

THE DOUBLE TOE TIMES

Volume 8, Number 11

A Clogging Magazine

November 1990



16th Annual Mountain Heritage Day

Western Carolina University
Cullowhee, North Carolina

"Mountain Heritage Day began at WCU in 1975 in conjunction with the University's Founders Day celebration. It was, and remains, the type of traditional celebration mountain folks used to have — an all-day get-together as summer came to a close. A time to pause after the crops were in, the canning done, and before winter began to ice the hillsides . . . [it] celebrates the mountain style of life with the folk arts, crafts and music historically associated with the area."

This was a long awaited excursion for this Editor. I had not been absent from this office since May, and when Bill and Marie Nichols invited me to accompany them to Mountain

Heritage Day in late September, I accepted with alacrity.

The entire Heritage Day was all I had hoped for and more. Shape-note, sacred harp, and Christian harmony singing on the front porch of one building; storytelling of mountain lore and Cherokee legend took place in the "talking tent"; all the while in several other areas there were fiddlers, singers, musicians of all sorts, and dancers — old time flatfooters, Traditional Cherokee dancers, Scottish dancers and clogging teams. Over 150 craft booths dotted the meadow in front of the University, with antique cars and trucks on display next to the

continued on Page 12



ACTION SHOT OF THE MONTH

AN ABSTRACT ART

Photo by Tim Spivey

A time exposure blurred the movements of the Whistlin' Dixie exhibition team. —Please notice that the audience didn't move a muscle — audiences everywhere are drawn to, and fascinated by, the excitement of CLOGGING!

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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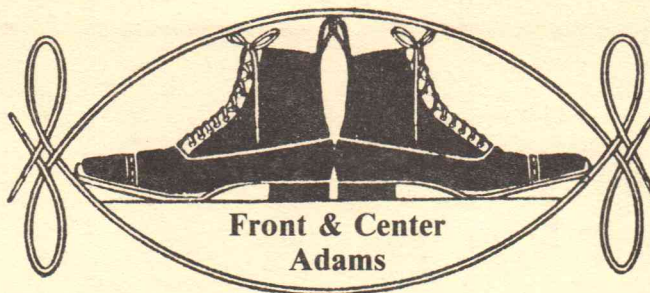
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Front & Center
Adams



Spunky Hoof'n Cloggers Workshop

The "Crustacean Cloggers" in their unique Under the Sea costumes performed at the Spunky Hoof'n Cloggers workshop in July. (Tacoma, WA) This spoof by members of Spunky Hoof'n Cloggers featured an original routine cued not by voice, but by large picture cues and props (i.e. a paint brush & brush) which unsuspecting Director Sher Francis had to interpret and dance.

These innovative club members even sent your editor a video tape of this hilarious skit.

Thanks Donna Welch, Washington

Dearest Cloggers & Friends,

There are not enough words to express my feelings to all the wonderful cloggers and friends who have sent so many beautiful cards and expressed their loving concern through their generous donations.

The benefit account has enabled me to have my first operation.

I do not know how to begin the thank so many people for so much. It is my prayer that God shower blessing on each and every one of you.

Much love to you all,
GENEVA SPIVEY

Clogging At the Community House Red River, New Mexico

In New Mexico, there is a very unique place where people of all ages get together to have fun — some come for a few days, some for a week or two, others for the whole summer.

A part of the "Enchanted Circle" - Red River, New Mexico has a community house where there is something for everyone, no matter how young or old, and it is operated on a donations-only basis. Among the activities there are square dancing, round dancing, clogging, country-western dancing, line dancing, cards, crafts, movies, educational programs, bible school/gospel singing, worship ser-

vices and exercise programs. All these activities are coordinated by a very special person — “Toots” Richardson, a square dance caller from Clinton, Oklahoma. Husband J.R. Richardson and two assistants complete the staff.



Several years ago my husband and I were on our way to Colorado to spend the summer, and stopped to visit at the Community House and do a little square dancing. Toots asked me to do a clogging exhibition. In honor of all the Texans present (I believe half of Texas ‘summers’ there) I performed Allen Zion’s *Texas Boy*. The clogging generated a lot of interest, and at Toot’s request, the following summer I taught an easy level beginner class for a week in July and another week in August. The students were so enthusiastic that they put on a show at the Saturday night square dance.

This summer we had two consecutive weeks of classes, with a whole crop of new beginners and a few who returned from the previous year. At the end of the two week session, we put on a show for the whole town of Red River and it was a huge success. It was very rewarding for me — if you are ever up that way stop in at the Community House — but be prepared for some very high level dancing — the altitude is 8,750 feet!

Elaine Steele
Clogging Instructor
Apache Junction, AZ

Letter to the Editor from Eldon & Lori Sheldon, Acton, Massachusetts:

In August, Lori and I vacationed in Melbourne, Florida and through the Directory of *The Double Toe Times* contacted Sandy Younger, Director of the Ramblin’ Rebels of Melbourne. She invited us to class (in fact we attended three sessions) and we were treated as though we belonged to the group! The timing was convenient, and Sandy also convinced us to attend the Pirate’s Ball in Orlando, FL. We have never attended a more delightful event, and recommend that everyone try to go to this clogging adventure. Bobbie, it was great meeting you. The message you expound, that clogging should be fun and shared with others, is certainly being observed by Sandy Younger and her fantastic Ramblin’ Rebels.

Dear Mrs. Adams,

First of all thank you for one terrific magazine to keep all of us cloggers in touch with each other. I am one of those readers who puts everything on hold until I’ve gone through the magazine at least once. I’ve enclosed my renewal as well as an additional subscription for a friend. It makes a great birthday present.

I’ve also enclosed a small article and picture of Sheryl & Rob. These two are such a delight to know. They were a bit shy about allowing me to do the article, but I think fellow cloggers always enjoy hearing about how this dance is continuing to grow and grow.

Thanks again from one very grateful Canadian clogger.

Rodena Hatnean
Windsor, Ontario
Canada

International Clogging Connection

Clogging - Teaching - Competing - Performing - School. Hard enough when you live in the same town - a bit more difficult when you live in two separate countries. Sheryl St. Pierre from Ontario, Canada and Rob Keller from Minnesota, USA met at a clogging workshop in Michigan and have been a duet ever since. Even though they live 1000 miles apart, they still manage to compete and perform together while they teach in their separate communities. An example of this is the show they



prepared and performed this July in Dollywood. These two had no problem keeping their audience entertained. It is easy to see how much they enjoy clogging and how anxious they are to share their talents. They enjoy teaching clogging to all levels and their ready smile of encouragement is all you need to try one more time. For their future plans, they are going to continue to compete and perform, and are preparing to teach at workshops throughout the area, whether it be in the United States or Canada. By the way, if you are going to be in Dollywood next year, keep an eye out for these two as they have been asked to do a return audition. Good luck to these two and their **International Clogging Connection**.

Front & Center Continued from Page 3

Sands Square Dance Festival to be featured on The Nashville Network! TNN will broadcast live from the inaugural Sands International Square Dance Festival and Holiday Gift Faire, December 3-5, 1990 at the new Sands Expo and Convention Center in Las Vegas, NV. The Nashville Network's **Video P.M.** show will broadcast live from the Festival every afternoon featuring dancing, interviews with guest stars and questions from the audience. Actual airtime is 2 PM to 5 PM (Pacific), 5 PM to 8 PM (Eastern) in addition to five minute cut-ins each evening during the *Nashville Now* program. In addition to nationally known square dance callers and round dance cuers, there will be country-western instructors **and** our very own Jeff Driggs, Charlie Burns, Steve Smith and Tom Dunning heading the clogging program. See ad this issue for more details!



Northern Lights Cloggers involved in fund raisers for their trip to Orlando and the C.L.O.G. National Convention, made this banner and appear to be reaching their goal. These girls from Strafford, VT (Pop. 800) are also on the girl's basketball team, the 4-H horse club, the school chorus, the church youth group and the softball team which makes fund raising in such a small town a many faceted problem.

Doug and Shirley McConnell's *Seaway Country Cloggers* performed on stage in Toronto's Roy Thompson Hall August 14th for the Seniors Jubilee Concert. This function showcases seniors talents in front of a major audience - over 800 performers appeared in this years Senior Jubilee Concert. The *Seaway Country Cloggers* auditioned, and were accepted, last May for this prestigious event.

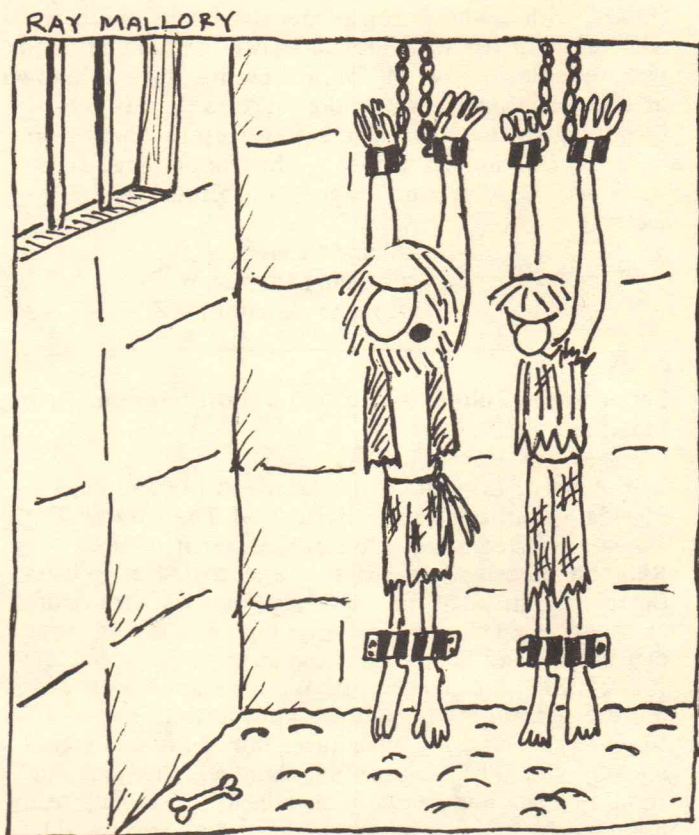
HAPPY BIRTHDAY MAKI! This surprise birthday wish comes from husband Farouk Hassan who bills himself as a "candidate for the Guinness book of records since he is probably the only Egyptian who has ever learned to clog!" Farouk learned to clog with Sallie



Adkins in Columbus, Ohio. He met Maki, the daughter of Mac and Louise McCreery, Grand Ledge, MI, at one of the



Corn Cob Cloggers clogging camps in Michigan. They were married in January 1989 and now live in Alexandria, VA. They are members of the Foggy Bottom Cloggers of Maryland, and directors of the MacFrookie Cloggers. Maki is also President of *MacFrookie Wearables*, jewelry creations by Maki and Farouk.



"OK, THIS NEXT STEP STARTS AGAIN WITH A TOE-TOE-TOE"

UPCOMING EVENTS

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

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

November 3
Clog-A-Long for CP
Chrisney, IN
Grose (IN)

November 3
Suncoast Cloggers Hoedown
Crystal River, FL
Mixon (FL)

November 9
Main St. Jamboree Dance
St. Paul, MN
Husnik (MN)

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

November 10
Heritage Cloggers Workshop
Columbus, OH
Adkins (OH)

November 10
Red Star Cloggers
Thanksgiving Dance
Scottsburg, IN
Ritchie (IN)

November 16 - 17
Lake Cumberland Clog
Workshop
Lake Cumberland, KY
Smith or C. Burns (KY)

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

November 17
ACHF Fall Banquet
Gastonia, NC
Powell (NC)

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

December 8
Richard Jett's Special
Christmas Dance
Scottsburg, IN
Ritchie (IN)

December 8 - 9
N.E. GA Clogging
Championships
Athens, GA
Stowe-Phillips (GA)

December 14
Main St. Jamboree Dance
St. Paul, MN
Husnik (MN)

1991

January 5
Hollywood Night Workshop
Sorrento, FL
Blaksley/Holloway (FL)

January 5
Muscatauck Clogging
Competition & Jamboree
Butlerville, IN
Kell (IN)

January 12
Deep South Toedown
Quitman, GA
Lowe (GA)

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

January 19 - 21
Southern States Clogging
& Hoedown Championships
Daytona Beach, FL
Heard (FL)

January 25 - 26
Bass Kountry Cloggers
Workshop
Palatka, FL
Spivey (FL)

January 25 - 26
LaClog Workshop
Baker, LA
Fielder (LA)

January 26
Northern Connection
Winter Festival
Wheeling, WV
Keller (OH)

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

January 27 - February 3
Winter Festival
Lake Louise &
Banff, Canada
Hansen (CA)

February 1 - 2
TCC Rally
Waco, TX
Moeller (TX)

February 9
Blue Ridge All Star
Competition
Gainesville, GA
Kerry Thomas (GA)

February 9
Black Creek Bash
Green Cove Springs, FL
Allen (FL)

February 15 - 16
Orange Blossom Clogging
& Hoedown Festival
Eustis, FL
McRae (FL)

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

February 15 - 16
CSRA Clogging Festival
Augusta, GA
Blanton (SC)

February 16
Louisville Area Clogging
Assoc. Free Friendship Dance
Louisville, KY
Breehl (KY)

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

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

February 22 - 23
Bearfoot Cloggers Jamboree
Daytona Beach, FL
Bev Dionne (FL)

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

February 23
Driftwood Valley Cloggers
Cabin Fever Workshop
Columbus, IN
Kell (IN)

March 1 - 2
Spring Fling
Pigeon Forge, TN
Goode (TN)
Simone Nichols Pace (SC)

March 2
Special Edition
South Side Workshop
McDonough, GA
Nelson (GA)

March 9
Spring Break Workshop
Tavares, FL
Carson (FL)

March 15 - 16
SCCC Stampede/Solo
Championships
Inman, SC
Williams (SC)

March 15 - 16
U.S. Clogging Workshop
Vincennes, IN
McLerran (IN)

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

April 12 - 13
Idaho Open Clogging
Championships
Rexburg, ID
West (ID)

April 13
1st Annual Springtime
Clogging Toedown
Live Oak, FL
Oren (FL)

April 20
Pow Wow '91
Merrit Island, FL
Redfern (FL)

April 20
South Atlantic
Clogging Championships
Waynesville, NC
Finger (NC)

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

April 27
Devil's Delight Workshop
Toledo, OH
Malone (OH)

May 17 - 18
Wisconsin Jamboree VII
Eau Claire, WI
Argus (WI)

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Ricks College American Folk Dancers European Tour

by Chuck West
Rexburg, Idaho



Ricks College Cloggers take a bow

The Ricks College American Folk Dancers gave European audiences a taste of U.S. culture during their participation at festivals in France, Italy and Switzerland this summer.

The dancers left July 9, and after sightseeing for a day in Paris, the group was off to its first festival in La Grande Motte, France. It was the 10th anniversary of the CIOFF-sponsored festival and Ricks was invited as one of the ten best teams from the last decade. The dancers, who last performed at the festival in 1987, stayed in dormitories at a nearby university located close to the Mediterranean Sea.

"We performed in outskirt villages, and many cities we performed in had never seen us before," said Charles West, artistic director for the group since 1973. "We also performed in a different part of La Grande Motte each day and at night did outdoor shows in an amphitheater." In addition, the folk dancers also took part in parades and performances on the nearby beach.

Ricks' show at each festival featured typical American folk dances such as the waltz quadrille and Virginia Reel, and western-style clogging. "The clogging is always a crowd pleaser," said West.

The second festival began July 18 in Minturno, Italy, two hours south of Rome. "This was the first time we have ever performed in Italy," said West. "The Italians were so hospitable. Living on the Appian Way and viewing the blue Mediterranean Sea from our hotel room was delightful and breathtaking."

A relatively new festival, this was only the second time the festival had been held. Events included performances in parades, outdoor street shows and nearby towns. "It's still a new festival, but the housing and food were great. The festival is also planning to restore an old Roman amphitheater to use for future shows."

The final festival, which started July 25, was in Martigny, Switzerland, which is known as the southern California of Switzerland because of its abundance of

fruits. Now in its fifth year, the CIOFF festival had "fantastic facilities," according to West, which included an eating/exhibition hall within walking distance from where the dancers were housed.

"We all performed in the villages at the top of the Alps around the Matterhorn and Mt. Blanc, the highest mountain in all of Europe," said West. The tourist bureau that hosted the U.S. team took them to Mt. Fort for a panoramic view of the Alps. It took three different trams to get there, including the largest tram in the world — one that holds 150 people.

"The Ricks dancers also visited a large kennel near St. Bernard's pass between Switzerland and Italy — home of the St. Bernard dog; participated in Martigny's Apricot Festival; and Switzerland's Independent Day celebration complete with fireworks," said Sander Larson, tour director.

"We also became acquainted with the Czechoslovakian team and hope to invite them to perform at Ricks College during our 1991 season," Larson said.

Throughout the festivals, Ricks College's 40-member group was accompanied by a bluegrass band consisting of the McKee family from Eagle, Idaho, plus two Ricks students. During the Swiss festival the band was featured on a live radio broadcast.

In addition to dancing, the students also participated at Church services at each festival with other folk dance teams, and visited some historical sights in Paris and Rome which they had studied about during a semester-long culture class they took prior to tour.

The one thing West will remember the most about this year's tour is the cultural exchanges that were shared. "All our needs, and our love for freedom are the same all over the world. The people are good people, it's just the governments that are having problems. It was good for the students to realize that," he said. "We have such a high level of prosperity in the U.S. The luxuries of life we have in every home are something to be grateful for."

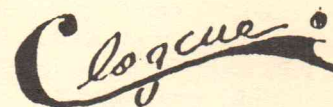
Larson says although the team visited many beautiful places and historical landmarks, "The most indelible impressions are those you make with the people, and the realization that we have such enormous freedoms. Many of the teams from the Eastern-block countries came to the festivals with so little, but appreciated the fact that they could rub shoulders with other teams."

"This is what the festival is all about . . . meeting the other teams and breaking the language barrier through our dancing and the warmth of our hearts," said Ricks dancer Angela Bossard of Rexburg.

The Ricks College dance team has been attending European festivals since 1972. Their travels have taken them to Spain, Germany, Austria, Holland, Hungary and England.

The folk dance team is already planning next summer's tour to festivals in Italy.





- 7 -

Kentucky's Mentor of Clogging

by Col. Joe Esposito

On September 8th, over 600 cloggers assembled at Hoedown Island in Natural Bridge State Park at Slade, KY to honor and recognize the mentor of clogging in Kentucky. On the anniversary of his 1,000th clogging and square dance program, Richard Jett was recognized for his outstanding contribution to cloggers and square dancers throughout Kentucky.

For the last 28 years, Richard has conducted a clogging dance under the stars at Hoedown Island every Friday and Saturday evening from April through October. His programs have given many teams and individuals the opportunities to showcase their skills and talents before their fellow dancers as well as to visitors in the state park from all over the United States. Richard has inspired and taught the likes of Charlie Burns, Jeff Parrott, and Steve Smith just to mention a few! He has helped advance the music careers of Keith Whitley, Lannie Rodgers, and others by writing music for them and promoting their talents at *Renfro Valley* and the *Grand Ole Opry*.

On this warm and humid September night, we had our opportunity to honor this *giant* of a man. Under the direction of Irene Walters, many accolades were heaped on Richard. A Certificate of Recognition from the Commonwealth of Kentucky signed by Governor Wallace Wilkinson, marked Richard's long-term commitment to the Hoedown Island program. A retired school superintendent of Wolfe County, Richard received a special commendation from the *Champions Against Drugs* signed by the Governor and Doug Flynn, a former Cincinnati Reds player.

At each night's dance, Richard operates his audio equipment from a small rough hewn wooden cabin which is reminiscent of one which might be found in the hollows of Kentucky. Colin Ditty, a local teenage clogger and artist, presented Richard with a framed pen and ink drawing of the cabin. Steve Smith presented him with a wireless microphone for use in his programs. To climax the presentation, Irene gave Richard a cake which was shared with all the cloggers present, and he was given \$1,000 in cash — one dollar for each show he has conducted. The microphone and cash were the gifts of many hundreds who admire this champion of clogging.

Dance exhibitions were given during the course of the evening by the Pride of America Cloggers, the Kentucky Sunshine Cloggers, Sandy's Ramblers, the Kentucky Moonlite Cloggers, the Butler Cloggers, and Joanie's Good-Time Cloggers. Steve received a standing ovation for his rendition of *Bo Jangles*. There was a special reunion of the Kentucky Hoedowners, three-time Hee Haw Champions, and they presented an outstanding exhibition. Of course, Steve Smith and Charlie Burns took their turns calling Kentucky big set dances.

For those of you who haven't been privileged to attend the Hoedown Island program and meet Richard personally, let me tell you that he is one of the warmest and most sincere persons that I have ever met. In his teaching days in Morgan County in 1958, Richard had a championship team whose members included J.T. Pieratt and Jim Montgomery (Brent's dad).



Later, in the early 70's, his Kentucky Mountain Hoedowners were World Champions for three consecutive years and appeared on the Grand Ole Opry. Charlie and John Rodgers, members of that team, are still regular attendees at Hoedown Island. Richard's weekend dances draw no less than 200-300 people each night. Even former Governor Bert Combs comes to the Island to enjoy the frolicking and fun under the stars.

In addition to his Hoedown Island activities, Richard conducts chartered tours all over the United States. He performs as the guest caller for various dances and charities around the state. He serves as a talent scout by arranging appearances at Renfro Valley for Kentucky clog teams and is actively promoting a group of young singers, the Appalachian Troubadours.

I am proud to count Richard Jett as one of my close friends and I know that I speak for all Kentucky cloggers when I say **"Congratulations Richard!"**.

Editors Note: We had to go 'way back for a photo of Richard Jett!

If money is your hope for independence you will never have it. The only real security a man can have in this world is a reserve of knowledge, experience and ability.
—Henry Ford

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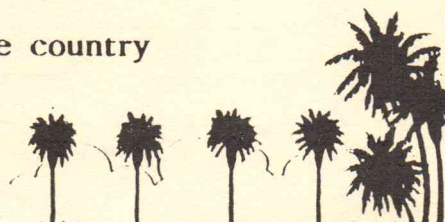
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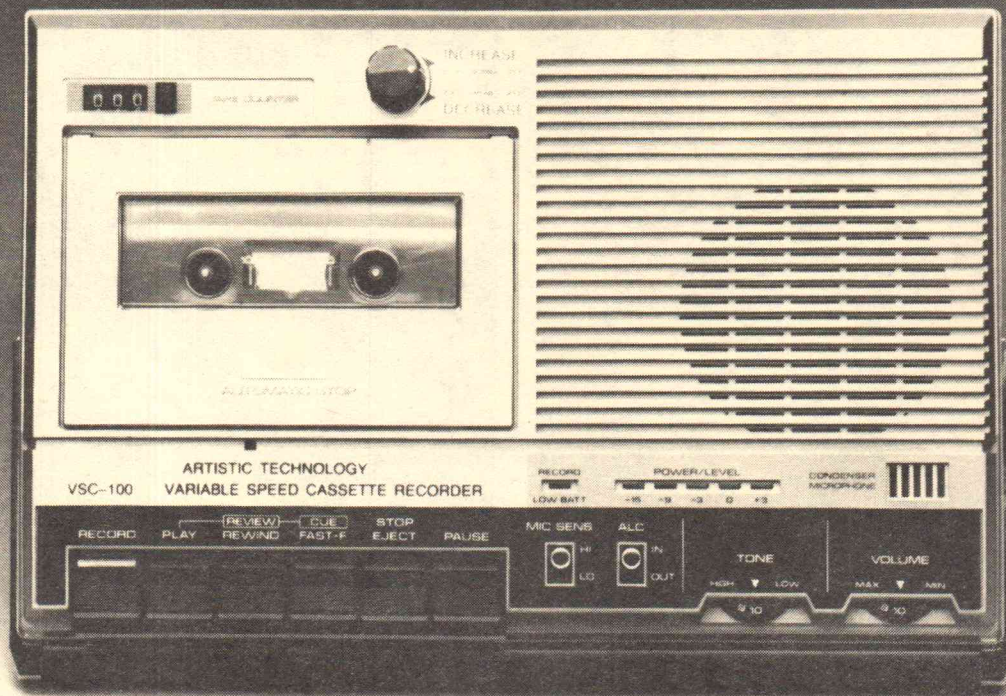
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Bill Nichols and Dr. Eva Adcock, Mountain Heritage Day Committee Member.

chain-saw contest area. There were competitions for baked goods, canned goods and horseshoe-pitching. One booth was making apple-butter, with full jars for sale.

When we could walk no more, we returned to the Belk stage where Bill Nichols served as Master of Ceremonies (and has done so for nearly every Mountain Heritage Day since its inception). We could only persuade him to dance once, and by the time my camera was ready, he was back at work MC'ing.

The Stoney Creek String Band, Asheville, NC, played for the **Billy Bobs**, four to twelve year old cloggers from Haywood County, NC, and an adult team who did a combination of smooth and clogging, the **Pisgah Mountain Cloggers**.



The Billy Bob Cloggers



Above: Jerry King, Blairsville, GA builds old-syle fretless, or "slickneck," banjos.

Below: Banjo picker with the Bill Fisher String Band: Belk Stage.





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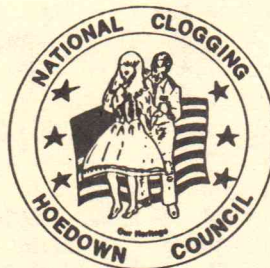
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News . . . News . . . News . . .

The **Clogging Editors Association (CEA)** has a reciprocity agreement which states that the Editors freely trade their publications with all other Clogging Editors, and each may reprint from any publication, **providing proper attribution is given.** (This excludes copyrighted material from other sources.)

Most of the various association newsletters are quarterlies, some are published every other month and a few come out twice a year. It occurred to this Editor that only the **Editors** know what is going on in other areas! There is phenomenal growth taking place in our expanding clogging world and we will periodically attempt to do a thumbnail review of each newsletter and association.

The New Mexico Clogger Sept/Oct '90

Ed. Dennis Huffman (505) 296-0453

Reports/photos of 5th Annual Convention with Jeff Driggs, WV. Huge success - higher than expected attendance. Lists dances taught in classes/NM.

Gopher Tales (Minnesota) Sept '90

Ed. Carlene Loss (612) 866-9834

Club news. *GSCA* fund raising efforts. 155 members. How to's on writing routines and running a meeting. Dates: dances, demos, performances, classes.

Arizona Follow the Sun Oct/Nov '90

Ed. Lea Veronica (CA) (213) 391-5883

Primarily a square and round dance publication. Includes clog dance dates and a directory. No clogging association in Arizona.

Clog . . orado (Colorado) Fall '90

Ed. Tania Erfle (303) 985-0033

Fall workshop with Janice Hanzel, CA. Election of officers/absentee ballot. Club news. *Colorado Clogging Council* publishes twice yearly.

Heart of Dixie Clog Notes Sept/Nov '90

Ed. Nora & Lyndall McCullar (205) 631-7572

Alabama Clogging Council printed winners of State Competition. Club news, seven routines and many statewide coming events.

The Gator Gazette Sept '90

Ed. Mary Fielder (504) 622-1902

Louisiana Cloggers Org. publishes directory of all members. News of Fall workshop with Kevin Sellew & Carole Hall. Three routines.

Footnotes Sept '90

Ed. Betty Swainston (904) 775-7940

Rich Hedengren (904) 5742347

Florida Clogging Council lists WHERE AND WHEN WE MEET for each member club. Photos, club news, USDA Insurance information, one routine.

Clog-N-News Sept '90

ED. Charlie Halvorsen (716) 674-4365

Western N.Y. Cloggers Assoc. celebrates tenth anniversary. Photos, club news, Rick Smith/Basic Step Families, routine, club & class schedules.

LACA News July/Aug '90

Ed. Donna Bryan (502) 935-4921

242 members/24 clubs in *Louisville Area Clogging Assoc.* Minutes & Treasurers report from meetings printed. Club news, photos, where to dance info.

Indiana Clogging - PLUS July/Sept '90

ED. Naomi Fleetwood (812) 342-6115

Photos, Letters to the Editor, Club news, competition results. Publication of the *Indiana Clogging Council*.

Footnotes Oct '90

Ed. Kenn & Ginny Trimble (206) 848-6158

The Square & Folk Dance Federation of Washington includes member clogging club news and a "Cloggers Point of View" page by Cathy Chase.

Next month - North Carolina, New England, South Carolina, Illinois, Missouri, Georgia, Southern California, Texas and Wisconsin. There are also publications for NCHC, ACHF, CLOG and independent newsletters such as *The Daily Clog* and *CLOGOZ*, however, I must get permission to review them.

The Ten Commandments For Convention Attendees.

1. Thou shalt not expect to find things as thou has them at your home club/team, for thou hast left home/club to find things different.
2. Thou shalt not take anything too seriously — for a carefree mind is the beginning of a fine convention.
3. Thou shalt not let other dancers get on thy nerves, for thou are paying good money for a good time.
4. Remember thy ribbon so that thou knowest where it is at all times . . . for a man without a ribbon is a man without a Convention
5. Remember to take only one-half of the clothes you think you need, and twice the amount of money.
6. Remember, if we were expected to stay in one hall, we would have been created with roots.
7. Thou shalt not worry . . . he that worrieth hath no pleasure . . . few things are ever fatal.
8. Thou shalt not judge the people at a Convention by the one person with whom thou hast had trouble.
9. Thou shalt not make thyself too obviously an outsider . . . "when in Rome do somewhat as the Romans do."
10. Remember thou art a guest in every Convention and that he that treateth his host with respect shall in turn be treated as an honored guest.



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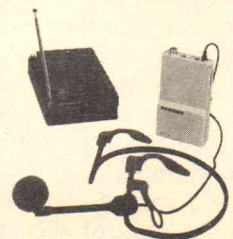
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Operating a Non-Profit School Clogging Team

by Carol H. Brown

In the previous two articles that have appeared in the *Double Toe Times*, I have explored the idea of clogging in the school setting, particularly with respect to intramural programs at the middle school level. Our class organization and funding has been described. In this article, I would like to discuss the operation of a non-profit, school based exhibition clogging team, how members are selected, the discipline of such a team, and the types of activities they can be involved in successfully.

After a student has taken clogging lessons, there is a natural desire to show the world that clogging is fun. Every child needs to hear applause, therefore we hold a recital for the kids in our intramural classes. But what then? As in all athletics, there are always those who show greater or lesser talents for any given activity. Clogging is no exception. For the student who is gifted in dance, we offer membership on the Cotton Pickin' Cloggers team. At first, this team was simply made up of anyone who completed both Beginner and Intermediate lessons. However, as numbers of intramural participants grew, we initiated try-outs for team membership. Anyone who had completed both of the clogging class levels was eligible. We used criteria similar to those used in area competitions, looking for skill, enthusiasm and showmanship. For the first six years of the team's existence, this worked. Then we began a method of membership by invitation only.

Membership by invitation only sounds snobbish, however, that is and was the farthest from the truth. We experienced at least two instances of dancers being really skilled, but their behavior, grades, and conduct outside the school setting left something to be desired. They had been allowed to participate in intramurals because we do not eliminate students unless they are seriously in trouble. Because of the problems they caused when they "made the team", I began the process of attending the classes, asking who was interested, and observing them in learning situations. Then I went to their teachers, reviewed their records, and often held conferences with their parents before issuing an invitation to become a part of the team.

The members of Cotton Pickin' Cloggers are my "young uns" and I literally take them to raise. We study together, cry together, laugh and travel together. We are family. They accept the fact that when they become a part of the team, my word is law. They help create and control what is danced and how it is danced, but Mrs. B. controls everything else. When they go in public to perform, they are not just representing some instructor, some studio or themselves, they are representing Rockdale Public Schools. Our county's strict discipline code is enforced at all times, and the students are made aware of this before they agree to become a part of the group.

So what happens when one of the group transgresses? We have had four such incidents in the eight years we have been together. In one such incident, a girl from the team was caught smoking in the restroom at a mid-

dle school football game. She was automatically dismissed. Another problem was caused by a child's parent, and the third incident was the dismissal of a child who had completely lost interest and was destroying the team's over-all continuity. In each case, a letter was sent to document the problem and the dismissal as well, a discussion was held with the child and the parents. The fourth incident occurred on one of our many workshop trips. The girls "shaving creamed" a bathroom mirror in the hotel with nothing less than "I love Scotty" and then had the audacity to be five minutes late returning to the hotel from the convention center. I was waiting on them when they climbed the last step. My tongue-lashing was the first punishment, and the long-term punishment was restriction from the next workshop trip. That happened over a year ago. The girls in question are still with me, and are as good as gold!

Students who are members of Cotton Pickin' Cloggers are permitted to remain on the team even after leaving middle school. Our numbers have ranged from 10 to 28 members with at least half of these being middle school students each year. Due to this factor, and because they are a direct out-growth of the intramural program, we are permitted to practice in the school auditorium. The one requirement to the unlimited use of the school building is that neither my co-director, nor I may receive any money from the students in payment for lessons. Any money we get is from teaching the afternoon classes previously described. Our group meets one night a week for a practice lasting one hour, unless an important show is coming, and then I request a two hour practice.

For our girls, the highlights of each season are the workshop weekends. Every year we have attended the Appalachian Clogging and Hoedown Festival at Mountain City, GA, three national conventions of C.L.O.G. and the last five CSRA Festivals in Augusta, GA. I would take them anywhere due to the unusual cooperation and sense of responsibility which they exhibit. They love to go!

For those instructors who are really into competition, our type of team would be dull and frustrating. There is little personal glory. You are not able to demand the absolute perfection one sees when a truly competitive team dances. The very size of the group would indicate that. We also have a philosophy that is very basic . . . clogging should be FUN, and when it ceases to be fun, come and tell me good-bye.

Preparing for competition is true labor. I would rather my girls be good, but not superior in their clogging, and be great students in the classroom. And they are! Over half of the girls have maintained an A/B average throughout middle school and high school.

If it seems that our program is of interest to you after reading these articles, and if you still have questions, please feel free to write to me. Be specific in your questions and my responses will be more helpful. The address is: Carol H. Brown, Conyers Middle School, 335 Sigman Road, Conyers, GA 30207.

This Editor doesn't make a big deal out of her Grandchildren. The Lawyer is 12, the astronaut is 5, the Senator is 2, the Surgeon is 1, and the Physicist and Engineer are 9 months old and 3 months old.

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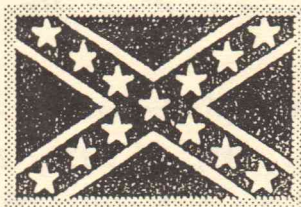
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Cloggers Have Fun At Annual Stampede

by Kim Underwood
Winston-Salem Journal

Joey Trogon likes cloggin'.

At age 10, he doesn't need reasons, "I just do," he said when asked why he enjoys it.

Even when the task at hand is walking or standing, Joey finds himself dancing. "Most of the time I dance when I don't even know I'm dancing."

It was Saturday, and the room was about the size of a high school gymnasium. Joey was sitting in the second — which was also the back — row of chairs set up the length of the South Main Hall in Benton Convention Center. He was wearing a Bugle Boy shirt of a light green that coordinated with his olive save-the-planet pants that had small whales on the left leg.

Joey had come to compete at the third annual N.C. Clogging Council Stampede. I had never seen clogging before and had the impression from its name that it was a *clompy* sort of dance. It is not. It is a lively, fluid dance, sort of a cross between square dancing and tap dancing.

Joey has two horizontal scars, each about half an inch long, on his forehead. They are the reminders of the time that he fell and hit the edge of a brick fireplace and the time he fell and hit the coffee table while clogging. Both accidents happened when he was three, and both took three stitches. He had a fresher, 11 stitch wound healing on his right forearm, a badge from when he was dancing a few weeks ago and fell against a mirror.

Talking was hard because of the constant clackity-clack. About 550 other people were in the room, and a good portion of them — the ones wearing blue ribbons identifying them as dancers — were wearing clogging shoes.

Steel Taps

A private eye would be out of business in a week wearing these shoes; it's impossible to be sneaky. The shoes have steel taps on the heel and toe. Stevens Stompers are the taps of choice, I learned.

Each tap is a double tap, loosely joined so that it makes a lot of noise. They made noise even when people were just walking on the parquet floor inside the hall or on the brick floor outside by the tables where people could buy *Cloggers have more fun* buttons and clogger hand towels.

Some of the shoes are white; some are shiny black. Joey's first pair were shiny black. His parents, Joel and Sharon, don't clog. But the first time that Joey saw clogging, he knew it was for him. "I kept begging and begging Mom to buy me a pair of clogging shoes," he said. How long did that take? "About five minutes," he said.

He taught himself for a while and then started learning from Elliott Skeen. Skeen lives in Denton, about a 40 minute drive from Joey's house in Asheboro, NC. His parents are used to driving. Joey's sister, Tanya, is a clogger too, and the family goes to a couple of com-

petitions a month, driving to Tennessee or wherever necessary. Joey's father opened his wallet and showed me a picture of Joey crouching in front of about 90 trophies.

Going to the competitions is like attending a family reunion, said Bonnie Alexander of Lexington, KY, because everyone knows each other and because people of all ages are there. (The prize for the youngest clogger went to a 4 year old girl [now] asleep in her mother's arms, and the prize for oldest went to a 71 year old woman who hopped up on stage.)

The children certainly know Bill "Pops" Lambeth of Wilmington. He keeps a pocket full of peppermints and dispenses about three pounds of them a week. The price for each one is a smile. "If they don't smile, they don't get a mint," he said after giving one to a little girl.

Friendly Cloggers

The cloggers are a friendly group of people. When I first arrived, I sat in a chair among what turned out to be a group of about 100 people whom a teacher, Jimmy Watson, had brought from Cumberland and Brunswick counties. Ann Coleman of Delco sat down next to me and offered to answer any questions that I might have.

The competition was open to all ages, but most of the competitors were young. "Adults like to dance and have fun," Watson said. "They don't like to compete. They can't spend the time and effort on it the kids can."

Watson's son, Jamie, who has been dancing half of his 14 years, competed with partners and individually. The format of the competition was low-key. Several people would perform, and then Eddie White would invite everyone out on the floor to dance or learn a new step. Then a few more people would perform. Boys dancing individually, competed last.



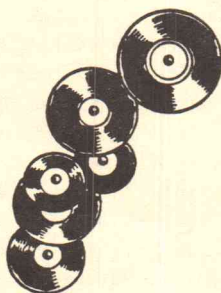
Along with 10 other boys, Joey, wearing No. 180, pinned to his shirt, lined up. The group danced together and then one-by-one, they danced in front of the

Continued on Page 24

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by Mary Miller

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If you take part in providing such music, and you don't have a license to do so, you're breaking the law. In fact, the U.S. Copyright Law says you must get permission to play each and every song that is presented "to the public" outside your home or immediate circle of friends. If you're using music without the explicit, written permission of the author or composer, you are infringing on that person's copyright.

"Now that we've gotten over the bad news, let me tell you the good news," quickly adds Barry Knittel, director of licensing for the American Society of Composers, Authors and Publishers (*ASCAP*). There is an easy, and relatively inexpensive way out of this fix.

A performance-rights licensing organization like *ASCAP* can give you blanket rights to use literally millions of pieces of music, for a single yearly licensing fee. The actual cost is determined by the number of speakers used in the business. Currently, it costs \$122 per year for one or two speakers, and \$22 more for each speaker, Knittel says.

Say you play music 10 hours a day to either enhance the atmosphere for your buyers, or make the workplace more palatable for your employees. That could be 60 hours a week for 52 weeks — all for an average \$144 fee.

"That's very small pennies per hour for the rights to millions of pieces of music."

But why should you have to pay at all?

Because music creators need to get paid for their work, just like any other worker. There are thousands of people in the music industry behind the Madonnas or Bruce Springsteens or other performers. There are composers who write the music, lyricists who write words to the music, and publishers who — like book publishers — spend money to get a piece of music out to the public.

Each one of those, according to interpretations of the U.S. Constitution, has rights for their creative product: It is their property. And if that property is used in public, the creator is entitled to charge a fee.

"We aren't taught about this concept in school. We just assume that music is free," Knittel says. The first time most of us even think about the concept is when an organization like *ASCAP* approaches us.

But back in 1909, the U.S. Copyright Law was clarified to specifically protect music composers and lyric writers — entitling them to be paid for the public

use of their works. At that time, the only place people heard music outside of their home (on Victrola record players), was at concerts, or at fancy hotels or restaurants which provided live music.

But the dawn of American radio revolutionized society and music. For the first time, a music creator's work could be presented to thousands and then millions of listeners. Legendary names like Victor Herbert, John Philip Sousa and Oscar Hammerstein banded together to form the *American Society of Composers, Authors and Publishers* to protect their rights to the use of their music.

In 1917, the U.S. Supreme Court gave a clear message: Music creators had rights to their creations. In 1978, the U.S. Copyright Law was revised to cover the composer/writer's lifetime, plus 50 years.

"I think of someone like Jim Croce, a talented musician who died young in a plane accident," Knittel says. "He left a wife and young children. For them to continue on with their lives, *ASCAP* continues to collect fees and pay them for others' use of Jim's songs. That's only fair."

The sound of music is being revolutionized even faster now by technology. Digital audio taping can make near-perfect copies of any tapes or compact disks. Tiny speakers that fit in a hand can fill thousands of square feet with lush sound. Compact disk players provide six hours of continuous music; a \$5 attachment hooks a CD player to a phone line.

Nightclubs play music videos; aerobics studios play tapes; malls and stores use specifically-aimed speakers to subliminally encourage shoppers to pause at a display.

The original creators of that music want to be reimbursed by the people who use it as part of their own businesses.

There are three performing-rights organizations which license the public use of musicians. Each licenses the use of its member music creators, who can only belong to one of the organizations. (However, many music publishers establish two companies so that they can belong to the two largest organizations.)

The oldest organizations is *ASCAP*. It is a membership organization: Music creators are accepted after they have published or produced one work, and pay a minimal yearly fee. *ASCAP's* 45,000 members include all the great names in music before the 1940's, such as Irving Berlin, right up through the greats of today, from Leonard Bernstein and Aaron Copeland to Bruce Springsteen.

The second organization is *BMI* or *Broadcast Music, Inc.* It was founded as a not-for-profit corporation in the 1940's by radio broadcasters who couldn't get access to many jazz, ethnic, country, and rhythm-and-blues performers who weren't *ASCAP* members. *BMI* now boasts almost 100,000 performers.

A third, much smaller organization is *SESAC*, which originated for European performers in America.

ASCAP licenses over 100,000 businesses throughout the nation, with *BMI* reporting somewhat fewer licensees. Every radio and television station also pays yearly license fees, usually to both organizations. (In fact, representatives from both *ASCAP* and *BMI* acknowledge that, to be legal, a business probably should license with both *ASCAP* and *BMI* to cover all

Continued on Page 24

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The Pisgah Mountain Cloggers

My thanks to Marie and Bill Nichols for their hospitality. They took me on a scenic side trip, from Cullowhee, NC, back to Walhalla, SC, that included the most breathtaking views of the mountains; Marie's incredible knowledge of the wild flowers, trees and shrubs; and even a young fox who paused in the middle of the one lane gravel road as it to say the road was his and we were the interlopers.

Annual Stampede from Page 20

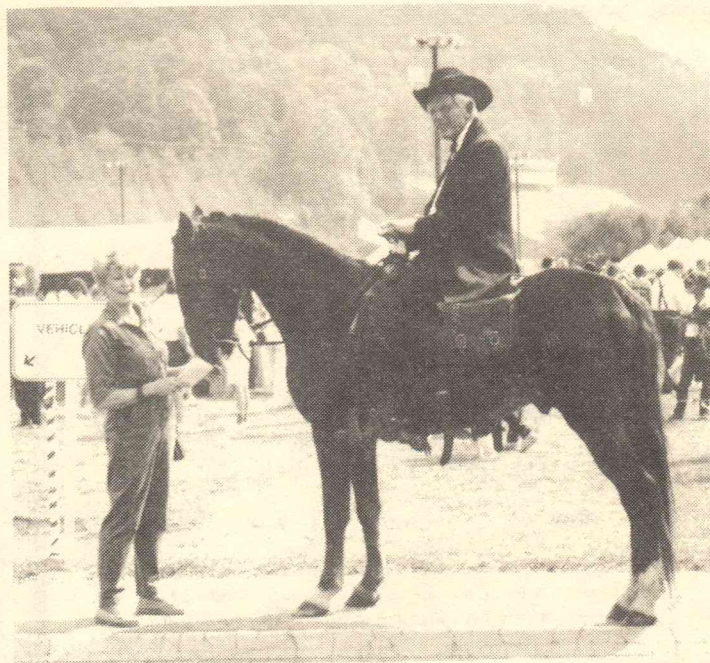
judges. Some used their whole bodies, extending their arms dramatically. Joey's style, though, was spare. His arms were relaxed, and most of his dancing was from the waist down. Looking at his head, you might not know he was dancing.

As the group danced and the judges made their tabulations, Joey walked around in the lobby regaling me with details of the accident with his arm.

Finally, the judges began announcing the winners. Mrs. Alexander's children, Sam and Paula, won in the duet competition.

Paula won the girl's division.

And my luck in meeting Joey was excellent. I had spent much of the evening talking to the young man who became overall champion. The last I saw of him, he was asking his father if they could go to the mixer afterward, where everyone was supposed to come dressed as a nerd.



Marie Nichols and Preacher Robert E. Harris, the nation's only practicing circuit riding preacher whose theology is in his saddle bags - a Bible and a song book - and who ministers still in the North Carolina Mountains.

It Ain't Free, Babe from Page 22

its music usage.)

In addition to its licensing businesses, each organization has a complicated method for logging and measuring the frequency that literally every song by every one of its members is played on radio or television. (They assume that usage of tapes in "general licenses", businesses mirrors that usage.)

Each year, based on general license income (as well as membership dues, for ASCAP), a music creator receives whatever piece of the financial pie he or she has earned, depending on how popular his or her creations have been that year.

If you have questions about how to get a license or whether you should be paying licensing fees, BMI offers a toll-free number: 1-800-669-4BMI. ASCAP has regional offices throughout the U.S. They are listed in the Yellow pages under Music headings.

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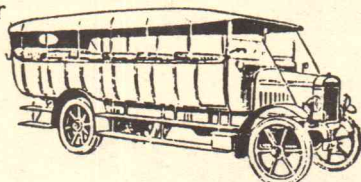
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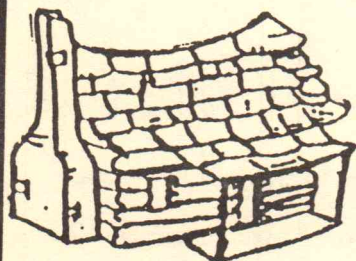
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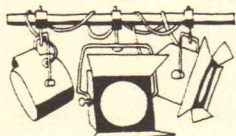
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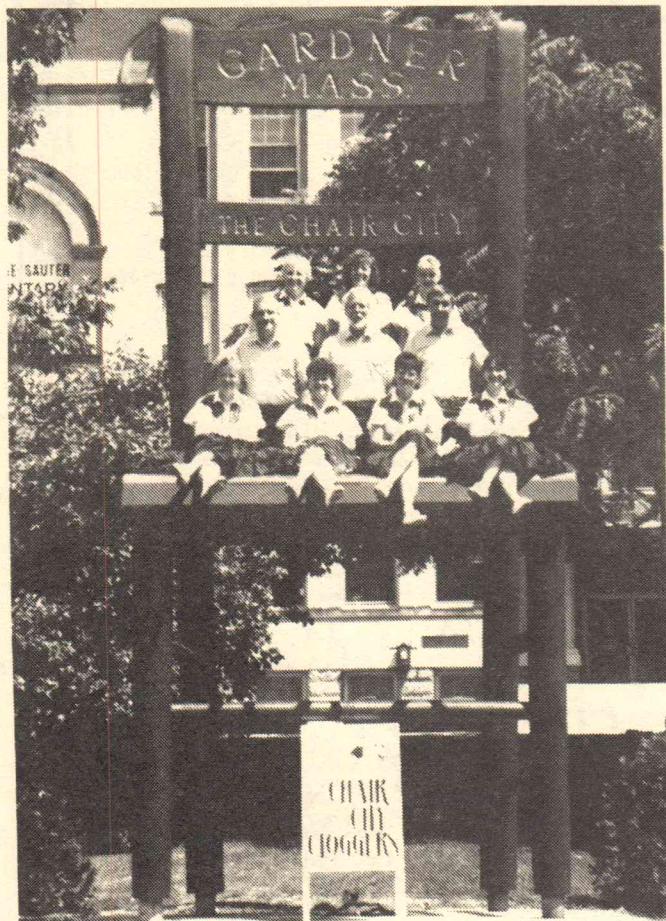


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The Chair City Cloggers

by Joe Hedl

The newest clogging club in the northeast, The Chair City Cloggers of Gardner, Massachusetts has gotten off to a flying start. By combining a little ingenuity with good public relations they have generated a high level of interest and participation in their beginner clogging program. The group organized on August 1 with fewer than a dozen charter members.



**Chair City Cloggers
Gardner, Massachusetts**

The co-founders, Pauline Cormier, Sue Caswell and Joe Hedl decided that the best way to ensure that the club would grow and prosper was to emphasize that clogging, above anything else, was **FUN!** To that message they added some careful planning with good execution and the result was that 27 cloggers showed up at the first class! Much to the new groups delight, 9 more beginners attended the second week. They must be doing something right because a total of 44 came to dance the third week. They are an enthusiastic group, age 9 through ageless. Here are some of the ideas the Chair City Cloggers used to get off to a great start. (Thanks to Carol Fredericks in CA, Dodie Myra and Matt Hall in MA, and the Mountain Valley Cloggers in CA for their ideas and suggestions.)

1. We notified all local newspapers, in writing, that the group was offering beginner classes. This resulted in being included in the "free" Calendar of Events in each

paper. One editor sent a reporter and a photographer which led to a "Cover Story" in the local paper.



2. The group gave a few free exhibitions to generate exposure and interest.
3. The club made a four foot triangular sign used during exhibitions. The sign carries the Chair City Cloggers name and holds 8½" x 11" flyers. The flyer gives who-what-where and when information with emphasis on the beginners class. The back of the sign features a huge smile — it faces the group during exhibitions!
4. The weekly fee is just \$3.00 per clogger.
5. We met the local square dance group and began a positive relationship.
6. All cloggers wear name tags with first name only on a 1" x 4" mailing label. Instructors are then able to offer encouragement and congratulations during class using the person's name. Everybody likes a pat on the back!
7. All cloggers received a pamphlet describing the clubs organization and dance program, including simplified cue sheets for the six song beginner class.
8. We encourage new cloggers to bring a blank cassette on to which the club records the six beginner songs.
9. The Instructors pace the lessons to motivate and challenge new students.
10. Toward the end of the beginners class the more experienced cloggers join in for a review of all six beginner songs.
11. Most importantly, the original Chair City Cloggers go out of their way to make all beginners feel welcome while emphasizing that clogging is for fun.

The Chair City Cloggers spent \$50.00 for the sign and flyers. Coupled with a lot of imagination and hard work the new club has exceeded everyone's expectations. We know that with so many new members we have our work cut out for us. We welcome your ideas and suggestions, and are happy to share any of our information. Drop a note to Joe Hedl, 242 Holly Drive, Winchendon, MA 01475.

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Self-Proclaimed Hillbilly Dances Way to Arts Grants

by The Nashville Tennessean
The Atlanta Journal & Constitution



The Associated Press

Robert Spicer, a self-described "hillbilly" who has never been to Washington, D.C., will make his first trip there this fall as one of 13 recipients of a National Heritage Fellowship.

Mr. Spicer, 69, a prize-winning buck dancer and dance caller, is also receiving a \$5,000 grant from the National Endowment for the Arts.

Buck-and-Wing, the proper name for buck dancing, is a solo tap dance with sharp foot accents, springs, leg flings and heel clicks that was adapted to the stage from a blend of black and Irish clog dancing.

"Whew, I don't know what to think," Mr. Spicer said, when told of the grant.

Winners of the fellowships, created in 1982 to honor master practitioners of the traditional arts, were selected from among 197 nominations, said endowment chairman John Frohnmyer. The awards will be presented September 26 during a two-day observance that will include a congressional reception and a public performance.

Mr. Spicer began buck dancing in 1928 when his mother took him to nearby Charlotte, TN. "I seen a black man dancing on the bed of a two-horse wagon," he recalled. "I just stood there eating an ice cream cone and watched how he was doing it and listened to the rhythm he was making. I decided I was gonna learn to do that."

Mr. Spicer, who said he has taught thousands of Tennesseans to dance, is not accompanied by instruments. He claps his hands or plays the spoons for accompaniment. Fiddlin' Arthur Smith, his former neighbor on State Route 48, taught Mr. Spicer to call dances, and he has earned a living at it since.

"Five thousand dollars is a lot of money," Mr. Spicer said. But he seemed just as excited about going to Washington. "That's going to be a great big undertaking for a hillbilly like me."

Rock-N-Country Workshop

by Debbie Conn

On September 8, the Clogging Connection held its First Annual Rock-N-Country Workshop in Riverview, Florida with over 200 people attending.

Our instructors: Jamie Conn, Elaine Enfield, Doris Clayton, Kim Carson, Brandi Blaksley and Paul McNeil did a super job of mixing rock-n-roll and country to give everyone a little something they enjoyed. We would like to thank everyone for withstanding the heat and hanging in there.

Special thanks to Tom Toor for all his help and the great sound system he provided and to Terry Little and his helpers for their electrical work.



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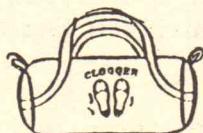
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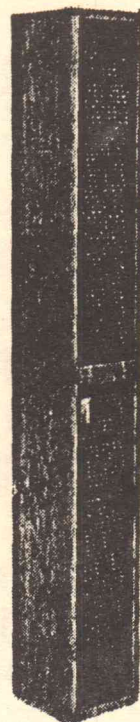
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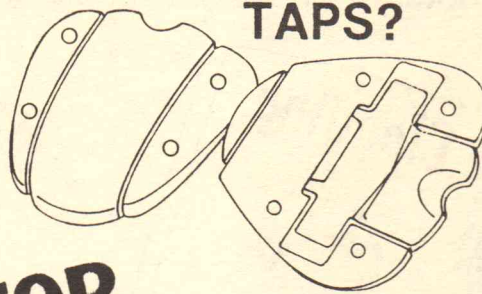
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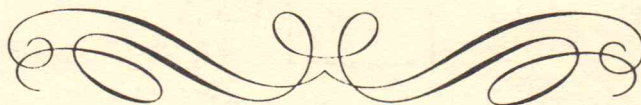
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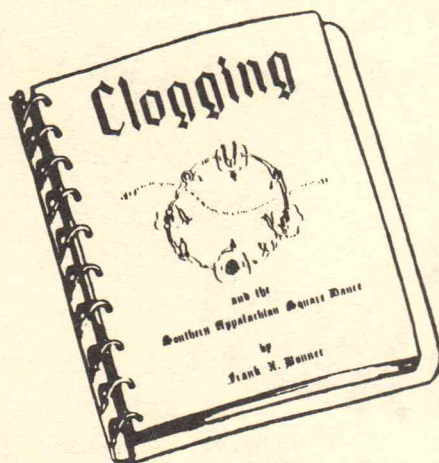
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