

THE DOUBLE TOE TIMES

Volume 8, Number 8

A Clogging Magazine

August 1990

Yellow Rose Cloggers Perform at 1990 Economic Summit, Houston, Texas

by Ron Hodge

The eyes and ears of the world will be focused on the Bayou City when Houston hosts the **16th Economic Summit** (July 9 - 10, 1990) of the **Industrialized Nations**, bringing seven world leaders and over 7,000 international media representatives to the city. Summit participants are Margaret Thatcher, British Prime Minister; Francois Mitterand, French President; Brian Mulroney, Canadian Prime Minister; Helmut Kohl, West German Chancellor; Toshiki Kaifu, Japanese Prime Minister; Giulio Andreotti, Italian Prime Minister; and of course George Bush, United States President and a delegation from NATO. The Economic Summit was last held in the United States in 1983 in Williamsburg, Virginia. It is held in a different member-country each year.

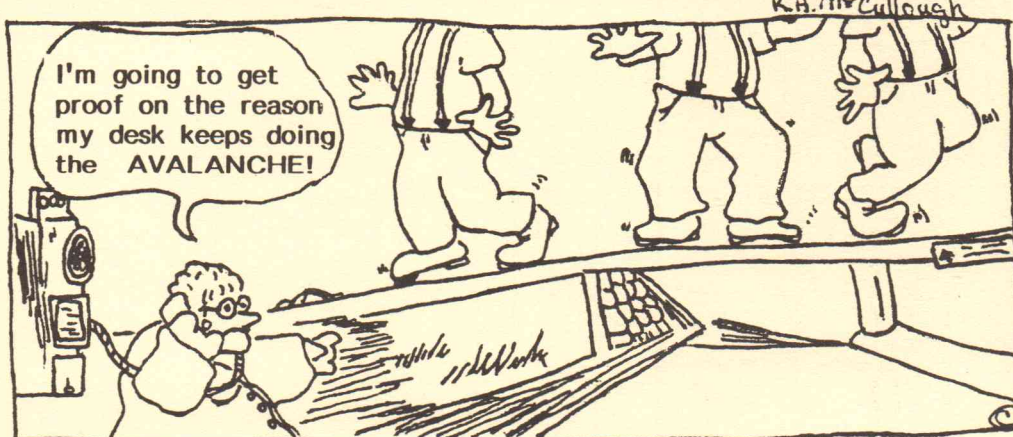
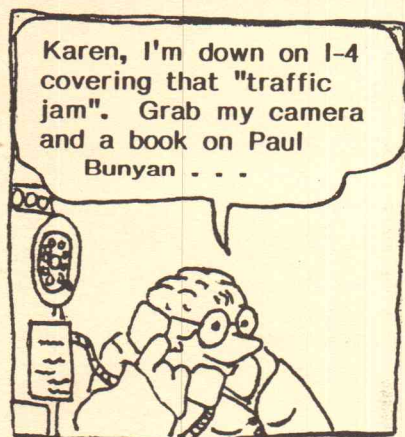
The Yellow Rose Cloggers will perform at a social function during the pre-Summit activities for these many heads of state and media. As members of the Houston Convention Bureau since 1986, the reputation the team enjoys with the local convention planners, bands, and booking agents earned them a position on the program. The fascination of the west by foreign visitors is well known, so putting our American Heritage on the stage backed by a country band seems natural against the backdrop of a rodeo in the world famous Astro Dome.

The Yellow Rose Cloggers are managed by the



The Yellow Rose Cloggers

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THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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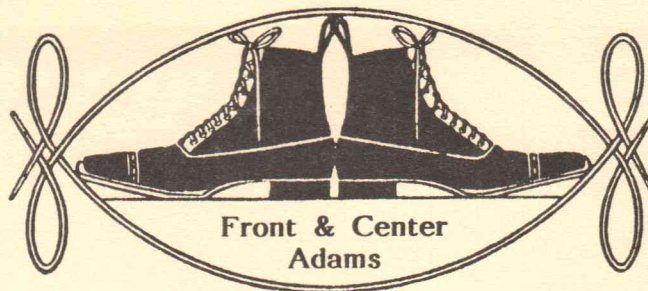
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A dear friend found an old copy of **Raccoons are the Brightest People** by Sterling North. His first book about a raccoon was **Rascal**, which was translated into 14 languages and is still read by children everywhere.

My raccoons have not come up to the squirrel feeder in recent weeks, but we've spotted them crossing the back yard about midday. There are/were three - a big Mama 'coon and two smaller but nearly grown kits. There may only be one kit now, since a raccoon was killed by a car on my side street about a week ago.

I've wondered why these traditionally nocturnal creatures are up and about during the day. Mr. North claims that they readily adapt to human schedules of daytime play and eat, and night sleep. I fear they will soon disappear however, since their woodland home consists of a dead or partially dead hollow tree. Have YOU ever seen a posh housing development with dead trees in the yard?

I read that they are very fond of bread slices and fresh sweet corn ears -- so I loaded up the feeder this morning. The squirrels are having a heyday! More next month on **Clogcoon and Zorro!** Thanks Kay Bookman and Dolly Hamblin!

We have had many kind words about the **Double Toe Times** in the last few months, my Thanks to all who have written or called! Your enjoyment of the magazine gives me a boost when I become overwhelmed by the enormity of the thousands of tiny bits and pieces that go into just one months issue.

... the subscriptions that come in every day and must be deposited and added to the mailing data base.

... the advertisements which come by phone, mail or often by overnight express, and must be pre-proofed, corrected, often started from scratch, blocked in and pasted up.

... the articles (either mine or others) that must be pre-proofed, put on the word processor, spell-checked, hyphenated, proofed again, typed out and pasted on the boards with room for an enlarged bold headline and author's name.

... the photographs which must be looked at critically to see which dark ones must have backlighting, which ones can be enlarged or reduced, and sent off with Ed to be screened. When they come back several days later I usually have to crop the photo to fit a space smaller than I had anticipated, and then add the name or names of the people in the photo, if I know who they are.

... and all the while watching how this issue will fit together - a jig saw puzzle with no clear image until the last page is in place. At this point we rearrange the pages to produce the most pleasing and readable sequence.

... the next to last item is the Instructors Directory, which is pasted from back to front, and because I never know how far it will spill into the first page, there only remains the final filling in of the last white space. Finally page numbers, 'continued on's and off to the printers.

During the week of waiting for the paper to be printed, we send bills, pay bills, up-date the mailing list, run labels, prepare 2nd Class postal forms, retrieve and strip boards for the next month, answer all correspondence, etcetera etcetera etcetera!

On Saturday I was on long-distance most of the day, and it is at this moment 6:23 AM (Sunday). This is the 5th page of yellow legal paper, so I guess I've been writing for about an hour with time out to make coffee and run the dog. I am, therefore, struck speechless when someone asks "Is the Double Toe Times ALL you do?" "Don't you work?"



Sun Country Cloggers - Danville, NY

Director Nancy Gray dropped a note to say that their June 3rd Jamboree had a really good turnout and that the Sun Country Cloggers celebrated their First Anniversary June 4th! Their classes go "dark for summer" but resume in September.

Comments on the Silver Dollar City Clogging Extravaganza by Mike Madden, Illinois

If your club needs a boost in enthusiasm have them watch the Junior and Senior teams who participated in the 1990 Silver Dollar City Competition. (Branson, Missouri) There were a dozen of each who competed there, and they came to DANCE! They were clearly biased toward rock music (it was consistently used for duo, line and precision competition) but I admit that the buck steps go well to the hard rock beat. The kids had no problem with the hoedown competition -- a category which I assumed our adult group would always consider too "hokey" was presented in an exciting way.

It was nice to have seven adult teams at the competition, although all would have preferred to perform before the kids. It's a tremendous letdown to adult teams and audiences when the generally slower forty-year olds' follow eighteen year old superstars.

My biggest disappointment was the show category. I didn't see any routines that really displayed original clogging. A few of the forty teams put clogging to show music well (Mary Poppins 'Step in Time' and a sailor's medley come to mind) and there were some really nice steps, but team after team tried to force clogging to songs that don't generate any desire to clog (or, I suspect, have much to do with songs the dancers really want to dance to - most of the kids looked like they had to hold back real feelings of self expression to do the old show theme music). As spectacular as some of the stunt moves and costumes were, the large crowd (other than group supporters) was not very responsive. It was an interesting show, but not clogging. I suspect teams hired professional theatrical people to choreograph. They stuck a few clogging steps into the song material they thought would fit the cloggers, but unfortunately lost the natural excitement of our dance form.

The other disappointment I felt was probably peculiar to me, since I feel it at most competitions I see. Winners are the fastest dancers. Anyone who 'clogs' is downscored since the buck dancers can fit in twice as many steps. Solo music is all

slow and favors buck dancers. Kids put so many buck steps into their line, precision and hoedown dances that one out of two groups had a dancer who passed out or vomited during or just after the three minute song. Sorry, I don't believe a good dance should cause performers to collapse or puke. The choreographer overdid buck steps in most cases.

Problems like those I've just mentioned are resolved by competitions. A historical "snapshot" of the best of performing groups and solos gathered together at the same time in the same place dramatizes the strengths and weaknesses of the state of the art. I applaud the efforts of Rex Burdette and Silver Dollar City for offering this view of 1990 Clogging. Mike Madden

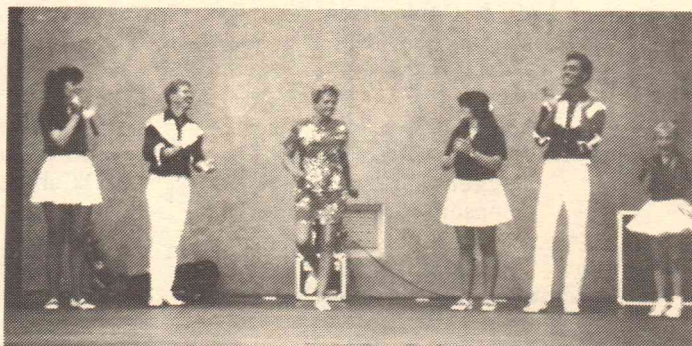
Kay Bookman, McConelsville, Ohio

writes: "On our recent vacation to Nashville Fan Fare Week, we were returning home and decided to stop off at Twitty City. We had finished the tour and were ready to leave when they announced that



Kay Bookman/Karen Huffman there would be some Cloggers on stage in about an hour. I could read my husband's thoughts (Oh No! I didn't get her out of here in time!) but we sat down to wait. My twin sister and I share a love of clogging, and though she had gone to Nashville Fan Fare Week with us, had returned home separately.

The Cloggers on stage at Twitty City were worth waiting for and before I knew it **I was on stage with them!** I was so rattled that I neglected to get the name of the group - I think they were the Georgia Wrangler Cloggers. If anyone knows them, would they please convey my **THANKS!** It was the highlight of my trip!"



We've had delightful reports of traveling cloggers visiting clubs and teams in other areas (see **Granite State Cloggers** this issue). We have received two letters recently about still another visit - one from the visitors and one from "the visitees."

Daniela Schell, Heidelberg, West Germany writes: "Donna Liedl and her family, from Sarasota, Florida, visited my sister and me in Heidelberg last month. They stayed with friends who live very

Continued on page 32

DATES AHEAD

August 3 - 5
Decatur Celebration
Decatur, IL
Garner (IL)

August 3 - 7
Circle 8 Ranch
Washington State
(206) 697-6107/745-1474

August 4
Lake States Int'l Clogging
Workshop. Greenville, PA
Stevens (PA)

August 4
Central Louisiana
Clogging Workshop
Alexandria, Louisiana
Wilks (LA)

August 4 & 5
Blue Ridge Mtn. Clogging
Competition. Gainesville, GA
Thomas (GA)

August 6th
Japan, Korea, Hawaii
Cloggers Tour
(801) 265-2512

August 10 & 11
Sunshine Cloggers Pirate's
Ball, Orlando, FL
Toor (FL)

August 10 - 12
Festival by the Falls
Niagara Falls Ont. Canada
Linnington (CAN)

August 11
NMCA Convention
Albuquerque, NM
Noe (NM)

August 17 - 25
7 Days in the Caribbean
Cloggers Cruise
Hansen (CA)

August 18
Coastal Carolina Clogging
Classic Burgaw, NC
Aycock (NC)

August 18
Kountry Kloggers Hoedown
Tifton, GA
Hasty (GA)

August 18
Indiana State Fair
Clogging Competition
Indianapolis, IN
(317) 927-7531

August 24 - 26
16th So. Australian State
Square Dance Convention
Adelaide, So. Australia
Elliott (Australia)

August 25
W. Va. Clogging & Hoedown
Competition. Charleston, WV
Steele (WV)

August 25
Granite State
Cloggers Jamboree
Manchester, NH
Coruth (NH)

August 30 - September 2
Clogging Cruise
S.S. Emerald Seas
Hall (TN)

August 31 - September 2
Armadillo Stampede Workshop
Oklahoma City, OK
(806) 353-2374

August 31 - September 2
So. California Clog. Assn.
Riverside, CA
(213) 467-3163

September 1 & 2
Nugget Clogging Championships
Reno, NV
Welch (CA) or Lee (NV)

September 1 & 2
Longview Area Square
Dance Association
Longview, WA
Bresch (WA)

September 2 & 3
Armadillo Stampede Competition
Oklahoma City, OK
(806) 353-2374

September 7 & 8
NCCC Stampede
Winston-Salem, NC
White (NC)

September 7 & 8
Bluegrass and Chili Festival
(With Clogging Workshop)
Tulsa, OK
Keene (OK)

September 7 - 9
Camping and Clogging
Stockbridge, MI
Root (MI)

September 8
Maryland State Clogging
Championship
Upper Marlboro, MD
Loveless (MD)

September 8
Rock 'n Country Workshop
Riverview, FL
Conn (FL)

September 8
Grandview Fall Festival
Grandview, IN
Grose (IN)

September 8 & 9
Carowinds Clogging
Competition
Carowinds Theme Pk, NC
(800) 822-4428

September 8
Illinois Clogger
Invitational
Bloomington, IL
Madden (IL)

September 15
Clogging Doubleheader
Kalamazoo, MI
Beck (MI)

September 15
CLOG - FEST
Greenfield, Missouri
Hughes (MO)

September 15
LaClog Fall Workshop
LaFayette, LA
Fielder (LA)

September 21 & 22
St. Croix Cloggers Workshop
St. Stephen, NB, Canada
Hill (Canada)

September 22 - 23
Pacific Coast Clog
Dance Championships
Pomona, CA
Newhall (CA) or
(213) 467-3163

September 21 - 22
GSSDA/GCLA Clogging
Workshop
Macon, GA
Wells (GA)

September 29
Clogging Festival
Dearborn Heights, MI
Fabry (MI)

... more **DATES AHEAD**

September 28 - 30
Northwest Fall Classic
Competition
Tri-Cities, WA
Casaw (WA)

September 29 - 30
NW Clogging Assoc.
Workshop & Dance
Vancouver, WA
Bresch (WA)

October 5 & 6
J'Ville Clogging Jamboree
Jacksonville, FL
Thompson (FL)

October 5 & 6
Clogging Workshop
Urbana, IL
Bryan (IL)

October 13
Lake Guntersville
Clogging Festival
Guntersville, AL
Miller (AL)

October 13
South. Appalachian
Mtn. Clog Championships
Mars Hill, NC
Dillingham, (NC)

October 13
Leaf Lookers Clogging
Festival
Franklin, NC
(704) 524-3161

October 12 - 13
Clogging Clovers Fun
Frolic Workshop
Sarasota, FL
Swift/Liedl (FL)

October 14
Special Edition's
Southside Clogging Wkshp
McDonough, GA
Nelson (GA)

October 18 - 20
Clogging Extravaganza
and Competition
Moultrie, GA
Hattaway (FL)

October 20
Oktober (CLOG) Fest
Columbus, IN
Fleetwood (IN)

October 20
Clog Workshop
Dayton, Ohio
Allen (OH)

October 26 - 27
Gulf Coast Fall Festival
Foley/Gulf Shores, AL
Erdwins (FL)

October 26 - 27
"Gopher It" MN
Halloween Workshop
St. Paul, MN
Sinna (MN)

October 26 - 27
Buckshot Shindig
Ventura, Californis
Bice (CA)

November 3
Cuyahoga Valley Cloggers
6th Annual Workshop & Dance
Lakemore, OH
Truax (OH)

November 3
Rocket City RoundUp
Huntsville, AL
Miller (AL)

November 10
Santa Stomp
Plant City, FL
Chambliss/West (FL)

November 17
November Blast
Squares, Rounds, Clogging
Kalamazoo, MI
Beck (MI)

November 22 - 24
C.L.O.G. National Convention
Orlando, FL
Gibbs (GA)

December 1
Panther Creek Christmas
Hoedown
Moultrie, GA
Hattaway (FL)

December 3 - 5
Sands Int'l. Square Dance
Festival & Gift Faire
Las Vegas, NV
(818) 907-7788

January 18 - 20 1991
"Kick-Off" '91
Workshop/Championships
Kent, WA
Bresch (WA)

January 26 - 27
Rainier Council Mid-
Winter Festival
Puyallup, WA
Bresch (WA)

February 1 & 2 1991
TCC Rally
Waco, TX
Moeller (TX)

February 16
Gulf Coast Classic
Clogging Competition
Foley/Gulf Shores, AL
Erdwins (FL)

February 16 - 17
Florida State Fair
Clogging Competition
Tampa, FL
Hattaway (FL)

February 20 - 25 1991
Bermuda Clogging Festival
Bermuda
(617) 963-0713

February 22 - 24
"March into Spring"
Square, Clog, Round Festival
Lexington, KY
Paul (OH)

March 22 - 24, 1991
Northern Lights Dance
White River Junction, VT
Kendall (VT)

April 19 - 20
Nickel City Clog Festival
Buffalo, New York
Haley (NY)

For more information,
contact the person
listed under the
event. Address
and phone numbers are
in the
INSTRUCTORS
DIRECTORY
in the back of
of each issue.

Upcoming Events
notices are listed
FREE providing
an Instructor is
listed in the
DIRECTORY
or an ad is placed.
Information must
be received by the
10th of the month
preceding the
next issue.

39th NATIONAL SQUARE DANCE CONVENTION

By **Ralph Pierce**
Knoxville, Tennessee

The excitement was high as approximately 30,000 Western Square Dancers converged on Memphis, Tennessee, June 28, 29 and 30, 1990, for the 39th National Square Dance Convention. Petticoats, bolo ties and shuttle buses were everywhere. Every room in every hotel in downtown was taken (we discovered this when Jack and Sally Adkins showed up and had failed to make advance reservations).

Workshops for square dancing, round dancing, contras and clogging were held at the Cook Convention Center, Ellis Auditorium, Crown Plaza Hotel, Peabody Hotel and other downtown hotels, all of which are within a short walking distance of each other.

The clogging workshop program, directed by Ralph and Tammy Pierce, Vice Chairmen, consisted of three full days of clogging in two halls with twenty top clogging instructors. Classes started at 9:00 each morning and continued until 11:00 each night. Exhibitions, clinics and after parties complimented the schedule.

The clogging instructors were:
Sally Adkins, Columbus, OH; Lelia Armenta, San Diego, CA; Cliff Breehl, Louisville, KY;



The Clogging Teaching Staff

Deloris Breske, San Antonio, TX; Danny Burchfield, Tulsa, OK; Gloria Driver, Houston, TX; Carole Hollis, Macon, GA; Pat Hughes, Lockwood, MO; Bob Johnson, Chesapeake, VA; Teresa Lovig, Iowa City, IA; Ralph and Tammy Pierce, Oak Ridge, TN; Barbara Robertson, Ghent, KY; Dorothy Snow, Springfield, MO; Elaine Steele, Apache Junction, AZ; Donna Thompson, New Castle, IN; Bill and Nancy Tullock, Jefferson City, TN; Bobby and Janice Whitefield, Austin TX; and Ethel Wilmesmeier, Houston, TX



Father John, a 75 year old Catholic Priest (R) learns a step from 5 year old William Breehl (L).

ACHF



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Maggie Valley
North Carolina

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Route 2, Box 247
Horse Shoe, NC 28742
704-891-3435

Allen Givens
Vice President
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Williston, SC 29853
803-266-7856

Lib Mills
Secretary
P. O. Box 1841
Clemson, SC 29633
803-647-0941/656-3331
904-755-2829

Eddie Baker
Treasurer
Route 2, Box 495
Hickory, NC 28601
704-256-9785

1990 Sanctioned Competitions

August 18

Clogging Classic of Coastal Carolina, Burgaw
NC. Buck & Nancy Aycok (919) 259-5192

August 25

WVa Clogging & Hoedown Championships,
Tornado, WV. Garland Steele (304) 727-8719

September 22

NC State Clogging Championships, Pisgah
Forest, NC. Aldon Hall (704) 877-4537

October 13

Southern Appalachian Mtn. Championships,
Mars Hill, NC. Donald Anderson (704) 689-
1228/689-1330.

October 26 - 28

ACHF
GRAND CHAMPIONSHIPS
The Stompin' Ground
Maggie Valley, NC

A qualifying team is any team who has placed first, second, or third in any ACHF sanctioned competition. Any individual who has won first place in any ACHF or NCHC sanctioned competition is eligible for the Dance-Off. Some Dance-Off finalists may qualify to be invited to dance at the Grand Ole Opry.

Motel information: Maggie Valley Chamber of Commerce, P.O. Box 87, Maggie Valley 28751

Membership in America's Clogging Hall of Fame is \$15 per year. Direct all inquiries and correspondence to Lib Mills, ACHF Secretary, P.O. Box 1841, Clemson SC 29633.

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BIG MONEY or . . little money?

by Ron Hodge, Houston, Texas

It's been about four weeks since I last worked on the fund raising project, so let's check in on the progress. As you may recall from the last article in this series I let you join with me as I called every listing in the yellow pages under fund raising.

The first thing I noticed is the total lack of professionalism of the salesmen in general. Little wonder that there was such a problem making contact with the ones I did call. Having the goal of establishing contact with only about 3 different sources to assist us in fund raising is what keeps us going, and that is happening. The lack of response of the various firms only assists us in our progress of deciding just who we will work with and who will not be a player in this study.

There are several criteria that have risen to the surface that should be considered before working with anyone on a program.

WHAT IS YOUR IMPRESSION OF THE SALESMAN?

I thought about all the various factors to consider and have decided that the most important should be listed first. Unless you, the director, as the sponsor of this program, want to take on the full responsibility of these campaigns for their success then the ONLY real help you will have will be the salesman and his support. Is that support real or imagined? Ask for references then check out those references.

WHAT ARE THE PRODUCTS?

Does this company purchase canned programs available to fund-raisers throughout the country without regard to the local community economic mix? Are the products interesting? Does the company inventory product? Does the company have strong seasonal programs, realizing that such seasonal programs have a much greater chance to earn profits.

HOW MUCH SUPPORT DOES THE SALESMAN HAVE?

Just how strong is the company? Does the salesman do all the packaging and delivery? Will the company stand behind returns? What about freight charges? In fact, how is the order packaged, who does the bookkeeping? (Those last two items will determine how much work you, the sponsor, ends up doing!)

WHAT IS THE PROFIT PERCENTAGE?

Actually I put this last because it will be the least important of all, as you will never do this program again if it proves to be a one man show, requiring your full time to run it.

So let's see what I found. The entertainment coupon book company sent me a flyer, that was all. So I threw it away! They did not even tell me how much I would make per book or when the program started or ended. I received some good Christmas wrapping campaign literature. Even found out that one company did not ship the product, you had to pick it up, that the order was shipped as one unit, leaving the sponsor to break out the order, make and keep the records. No thanks, I have a job already.

One company, The World Finest Chocolate, is an excellent example of the difference a salesperson can make. The Houston rep has not responded to at least three phone calls. Because of the North Texas rep's (Pam Peterson) support of the Cannonball Cloggers I called her and asked her to send me literature about their programs. The lack of support and response by the Houston rep organization by this firm concerns me a great deal. If I do a campaign with this company it will only be because of the support given by the North Texas rep.

Several different companies sent copies of the same brochures, telling me that they do not stock anything as a company and that if there are problems with the order there could be difficulty getting those problems cleared up. However, there are some bright sides here to consider. There is hope.

Are you trying to earn money for the team as a whole or for the individual? How much money do you need to earn and by when?

Candy bars, or direct sale items, provide about 50% commission on an average sale of one dollar. This is considered little money, but good for "student" business. One reason for the high commission is the lack of services provided by the company. All the record keeping is done by the sponsor. That record keeping can prove to be a task, depending on the level of detail you seek. Personally I am looking for a campaign to raise funds for the individual dancer, so the record keeping could be quite a task. But nothing to be afraid of.

Big money, or sales that involve order taking for products to be delivered later, are campaigns that will pay a 40% commission. Consider the selling price of the items and some of these programs yield about \$2.50 to \$3.00 profit per item. In fact, state wide the average number of items sold per student in these campaigns is thirteen with a profit per student of about \$30.00. It is interesting to note here that the younger the age of the participant the higher rate of success. It seems that once the age of thirteen is reached the parental involvement, and interest, also drop. The motivation or need has to be recognized and used to "rattle the pots and pans" before the team for any continued success.

You must realize that I am not going to say that one program is better than any other with this series. Rather I am only relating my experiences as I travel on the path to achieve our goal. Actually I am beginning to consider a mixture of several programs, maybe even considering settling in on a series of programs that will be repeated at certain times of each year so that soon we have a repeat market, expecting us to come knocking with the opportunity to support us.

Initially I have endorsed a campaign from a Texas based company, and have chosen this company solely because of the salesman, Charles Foster. He returned my calls, followed up, and then came to my house to discuss various programs available from his firm. Having already found that the level of professionalism in this industry to be lacking I was willing to "check this firm out". The company I have chosen has salesmen all across the State, has been in business only about six years,

Continued on page 20

CLOGGING CONNECTION

Riverview, Florida
"ROCK 'N COUNTRY"
 1st Annual WORKSHOP

Saturday, September 8, 1990

9:00 A.M. to 10:30 P.M.

Jamie Conn, Brandi Blakeely, Teri Chambliss,

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IS THE BEST YET TO COME?

By Susan Francis
Cathedral City, CA

One year ago I attended a seminar, NCHC Sanctioned Competition and Judging, and found that I was fortunate enough to be in the company of a very unique group of people. Although I was a newcomer to California and a novice to the clogging styles of Southern California, I was in the same room with some of the "Gods of Clog". I felt a little like a fly on the wall and preferred to have that vantage point since I was certainly out of my league.

Now, one year later, it seems to me that the foremost topic on everyone's mind is not competition. A new subject dominates the political issues of the clogging world. The subject is the infiltration of Tap Dancing / Jazz into clogging choreography. A subject I feel extremely close to since I worked as a professional jazz choreographer for 17 years. Many clog traditionalists cringe at the thought of adding jazz and tap to clogging routines. After all, clogging as a folk dance has been done for many generations. Shouldn't it be historically correct in its preservation? The music and steps should be authentic. These were some of the traits of clogging that were so attractive to me. But on the other hand, it has been said "clogging is a dance of our times and times change." Actually if no one ever dared to experiment or be different, we wouldn't have many of the dance forms of today. Ballroom, Country Western, Disco, all developed through new, bold and often unpopular ideas. Look at the very popular Aerobics (which I personally don't consider to be a valid dance form). Aerobics was created from combining new and innovative ideas about dance and health. In

fact, jazz and tap are also dance forms that wouldn't exist today if a long line of dancers hadn't been daring enough to change and add to the accepted, older dance forms. Did you know that through that process, today's jazz and today's tap dancing are also American Folk dances, developed in this country as opposed to being transplanted from a foreign country? Perhaps the main difference is that they fall in the category of Performing Arts and clogging is a recreational and social dance form.

This year there are more groups of cloggers than ever before who are working very hard to master harder, faster, more intricate footwork, tap sounds and arm movements. To achieve this, they have to go beyond the boundaries of tradition. They have the same clogging fever that the rest of us have but they want more challenge, more satisfaction. They feel a desire to enhance their clogging and try to fill a void that the traditional by itself can't fill. They are the rebels and revolutionaries of today's clogging world.

Whatever side of the line your taps fall on, don't forget that these cloggers might represent the "Grand Poohbahs of Clog" of the next generation. They may be changing a lot more than meets the eye and that might not be all bad. They may be creating a new dance form that can bridge the cultural, educational and generation gaps that couldn't be bridged while there was such a vast difference between rigid performing dance arts and the more easily attainable recreational dance forms.

I wonder what the hot issues of next year will be. Whatever they are, opposing sides will be supported by people with so much in common, a deep love of dance and sincere concern for what they think is best for the dance form they love. These are my kind of people.

CLOG - A - WORD SEARCH

Find these words either horizontally, vertically, diagonally or backward! by **HOLLY EVERSON**

FLORIDA, age 10

Solution on page 20

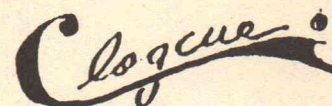
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ACTION SHOT OF THE MONTH



Mac and Louise McCreery and their Corn Cob Cloggers of Grand Ledge, Michigan look like puppets on a string but they were 'putting their

all' into a dance while competing at the Buick, Olds, Cadillac Talent Show in Lansing, Michigan in March 1990.

Dear Bobbie,

Remember - old folks are worth a fortune, with silver in their hair - gold in their teeth, stones in their kidneys, lead in their feet, and gas in their stomachs.

I have become a little older since I saw you last and a few changes have come into my life since then. Frankly, I have become quite a frivolous old gal. I am seeing five gentlemen every day

As soon as I wake up, Will Power helps me get out of bed. Then I go to see John. Then Charlie Horse comes along; and when he is here, he takes a lot of my time and attention. When he leaves, Arthur Ritis shows up and stays the rest of the day. He doesn't like to stay in one place very long, so he takes me from joint-to-joint. After such a busy day, I'm really tired and glad to go to bed with Ben Gay. What a life?

P.S. The Preacher came to call the other day. He said at my age I should be thinking about the hereafter. I told him, "OH I do all the time." No matter where I am IN the parlor, upstairs, in the kitchen, or down in the basement, I ASK MYSELF, WHAT AM I - HERE AFTER?

Love, Betsy Farlow





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FIDDLER'S JAMBOREE SMITHFIELD, TENNESSEE

By Ralph and Tammy Pierce
Tennessee

Saturday July 6, 1990, temperature 98°degrees, humidity near 100%, and we decided to go in search of "recordable" old mountain tunes at the 19th Annual Fiddler's Jamboree in Smithville, Tennessee. We had made plans the preceding Saturday on our way home from the National Square Dance Convention in Memphis. We finally found someone with information on the upcoming event on our second try at an exit off Interstate 40. No one seemed to have any details of an event that had endured for 19 years, there were no signs urging you to stop in, only one flyer in a service station window, indicating that there would indeed be one this year on July 6 and 7. We gave up trying to get details and decided to call the Chamber of Commerce later in the week. That call on Thursday did provide details such as start time, admission fee (there was none) and location. But the woman just matter-of-factly said, "Oh yeah, we're having that".

Having never attended this before, I was less than enthusiastic when Friday came and it was time to meet Ralph for the one hour drive to Cookeville where we would spend the night, since there are no motels in Smithville. Are you starting to get the idea that these people don't have any idea how to have an event that will draw lots of people? You have to make them comfortable, have nice places to stay, places to eat and nice facilities on the grounds. Ralph, of course, had sung the praises of this "old time" festival to me for weeks and couldn't wait to get started.

After checking into the motel, we decided to drive on over and catch the evenings offerings. It was 12 miles by Interstate to the exit, and another 12 miles on a winding two-lane highway to Smithville. Even Ralph was surprised at the next sight we saw - I was totally amazed. Cars were parked bumper to bumper on both sides of the road and in front yards and in back yards and pastures and fields and in vacant lots. People were pitching tents and RV's had unhitched or parked for the night. We parked and made our way up to a town square complete with century old buildings and trees. And under each and every one of those trees were anywhere from 1 - 4 groups of pickers "jamming." They didn't care if they knew each other or even if they knew the tune. By the time they finished, they knew both. There were men and women, young and old, all with a common interest. We walked around listening and taping tunes for about three hours and just as the sun was going down, dancers came from somewhere. Primarily men, they each carried a wooden board with a handle just like a briefcase. They would throw it down on the sidewalk or on the ground and start dancing. All ages joined in the fun. We watched this for about an hour and decided to call it a night.

At 9:30 Saturday morning we were back. It

was hot!! But, the heat didn't stop anyone. Pickers were everywhere. There were craft vendors lining every street. Saturday morning marked the start of the picking and dancing contests. Categories were broken down by instrument, and only the fiddle category was broken down further by age. Age divisions were 13-50 (Junior) and 51 and up (Senior). I have never enjoyed anything more. About noon they started the buck dancing category. This was distinguished from the clogging category to be held later in the day. Many people speculated on the reason for the separation. The consensus seemed to be that cloggers have flashier moves and the buck dancer's job is to mimic the beat of the music with his taps. These people have very high regard for the buck dancer. I even overheard one fellow say, "Clogging is for people who don't really know what they're doing!" (Of course that was strictly his opinion!) **Editor's Note: We believe this refers to 'old time' buck dancing.**

The grand finale of the weekend was a "fiddle-off" between the Junior Fiddle Champion and the Senior Fiddle Champion on Saturday. Unfortunately, the high heat of the day had taken its toll on us, and we headed for home at about 9:00 PM. We listened to the radio broadcast as long as we could pick it up on our car radio, but they weren't even close to the finals when we finally lost contact.

I learned many things from this adventure. One of those lessons is never make assumptions about the ability of small towns to throw a BIG party and have lots of people show up. The estimates we heard were from 80,000 to 100,000 people, and it was also broadcast live on radio and television locally. There were no motels, no parking facilities, no restaurants to speak of, and no bathroom facilities (40 port-a-toilets served); but nobody cared. We all just had one wonderful time on a hot July weekend.

From page 1

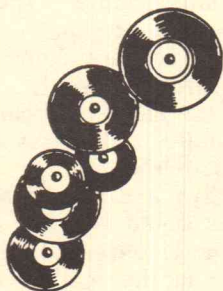
team of Ron Hodge and Charlene Burton. Ron is responsible for the overall management of the team, handling the parents, marketing, and team organizational duties. Charlene is responsible for managing the instructional staff, choreography and competition teams. With an average age of seventeen, the 84 dancers of Yellow Rose range from three to over forty. In order to participate with the team, one must be willing to live high moral standards of behavior, have good attitudes and be willing to work hard. Sportsmanship is not just a word, it is the watchword of all the members of The Yellow Rose Cloggers.

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ADVICE for NOVICE CLOGGERS

by
Barbara
Scott
Ft. Myers,
Florida



I had a hard time trying to decide whether to title this 'Advice to Novice Cloggers' or 'Don't Give Up Until You Read This'. My goal was simple, to share some of my experiences as a beginning clogger with others.

My family and two other couples and our combined six children decided to take clogging lessons, just for the fun of it, about three years ago. When a beginning class was offered by the Caloosa River Cloggers we walked into the hall catching the end of the cloggers weekly practice. We were truly in awe, especially when the group finished with the Orange Blossom Special.

The first lesson began - toe, heel, toe, heel - knees flexed - introduction to clogging. I discovered that first night that I have absolutely no natural rhythm or ability but it didn't seem to matter because I was having fun.

During the second lesson, I began to realize what great strides that my husband and three kids (ages 6, 11 and 12) were making. Leaving me in the dust, so to speak. Of course, kids make everything look easy but why was my husband doing so well? And about the other two couples, did I mention that they were all music majors and music educators? I am a nurse, and nurses do not have to know what a beat is but it didn't matter because I was still having fun.

By the time lesson number three rolled around, I had decided that I was anatomically incorrect, that is, I must have been born with two oversized left feet. They simply would not do what either my brain or our instructor told them to do. Being six feet tall and not exactly graceful probably was no help either.

Lessons four, five and six were a challenge. We learned an easy (for most people) line dance and a mixer. With the help of my family and friends, and an extra practice each week in one of our driveways, we graduated into a beginning intermediate class. Because we live in Florida, we were able to practice outdoors, after the hot sun had set. It was good exercise and a lot of fun with good friends.

One Sunday afternoon, the phone rang and a man identifying himself as Frank Dennis, our clogging instructor, asked if we would like to join the clogging exhibition team. Honestly, which one of our friends was pulling this prank on me? It was no hoax and the man sounded sincere. I told him that we appreciated the offer and would love to have our children become members of the group but that it was out of the question for us. I can't dance. The director said no, that this was a family oriented group and he wanted all of us. He assured me that with extra attention from the

other cloggers in the group, everything would work out. Did this man have any clue to the seemingly insurmountable task he was volunteering to undertake?

Our friends were also invited to join the Caloosa River Cloggers. We talked it over and decided to go for it.

I cannot begin to describe some of the mistakes I have made. No one would believe me. In circle dances, when the women face the inside of the circle and the men face out I was inevitably facing out with the men until some kind soul would gently grab my shoulders and point me the right direction. There were times when I felt like doing a single basic out the door, down U.S. 41, over the bridge and the whole ten miles home. The cloggers never criticized and it seemed as though Mary Lee was always there to say, "you are doing just fine and one day it will all click for you".

The time came for us to get outfits ready for our first show in public. This was an ordeal in itself with five of us in the family. I vaguely remember Jill, Marilyn and I promising when we started this that we would NEVER wear those dresses with those petticoats and that we certainly would NEVER dance in the mall. Never say never!

Our first shows went fairly well considering the absence of my knees. I don't know where they went but in their place were mounds of gelatin. I still don't know how they supported my body, but they did.

Finally, my day had come! We were taught a new line dance and I (yes, I) learned it faster than the rest of my friends and family. I was so proud until the director casually remarked that only men do it in shows.

We've been dancing with the group for three years now. The veteran team members supported us by pulling us through a dance more than one time when we would suffer a block. And for this, we are grateful.

Things have "clicked" for us for the most part. We can be seen clogging in malls, festivals of all kinds, and even a return engagement at Walt Disney World.

Our group doesn't dance in competitions because we are in it for the fun of it and fear that the seriousness of competition would put a damper on the enjoyment. However, we do one dance that Frank requests that we do especially well, and with a certain amount of precision. Probably, my latest blooper involved that number. It was just after last Christmas and I was wearing a new pearl bracelet that my husband had given me. As we were performing, I raised my hand to do a California Twirl and long after the other ladies had lowered their arms, mine remained in the air, and my bracelet firmly twisted around my hair. My husband, Richard, was whisper shouting, "put your hand down!" and I was whisper shouting, "I can't". I had visions of pearls all over the room, fortunately, the problem remedied itself with only a small bald spot on my head which is barely noticeable. I don't wear my bracelet in shows anymore.

All in all - I love clogging. It provides fun, socializing and it is great exercise. My stamina has really improved and my endurance for exercising has at least tripled. My advice to the novice clogger is to stick with it and have fun!

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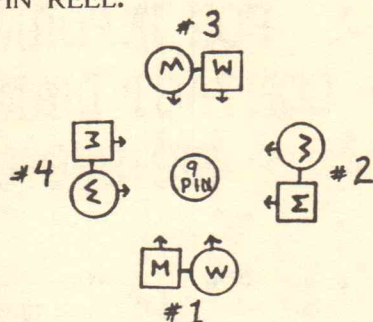
THE NINE PIN REEL

By Jeff Driggs
West Virginia

Although I've heard a lot of different stories about the origins of this dance, most agree that it came from England. For the most part, the form of the dance has remained unchanged through the years, but, in order to make the dance even more lively, certain callers - like myself - have taken some liberties with the patter that accompanies this dance.

Both Garland Steele and Bill Nichols are master callers, and this dance is one of their specialties. Each caller uses patter during the swing portion of this dance that makes it unique to them. As you get more comfortable with the Nine Pin, try to develop your own patter. I often use this dance on the first night of a beginners class as a means of letting folks get acquainted. I can't think of a better way to make new friends than to be grabbed up and swung by a complete stranger. Here is my version of the NINE PIN REEL.

Couples should be in a quadrille set. (4 couples) The #1 couple will have their back to the caller. The Nine Pin girl stands in the center of the set. 2 girls may dance together, one will play the gent's part.



The caller will now have the Nine Pin girl swing each one of the gents in the set. I've heard many callers do this in order. (Swing #1, then #2, #3 and #4) I like to mix things up and call them to swing at random. (ex. 3,2,1,4)

Here is some suggested patter to use while calling the Nine Pin to swing:

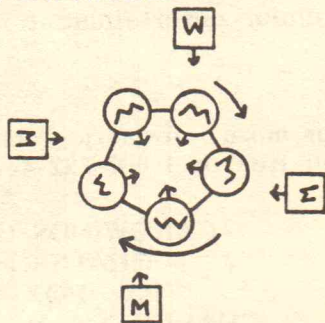
NINE PIN OUT AND SWING NUMBER ONE, SWING THE ONE FROM WASHINGTON.

NINE PIN OUT AND SWING NUMBER TWO, SWING THE ONE FROM KALAMAZOO.

NINE PIN OUT AND SWING NUMBER THREE, SWING THE ONE FROM TENNESSEE.

NINE PIN OUT AND SWING NUMBER FOUR, SWING THE ONE FROM BALTIMORE.

After the Nine Pin has finished swinging all four gents - including the Nine Pin - make a circle in the center. You should now have 4 ladies joined in a circle in the center and four gents standing on the outside.



Here's the FUN PART. . . There are 5 ladies on the inside and 4 men on the outside. When the

caller says the word "SWING!", all the ladies let go and grab the nearest fella and swing 'em. Somebody's gonna get left out. This lady goes to the center and becomes the new Nine Pin Girl.

Just for motivation, I usually have everyone giggle at the Nine Pin a little as they promenade home from the swing.

Sounds simple, right? Let's make it as little harder.

The word "SWING". That's the ONLY WORD the caller says that the ladies can let go from the circle and grab a partner. Let them know as you explain the dance at the beginning that there is a good chance you may try to confuse them. THEN HAVE FUN! While they circle, say every word you can think of that either rhymes with "SWING" or sounds like it. You have them goin' crazy! Sometimes they'll be so sure you said it they'll just go ahead and swing and you'll have to get them to circle again. When you finally say the word "SWING!", they'll tear up the floor to get that fella! This is really a fun dance, and it's good to get some non-cloggers on the floor too to join in the fun.

Sometimes I tell them a little story while they circle. Here's one of my favorites - it gets 'em every time.

"I went to the ball game the other day. It was the final inning - bases loaded. The batter stepped up to the plate and the pitcher threw the ball. Guess what? That batter took a great big "SWAT!" at it. Strike two! The batter was really nervous now. He took a great big "SWALLOW!" of his chewin' tobacco. The pitcher took the ball and threw it one more time . . . that batter MISSED! He was so mad he took a "SWING!" at the referee!"

Note: You'll probably have to give some time during this story for the ladies to get back in a circle again. I guarantee they'll try to swing every time! Try to come up with your own stories or rhymes that play on the word swing. This will make the dance more fun for you and keep your dancers on their toes. Have fun!

NEXT TIME: THE SALLY GOODIN' DANCE

Dancing for Fun and Exercise

Excerpted from Vitality Magazine 11/89

Reprinted from Country Dance Lines 6/90

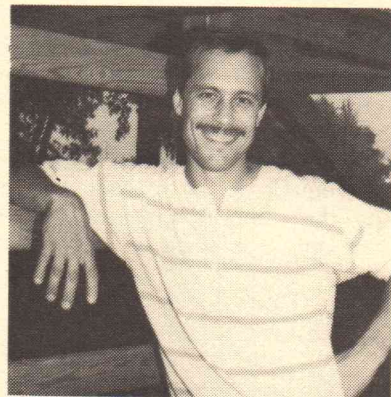
Dancing provides a challenge that will make you happy. Also, the variety of dances frees you from boredom. According to a recent survey, a half hour of high-intensity dancing offers the same aerobic benefits as jogging for 30 minutes at 5½ MPH or playing basketball or handball for 30 minutes. College researchers have determined that people can lose more than two pounds a week if they dance vigorously for 30 minutes, three times a week for 12 weeks. Dancing works your lower body muscles, plus it is weight-bearing exercise which builds strong bones. It improves your cardiovascular fitness and increases the ability to recover from mental and physical stress. Staying fit helps you adapt to heat and cold, burns off fat, slows down aging, helps fight depression - the benefits of dancing are endless - best of all, it revs up your energy.

CLOGGING AND BUCK DANCING VHS VIDEOTAPES

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_____ LINE DANCES # 1

(Int +) High Horse
(Int) Cajun Moon
(Int) Betty's Bein' Bad
(Int) You're The One That I Want
(Beg +) Toot-Toot
(Beg +) Get Back To The Country

_____ LINE DANCES # 2

(Beg +) Tennessee Flattop Box
(Int) Mountain Dew
(Int) Some Old Side Road
(Beg +) Break My Stride
(Int) No Steel Guitar Rag
(Int +) Out Of My Dreams & Into My Car

_____ LINE DANCES ROCK & ROLL

(Beg +) Do You Love Me
(Int) Pretty Little Angel Eyes
(Int) Birth of Rock 'N Roll
(Int +) Mony Mony
(Int) Maybelline
(Beg +) Bad Moon Risin'

Includes cue sheets, step breakdown, and cueing of entire dance with steps. Music is included on all tapes except Line Dance tapes due to copywrite laws.

ANY 3 TAPES ABOVE FOR \$125 ADD \$15 FOR TEACHING TAPE

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This tape and 50-page manual is designed to provide you with all the tools you need to recruit students, teach sound fundamentals, and keep local interest in clogging at a high. Step-by-step lesson plans are provided for your ten-week beginner class with cue sheets and outlines.

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but is already now doing over 6 million a year! They prepare their own brochures, do all record keeping, pack all orders for each dancer individually, in a box (with handle holes on each side), will deliver the product, or pay shipping.

The salesman is to meet with the team in two weeks to present us with the program. A cash incentive is to be given out, paid for by the company. After this first program, we will be a "direct sale", or candy bar program. Who we will use for that product is up in the air, as the candy provided last night was stale! (Charles does admit that I am hard to work with!)

There are many programs that can be considered. I have done the Garage Sale scene, more than once, and feel that a well stocked booth does bring in some money. There is the car wash, but I am not going to do either again for some time. You can even put on a Tupperware party. There are several more ideas.

What ever the program, I want a campaign that does not require a lot of work on my part, that will keep the dancers interest and will allow them to earn money for themselves to offset trip expenses.

What am I considering for team money? Well I have come across something that is most interesting. I am sure that each of you have seen the gum ball machines in the local businesses that go to benefit the March of Dimes. Well there is a company that will sell you the machines and supplies so you can do the same. Or, even more interesting, you could just locate firms that would let a machine be placed on site, contact the vending firm, where upon they will set up a machine, stock it, and then service it, all at no expense to you! Then the company will pay you a 25% commission on all monies collected from those machines! If you want information on this contact . .

Well the time for Christmas is coming soon so all this information appears to be headed toward the best season of the year for making money!

Solution

DOUBLET O E R L N O (W H I P L A S H) T R A V
W C A V S O A U K H L P Q G T D A N P O E U S O S
K S W I N G P X S D R A G L N V M E R C E N B K L
I T N B S E R O P W J K S V I X G M T I L P A H U
C Q R U Z Y O H B L N H L C S G R D E S W E H L R
K B I C H A R L E S T O N S O L H B K A R Y M C O
R P O K A R A T E I S P G L N S R Y Q B Z A I U T
O T N G Y E V S C W E K C H M T W Z G H E L O R E
C X E S A W O O B L S R E N R O C X K B O A Y W H
K A S C N Q V L T W P X Y O G M S H I S O Q U L
I H T O A S J I N G L E T W Z H P L B N E G V L Z C
N V A L T Y N U S P E B U E U F A N C Y W S O T O
G S M B N C E O P L D S E H O M S T R A D D L E W
C U P E O T R I P L E L S L E V A R D C W O F T B
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A T N O I T M Q X I R L O G Y F V D T U R N L H Y
I E S O T H E Y O B O U E U T W Y L S W O G V U M
R W (R O C K S T E P) A R T N E R O M P T Y W E F Q
W T Z P M Y O P G U S D J U K V L D N A B A J F T
S B F O R W A R D V L O O P C O U P L E Y M W L D
Q O J Z R E H M X K I C F R E G S Y U W H I T E V
M S V H P K R G O W D Y S U L W T D C S O R U Z S
T X (P R O M E N A D E) G L Q Z (I N S T R U C T O R)

GRANITE STATE CLOGGERS Manchester, New Hampshire



Ed Anderson, Stephanie Coruth, Nancy Anderson, Dennis Coruth.

by Ed Anderson, Casselberry, FL

In mid May, my wife Nancy and I left Orlando, Florida bound for Barnstead, New Hampshire to visit relatives. Nan and I are cloggers and hoped to find some clogging clubs to visit while on vacation. We had heard that some clubs will not allow anyone other than members the privilege of dancing, and so we were a bit apprehensive about calling. I rang up the number listed for the Granite State Cloggers who were nearest to where we were staying (Manchester, NH) and discovered that they are the ONLY club in that State. Stephanie and Dennis Coruth most graciously invited us to their Club night the following Tuesday evening.

After introductions all around, we gave Stephanie a tape of Grandfather's Clock by Marge Callahan, in the hope that she could use it for her class. We watched what we assumed was her Intermediate Plus class, and were surprised to learn that it was the Beginner Class, thirty weeks into their 32 week session. This was a different concept but makes real sense because it gives the beginners time to really get well grounded before going to Jamborees and Workshops.

Later in the evening, Stephanie asked if I would teach Grandfather's Clock. This is a quick learning class and they made me feel so at home that teaching this dance was simple, even though I've only taught once before. Throughout the evening folks asked if we knew this dance or that dance, and we sort of traded routines.

Nancy and I were invited to dance for fun with their team at their practice on Wednesday evening. This group performs almost every week at various functions. They are excellent dancers and are very energetic at their practices. They collaborate collectively about the routines they will do at each performance, and then practice and polish them up.

The following Tuesday we again attended the Granite State Cloggers classes, and as it neared the end of the evening were surprised and touched when they presented us with their club tee shirts. I was asked to teach them Hambone, which they seemed to enjoy. On Wednesday evening I taught them Scott Wall's routine to Untold Stories, which they intend using in a performance.

Leaving this group, who had been so friendly and fun, was difficult - almost like parting from friends of many years. The entire club is one of the nicest groups of people it has ever been our pleasure to meet.

Eleventh Annual

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1560 Grove Park Blvd.
Jacksonville, FL 32216
(904) 642-4222

Instructors

Chip Woodall (GA), Chip Futrell (NC), Jeff Driggs (WV), Tandy Barrett (GA), Jeff Parrott (GA), Eddie White (NC), Chris Rawls, Marge Callahan, Diana Allen, Scott Wall, (FL) and more to come.

Registration

	<u>Spectator</u>	<u>12 & Under</u>	<u>Adults</u>
Prior to September 15, 1990 - - - - -	\$6.00	\$12.00	\$17.00
At the Door - - - - -	\$8.00	\$17.00	\$22.00

The above are two-day rates. No refunds after September 15, 1990. All dancers performing in exhibitions **MUST BE REGISTERED PARTICIPANTS OF THIS CONVENTION.** One night Spectator Admission will be available at the door.

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General Information:

The Blue/Grey Drama will be directed by Sally Thompson and the finale will be directed by Chip Woodall and Tandy Barrett.

Video: Hand held and completely portable --
NO TRIPODS, MONITORS OR HOUSE HOOKUPS!

Exhibitions: Must send written request. Limited to five minutes. Must use high quality cassette tapes with high volume or 45 RPM records.



Still Dancing for Cookies and Punch?

By Helen Counts
Kickin' Kountry Kloggers
Melbourne, Florida

We believe the time has come for all cloggers to realize how truly special and entertaining their talents are. In that vein, we also feel that all cloggers should realize just how much they are worth in a monetary sense. This article is the result of the opinions and actions of one club and we do not presume to have all of the answers. We would, however, like to share our experiences with you and stress that we truly welcome any feedback.

Approximately one year ago we began charging for our performances. It was at that point we decided we had met all of the criteria of a professional entertainment medium and should be compensated as such. What convinced us of that? Simply put, all of our hard work, professional costuming, traveling in and out of town, setting up and taking down of our dance floor and basically enough feedback from our audiences to convince us that cloggers are special. Not everybody can or wants to do it but everybody sure does love to watch it!! Yes, we argued that if we would not perform for free, then some other group would; and yes, we realized that there is a glut of available groups to choose from here on the space coast. But we didn't care! We finally let go of the fear and put a price on our feet. All that follows is a testimony of how it works for us.

First - Don't Overcharge

We ask \$25.00 when we perform on their floor and \$50.00 if we have to bring our own dance floor. This fee is for "standard" 8-song, 30-minute show. We normally do a variety of country-western and pop songs and we feature one of our members on a special song which involves a costume change. We are prepared to build our show either for the occasion, to celebrate the time of year, pay homage to the reason for the event or basically just for the "nature" of the crowd. We do not hesitate to bring and use props if they are needed. If the event-giver requires our services for more than one show, we double the price. Also, if they require a shorter show (one less than 30 minutes) we still charge the same as a 30 minute show.

Second - Use a Master of Ceremonies

He/She will complete your picture of professionalism and allow the dancers to concentrate solely on performing.

Third - Always Give Them Their Money's Worth

Enter as professionals and leave as professionals and remember what Dolly Parton always says . . . "leave them wanting more!"

Fourth - Freebies . . . Should You Do Them?

Of course! We donate our talent for worthy causes whenever possible. We never want to forget that our talent is a gift to share and we make judgment calls on freebies all the time.

Fifth - Use a Donation Container

Whenever you have agreed to do a performance that is not considered a freebie and in which no fee will be paid, we feel you are perfectly within your rights to set out a donation container on the corner of the stage. During a break between songs, allow your Master of Ceremonies to mention that it is there and state that any donations received will help the performers on traveling expenses, costumes, equipment and music. Place a few dollars in the container "to sweeten the pot" before you set it out. At our last performance in which no fee was paid, this method netted us \$49.11. We are still having fun trying to imagine where the 11 cents came from!!

In conclusion, since we are stressing professionalism throughout this article, I looked up these two words in Webster's Dictionary.

1. Profession - is an occupation or a calling, especially one requiring learning.
2. Professional - pertains to a profession or calling; engaged in for money, as opposed to amateur.

The perfect description of a clogger! So, enough said. Should you charge for your performances? The Kickin' Kountry Kloggers say . . . YOU BETCHA!!



Yuma Classy Cloggers Exhibition Team

The lively Yuma Exhibition Clogging Team has just completed a busy, successful performance season. The group was organized by Pearl Garcia, in preparation for the annual **Uncle Bob Hardy Show**, February 1990. Uncle Bob named the team **Classy Cloggers**. They used his Joe Edwards arrangements of "Black Mountain Rag" and "Katie Hill" for the 20th show. The Grand Old' Opry theme proved to be one of Uncle Bob's top performances, and the Classy Cloggers were a part of all three shows.

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GCLA Spring Workshop

by Gail Hardison

The Georgia Clogging Leaders Association held their annual spring workshop May 12, 1990 in the Macon Coliseum Monument Room in Macon, Georgia, with approximately 200 dancers in attendance. GCLA Instructors used two halls for teaching both old and new beginner, intermediate, and advanced clogging routines.

Two new features, a beginner 'buck step' class and a mini workshop on "How to Choreograph and Write a Clogging Routine" were introduced.

A wide variety of exhibitions were presented at the end of the day.

GCLA will provide Instructors for the Georgia State Square Dance Convention to be held September 21 and 22, 1990 at the Macon Coliseum, Macon, Georgia. Beginner clogging lessons will be offered free of charge to square dancers.

A Fall GCLA workshop will be held November 10, 1990 in the Mathis City Auditorium, Valdosta, Georgia.



Kija & David Humphus



Claudia Collier



Diane Wells

Editor's Note: We usually see photos of the back of our clogging instructors. This photographer went behind the stage to snap these photos. Our editorial **HAT'S OFF** to the photographer.

CLOGOSCOPES FOR AUGUST

by OLD FICKLE

CAPRICORN (Dec. 22 - Jan 19): Be careful this month. Fame, if not fortune, is near. Remember to be kind to losers. Take care of the corn on your third toe.

AQUARIUS (Jan. 20 - Feb. 18): Your chronic tummy problems are part butterfly - part flu bug. Don't leave home without Kaopectate, Pepto Bismol and breath mints!

PISCES (Feb. 19 - March 20): Your mother loves you. Your Father loves you. So . . . the judges didn't love you - phooey! Be nice!

ARIES (March 21 - April 19): A short trip is in store for you. Bad food, lumpy beds, and three days of rain. Don't tell your friends. Rave about how great it was!

TAURUS (April 20 - May 20): Your "determination" is well known. Your generator might go out in 110° heat but Holiday Inn is cool! So's the pool.

GEMINI (May 21 - June 20): Ambivalent feelings this month. Do I or don't I? Don't! Geminis should lie low and count their blessings this month. September will be outstanding.

CANCER (June 21 - July 22): Okay - so you are crabby. Mean as a snake! Nobody loves you! We will ship a can of worms via Overnight Air - specify - french fried or chocolate covered?

LEO (July 23 - Aug. 22): It's HOT! Right? Don't dance too hard with all that lard. It's like an ocean in motion. Time to think about a DIET!

VIRGO (Aug. 23 - Sept. 22): Wonder why there were so many vacant seats around you at the last workshop? Time to get ODOR EATERS!

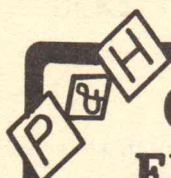
LIBRA (Sept. 23 - Oct. 22): Finish that new routine no matter what. Rewrites can come later. It will be a winner!

SCORPIO (Oct. 23 - Nov. 21): Your mind is working a mile a minute on how to break away and start your own club. G'wan! Be prepared for some surprises. It ain't easy being green.

SAGITTARIUS (Nov. 22 - Dec. 21): You'll get a well-paid performance date in a Nudist Camp. Only the spectators will be unclothed. Don't take the adult men - they will fall off the stage!



Leo Birthdays (July 23 - August 22) If you have to choose between cutting the grass and going fishing, stand up for your rights. Invite all your friends for a fish fry. Tell your (Mom, Wife, Girlfriend) to make some hush puppies when she finishes mowing the lawn. Always wear a Timex watch with a broken crystal - this helps convince folks you really do work. Incidentally, if you are a Northerner considering retirement in the South, better learn to fish and make hush puppies and grits and like 'em son! (Nobody ever heard of anybody retiring to the North!) "Having true grit" is not the same as "cheese grits" doncha know. Keep your feet on the ground, your eyes on the sky, but don't run into the furniture. Fickle



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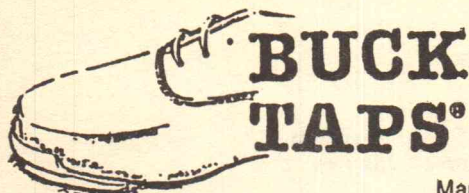
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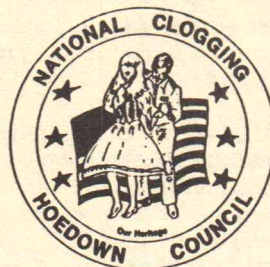
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BLUE RIDGE MT. CLOGGING COMPETITION
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Kerry Thomas
P.O. Box 56571, Atlanta, GA 30343
(404) 757-3685

AUGUST 11 - 12, 1990

REGENCY MALL CLOGGING COMPETITION
Augusta, GA
Yulyn Painter, Regency Mall
1700 Gordon Hwy, Augusta, GA 30904
(404) 790-6535

AUGUST 18, 1990

COASTAL CAROLINA CLOGGING CLASSIC
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Buck & Nancy Aycock
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(919) 259-5192

AUGUST 25, 1990

WV CLOGGING & HOEDOWN COMPETITION
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SI-BIL PRODUCTIONS PRESENT . . . CLOGGING VIDEOS

"A TASTE OF TRADITION"

#1 AN INTRODUCTION TO SOUTHERN APPALACHIAN SQUARE DANCING

A beginners guide to the traditional square dance forms with which clogging steps became intermixed as part of a regional tradition and is one of the square dance categories of clogging competitions.

Taught by: *BILL NICHOLS* Time: One hour 5 minutes.

#2 AN INTRODUCTION TO RUNNING SET HOEDOWN

THE English Quadrille was the standard country dance formation when this nation was born. The Running Set is one of several square dance forms performed from this formation and was a precision or singing dance in its original form. The word "Hoedown" designates the Americanization of the dance as it became a "freestyle" dance form. One of the two square dance forms that make up our clogging heritage.

Taught by: *GARLAND STEELE* Time: One hour 58 minutes.

#3 ADVANCED STEPS WITH BUCK AND CANADIAN INFLUENCE

This is definitely not for beginner dancers. The video combines the influence of Buck Dance and Canadian Step Dancing with clogging steps to create some very fast paced steps used in todays advanced line and show routines.

Taught by: *SIMONE* Time: One hour 37 minutes.

#4 26 INTERMEDIATE STEPS

For the dancer who is out of the beginning level and wants a good source of steps used in todays line and show intermediate workshops. Also a very good reference for instructors.

Taught by: *SIMONE* Time: One hour 48 minutes.

#5 BEGINNER CLOGGING LESSONS 1 - 12

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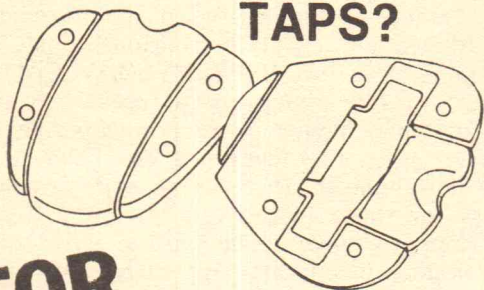
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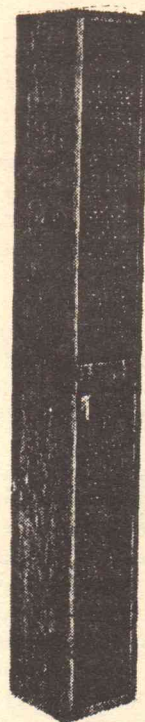
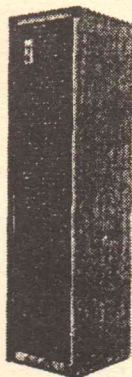
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DOES CLOGGING HAVE AN IDENTITY PROBLEM?

by Steve Smith, Lexington, KY

I recently received a letter written by a clogger from a mid-western state that took issue with my performance of Mr. Bojangles and the **Double Toe Times'** published photograph of the old gent. Her stated contention was that portraying Mr. Bojangles in "black face" was quite insensitive and gives a "hidden message". She goes on to state that the performance would surely be enjoyed without the accompanying make-up.

A related concern expressed by this person was that it is "beneath the dignity" of the **Double Toe Times** to print this photo because "we are working very hard to elevate clogging from it's former reputation and promote it as a national dance form".

I would first like to clear up any misconceptions about Mr. Bojangles. My performance needs no defense and I would bet a dollar to a doughnut that this lady has never seen the performance, only the picture. If that is true, then her reaction is understandable but erroneous. I have never received anything other than praise from any black Americans who have viewed the performance. It is a tribute to an important black man and I feel honored each time I perform the interpretation.

What really caught my interest in this letter is the insinuation that clogging needs ELEVATION! I have heard this in other camps across the country. After conversations with several who are open about such expressed views, I have come to some understanding about where these folks are coming from.

First, it is true that clogging has not in the past been recognized as a national dance or art form. Ballet, tap, jazz, ballroom, and modern dancers have traditionally thumbed their noses at clogging as an uncultured and inferior form of "dance". Only in recent years have dance studios begun to teach clogging as part of their curricula. With recent wins in national and regional dance contests, clogging is winning the respect of teachers in other dance arenas.

Second, the historical lack of organization in teaching, style of dance, and steps have hindered clogging from being recognized as a bonafide dance form. The lack of structure in the past kept clogging regionalized, somewhat obscure, and as a result, clogging failed to gain national recognition. With the advent of terminology, cue sheets, instructional videotapes, national clogging conventions, and nationwide instruction, clogging became spotlighted as an emerging national dance form.

While I understand that the recognition of clogging as a national art form is extremely important to many, I have lived in an area rich with clogging history and tradition and have never felt "poor". There is proud history in my neck of the woods that doesn't rely upon national recognition or national reputation. Clogging is viewed as a folk dance that is uniquely American in its origin. Performance of the art is appreciated by dancers and spectators alike.

With the awakening of the public at large to the art of clogging, there have been some costly

tradeoffs for those who have some history with the dance. What once was a regional dance with regional characteristics has been necessarily homogenized because of the increased structure and increased availability of instruction. Some of the "specialness" is lost if EVERYBODY CAN DO IT. It's sort of like giving out a treasured family recipe and then having every newspaper in the country print it so that everyone can have it. While many now benefit, there is an understandable sense of loss for those in the family.

I think we have to be careful with this "elevation" issue. In our attempt to receive national respect and recognition for the performance of our folk dance, I think we do justice to clogging. However, if in our attempt to elevate clogging, we DISTORT it so that we "fit" and are accepted in the same company as other formal forms of dance, then we stand to lose more than we gain. If our clogging becomes so much like Broadway tap, jazz and modern dance, etc., that it loses the very characteristics that define the art form, then we have gained nothing. We cannot afford to lose our identity in the quest for recognition and approval from others. If the only necessary criterion for clogging is "anything goes" as long as WE ARE WEARING MOVABLE TAPS, then we have gained nothing. The marketing of clogging must be done with integrity, ethics, and above all, an appreciation of what has gone before so that our roots remain deeply planted, otherwise we may grow quickly but sacrifice strength and substance.

Oaks take a long time to grow -- water maples don't. I'd take an oak over a water maple any old day.

Michigan Organizes Association

by Marge Briggs

Duane and Berdella Root, Directors of the Katy Did Cloggers, invited all the Michigan clogging Instructors they could locate, to attend a meeting and discuss the formation of a State organization.

There was excitement and great cooperation and the unanimous feeling was that the Instructors should be organized first - hence **The Michigan Clogging Instructors Council. (MCIC)** During this formation period, temporary officers were Berdella Root, Pres., Virginia Hatch, Treas., Marge Briggs, Sec., and Mac McCreery, Clogging Chairman for the State Square Dance.

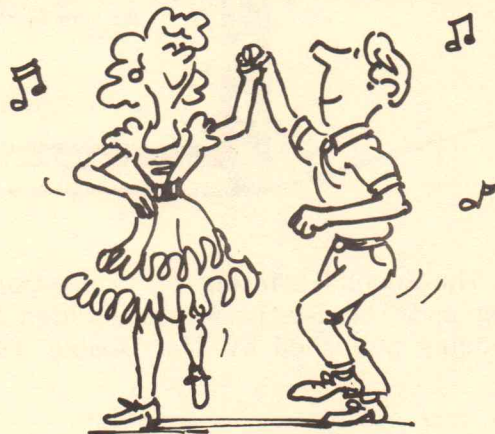
After six meetings, by-laws were finalized, with many thanks to the **Alabama Clogging Council** and their assistance. We have a very simple application form, and currently have 26 families who are members (often more than one in a family teaches). Our primary project right now is helping Mac McCreery with the State Convention.

Election of Officers for the coming year were held and are as follows: Atticus Sumner, Pres., Maureen Perko, Vice-Pres. and Chairman for the next State Convention; Virginia Hatch, Treas., and Marge Briggs, Sec.

Editors Note: Our Hat's Off to all these fine Michigan folks - a new Association can be very difficult to form - your determination will prove your greatest strength in the years ahead.

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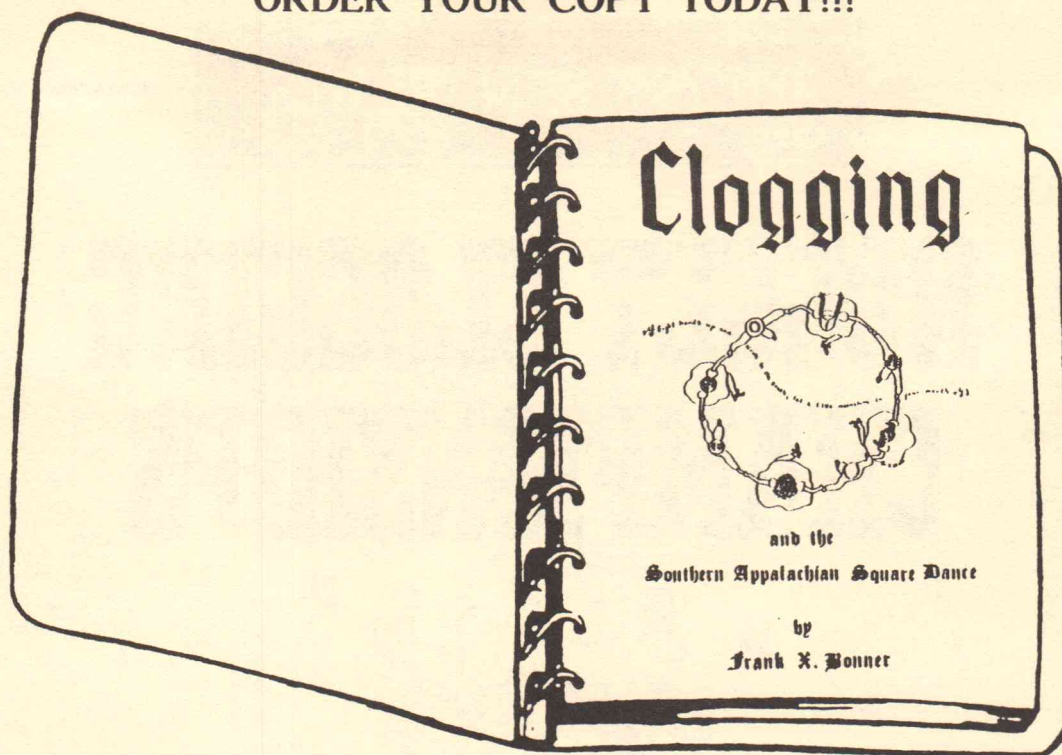
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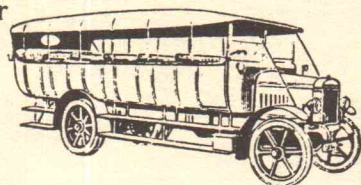
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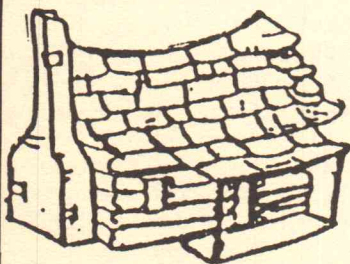
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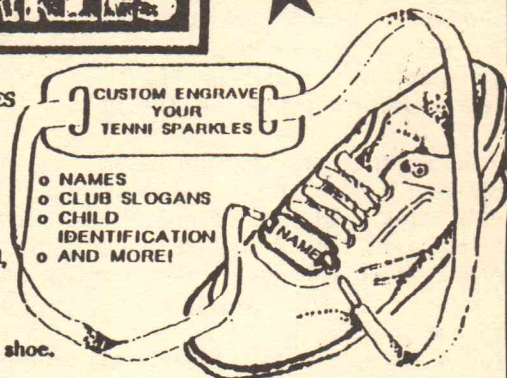
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F & C from page 3

close to Heidelberg, so it was just perfect. They brought a tape and cue sheets and Donna and her father showed us some of their routines and shared some of their experience. They were so nice and we had a great time. It was wonderful having somebody show us new dances and we are practicing hard! This all happened thanks to the article you published in the **Double Toe Times** and I wanted to inform you about the impact it has had!"

Pam Liedl, Sarasota, Florida writes: We were able to meet with Daniela and Alex Schell and spent a delightful Sunday afternoon sharing dances. The Schell girls have a friend in Germany with an American VCR system, so they can use and would appreciate any video tape showing various dances. Please include calling and cue sheets so they can follow along. Alex's boyfriend, Philippe is a square dance caller and also clogs with Daniela's group.



George & Donna Liedl, Daniela & Alex Schell and Philippe.



The **Sumter County Cloggers** whoop it up at the Brooksville Freedom Festival, FL. Under the direction of Red Smith & Stadel Charon, the group puts on an outstanding show!

Visitors from Australia



These Aussies are dancing their way across the U.S. and Canada. Pictured above (center) are Cloggers Liz and Steve Webber and their traveling companions arriving via Amtrack in Orlando, FL. They had all been to the 39th National Square Dance in Memphis, Tennessee and spent four days at Disney/Epcot before departing for the Canadian National Square Dance in Vancouver, B.C.

We managed to take them to visit the Wagon Wheel Squares in St. Cloud, Florida, and even provided a thunder and lightning storm and a night scenic tour of South Orlando. Y'all come back, hear!



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