

THE DOUBLE TOE TIMES

Volume 9, Number 2

A Clogging Magazine

February 1991

Look Who's Teaching? . . .



... let's see .. Mama
and Daddy push a
button down here ...
up or down? ... yea
... there it goes ...

... testing .. Bubbles
... Baby ... BaBa
... Bumble .. Bee ...
Bird ... we're cook-
cookin' now!

... any questions? ...
... yes? ... YOU ...
the cute little blonde
girl in the third row ..
a DATE? ..

... what do you mean
go out on a date? ..
naw ... I want my
cookies & milk ...
besides it's naptime

Travis Toor is the 16 month old son of Sue and Tom Toor, Orlando, Florida.

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UPCOMING EVENTS

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

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

February 9
NMCA Valley Workshop
 Albuquerque, NM
 Noe (NM)

February 10
Southwest Florida Fair's 1st Clogging Competition
 North Fort Myers, FL
 Hecksher (813) 332-1410

February 15 - 16
Guntersville Clogging Workshop
 Guntersville, AL
 Miller (AL)

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 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)

February 24
Country Note Clogging Festival
 Windsor, Ontario Canada
 Dzogola (CAN)

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 8 - 9
Possum Trot Workshop
 Victorville, CA
 Bell (CA)

March 8 - 9
Country Jamboree
 Bonifay, FL
 Spivey (904) 328-3854

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
 Indianapolis, IN

Note: New Location

McLerran (IN)

March 16
Workshop '91
 Franklin, VA
 Hill (VA)

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

March 23
Wichita Shootout
 Wichita, KS
 Dumcum (KS)

March 30
Clogging Workshop The Stompin' Ground
 Maggie Valley, NC
 Edwards (NC)

April 4 - 5
The Sidekick Hoedown
 LaBelle, FL
 White/Loviska (FL)

April 5 - 6
Swing Into Spring
 Cumberland Falls St. Pk.
 Corbin, KY
 C. Burns/S. Smith (KY)

April 6
Cuyahoga Valley Cloggers Spring Workshop
 Akron, OH
 Truax (OH)

SOUTHWEST FLORIDA FAIR'S FIRST CLOGGING COMPETITION

February 10, 1991

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GROUP (over 3 People)	GROUP Duet/Trio	INDIVIDUAL 10/under	INDIVIDUAL 11 - 17
1st Place \$200	1st Place \$100	1st Place \$50	1st Place \$50
2nd Place \$100	2nd Place \$50	2nd Place \$25	2nd Place \$25

INDIVIDUAL Adult (18 & over)

1st Place \$50

2nd Place \$25

If enough enter -

Category will be split

POINT SYSTEM USED BY JUDGES

Stage Appearance 1 - 5 Points

Appropriateness of Costume 1 - 3 Points

Originality of Routine 1 - 5 Points

Stage Performance 1 - 8 Points

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There is NO ENTRY FEE for Contest
 Participants responsible for Gate Charge
 \$2.00 Per Person

Paw Paw Patch

The Folk Dance Library
Folk Dances of the U.S. & Mexico 1948
A.S. Barnes and Company, NY
Duggan/Schlottmann/Rutledge

This is a very simple American folk dance, deriving its title from a kind of fruit indigenous to the central and southern sections of the United States where the dance, no doubt, had its origin. It is illustrative of that group of American folk dances known as *play-party games* which arose at a time when the concept of the word "dance" was considered evil as well as the use of musical instruments for dance accompaniment. These issues were side-stepped by our ingenious forefathers who substituted the word "game" for "dance" and provided their own accompaniment with lusty singing.

Although a basic step-hop is described in Figures I and II, each dancer is free to improvise his or her own step patterns in time to the music using turns, *chasse* steps, *et cetera*. Because of the simplicity of *Paw Paw Patch*, its combination of singing and dancing to a catchy melody and rhythm, and its opportunities for unabashed pantomime and improvisation, it generally evokes wholehearted participation on the part of any group of all ages. It is an excellent "ice-breaker" for the beginning of an American folk dance party or festival in that those dancing in each set must learn the first names of the women to whom all sing with each repetition of Figure I.

I.

Where, oh where, is sweet little Nellie
 Where, oh where, is sweet little Nellie
 Where, oh where, is sweet little Nellie
 Way down yonder in the Paw Paw Patch.

II.

Come on boys, let's go find her
 Come on boys, let's go find her
 Come on boys, let's go find her
 Way down yonder in the Paw Paw Patch.

III.

Pickin' up Paw Paws, puttin' 'em in her pocket
 Pickin' up Paw Paws, puttin' 'em in her pocket
 Pickin' up Paw Paws, puttin' 'em in her pocket
 Way down yonder in the Paw Paw Patch.

Formation: A longways set of not more than six to eight couples, partners side by side, facing front, Man on L of partner.

I.

Counts Measures

Dancers sing *Verse I*, substituting the first name of the head Woman for "Nellie." All stand in place except the first Woman who turns out to the R, dances down the outside and around the entire set to return to place, timing her steps so that she finishes in her place in the set as the last words of *Verse I* are sung with

16 step-hops 1&2&, 1-8
 etc.

II.

Counts Measures

Dancers sing *Verse II*. While the Women stand in place, the first Man beckons the line of Men to follow him, leading them in the same path taken by the first Woman, crossing in front of the column of Women to dance around the set, each man returning to his own place with

16 step-hops, beginning L and finishing with L foot free 9-16

III.

Dancers sing *Verse III*, dancing movements cued to each phrase as indicated.

"Pickin' Up Paw Paws"

With inside hands joined and extended backward at shoulder level, outside hands on hips, partners turn slightly toward each other and take a long step forward on the outside foot (Man L, Woman R), bending both knees, at the same time swinging joined hands downward and forward as though scooping up fruit

17

"Puttin' 'Em In Her Pocket"

Dancers close inside foot (Man R, Woman L) in place beside outside foot, taking weight, pantomiming the words sung, using outside hand Repeat movements analyzed in Meas. 17-18 two times, continuing to progress forward on each long step, as dancers continue singing the verse

18

19-22

"Way Down Yonder in the Paw Paw Patch"

All but the Head Couple drop hands as partners face each other and step back to form a lane. Head Couple face each other, joining both hands with arms extended sideward at shoulder level and dance to the foot of the set (Man beginning R, Woman L), with

6 slides, finishing with a jump into former positions of Foot Couple ...

23-24

The Head Couple is now the Foot Couple, each couple having progressed one place toward the head of the set. The dance is repeated with the new head couple.

Repeat entire dance until each couple has danced as head couple.

Continued on Page 16

Middle Age:

- is when everything starts to click: your elbows, knees, neck;
- is when you realize that you'll never live long enough to try all those recipes you've clipped from magazines.

ACHF



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Video Camera		\$2.00		

Pre-Registered Only	Adult Buffet Supper	\$9.95 (includes tax and gratuity)
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**For Information & Registration
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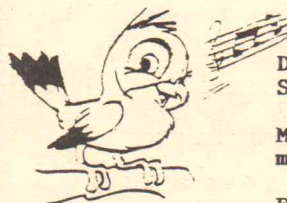
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**SATURDAY, MARCH 9, 1991
9:00 a.m. to 9:00 p. m.**

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**More information and guest
motel will follow...**

**For information, call
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Nancy Mahan (904) 343-7311**



Lewis Edward "Buck" Aycock 1945-1991

Buck Aycock passed away January 1, 1991 after an extended illness. He is survived by his wife Nancy James Aycock, two sons, Bruce and Jason, father, grandfather and three sisters.

Buck with his wife, Nancy, owned and operated Cripple Creek Corner in Burgaw, North Carolina. For the past four years he worked as the tax appraiser for the Pender County Tax Office. He was president of Burgaw Rotary Club and had served as a deacon in Burgaw Presbyterian Church.

He graduated from Pfeiffer College with a B.S. degree in Biology and was in the U.S. Marine Corps, having served in Vietnam in 1970-71. He taught in the New Hanover County School system and later worked as Site Manager of Kirkwood Camp and Conference Center.

Buck was a member of America's Clogging Hall of Fame and was Chairman of the Trophy Committee for two years, and Chairman of the Hall of Fame Inductees for six years.

Excerpts from the memorial by Roy Brewton, Pastor, Burgaw Presbyterian Church. Buck was truth. He was a highly principled man. He believed in the truth and would accept nothing less. If something was right, it was right for everybody. If it was wrong, it was wrong for everybody.

Buck was the consummate teacher. He took every opportunity to do it. He loved kids but taught every age. He wanted people to learn to think for themselves; to be informed, make smart decisions. He knew the essence of learning is to stay young, godly and open-minded.

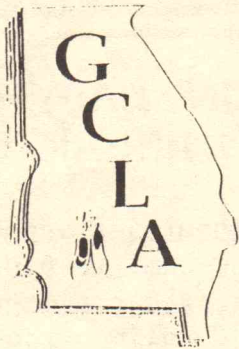
Buck's love of children started in his own home. Bruce and Jason grew up in the midst of love - Buck and Nancy's love for each other.

Bruce and Jason grew up in the midst of that kind of love, and in the midst of dancing, and trips and fun things to do. Buck and Nancy hosted dances for adults and young people, social events, a courtroom, whatever the community needed.

Continued on Page 12

Georgia Clogging Leaders Association (GCLA)

By: **Gail Hardison**
Macon, Georgia



This relatively young clogging organization is an active group!

GCLA participated in the annual Georgia State Square Dance convention in late September offering clogging classes for beginners and workshops for all levels. Tonya Adkins, a new Instructor, did her first workshop *teach*, encouraged by GCLA members. The cloggers participated in the Grand March and performed for the Square dancers at the grand finale of the Convention.

In November, at the GCLA Workshop in Valdosta, Georgia, new officers were elected. President - Vivian Bennett, Vice-President - Diane Wells, Treasurer - Caryn Robinson and Secretary - Debbie Roth.

The Cathy Ebersole Award

Cathy Ebersole directed the Cripple Creek Cloggers in Butler, Georgia. She was instrumental in helping the Georgia Clogging Leaders Association get off to a good start and was its first Treasurer.

Cathy approached clogging with a sincere desire to promote friendship during the course of *whatever* she was doing, be it helping to conduct a business meeting, instructing at a workshop, or on the floor learning from other instructors, and was always willing to help.

Cathy's untimely death in 1988 shocked the clogging community who knew and loved her. Dave Ballance, a former Georgia Clogging Leaders Association President, is credited with the idea of this award. A G.C.L.A. member who has given of himself or herself as Cathy would have is voted on by fellow members and awarded an appropriate gift during the fall meeting.

1989's Recipient was Claudia Collier

1990's Recipient is Diane Wells

GCLA's next meeting is February 9, 1991. Contact Gail Hardison for more information.

30 Years Difference

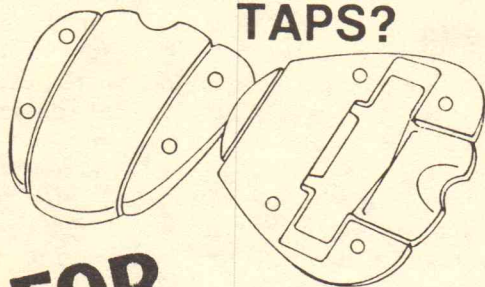
By: **Gail Hardison**

When duo partners, Reenie LeHew and Joy Borders of the *Dixie Dazzle Cloggers* and *Hoot'n'Holler Cloggers* were approached about competing, their immediate response was "yes - when?"

After many hours of practice, they entered the N.E. GA Clogging Championship in Athens, GA, December 1990, dancing to *Born to be Blue*. Mrs. Betty Phillips befriended them through the process of where to go, etc. and her kindness made them feel welcomed and at ease.

Finishing first in their age category of 26+ adult duo, against ladies 30 years their junior, made Reenie's and Joy's efforts worthwhile. Whoever said competition is just for the young was right — this duo was as young as was necessary to compete. Their average age is 62!

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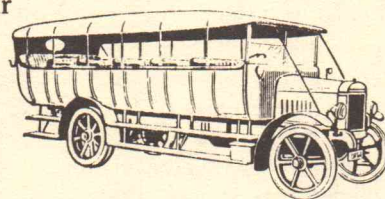


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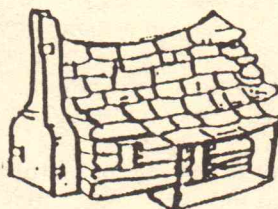
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Comments

By: **Andrea K. Slaugh**
Bealeton, VA

December 15, 1990

Dear Bobbie,

I've read the last few issues of *The Double Toe Times* with a growing sense of irritation at the views expressed in some of the articles. By way of explanation, let me say that I'm a freestyle clogger not affiliated with any club; I've never been to any conventions and have attended only one competition (as a spectator). My dance background includes training in West Coast Swing, Carolina Shag, and Lindy Hop. These swing dances include many beautiful hip-related movements and rhythm breaks which I will sometimes use when clogging to R&B-influenced music, such as Motown, Latin, or Reggae. So you will forgive me if I am somewhat taken aback by your apparent suggestion (in the October issue) that "pelvic hip actions" are somehow immoral, and the implication that anyone using them while clogging is guilty of corrupting children. Far more vulgar from my point of view are the short dresses with petticoats and pettipants worn by so many ladies, which apparently nobody in your camp finds offensive. But consider, if you will: petticoats are designed to push the clothing away from the body and expose the dancer's legs; and cute little lace-covered pettipants don't disguise the fact that any 6-year old boy in the front row will be getting an eyeful. If you want to worry about morals and ethics, then, may I respectfully suggest that you start with some of the clothing currently deemed acceptable and traditional?

Your reporting of "sexual overtones on stage" left me with more questions than it answered. Exactly what movements are you and Ms. Hughes (September 90 issue) categorizing as inappropriate? Are you upset by the occasional boogie walk, hip slip, or nanigo? If so, you're overreacting. Or are you referring to people doing the clogging equivalent of a lambada on stage? That would be an altogether different matter, in which case I could understand your concerns. Keep in mind that those of us who don't attend conventions and workshops are at a real disadvantage when you don't report fully and completely about such a controversy. Subscribers shouldn't have to read between the lines. As a freestyle clogger who borrows from swing dance, I am now left to wonder whether including something like a 4-count Shorty George into my footwork is going to outrage some folks.

There's been a lot of talk about keeping clogging "pure" and "traditional." What exactly does that mean? Do we roll back the clock forty years to the time when taps weren't used (after all, the idea of using metal on the shoes came from tap dancers, not cloggers); or do we go back another 30 or 40 years to the period when syn-copated rhythms were considered immoral? (Yes, some of your grandfathers and great-grandfathers considered syn-copations to be highly immoral, no doubt because the rhythms were either African or Irish in origin. Immigrants in general, and Irish ones in particular, weren't held in particularly high regard). Of course, we could go back a few years more, when the folks who espoused quadrilles considered clogging itself to be vulgar. That's right: vulgar. The forerunners of modern square and round dancing didn't appreciate the fact that clogging

allowed an individual to express himself; the dance we consider such a family activity today was considered quite "low" just a few decades ago. (Source of information: Jerry Duke's "Clog Dance in the Appalachians", part of his Ph.D. dissertation on the history of the dance). So those of you who consider yourselves "purists" need to keep in mind that what you deem "traditional" has been so only in your lifetime. To say that something "ain't clogging," as Dr. Ronneau does in the December issue with respect to stunts, lifts and jazz, means only that those movements weren't used in the dance form up to and at the time he learned it; perhaps they'll catch on and become part of mainstream clogging, perhaps not. Only time will tell. But since the dance has borrowed continually from many different sources, those who are now experimenting with lifts and jazz are truly carrying on the clogging tradition of individuality and innovation. This dance will not allow itself to be frozen in time; it ain't a square dance, and it don't conform! The only "given" is that it won't stay the same.

There should be room under the clogging tent for all of us, "traditionalists" and "progressives" alike. As a "progressive", I'll respect the right of a "traditionalist" not to want to see a lot of hip action in my dancing when her children are present, even if she insists on sending the kids mixed messages by wearing those tasteless dresses. However, I'll not allow any traditionalist to appoint himself arbiter of what is or is not clogging. It is my right, as a clogger - by TRADITION - to borrow, to experiment, to innovate. And in words of the singer Bonnie Raitt, "I will not be denied."

December 28, 1990

Dear Bobbie,

Reference your letter of December 19, requesting permission to print my previous correspondence. Yes, you may do so; thank you for your courtesy in seeking my agreement beforehand, and for your willingness to publish what is undoubtedly a minority opinion.

You asked about my clogging background. I've been involved with the dance for about three years, having first taken six weeks of lessons through the Fairfax County (Virginia) Park Authority. Fortunately for my husband and me, about four weeks into the sessions we were lucky enough to meet Cindy and Mike Madden at a country-western dance competition; Cindy was gracious enough to give us a "quickie" lesson on the technique of producing double-toes, which cleared up our confusion and convinced us to keep on tappin' away. (As an aside, the Maddens are superb country-western dancers, with a beautiful smooth style that's a joy to watch).

After the six week session ended, our instructor retired and moved out of the DC area. Since nobody replaced him, we were on our own for a few weeks; there were no local clubs, the nearest ones (in Fairfax County, which for us is a 130-mile round trip) were exhibition groups not seeking or suitable for beginning level dancers. Luckily, our country-western club had a library of competition tapes; we contacted the supplier, who carried two tapes of Country Cousin Clogger workshops. Through these tapes we learned about 60 moves that were new to us. Shortly afterwards we bought videos from the folks at Stevens' Stompers, thereby adding a few more

Continued on Page 22

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Friday - Dance	7:00 p.m. - 11:00 p.m.
Saturday- Workshops	9:00 a.m. - 5:00 p.m.
Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
Sunday - Workshops	9:00 a.m. - 5:00 p.m.
Dance/Exhibitions	7:00 p.m. - 10:00 p.m.
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USDA News

Oct-Dec 1990

Frank & Nan Habersberger, USDA President have reported the following to the USDA Officers and is submitted for dissemination to the square dance population.

BMI License: The mailing out of some 7,000 Notices by Broadcast Music Inc. (BMI) to square and round dance organizations, callers and cuers, requesting Licensing Fees for use of their Copyrighted Records, has caused considerable concern with the UNITED SQUARE DANCERS OF AMERICA (USDA) Affiliates and their Member Clubs. USDA, CALLERLAB and ROUNDLAB are working this sticky problem.

The law is explicit and requires people who play recorded music to have license agreements in order to play records. Using the National Square Dance Directory, BMI sent out their letter to thousands of contact people. In this mailing, BMI included standard rates that reflected a fee of \$15 per event (dance) and that would translate to an annual fee of \$750 per year for a club that danced once every week (50 weeks/year), or \$300 per year for a club that danced twice a month for ten months of the year.

Negotiations commenced in October between BMI and CALLERLAB and ROUNDLAB to reach an equitable solution to this problem.

BMI agreed to suspend any further actions on the letters they sent out pending satisfactory conclusions to negotiations. The letters which were sent out by BMI during the September/October period are on hold. There should be no response to those letters by our Affiliates and their member clubs.

What CALLERLAB and ROUNDLAB are trying to negotiate is a general license to perform any music controlled by BMI (approximately 1.5 million songs). The license would be issued to the callers and cuers and relieve the clubs from the responsibilities of licensing. Licenses will be issued to the callers and cuers and not the clubs. The negotiation committee is in complete agreement with the USDA recommendation that its affiliates **do not** communicate with BMI.

It is very important that Clubs do not attempt to negotiate a separate settlement with BMI as such action could seriously jeopardize the sensitive negotiations that the committee and BMI are engaged in.

Progress on the negotiations will be reported as information is received. When satisfactory negotiations are completed with BMI, similar arrangements with the American Society of Composers, Authors and Publishers (ASCAP) are anticipated.

Garland Steele, President of *The National Clogging and Hoedown Council* is negotiating for a blanket license for Clogging Instructors. Cloggers requirements differ from Square and Round dance callers and cuers. Mr. Michael Murphy, BMI, stated that Instructors who have received notices do nothing about them until further notice.

For more information contact:

Mr. Garland Steele
NCHC President
Box 112, Tornado, WV 25202
(304) 727-8719

Front & Center

Continued From Page 3

draw the winning entry for the raffle tickets for an all expense paid trip to the 1st Aussie National Clogging Convention to be held in Perth, Western Australia April 19 - 21, 1991.

The winner was Lori Garver, Fowlerville, Michigan. I spoke with Lori who said she bought a raffle ticket just to support their cause and was astounded at her win. She has cleared it with her Employer and will be traveling alone to Australia, an adventure of a lifetime!



The Silver Creek Cloggers from Silver City, Iowa are three years old and to date have done 75 performances! They presently have 20 members ranging in age from 8 to 50+. We have six new people starting beginning classes with us right now, so prospects are even brighter! We recently completed our 3rd Annual "Country Christmas" performances. The Christmas segment consists of six of our regular routines which we have adapted to Christmas music. This year we arranged a brand new piece especially for a German Weihnachtsfest. We thought it a good combination of Christmas music, German tradition of Polka and the American tradition of Clogging. We set it to *Merry Christmas Polka*. For these shows, we wear red and white outfits and Santa hats. Santa Claus himself makes a visit and passes out candy canes at the nursing homes to all residents. The Silver Creek Cloggers are directed by Fred and Dorothy Techau and Jerry and Sharon Hytrek.



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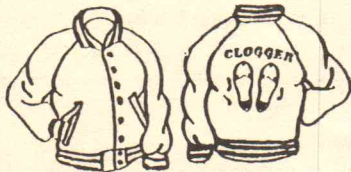
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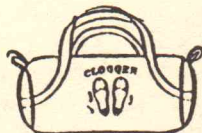
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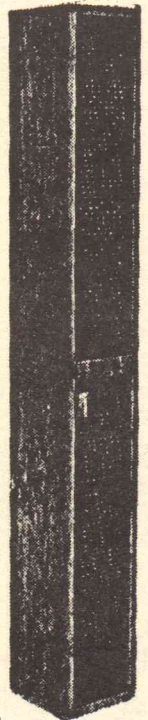
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Letter to the Editor

By: **Tim Spivey**

Live Oak, Florida

Either I am just becoming aware of it, or more and more people are grumbling about the spread of non-country music in clogging.

And it puzzles me. Granted, musical tastes vary. It would be a boring world if they didn't.

But clogging is a lot like the English language - if it doesn't evolve, it will stagnate. In fact, the increasing popularity of clogging may well be due to the variety of music used.

If I understand my clogging history, this uniquely American dance form has been developing for a long time. By the 1950's, clogging already combined elements of British, Cherokee and Black dances.

There's a fascinating Public TV program called "Ballad of a Mountain Man", the story of Appalachian folklorist and promoter Bascom Lamar Lunsford who brought mountain music and dancing out of the hills and introduced it to the nation. Even then, there were few clear lines between buck, clogging and square dancing.

Lunsford was a purist, and he and others lamented the changes they saw in clogging from the 1930's to the '60's. But he accepted those changes and continued to spread the word.

Today, some folks "blame" the kids for the introduction of top-40 and rap music into clogging. But, as an adult who enjoys all kinds of clogging music (OK, except rap), I don't think it's that simple.

I put it down to the natural evolution of the dance style and the creativity of the dancers.

Clogging is a dance based on rhythm and sound - the

way the steps fit the music. Buck dancing has traditionally been done to the patterns of the melody. New steps are constantly being borrowed, adapted and invented.

Experienced dancers seeking a challenge are drawn to the rhythm patterns of many top-40 songs, but some songs by Wild Rose and other country groups have rhythm patterns as varied as some pop songs and continue to be popular. Also, as new cloggers join beginner classes, they will start out learning steps that some of us learned in intermediate class. From there, they may elaborate on those steps, continuing the evolutionary process. The clogging we did ten years ago was different from the dancing Lunsford did in the 1930's.

Look around at the next workshop and see how many adults are happily learning routines to top-40 songs, or are doing exhibitions to the same songs along with traditional music. Most exhibition teams seem to be considerate enough to respect the musical tastes of special audiences such as bluegrass festivals.

In fairness to those who do not like certain kinds of music (me too), choreographers should indicate on step sheets or workshop schedules, what kind of music is being used. That should go a long way to easing many of the complaints. I long ago accepted that I would not want to dance every routine around, but I'm more that happy to let others dance to what they want (and I may steal a step or two from them).

Traditional styles will not die out anytime soon - and change is inevitable. Let's keep clogging past *and* future both alive. Remember, life without variety is no life.

Editor's Comment: Well said, Tim! While the debate may rage on for a while (and we *invite* correspondence) as long as we dance, it will continue. As Shelia Popwell used to say, "Folk dancing is what folks are dancing!"

For all those born before 1945 We Are Survivors

*Reprinted from "The Stars And Stripes"
of July 17, 1989*

Consider the changes we have witnessed through these years. We were born before television, before penicillin, before polio shots, before frozen blood, xerox, plastic, contact lenses, Frisbees and the birth control pill.

We were born before radar, credit cards, split atoms, laser beams and ballpoint pens, before pantyhose, dishwashers, clothes dryers, electric blankets, air conditioners, drip-dry clothes and before man walked on the moon.

We got married first and then lived together. How quaint can you get.

In our times, closets were for clothes, not for coming out of. Bunnies were small rabbits and rabbits were not Volkswagens.

Designer jeans were scheming girls named Jean or Jeanne, and having a meaningful relationship meant getting along well with our cousins.

We thought fast food was what you ate during Lent, and outer space was the back seats of the local theater.

We were born before house-husbands, gay rights, computer dating, dual careers and computer marriages. We were born before day-care centers, group therapy and nursing homes. We never heard of FM radio, tape decks, electric typewriters, artificial hearts, word processors,

yogurt and guys wearing earrings.

For us, time sharing meant togetherness, not computers or Condominiums. A chip meant a piece of wood, hardware meant hardware and software wasn't even a word.

In 1940, "made in Japan" meant junk and the term "making out" referred to how you did on your exam. Pizzas, McDonald's and instant coffee were unheard of.

We hit the scene when there were 5-cent and 10-cent stores in which you bought things for five and ten cents. Islay's sold ice cream cones for a nickel or a dime.

For one nickel you could ride a streetcar (trolley), make a phone call, buy a Pepsi or get enough stamps to mail one letter and two postcards.

You could buy a new Chevy coupe for \$600, but who could afford one? A pity, too, because gas was 11 cents a gallon.

In our day, cigarette smoking was fashionable, grass was mowed, Coke was a soft drink and pot was something you cooked in.

Rock music was Grandma's lullaby and AIDS were helpers in the principals office.

We were certainly not born before the difference between the sexes was discovered, but we were surely born before the sex change.

We made do with what we had, and we were the last generation that was so dumb as to think you needed a husband to have a baby. No wonder we are so confused and there is such a generation gap today.

But we survived. What better reason to celebrate?

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- #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*
- #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*
- #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*
- #5 **BEGINNER CLOGGING LESSONS 1 - 12** — This gives the beginner the ability to see the steps you didn't quite get in class — one more time — or, over and over in the privacy of your own home. This ground floor introduction to basic clogging steps is instructed by the man who originated most of todays basic clogging terminology. Taught by: *BILL NICHOLS*
- #6 **BEGINNER CLOGGING LESSONS 13 - 24** — A continuation of beginner clogging. Builds on lessons 1 - 12 and introduces the drag-slide technique into your footwork. Also uses a lot of backward moving steps to get used to this direction and guides the dancer through the "harder" beginner steps. Taught by: *BILL NICHOLS & SIMONE*
- #7 **BASIC BUCK AND BASIC CANADIAN STEPS** — For the clogger who wishes to expand their talent into the other dance forms which are becoming a large part of todays workshops. Instructions for the basic body movements that define the two dance forms, with lessons on how to combine these basics with clogging steps. Prepares the dancer for advanced classes, workshops, and competitions. Taught by: *SIMONE*
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ACTION SHOT OF THE MONTH

Photo by:
Tim Spivey

Mountain Dancing

What are the odds that, in a freestyle routine, all the team will be in the air at the same time? These are the Panther Creek Mountain Dancers kids, Ray Hattaway, Director.



Our *Action Shot of the Month* feature has been very popular! We require a "bright" picture, black and white or color, *without writing on the back of the photo*. (If it is already written on, send it. We'll try to use it. Sometimes our "half-tone man" has to back-light a photo to screen it more clearly and writing shows through to the front.) A separate note telling the who, what, where, when and why must be included. Add the photographers name, if known. We do return the photos!

Continued From Page 6

H.H. 158 PAW PAW PATCH United States

Aycock from Page 8

We'll miss Buck's community mindedness, his energy, and teaching. We'll miss his organizing power, integrity, his zest for life, devotion to God, family and community. He wrote a poem that captured this love of child and learning:

Must I Grow Up

A child may be a girl;	A child is so small;
A child may be a boy;	A child is so sweet;
A child born of God,	A child born of God,
Is a child born with joy.	Is a child - mild and meek.

A child learns to praise;	A child learns to dance;
A child learns to run;	A child learns to sing;
A child born of God,	A child born of God,
Is like a rising sun.	Is God's most beautiful thing.

A child is born to love;
A child is born to play;
Wait! Does God want man
To put these childish things away?

Members of the Adult Cripple Creek Cloggers, Mr. Earl Powell, Horseshoe, North Carolina, Mr. Bob Johnson, Chesapeake, Virginia were honorary pall bearers.

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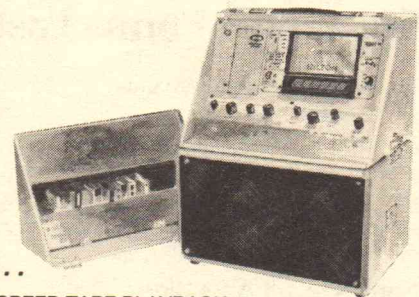
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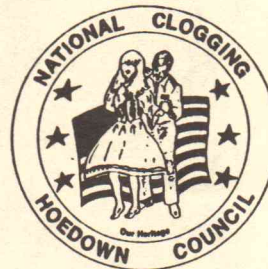
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Christmas Hoedown Moultrie, Georgia

By: Tim Spivey
Live Oak, FL

The Panther Creek Mountain Dancers recently put on their second Christmas workshop and hoe-



down at the Sunbelt Expo Center in Moultrie, Georgia. Dancers from south Georgia and north Florida got together for the day to learn new songs and steps, show-off their own styles, get some exercise, and make new friends.

Team director Ray Hattaway handled the M.C. duties and taught some mountain style, smooth Appalachian and line dances. Panther Creek's George and Diane Howell, Nancy Wilkes and Cynthia Bowl-ling took their turns at teaching and did an outstanding job.

And in what is rapidly becoming a Panther Creek Christmas tradi-tion, George and Diane showed off their matching elf outfits (func-tional, too, given the cold temperatures).

Ray added a new feature this year - a friendly "mini-competition" before supper. The idea was to let folks who have never competed see how a competition works, what the judges look for, and give them some pointers.

Since the young'uns had the most energy left, they did most of the dancing. Dance-off champions were Amzie Vick and Bobby Goldfinger.

The evening exhibitions featured the Clickety Clack, Peanut, ABAC, and Panther Creek teams. (For the folks who always ask "What does ABAC stand for?", it's the Abraham Baldwin Agricultural College.) Requests and a "Broom dance" got everybody involved.

Panther Creek is already planning next year's hoedown. The 30 member group travels across the South doing shows and exhibitions. They hold classes at the Girl Scout Hut in Moultrie every Thursday evening; visitors and new students are always welcome.



Valentine's Day 1991

February is the month we sample the hardest substance known to man — Valentine candy.

On Valentine's Day we always try to do a little more for *Old Fickle* around here - like holding the door open when he goes out on his paper route.

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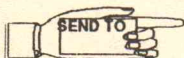
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Comments . . . From Page 10

steps to our repertoire. We met the Maddens again at a country-western dance camp, and I sat in on part of their beginning clogging class, curious to see how their method of instruction compared with the way I'd been taught (one thing they do is to get students dancing to a simple routine right away). The next day I joined in as Mike taught a routine to the Cotton-Eyed Joe; while the steps weren't new to me, dancing on cue was; to my mind that's a lot more difficult than freestyling!

A few months later my Tai Chi instructor, who's active in Morris dancing and was trying to help me find any local clubs that might be around, sent me a copy of *The Double Toe Times*. You've received letters in the past complaining about the number of advertisements, but for me the ads were a goldmine. Over a year and a half or so I bought tapes from Burton Edwards (beg/int-term/adv); Simone (int/adv/buck); Ralph's Clogvue; and Steve Smith (adv/hot buck/double-doubles). Currently, I'm at the double-doubles level and spend about ten hours a week practicing. Most recently, the Prince William County Park Authority (which serves the Manassas, VA area) hired me to teach beginning clogging; if the classes catch on, we hope to add a "plus" level in the Spring and perhaps intermediate by the Fall. My non-clogging dance background includes ballroom, a great deal of country-western, a bit of round dancing, and extensive swing. Over the past few years I've attended several hundred hours of workshops and dance camps given by some of the very best nationally-ranked instructors, e.g., Barry Durand (winner of numerous first place country-western competitions), Charlie Womble and Jackie McGee (U.S. National Shag Champions for a least 9 years in a row), and the great lindyhopper Frankie Manning (who won a Tony award for choreography two years ago at the ripe young age of 75! What an inspiration!) I've studied West Coast Swing for a little over three years and continue to take classes in that dance form from time to time, most recently, aerials. Along with clogging, I'll be teaching West Coast Swing for the Park Authority next month. I'm a member of the Washington Swing Dance Committee - a club emphasizing East Coast-style jitterbug-and the Potomac Swing Dance Club, which specializes in West Coast Swing. With my husband I regularly attend dances hosted by the Northern Virginia Country-Western Dance Association, at which we do most of our public clogging.

My clogging has evolved over the years into a smoother-than-usual style, due in part to some chronic health problems which don't allow me to do continuous rock-hops or drag-slides. I modify steps that I can't do for health reasons by combining parts of them with West Coast Swing or shag rhythm breaks to create moves that work well for Toots Hibbert-style Reggae or Etta James' rhythm-and-blues.

Perhaps an example will give you a better idea of what I mean. In West Coast Swing, which is a very smooth dance, there's a break called a cross slip. It resembles two clogging "cross-in-fronts" but without the double-toe parts. Additionally, as weight is transferred to the stepping foot on the second "cross-in-front", the dancer shoots his nonsupport leg diagonally back to an extreme position (perhaps 18 inches or so from the stepping leg), which lowers his torso towards the floor. You've probably seen something like this in jazz dance; visually, it's

very dramatic. Here's how I fuse this slip with clogging. Assume the direction you're facing is 12 o'clock. Step on the left foot (count 1); double-toe with the right foot across in front of the left, and step on the right foot (count 2); as you step on the right foot, shoot the left leg back diagonally towards the 4 o'clock position (keep the bottom of the left foot flat against the floor for better style). Pause on the upbeat. Exit the move starting on count 3 by slurring the left leg leftward along the floor and into the air (Simone calls this an "unslur" on her intermediate tape). End with a drag on count 4. Since this is a visual move, it isn't something you'd do more than once (otherwise the drama of it is lost), nor would I use it when clogging to Appalachian fiddle music. But it fits in quite well with Motown or rock - when a dramatic pause is needed.

Another example (which gets into the hip movement debate) is one I call the syncopated knee drapes. In swing dance terminology a knee drape just means that the knee of the nonsupport leg gets turned inward. It's somewhat like a clogging flange, except that only the toe contacts the floor, not the whole side of the foot. Knee drapes in West Coast Swing are used by the lady to travel down the track. Start by standing with all weight on your left leg. On the upbeat touch the right toe to the floor (next to the arch of the left foot) and at the same time turn the right knee inward (toward the 10 o'clock position). On the downbeat step forward with the right foot. Repeat the pattern with the left leg: on the upbeat touch the left toe to the floor next to the arch of the right foot, turning the left knee inward (toward the 2 o'clock position). Then on the next downbeat step forward onto the left foot. The heel of the left foot should now be directly in front of the right toe, as if you were walking on a balance beam. This highly-stylized form of walking forces the hips to move. I modify this step for clogging by doing 2 beats of knee drapes (count 1&2); dragging on "&"; pausing on "3"; and stomping on "&4". Again, while this move isn't suited for fiddle tunes, it fits in well with fast Motown (e.g., Gladys Knight's "I've Got to Use My Imagination") or some of the upbeat pop-African songs (Don Nkosi or Mahlatini and the Mahotella Queens).

I hope I wrote the above examples clearly enough to give you an idea of how I merge swing breaks with clogging, and a flavor of the degree of hip movements involved in some of these steps. May I take this opportunity to offer a suggestion? You include round dance/square dance directions in *The Double Toe Times* and, of course, there is an audience for such. However, for those of us not involved in group dancing of that type, would it be possible to have a monthly column by a "guest instructor", who could pass on to the readers a clogging move or two, perhaps some step they've taught at a recent workshop? Or perhaps just a "step exchange page" where ordinary folks could trade ideas? (If you find that thought worthwhile, you're welcome to use the above examples as my meager contribution to the cause).

Sincerely,
Andrea K. Slaugh

Editor's Note: We've had lots of requests to print step-work and/or routines but no volunteers to do the selection and typing. You can buy routines by the *pound* from *Carl's Clogging Supply* and *Specialty Records*!

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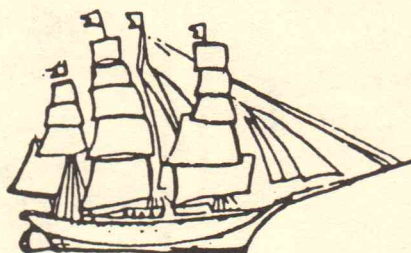
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