefs.

My sincere Thanks to the entire Dzogola family, the Sumners, Gagnons, Steve Smith, Liz VanMeerbeeck, all the Country Note Cloggers - it is always a little scary to go to a workshop where I don't really know a soul, but delightful to come away feeling I'd known everybody for years! Linda and Roger - "A stranger is only a friend I've yet to meet."



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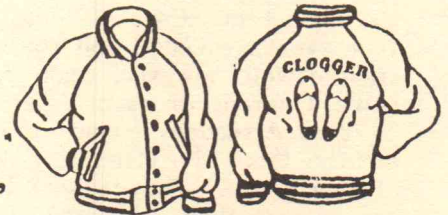


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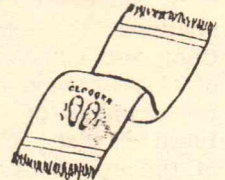
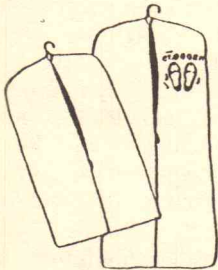
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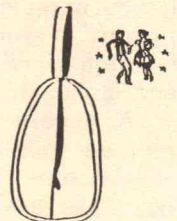
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Sponsoring Your First Clogging Workshop Part VIII: VIP Treatment; Who? Why? What? When? How?

by Elizabeth VanMeerbeek

Virtually everyone present at your clogging event is a Very Important Person . . . your attendees, your instructors, your vendors, your volunteers, and your special guests. Each of these parties contributes to your event's success, and you want to be sure all are treated well, however, each of these folks should receive different forms of "special" attention.

Your Attendees - dancers and spectators. These are the folks who ultimately determine the success of your event. They're your bread and butter. You can be sure they will spread the word to others of what they experienced at your event. Unfortunately, bad experiences tend to have a bigger impact . . . give people something to complain about and they'll be sure to tell the world. You want these folks to leave your event feeling good and ready to spread the word about how much fun they had.

Your attendees are your most critical group. However, since there are so many of them, it is a real challenge to make them all feel special. The first thing you and your staff should do is greet as many of these people as possible. Keep smiles on your faces and offer to help anyone who looks a bit confused or lost. Continue this throughout the duration of the event. Encourage your staff to make an extra effort to do this. It will make a difference. Even if you experience a lot of problems with the smooth running of your event, if people feel they were treated well, they'll probably leave in good spirits anyway and make allowances for your first-time shortfalls.

A smooth running event will have a positive effect on your attendees. Get them checked in quickly and be sure they can find everything they need easily. Take advantage of the suggestions offered earlier in this series and the experiences of others to ensure the success of your event.

Have an evaluation form available for your attendees to provide feedback. Encourage them throughout the event to submit their comments and suggestions prior to their departure. Let them know their ideas are important to you, and that you'll follow up on their suggestions. An evaluation can be a very important tool if designed and used properly. (More on evaluations in a future article).

Your Instructors - hired and volunteer. For the most part, your instructional line-up is your drawing card. A good instructional staff and a good program will attract attendees to your first-time event. You want your instructional staff to put their best foot forward and help make your event a smashing success.

Instructors can impact your attendance in a big way. They not only draw people because of their reputations, but they can also encourage their own dancers to attend (especially local instructors). They can also "advertise" for you at other events they are participating in. If they don't feel your event is worth it, for whatever reason, don't expect them to

help encourage attendance. You want these folks to feel special.

Since they tend to be smaller in number, it is easier to cater to this group. First of all, take care of everything you possibly can for them. They will all be traveling in, by plane or car, and you can make this easier for them. If they're flying, offer to make their reservations for them. Be sure to have transportation available to them at the airport, as well as someone to greet them. The baggage claim area is usually the best rendezvous point at an airport, however everyone likes to be greeted as they are stepping off a plane into a strange airport. If an instructor is driving in, be sure they have detailed directions, a map, and phone numbers to make their journey easier. Estimate their arrival time at your facility and have someone there to greet them. Whatever their travel arrangements are, be sure to gather their plans in advance, and let them know what arrangements you've made for them.

If your event involves an overnight stay in a hotel, make all the appropriate reservations for the instructors. When making room reservations, mention to the hotel that these are your VIP's. Often, the hotel will provide little extras, if they are able, i.e. upgraded rooms, evening turndown service, a morning newspaper, etc. If any of these people will be arriving early, be sure to arrange for an early check-in. Alert the bell captain of their arrival to insure quick handling of their luggage.

Have the instructor's name badge, syllabus, and other registration information available upon their arrival. Review any special arrangements and the events program with them shortly after their arrival.

The smoother each of their workshops go, the happier they will be. Have someone available in each dance hall to assist them should they have sound problems or other needs.

See that your instructors know what their meal arrangements are. Have prior arrangements been made for them or are they on their own?

If funds allow, it's nice to leave an amenity in their room prior to their arrival. You can make something special up or have the facility provide an item of your choosing, i.e. fruit basket, bottle of wine, chocolates, etc. It's also a nice touch to have them leave with a memento of your event, i.e. shirt, gym bag, etc., with your event logo or group name on it. However, these types of items are costly and not necessary. You must examine your funds and determine the feasibility of this.

If you are paying your instructors for their services, do so promptly at the completion of your event. Do not make them wait to receive their compensation. Assuming they've fulfilled their obligations, you should fulfill yours. They will remember your promptness and want to work with you again. Please note - this should be handled discreetly. Either handle this privately or hand them a sealed envelope with the previously agreed to compensation. This is nobody else's business but yours and theirs.

Once the event is over, do not slack off on your treatment of these folks. See that their hotel check-out goes smoothly and that they have transportation to the airport, if appropriate. Someone should be available to see them off.

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Clogging and the Southern Appalachian Square Dance

by Frank X. Bonner

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Country Dances - Singing and dancing certainly pervaded 19th C. American culture. Little history is available on the life and dance customs of rural Colonial America, but life outside the big cities was generally structured after the farming communities of 17th and 18th C. England, Scotland, Wales, France, Ireland, and Germany (as to be expected since these nationalities settled the land). Whereas the New England highland communities mostly resembled rural England, the southern highland communities favored the rural Scotch, Irish, and German communities. The new immigrants sought environments similar to their homelands.

The country dance was popular in Europe and formed the basis of American folk or country dance, but it rapidly developed a form that was purely American. Each community contained a mix of people. One nationality, religion, race, vocation, etc. may be predominant in a particular area and thus dictate its social and dance character. In the more isolated sections of the country there was little mixing between dance communities. Unless a new member moved in, its general social and dance traditions were subject only to internal change over a period of time. Mixing might occur at a yearly county fair or market day at the county seat. Each community dance tradition was, and in many cases still is, an entity unto itself. Many of these 'country dances' would be held after a "workin'" of some sort. It might be a barn raising, a quilting bee, or any of a number of events followed by supper at the host's place and ended with a dance that lasted all night or longer.

Tradition - The so-called "traditional" dances are mostly inventions or adaptations of the last 150 years. Folk dances now have at least been influenced by more modern dances like the polka and waltz. So much has happened to dances in America in such a short time that when defining "traditional" the time period must be specified. Indeed, considering the connotation of age when referring to most things as traditional, very little in America (Indians and Thanksgiving excepted) would qualify. Urban dance and music culture in the U.S. before the industrial revolution of the 1890's, and isolated rural culture into the second or third decade of the 20th C., could probably be considered traditional for the U.S. Music and dance customs of the 19th C., to round things off a bit, were certainly among the first customs of the newly formed nation, and this is what was preserved during the mountain peoples isolation. Defining these as traditional fits very nicely now, but what people consider traditional 200 years from now may be altogether different. Webster's New World Dictionary defines traditional as: "a long-established custom or practice that has the effect of an unwritten law; specifically, any of the usages of a school of art (such as music and dance) or literature handed down through the generations, and generally observed". Nineteenth Century America seems to fit this description. A bit of that culture was preserved

in the isolated regions of the southern highlands. And it is to this isolation from mainstream society that we owe the preservation of an almost forgotten culture - our own.

The highland settlers, especially the Scotch-Irish, favored the smallest form of community life, the family, and this still characterizes the relatively unspoiled areas of southern Appalachia today. Until recently with the tourists and the "second home rich" few people have moved into the highlands since the early days of our new country.

Southern mountain people favored the less rigid circle dances and four couple square dances. A combination of the rounds and squares probably led to the development of the "Big Circle" or "Big Set" dance which is still the most popular southern Appalachian dance. Incidentally, the term "big circle" is a modern one; the people from the mountains actually referred to it as a square dance and still do. I remember my first lesson in terminology from a square dance I attended at Blairsville, Georgia's Sorghum Festival before I started clog dancing. The caller bellowed ". . . find you a partner and let's square dance. . .", but after mentally preparing for a quadrille-like square the next thing that happened was a great big circle of all the dancers, a "mountain style" square dance.

After the Revolutionary War and the War of 1812, anti-British sentiments were high. The new America danced fewer of the English dances except in parts of New England where the contra (or country) dance was kept viable. While original dances were preserved in the rural areas, under French influence square dancing developed in the cities. It was the "poor people": the mountaineers, Negro slaves, and the Indians, considered unsaved by the missionaries, who most tenaciously held onto their traditions, especially the music and dances. In fact, the only respected job a Negro could have was being a musician at the white dances. The slaves were permitted to dance and some even allowed to attend white dances. In addition to dancing their own dances they adopted many white dance ideas like the quadrille, Virginia Reel, 16 hand cotillion, use of a caller, clogging and pigeon wings, but after a while the footwork figures, and calls were intermixed as new traditions were born.

Calling - In Colonial days European dances were taught in the cities by French and English dancing masters (instructors) and were generally choreographed to a particular piece of music. As the popularity of calling dances increased, the need for dancing masters decreased to the extent that they were no longer needed in the U.S. by the late 19th C. Furthermore, the isolation and small number of inhabitants of many American communities precluded the ability to support the presence of a dancing master. Communities relied on friendliness of neighbors to teach the dances for free at least till the 1890's.

Out of this lack of rigidity and in line with typical American informality and spontaneity came the adaptation of the call to the dance. Figures or movements were called spontaneously as the dance progressed. With the advent of the cotillion there was no longer a set pattern (as in the quadrilles) to the dance - a new American tradition was born. Although the dancers would have to learn the figures just prior to the dance (taught by the caller) they

Continued on page 32

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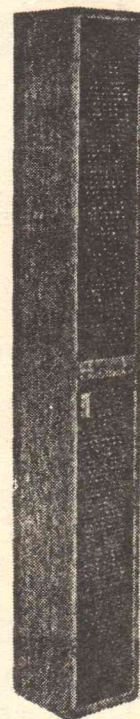
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Workshop continued from page 14

positive contribution. People love to buy mementos of positive experiences . . . t-shirts, dangles, etc. Dancers appreciate being able to purchase the music for clogging routines they just learned. They also appreciate the convenience of being able to purchase other clogging supplies while at a workshop. So don't slight your vendors.

Being another small group, they too, are easier to cater to. Naturally, they are there to make money and will be happier if you have a large attendance. Have your vendors set up in highly visible areas that will have a lot of traffic flow. Be sure they have adequate space to set up their wares. Inform your attendees of the location of your vendors.

Although they are an important part of your event, they are there to make money off your attendees, and therefore, they should be compensating you for the opportunity to set up at your event. Be sure to charge them a modest fee for their vending space. The vendors should not be considered a primary source of income to your event, so be reasonable with your fees.

Your Volunteers. these are the folks responsible for this event taking place. Without them, you probably could not have pulled it all off. They've volunteered many hours of their time, as well as their cars, gasoline, etc. If they enjoy this experience, they'll work harder at it and come back again to help in the future.

Making the volunteers feel special usually falls on the shoulders of one or two individuals - the event director(s). Throughout the planning stages, try to keep this fun. Make everyone feel important by soliciting their ideas regularly. I recommend providing them with some token of your appreciation, i.e. a free hotel room or a free meal(s) during the event, etc. Continually remind them of how much you appreciate their help and what a terrific job they're doing. I recommend recognizing these people in some small way during the event - announce their names at a group function, etc. People typically do not volunteer to help for personal gain, however, if they do not feel appreciated, they probably will not be back to help in the future.

Your Special Guests. Special guests include city officials, news media, and the like. I've been to workshops where the mayor of the host city opened the workshop with a short welcome speech. This is a nice touch and these people need to be treated accordingly.

Make sure someone is designated to greet special guests. They deserve the same treatment as your instructors . . . first class all the way. In the case of someone like a mayor or government official, they probably will not be staying long, but make sure they are made very welcome for whatever time they are present. I recommend giving them some sort of clogging memento to take away with them.

In the case of the news media, make sure someone is not only available to greet them and show them around, but also that this person(s) is knowledgeable enough to present the media with some highlights of your event and clogging in general. Remember, unless the media is representing a clogging or square dance publication, they probably do not know anything about clogging. We want them to share what's special about clogging with the general public, so we can attract more folks to this special

dance form.

Everyone at your event contributes something to its success. Some more than others. The absence of any one of these groups will have an impact on your event, so no matter how large or small the contribution, if you want people's continued support, you must let them know they are appreciated.

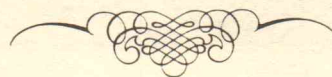
These are just a few suggestions. There is so much more you can do besides what's mentioned here. Use your imagination. And remember the old adage . . . actions speak louder than words. However, a simple "thank-you" can be powerful and is certainly better than none at all. Keep this in mind and your bound to have a lot of happy participants and repeat customers in the future.

Doubts and Contradictions

by Bert Powell

My request was very firm and succinct,
It's meaning was perfectly clear . . . I think,
And when asked if that was my final decision
(I was a positive person, with great vision,
I could always answer without being cagey),
So I answered with a very definite "maybe".
It was time for departure of my plane,
The voice on the loud speaker called my name,
The agent said, "Go left and you'll be right,
"Gate thirty-four should then be in sight".
To my questioning look his answer was deft,
"All right, if you go right you'll be left".
Contradictions are results of the observers' view,
The things we believe, and the things we do,
"The glass is half empty", the pessimist sighs,
"No , it's half full", the optimist replies.
To two of the tourists visiting here
Different views of winter were very clear,
The Eskimo said, "What warm weather I behold",
The African said, "Man, this is really cold!"
From witness reports on a robbery they'd seen,
The robber's description was finally gleaned
"He was a very tall man" ". . .about five foot, two",
"Wearing a red shirt" ". . .his shirt was blue",
"He was a skinny guy" ". . .sort of fat",
"He was wearing a cap" ". . .he wore a hat",
"His eyes were green. I had a good view",
"His black eyes had a brownish hue",
"His hair was short, curly and black",
"His long blond hair hung down in back",
"He escaped from the scene in a black sedan",
"He got away in a big red van"
With memory the mind sometimes plays tricks,
Some memories fade, others change or mix,
Whether "pretty and young" or "ugly and older",
The perception lies in the mind of the beholder.

The following are all names of towns in the United States: Chicken, Alaska; Combined Locks, Wisconsin; Embarrass, Wisconsin; Enigma, Georgia; Experiment, Georgia; Mars, Pennsylvania; Mexican Hat, Utah; Old Joe Arkansas; Smackover, Arkansas; Social Circle, Georgia; Waterproof, Louisiana; Why, Arizona; Zigzag, Oregon; and Two Egg, Florida.



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Note: NCHC Clog Dance Book II will be out April, 1990. This will be a book of "Figures" completely illustrated.

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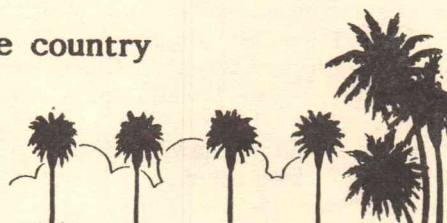
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1990 Banff

Continued from Page 1

replete with balconies, towers and turrets, looks like a castle rising above the banks of the Bow River, surrounded by mountains, absurdly beautiful - like something out of a dream. Inside is every amenity and comfort, from unlimited hot water to shops, boutiques, excellent restaurants, pool and jacuzzi, a marvelous hall and greatroom done in Spanish style, huge fireplaces, spacious ballrooms, antiques everywhere, beautiful views from every window. The spectacular beauty of the surrounding mountains defies description. 'Billed as "the center of the greatest mountain playground on the continent, perhaps the world", the area could not be lovelier than it is in winter.



The first days were free for our own activities and pursuits - mine were exploring, shopping, and just soaking up the beauty of God's magnificent creation - the exhilarating crisp coldness, the quietness of a pale gray sky and dramatic mountain landscape shading from white to deep charcoal, at other times topped by the bluest of skies and scudding clouds, accented by the bright reds, pinks, greens and yellows worn by skiers.

Monday evening there was a cocktail reception in the Oak Room of the hotel, and a welcome banquet in Mt. Stephens Hall where we were entertained by world class Scottish pipers and dancers, followed by a dance in the main ballroom (wonderful hardwood floor!). All the dances during the week were shared equally by square dancers, round dancers and cloggers.

Tuesday there was a trip to Sunshine Village which included an unforgettable gondola ride to the top of the mountain and a luncheon during which we could watch the skiers do their stuff, including some members of our own group. After lunch I went down a little early so that I could savor the gondola ride alone, soft snow falling on my parka through the open top vent and windows, my own quiet adventure and a time of thanksgiving.

In the evening we went to an old fashioned barn dance and barbecue, the real thing with horses in the stalls and sawdust on the floor. There was live country music and a no-host bar tended by handsome cowboys in Stetsons. During the dance those who wished to go along (including me of course!) were treated to a horse drawn sleigh ride, seated on a flat bed sleigh strewn with fresh hay, through silent pine scented woods under the stars.

On Wednesday before my morning cappuccino in the hotel espresso bar, I was captivated by a rosy sunrise view of snowy peaks from the window of my eighth floor room. Later most of us went to Chateau Lake

Louise, another grand old hotel, where we had a lavish buffet luncheon, and after lunch sheltered in a fantastic ice sculpture "castle" on the lake before boarding horse drawn cutters for a sleigh ride beneath Victoria Glacier, with a stop to photograph the frozen waterfall in luminous shades of turquoise and white. There were fresh powder and cross country skiers on the lake, but no skaters while we were there.

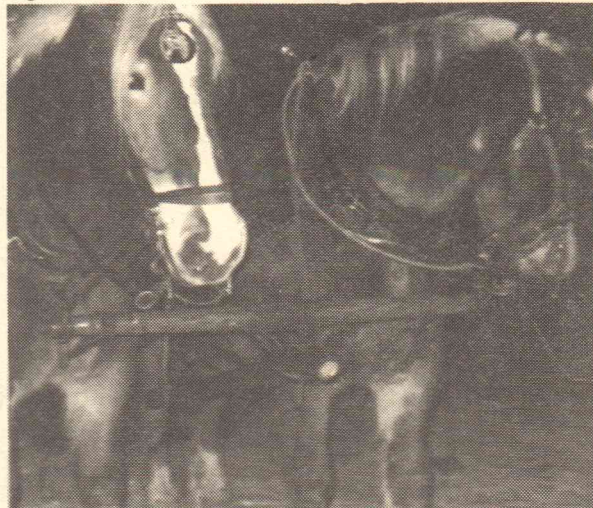
The topper-offer Wednesday evening was a pajama party and dessert buffet in the Van Horn Room of our hotel (we had hotel permission to streak from elevator to party in our PJ's or other outrageous sleeping attire), but regretfully I went to bed early to recoup my depleted energies and missed the party, which I heard from everyone next day was great fun.

Dance workshops began on Thursday morning with round dance workshops in the ballroom. Even without a partner I was able to learn some beginner dances. Clogging workshops started after lunch with beginners the first hour then intermediates until 4:00 P.M. Pre-dance rounds and clog dances began at 7:00 P.M. followed by an evening dance in the main ballroom from 8 to 11.

Friday and Saturday dancing followed nearly the same schedule, with the addition of a plus level square dance workshop in the afternoon (while I was clogging - darn it, when am I ever going to learn all those plus calls?). There was an Italian grand buffet in the Alhambra Room on Friday before the evening dance. Sumptuous! Then on Saturday following the dance, a light buffet and country western after-party dance in Mt. Stephen's Hall.

The clogging workshops were conducted by Marilyn Hansen and Grayce and Eric Bice, and featured some outstanding new dances to teach in my Janesville senior workshops. The relaxing California-style cueing of these three fine instructors is always a treat, and it was fun meeting many Canadian cloggers, including some of the Chinook City Cloggers from Calgary.

I can't imagine better value for your travel dollars, whether you like to dance, ski, skate, shop, dine, sightsee, or just loaf! My list of things to see and do next year (that I missed this time) includes a dog sled trip, relaxing in the natural hot springs, wild life watching, Banff Winter Festival happenings and shopping and dining in the town, museums and galleries, and of course MORE of all the things I enjoyed doing this year!



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	Before April 15	After April 15
Dance	\$20.00*	\$25.00
Spectator	7.50*	10.00 (US Funds Only)

Make checks/money orders payable to: Annual Int'l Cloggin' Jamboree

Above fees are for the entire weekend! One day fees are available. No refunds after May 1, 1990. *Must be postmarked by April 15, 1990!

SCHEDULE:

Friday	– Dance	7:00 p.m. - 10:00 p.m.
	Music Review/Sat Workshops	10:00 p.m. - 11:00 p.m.
Saturday	– Workshops	9:00 a.m. - 5:00 p.m.
	Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
	Music Review/Sun Workshops	10:00 p.m. - 11:00 p.m.
Sunday	– Workshops	9:00 a.m. - 5:00 p.m.
	Dance/Exhibitions	7:00 p.m. - 10:00 p.m.
	After-Party "Mexican Fiesta"	10:30 p.m. - ??????????

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After May 4, reservations will be accepted on a space-availability basis; the reduced rate will not be guaranteed. Make your room reservations by April 15, 1990 to be eligible to win a \$25 food/beverage gift certificate!

Take advantage of discount airfares to Detroit! Northwest Airlines is the official air carrier for the 4th Annual International Cloggin' Jamboree and is offering discounts up to 40%! For ticket information, call 1-800-328-1111; in Canada, call 1-800-328-7747; between 8:00 a.m. and 8:00 p.m. Central Time, Monday thru Friday. Mention our I.D. code 15299.

Exhibition Teams: All dancers performing in exhibitions must be registered participants of this Jamboree. Exhibitions will be limited to 5 minutes each. Register early as only a limited number of exhibition slots are available. If you wish to exhibition, contact Elyse at 313-445-3980.

For more information, call Linda Summers at 313-261-7958, after 5 p.m. ET

Name	Circle One	Fee	Total Enclosed
1 _____	Dancer/Spectator	\$ _____	
2 _____	Dancer/Spectator	\$ _____	\$ _____ U.S. Funds
Address: _____		City, State: _____	
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Club/Group/Team Name: _____ (Please provide)			

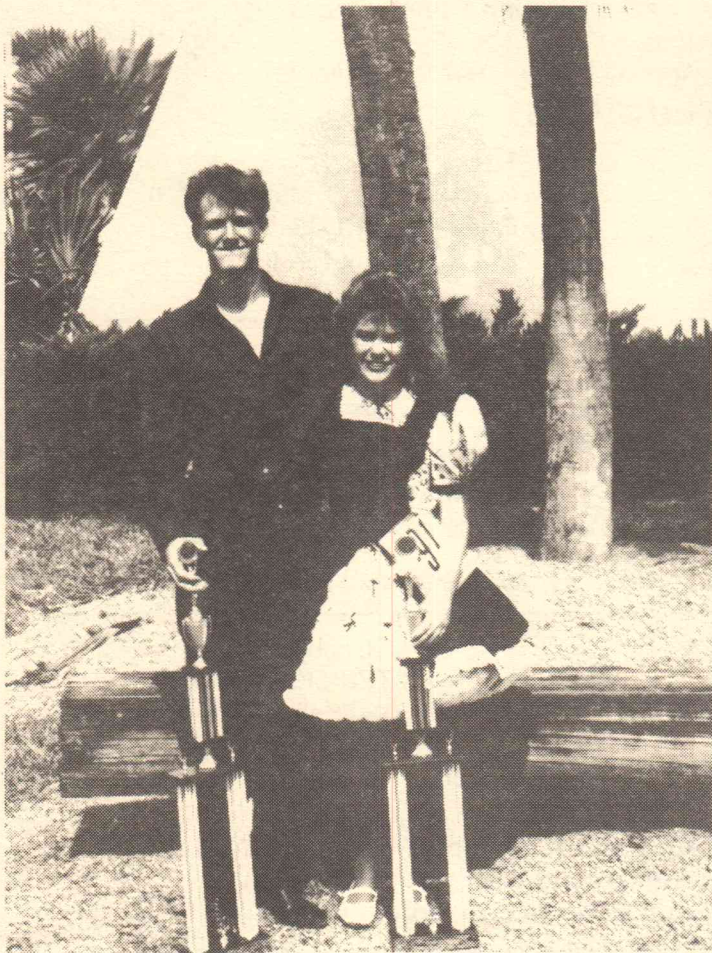
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Mail to: Julie Pelham, 11423 Bramell, Detroit, MI 48239 USA

Your cancelled check is your receipt. Registration ribbons will be held for pick-up at the door under individual names.

Florida State Fair Clogging Competition

February 17-18, 1990



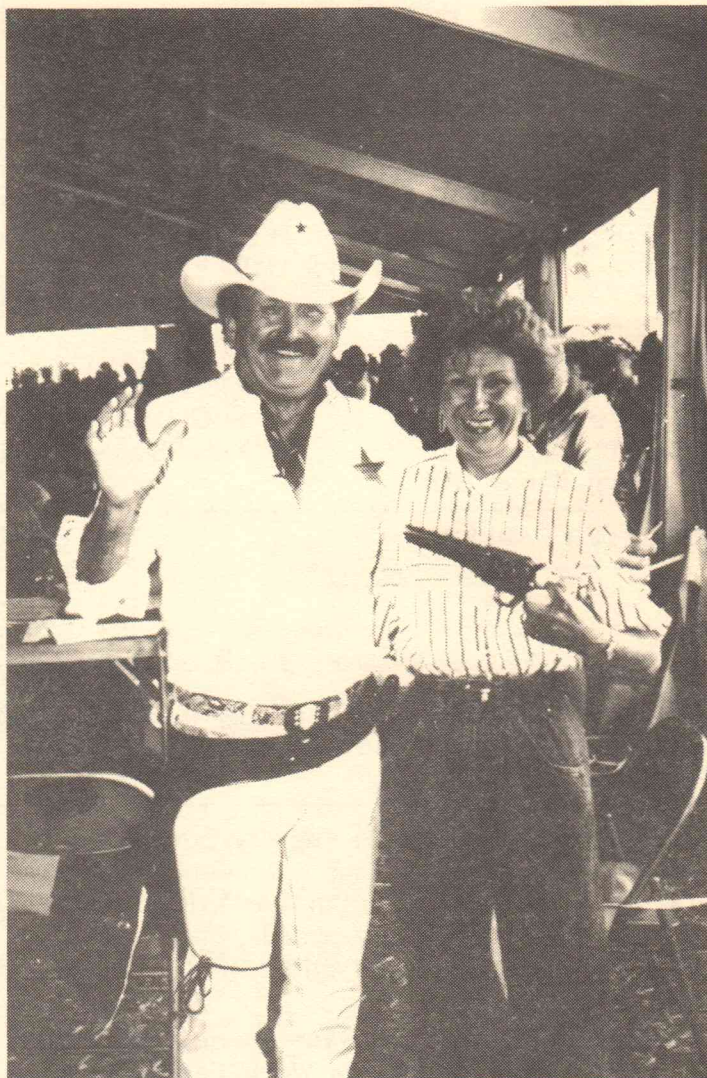
Overall Solo Winners:

Chris Moeller, Modern Mountaineer Cloggers
St. Petersburg, Florida

Paula Stelzer, Black Mountain Cloggers
Auburndale, Florida



First Place Solo Winners



Nick Zane "The Singing Sheriff"
Singer, MC, Band Leader

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DINNER: 5:00 - 6:30

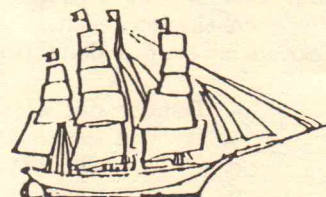
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State you are with Jamboree by the Sea

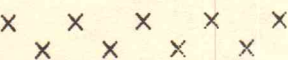
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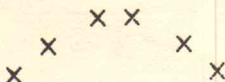
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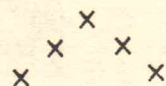
Clogging Quiz From Page 10

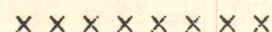
- _____ a. Line Dance
_____ b. Buck and Wing
_____ c. Appalachian Smooth Square Dance
_____ d. Running Set Hoedown

16. Which of the following is **least likely** to be accepted as a proper line dance formation for competition.

_____ a. 

_____ b. 

_____ c. 

_____ d. 

17. In which dance form might you see a progressive step change?

- _____ a. 4 Couple Precision
_____ b. Running Set Hoedown
_____ c. Appalachian Smooth
_____ d. Freestyle

18. If someone in a routine forgets to clap hands, where on the score sheet would be the best place to make a note or a deduction?

- _____ a. Dancer out of step.
_____ b. Overall choreography.
_____ c. Hand positions not uniform.
_____ d. Poor projection to audience.

19. Which of the following criteria do you think has the highest point value on most score sheets?

- _____ a. Failing to smile.
_____ b. Overall skill of dancers.
_____ c. Dancers out of step.
_____ d. Rhythm and sound.

20. the main reason most people judge is:

- _____ a. MONEY
_____ b. FAME
_____ c. REVENGE
_____ d. TO PROMOTE THE FUN AND FELLOWSHIP OF CLOGGING!

_____ NUMBER MISSED

TOTAL SCORE _____

Answers

1. c

2. b

3. b

4. d "Birdie in the Cage" can be done from a big or small set, and b and c are both big circle figures.

5. d "Load the Boat" is a Western Square dance movement.

6. d The same figure is often called by different names in different parts of the country.

7. b

8. c

9. c

10. c

11. d

12. b

13. b

First time judges often find that when they are not given a definite amount of points to deduct for specific infractions, they give scores much lower than they may have intended.

Although it is good to be consistent, a judge whose score is always far below the others will consistently be dropped from the tallying, along with the judge who gives everyone 100 to save face. Considering the conditions stated in the question, it would be acceptable to re-evaluate your scoring choices at the end of the age division.

14. c

15. d

In running set hoedown, the dancers do not start dancing at the same time, and no dancer is intentionally in step with another.

16. c

Because a line is the shortest distance between two points, there must be at least two dancers on each parallel plane to be considered a proper formation.

17. a

A progressive step change occurs when one by one, dancers change from one dance step to another in a progressive fashion sort of like a domino effect. Because this is a precision action, Running set and freestyle's hoedown format doesn't make a progressive step change possible, and Smooth dancing uses a continuous gliding step that does not change.

18. c

10. b

20. d

Although I can't imagine there is anyone who judges for the money, there are judges who use their position to feed their egos or for revenge. A good judge's scoresheet is a very useful tool for both dancer and director. By giving scores and suggestions that encourage improvement, a judge is helping to promote the fun and fellowship of competition.

Add up your scores and see how you did. If you scored a 15 or higher, congratulations! You've done your homework when it comes to competition. If you didn't do so well, and would like to know more about competition, there are seminars sponsored by the sanctioning organizations and private groups to train potential judges in understanding rules, criteria and scoresheet use.

Pooler Jones, Lazy Plate, Jayne Hill, Untorn Ribbon, Buckthorn, Barber Perfect, and Underwood Tack are all names for various types of barbed wire.

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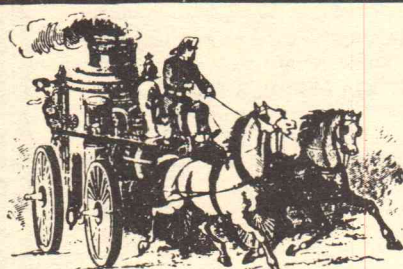
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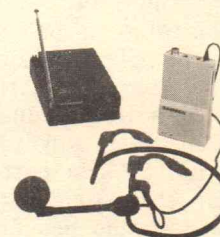
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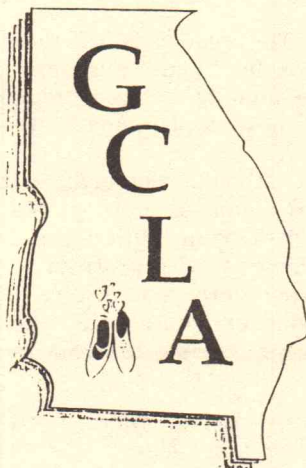
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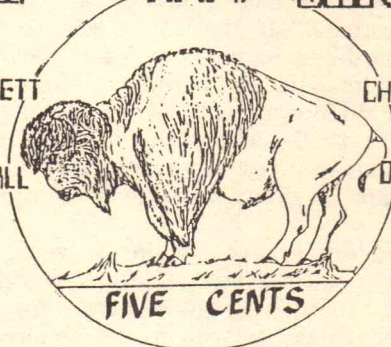
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Clogging

Continued from page 16

could be put together by a caller in any sequence on the spot. This method of dancing provides an interesting and spontaneous competition (challenge) between the caller and the dancers - the caller to try to fool the dancers (who were daydreaming or flirting), yet keep the dance flowing, and the dancers to execute the calls without a break in rhythmic step or motion. The caller might be in one of several positions: either a member of the band (often the fiddler), the lead position in the square, or separate from either the dancers or musicians.

Many times in the absence of musicians or because of religious ban on music the dances were done to hand clapping, diddling (arbitrary meaningless sounds similar to Scottish or Irish lilting), or the singing of a fiddle tune. The prompting or simple figure call gave way to the patter and in the 1870's singing calls. The patter call is most loved by the mountain style square dancers; the singing (especially after widespread use of the PA system in the 1920's) and prompting calls are more favored by the western style square dancers; other styles use all three methods of calling during the course of a night's dance. In the patter call the figure movement would be called and either preceded or followed by one or more lines of nonsense rhyme. Calling with patter, if done correctly, adds much to the spirit, energy, and feeling experienced by the dancers.

Since the dances in the highland communities were not all that frequent the numbers of figures used in each community was rather limited (as was the caller's repertoire), but the caller and/or the dancers would often introduce variations to the figure or dance. That, in addition to the great distances (relative to the speed of transportation available at the time) between communities, prevented dance communities from mixing and interchanging ideas, techniques, and style. This offers a viable explanation for the strong regionality in mountain style square dancing traditions. It has been healthy for the dance as a whole, since it has bred a great variety of styles and customs. If the dance was to become too heavily standardized or regimented it would certainly lose much of its natural character. Like speaking, accents from different parts of the country are fun and interesting to listen to, clogging and the mountain style square dances are interesting in part because there are so many variations on the same central theme.

Though modern square dancing is very standardized now, there was a time before World War II when steps used in the square dance were very regional. One could recognize an area by its square dance steps which might include jigging, skipping, clogging, fast Texas Two-Step influenced by the polka and Spanish fandango, gliding walk, and even jig, clog or buckdance solos. The calls were as regional or more so than the steps. This is still so with mountain style square dancing, but with the influence of national associations and easy access to workshops, teachers, and dances around the country regionality may be in danger of extinction. The same name for any given call or step may have several completely different meanings. For example, the commonly used "do si do" call (from the French meaning "back to back") could mean: 1) two adjacent dancers move around each other one time back to back without

touching (common everywhere); 2) in a circle of four, dancers of the same sex cross the center of the circle and exchange positions first the women then the men (common in Georgia and parts of West Virginia); 3) the man passes his partner around in front and then behind back to her original position holding her hand raised and not moving himself (found in several areas); and 4) in many states of the southern region it is the equivalent of the Georgia Rang Tang (but not as done by Georgians).

Play-Party - Quakers, Disciples, Methodist, Baptists, Presbyterians, and various other smaller denominations opposed dance, especially mixed sex dancing, as a wicked sport, but they did approve of children's games that included singing, clapping, moving around, but no band (fiddle and banjo) music. These were known as play-party games. They developed during the pioneer days in the South and Mid-West. native to Tennessee, Kentucky, West Virginia, and Ohio it is kept alive in the southern highlands, Ozarks, Texas and by small folk groups. One of my favorites is "Old Dan Tucker" as described below:

Old Dan Tucker down in town,
Swing those pretty girls round and round,
First to the right, then to the left,
then to the one that you love best.

Get out the way for Old Dan Tucker,
Gettin' late to get his supper;
Supper's over, breakfast's cookin'.
Left Old Dan a standin' lookin'.

In circle formation with alternating sexes all have hands joined. There are one or more males in the center of the circle acting as "Old Dan". "Old Dan" in the center picks any girl in the circle and gives her a swing on the right, then he goes to any other girl and swings her on the left, then to one more who becomes his partner while the displaced male becomes the new "Old Dan" in the center. All partners now promenade the circle (with a brisk walk) and reform the ring with all hands joined by the end of the chorus.

The reader is referred the **The Handy Play-Party Book** by Lynn Rohrbough for the musical notation of the melody. Since clogging was not normally done at these type dances, it will not be covered any further.

Although the night would start out with the play-party games, many times it would end up with the fiddles being pulled out and the singing stopped, often even over the protests of the hosts. The games then turned into real dances where the fiddler, caller, or a dancer would call the figures.

A list of names for things you probably never knew had names:

- aglet** - the plastic or metal tip of a shoelace.
- bow** - the top part of a key.
- chuck** - the hole in a pencil sharpener into which the pencil is placed.
- kerf** - the slit or cut line made by a knife or saw.
- serifs** - the tiny cross strokes at the tops and bottoms of printed letters.

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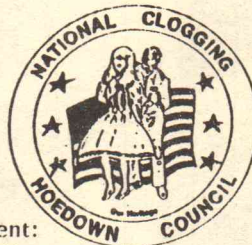
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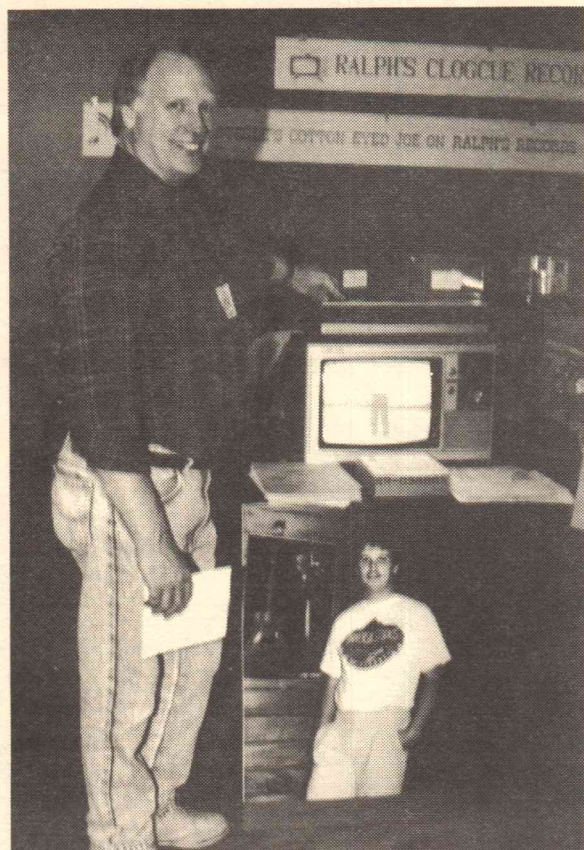
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