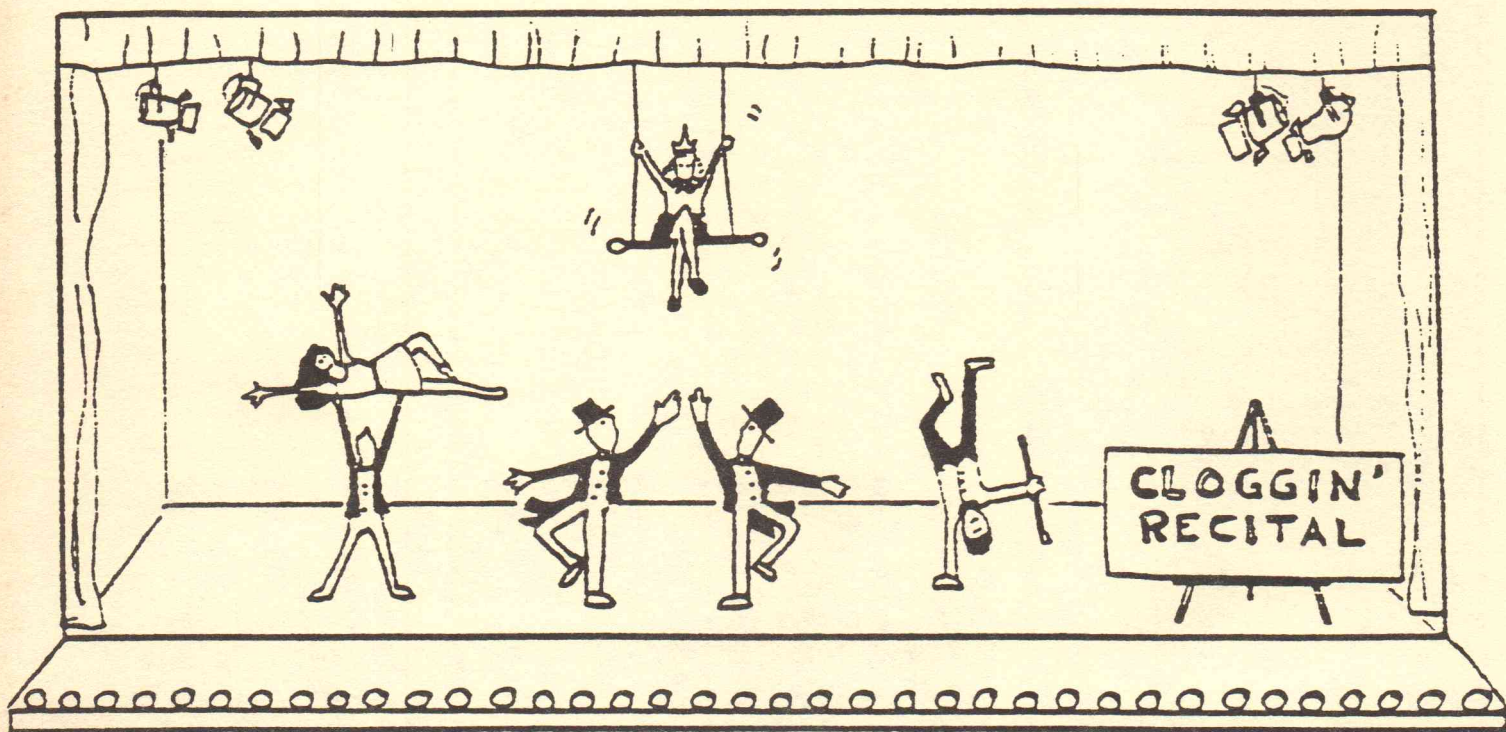
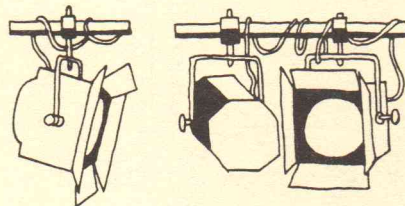
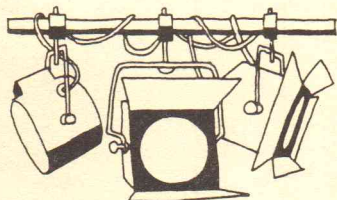


THE DOUBLE TOE TIMES

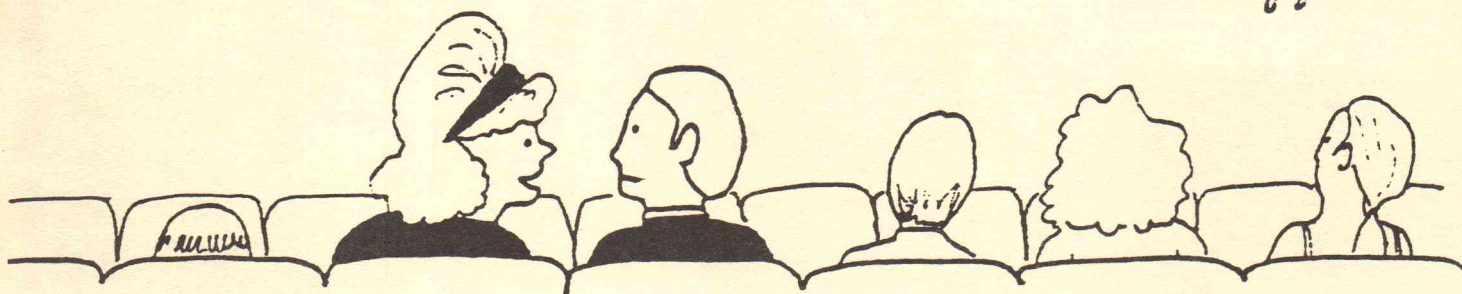
Volume 9, Number 3

A Clogging Magazine

March 1991



Driggle '91



**"Isn't it exciting to see kids who are interested in heritage.
I just love traditional cloggin'!"**

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

Published at:

500 GRANADA WAY
LONGWOOD, FL 32750

An Independent Magazine not affiliated with any club or association.

We reserve the right to edit or reject any copy or ads not germane to the spirit of this Magazine. Copy for ads and news must be received by the 10th of the month preceding next issue.

Publication of advertising in this paper does not constitute endorsement by the Publisher/Editor. All advertisers agree to indemnify Publisher/Editor against complaints or suits based on that individual's advertised products or services.

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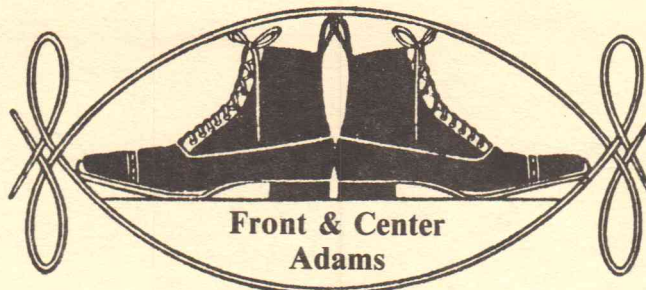
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THE DOUBLE TOE TIMES

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Longwood, Florida 32752-1004
U.S.A.

Bobbie Adams 407/834-8255

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Front & Center
Adams

At the risk of appearing sloppily sentimental, may I share with you the lyrics of a song which I caught only part of, by a singer I did not recognize. If anyone knows the song and composer, please drop me a line. I like what these lyrics imply.

"You got to sing like you don't need the money; love like you won't get hurt; dance like nobody's watchin' - it's got to come from the heart if you want it to work."

Seems like the simple love of doing something - anything - without thought of payment, reward or fame is a rather unfashionable attitude these days. Altruistic "selfless" people are getting trampled in the rush to fame and fortune, especially fortune. Fees and charges are skyrocketing and the illusion that the more it costs, the better it is, completely mystifies me. In the nearly twenty years that I have been going to conventions, competitions and workshops, only a dozen or so stick out in my mind. None of these were the big name, expensive, latest routine, high-powered workshops we've all heard about or been to. The key word in all of them was *friendly*! A few were workshops where I knew not a soul, nor they me. I used to laughingly say that I liked to travel incognito so that I could observe and write about what I saw without undue influence, but *nobody* really wants to be ignored or treated rudely. The 'gimmee your money and get out of my way I'm much too important to talk to the little people' attitude will flourish only as long as we allow it to happen. *For most of us the friendships and the love of dance are reward enough.* Ambition, greed, arrogance, egotism, power, lies, gossip, jealousy and cliques become the nine heads of the Mythological serpent Hydra, each of which when cut off grew back as two. *Hercules* killed this serpent by cauterizing the necks as he cut off the heads. My advice is that we ALL become Hercules. We've almost let the Hydra drive us away from the simple warmth and friendship which has been an integral part of our dance world.



High Sierra Cloggers performing at the Heartbreak Hotel Week-end at the Reno Flamingo Hilton, Reno, Nevada. The High Sierra Cloggers are under the direction of Janice Lee and perform at a wide variety of events.



Howard Hummer teaches Kathy Martindale some basic clogging steps on "Video PM" National Television (Cable) - Nashville Network - TNN. The location was the Sands Hotel, Las Vegas, Nevada on December 5th at the First International Square Dance Festival.

Dawn Malone, Red Devil Cloggers, Toledo, Ohio writes that their clogging group did an exhibition for a Holiday party for the Ohio National Guard and their families. Many of the service men, in their fatigues, danced in the audience participation segment. Since this gathering, many of the men and women have been shipped overseas. The Red Devils were proud to entertain them and pray they all return home safely and soon.

Once again, if anyone has a clogger serving in Saudi, drop us the address and we will send *FREE* copies of *The Double Toe Times* to them.

I finally found my American Flag and, along with my neighbors, proudly display it. The strong feeling of patriotism among folks I talk to is reminiscent of World War II!

Claudia Collier, Georgia: I just had to write and let you know how pleased I was to read your article on cue sheets and syllabuses in the January issue. Also, thanks for your mention of our group and the *One for Fun* workshop we held several years ago. I can assure you the

cue sheet problem is still pretty bad. A lot of people tell me they don't use cue sheets because they can't understand them. I guess if I hadn't started out reading Marge Callahan's exemplary cue sheets, I might have decided the same thing. I would also like to compliment Chip Futrell, Jeff Driggs, Steve Smith, Kevin Sellev, Janice Hanzel, Greg Dionne and Simone Nichols-Pace. The style of their cue sheets varies a great deal, but all of the required information is there, and to me that includes the following:

Step Description (any terminology): DS/Ball/R/HL

Foot: Left or Right

Count: &1&2/Pauses (esp. hard steps/"buck")

Directions: turning/LorR/½ or ⅔/move left/xif

These four elements are *essential* to me, however, these others are also helpful:

of beats to wait before beginning

Step or Cue "names" for cueing purposes

Naming segments or parts and listing "sequence"

Key to abbreviations (esp. new or unusual ones)

In all fairness, though, the steps and moves are becoming harder and much more imaginative, and are quite challenging to put down on paper *and* read off of a paper. Greg, Jeff and Chip are trying very hard to count out the fancy "bucks", "Canadians" and "skuffits." I, for one, appreciate their efforts.

From Paula Trask-Heskett, Main Street Clogger, Canton, Michigan: [Husband] Frank and I still do battle over who gets to read *The Double Toe Times* FIRST! We enjoy reading it cover to cover and watching the changes as the magazine grows. We are working hard on this years *Jamboree*.

Editors Note: Paula is on the mend after some very serious medical problems and has resumed teaching Ballet after a hiatus of many years. She says a whole new set of muscles are aching!

Ken Berglund, Winnipeg, Manitoba, Canada says: "You have an excellent publication, and we wouldn't think of being without it." "Keep up the good work!"

Richard Jett, Mountain Square Dance Caller, and Hoedown Island Cloggers, Campton, Kentucky - "Your magazine is certainly perpetuating clogging as one of America's top recreational activities." "We are proud of YOU!"

Continued on Page 30

THE DOUBLE TOE TIMES

Post Office Box 521004
Longwood, Florida 32752-1004

YES! I would like to subscribe to *The Double Toe Times*. The subscription rate is \$15.00 per year U.S. & Canada (Foreign \$30.00). Please remit in U.S. currency only. Send check or money order made payable to *The Double Toe Times* to the address listed above. Thank You!

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Club Affiliation: _____

Dancer Member: _____ Instructor: _____ Phone: _____

UPCOMING EVENTS

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 7 - 8
Possom Trot Workshop
 Victorville, CA
 Bell (CA)

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

March 8 - 9
Spring Fever
Clogging Workshop
 Ozark, MO
 Skinner-Boshe (MO)

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 15 - 16
Iowa Clogging Association
Winter Workshop
 Ankeny, IA
 VanHorn (IA)

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

March 23
Northern Lights Dance
 White River Junction, VT
 Kendall (VT)

March 23
Wichita Shootout
 Wichita, KS
 Dumcum (KS)

March 23
Buckeye Clog. Championship
Leukemia Society of America
 Ohio (513) 891-9666

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

April 5 - 6
The Sidekick Hoedown
 LaBelle, FL
 White/Loviska (FL)

April 5 - 6
Swing into Spring
 Cumberland Falls State Park
 Corbin, KY
 C. Burns/S. Smith (KY)

April 5 - 7
Northwest Cloggin'
Championships
 Tri-Cities, WA
 Casaw (WA)

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

April 6
Free Clogging Workshop
 Tulsa, OK
 Burchfield (OK)

April 6 - 7
Renfro Valley
Clogging Competition
 Renfro Valley, KY
 (800) 765-7464

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

April 12 - 14
NCCA Annual Convention
 Antioch, CA
 Elling (CA)

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 19 - 21
Aussie Nat'l Clogging
Convention
 Perth, Western Australia
 Zaragoza (Australia)

April 25 - 26
Oconee State Park
Clog Festival
 Mountain Rest, SC
 Nichols (SC)

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

April 27
ACHF Workshop
The Stompin' Ground
 Maggie Valley, NC
 Johnson (VA) Powell (NC)

April 27
Calumet Clogging Caper
 Thornton, IL
 Lazo (IL)

April 27
Garden State Stomp
Midlantic Clogging
 Mt. Holly, NJ
 Binter (NJ)

April 27 - 28
Square Dance Festival &
Clog Dance Championship
 Knott's Berry Farm, CA
 (714) 220-5390

May 3 - 4
Spring MCC Workshop
 Carthage, MO
 Hughes (MO)

May 4
Sunshine Cloggers
Anniversary Dance
 Pensacola, FL
 Doggett (AL)

May 11
Jamboree By The Sea
 Myrtle Beach, SC
 Nichols-Pace (SC)

May 11
Kentucky Beef Festival
Clogging Competition
 Cynthia, KY
 Esposito (KY)

May 11
G.C.L.A. Spring Workshop
 Perry, GA
 Bennett (GA)

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

May 24 - 26
International Cloggin'
Jamboree
 Dearborn, MI
 Trask-Heskett (MI)

May 24 - 26
FCC State Convention
 Orlando, FL
 Allen (FL)

May 31 - June 1
Rick's Clogging Workshop
 Rexburg, ID
 West (ID)

May 31 - June 1
Driftwood Valley Cloggers
Clogaholic Workshop
 Columbus, IN
 Kell (IN)

June 7 - 8
Mount Nebo
Clogging Championships
 Payson, UT
 Crouch (UT)

June 7 - 8
Clog Campus '91
 Norton, VA
 Breeding (VA)

June 7 - 8
Gatlinburg Mountainfest
Clogging Competition
 Gatlinburg, TN
 Fisher (TN)

June 8
Clogging Workshop
The Stompin' Ground
 Maggie Valley, NC
 Edwards (NC)

June 12 - 15
Silver Dollar City
Clogging Championship
 Silver Dollar City, MO
 Burdette (MO)

June 13 - 15
25th Nat'l Mountain
Square Dance and
Clogging Festival
 Slade, KY
 Jett (KY)

June 13 - 16
NCHC Festival &
Annual Dance-Off
 Fontana Village, NC
 Driggs (WV)

June 14 - 16
Country Cloggin' Celebration
 Pictou County
 Nova Scotia, Canada
 Fraser (CAN)

June 22
Piedmont Competition
 Monroe, NC
 Knighten (NC)

June 21 - 22
Red River Workshop
 Winnipeg, Manitoba
 Canada
 Berglund (CAN)

June 27 - 29
40th National Square
Dance Convention
 Salt Lake City, UT
 P.O. Box 17085
 Salt Lake City, UT 84117

June 27 - 29
Festival '91
Provincial Square, Round
and Clog Festival
 Nanaimo, BC Canada
 Guenette (CAN)

. . . and more

June 28 - 30
Showboat Clogging
 Competition
 Ocala, FL
 Cummings (FL)

July 13
U.S. Clogging
 Championship
 Indianapolis, IN

Note: New Location

McLerran (IN)

July 19 - 20
Wildwood Whistle Stop
 Wildwood, FL
 Brown (FL)

July 19 - 21
Cloggers Festival
 Renfro Valley, KY
 (800) 765-7464

July 26 - 27
Northern Connection
 Summer Festival
 Wheeling, WV
 Keller, OH

July 27
East Coast Clogging
 Championships
 Chesapeake, VA
 Johnson (VA)

July 27 - 28
Yellow Rose Workshop
 Pasadena, TX
 Burton (TX)

August 3
Lake States Int'l
Clogging Workshop
 Greenville, PA
 Stevens (PA)

August 3 - 4
Blue Ridge Mountain
Clogging Competition
 Gainesville, GA
 Kerry Thomas (GA)

August 10
Clogging Workshop
The Stompin' Ground
 Maggie Valley, NC
 Edwards (NC)

August 17
Cloggin' in Carolina Workshop
 Seneca, SC
 Woodall (GA)

August 17
NMCA Convention
 Albuquerque, NM
 Noe (NM)

August 30 - 31
Autumn Clog Fest 1991
 Asheville, NC
 Fred/Katie Coleman (NC)

August 30 - September 1
Oklahoma Stampede
 Zion (TX)

September 6 - 7
NCCC Stampede
 Fayetteville, NC
 (704) 243-2874

September 7
Clogging Workshop
The Stompin' Ground
 Maggie Valley, NC
 Edwards (NC)

September 21
Clogging Workshop
The Stompin' Ground
 Maggie Valley, NC
 Edwards (NC)

October 5 - 6
The Stompin' Ground
Clogging Championship
 Maggie Valley, NC
 Edwards (NC)

October 4 - 5
J'Ville Clogging Jamboree
 Jacksonville, FL
 Thompson (FL)

October 25 - 26
Gopher State Clogging
Halloween Workshop
 St. Paul, MN
 Husnik (MN)

November 8 - 9
Frolic into Fall
Clogging Workshop
 Lake Cumberland St. Pk.
 Jamestown, KY
 Burns/Smith (KY)

November 9
Indiana Red Star
Special Workshop
 Scottsburg, IN
 Ritchie (IN)

November 15 - 16
Frolic into Fall
Clogging Workshop
 Lake Cumberland St. Pk.
 Jamestown, KY
 Burns/Smith (KY)

November 28 - 30
CLOG National Convention
 Nashville, TN
 Gibbs (GA)

For more information,
 contact the person listed
 under the event. Address
 and phone number are in
 the Instructors Directory.

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

Renfro Valley



CLOGGING COMpetition

APRIL 6 & 7, 1991

NEW BARN

historic RENFRO VALLEY, KY

Kentucky's Country Music Capital™

1st Place Winners To Showcase
 on The Barn Dance™ or Jamboree™
 Country Music Shows

Events

Duo/Duet
 Individual

Line
 Show Dance

Registration Deadline March 29, 1991

CLOGGER'S FESTIVAL

July 19, 20 & 21, 1991

Renfro Valley, KY is located off I-75, Exit 62
 Scheduling subject to change

For More Information



1-800-765-7464

1-606-256-2638



Action Shot of the Month

Contributed by: Patty Neafus

Chris Ginn & Brian Simpson of the Driftwood Valley Cloggers - clogging for Jerry Lewis' Labor Day Telethon for Muscular Dystrophy at Union Station, Indianapolis, Indiana.

Life

From: East TN Dance Data
Reprinted in USDA News Vol III No 1

When I was young my slippers were red,
And I could kick as high as my head;
When I was older my slippers were blue,
And I could dance the whole night through;
Now I am old, my slippers are black,
I walk to the store and puff my way back;
How do I know my youth is all spent?
My get-up-and-go has got up and went.
But I really don't mind when I think with a
grin;
of all the places my get-up has bin;
I get up each morning and dust off my wits,
Pick up th paper and read the obits;
If my name is missing, I know I'm not dead,
So I eat a good breakfast and go back to bed.

11th ANNUAL USA CLOGGING CHAMPIONSHIP July 13, 1991

Precision 2 & 4 Couple
Open 4,6,8 Couple
Regional Traditional
Line
Show
Duo/Duet/Show/Solo

Sponsored By:
**U.S.A. CLOGGING &
FOLK ARTS, INC.**

Team & Solos \$10
Duo/Duet \$10
Register by July 3
Late entries an
additional \$2
Spectators \$4

NEW LOCATION:
ADAM'S MARK
2544 Executive Drive
Indianapolis, IN 46241
(317) 248-2481



For Information Contact:
BILL & PEG McLERRAN
R.R. 2, Box 216
Solsberry, IN 47459
(812) 825-4072

Notice: In case of inadequate entries by 7-3-91, competition will be canceled.



Memorial Weekend • May 24-26, 1991

(Formerly the Novi, Michigan Workshop!)
Sponsored by the Main Street Cloggers

Workshops for All Levels • Step Classes • All Wooden Dance Floors
Seminars • Door Prizes • Exhibitions • Syllabus • T-Shirts
Larger Dance Halls • Contemporary • Appalachian • Awards • Vendors

FEATURED INSTRUCTORS

Burton Edwards (NC)
Lynn Goode (TN)
Brent Montgomery (OH)
Darl Mooreland (IN)
Simone Nichols-Pace (SC)

Missy Pearson (MO)
Matt Pearson (MO)
Paula Trask-Heskett (MI)
Randy & Dawn Malone (OH)
Louise Donison (ONT)

Dave Rigley (ONT)
Joe & Penny Barker (MI)
John Klotz (MI)
Darryl Linnington (ONT)

REGISTER EARLY!

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

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

Above fees are for the entire weekend! One day fees are available. No refunds after May 1, 1991. *Must be postmarked by April 15, 1991!

SCHEDULE

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.
After-Party "Birthday Party"	10:30 p.m. - ?????????

NEW LOCATION!

Hyatt Regency Dearborn

Fairlane Town Center
Michigan Ave. Exit off Southfield Fwy.
Dearborn, Michigan 48126
Reservations: (313) 593-1234 (Mention the Jamboree!)

SINGLES/DOUBLES/TRIPLES/QUADS:

\$56 + tax
Cutoff Date: May 4, 1991

Swimming Pool, Sauna, Whirlpool • Next to the 4th Largest Shopping Mall in the US
5 minutes from World-Famous Greenfield Village and Henry Ford Museum
15 minutes from Detroit Metro Airport - Shuttle Service to Hotel/Commuter
Transportation Company (313) 941-3252
Free Parking • RV Parking will be allowed, however no hook-ups available.

After May 4, reservations will be accepted on a space-availability basis; the reduced rate will not be guaranteed. Make your room reservations by April 15, 1991 to be eligible to win a \$25 food/beverage gift certificate!

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

For more information, call Georgia Davis at 313-562-5471, after 10 a.m., ET

Name	Circle One	Fee	Total Enclosed
1 _____	Dancer/ Spectator	\$ _____	
2 _____	Dancer/ Spectator	\$ _____	\$ _____ U.S. Funds
Address: _____ City, State: _____			
Zip/Postal Code: _____ Phone No.: (____) _____			
Club/Group/Team Name (please provide): _____			

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

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

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



Indian River Cloggers Inc.

Merritt Island, Florida

5th Annual

POW WOW '91

April 20, 1991

Workshop:
Instructors:

9:00 am to 5:00 pm and 7:00 pm to 10:00 pm. Requests, Review and Special Mixer Routines during the Evening Workshop period.
Diana Allen, Greg Dionne, Jan Bohley, Scott Wall, Sue & Tom Toor, Geneva Spivey, Sally Thompson, Kim Carson
and Jamie Conn.

Location:
Motel:

Kiwanis Island, Merritt Island, Florida
Holiday Inn, Merritt Island, Florida (on SR-520), \$44.00/night (sgl. or dbl.) Phone 1-407-452-7711 and mention you are a clogger.

Donation:

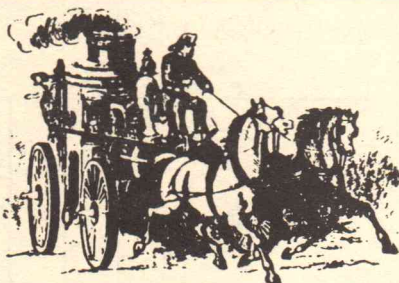
\$10.00 Per Dancer in Advance
\$12.00 Per Dancer at the Door
\$5.00 Children 12 and under / Spectators \$1.00

PRE-REGISTRATION DEADLINE: April 14, 1991

For Information Contact: Sandy Redfern (407) 631-5104
or Bob Howard (407) 452-6757

Note: A portion of donations will support Kiwanis Island Recreation Department

Mail Registration to:
Indian River Cloggers Inc.
P.O. Box 541784
Merritt Island, Florida 32954-1784



The Firehouse Cloggers

4th Annual

PIEDMONT COMPETITION

June 22, 1991

Sun Valley High School
Monroe, North Carolina

9 AM till it's over!

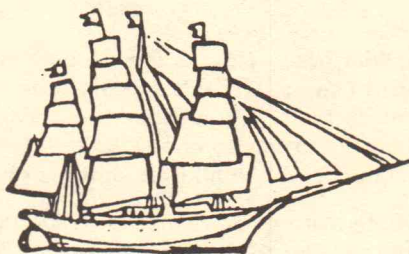
ACHF Sanctioned

4-6-8 Precision — Country Hoedown — Line — Open — 4 Couple Running Set
6 & 8 Smooth — Show — Duo/Duets — 6 & 8 Southern Appalachian — Individual
1,2,3 Trophies All Categories — Grand Champion & Overall Grand Champion

For Info: Jack Knighten 8033 Ritter Drive, Charlotte, NC 28270 (704) 366-4552

"SET YOUR SAILS" for the Ninth

*Jamboree
by
the
Sea*



Clogging Festival at Myrtle Beach, S.C.
May 11, 1991

Shawn Carey

Lynne Goode

Chip Futrell

Simone Nichols-Pace

Jeff Driggs

Bill Nichols

Sherry Glass

MAKE CHECKS PAYABLE TO:

SIMONE NICHOLS-PACE

3 Crest Street

Lyman, SC 29365

PHONE (803) 949-3300

New For 1991

CRUISE

FRIDAY, MAY 10, 1991

COST - \$10.00 PER PERSON

7:30 - 10:30

- We must have 100 People signed up by April 1, 1991
- When reservation is received, we will send directions to Marina

STEVENS



• • • THE NAME IN CLOGGING!

STEVENS TAPS: Best sounding clogging tap available. Outwears any other tap by at least two times. Designed not to scratch floors. Will not crack — **GUARANTEED!** Available in regular clogging taps or buck taps with an over-the-toe flange. Sold in complete sets (two toes and two heels/pkg). Either style tap may be attached with nails, screws, glue, or fast-ons.

STEVENS VIDEOS: Teaching Tapes (Haun): Fun Clogging for Everyone #628; Exciting Steps Beyond Basic #629; Advanced #623. Choreographed Routines: Routine Tape #624; Introduction to Buck Dancing (Jay Dumcum) #626; Buck II (Dumcum) #630; Teaching a Beginner Clogging Class (Moreland) #634; A Mixer, Country Western Step Dance, and Duet (Naomi Fleetwood/Darl Moreland) #636; Intermediate Line Dances (Moreland) #637; Intermediate Line Dances (Moreland) #638; Blue Ridge Hoedown (Tandy Barrett/Darl Moreland) #639; Shows/Reviews - Planning & Production (Paula Trask Heskett) #640; Allegheny Hoedown (Tandy Barrett & Darl Moreland) #641.

The teaching video is a good way to see how the steps are danced in clogging and how to read the cue sheets.

All videos are now only \$29.95 each or 3 for \$85.00
plus \$3.00 shipping (Canada/Alaska \$5.00)

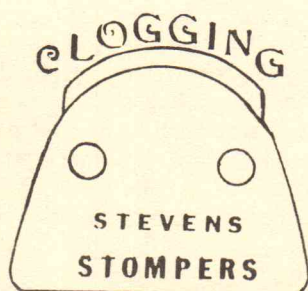
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A View from the Other Side of the Fence ©

By: Ira Bernstein
New York

This article will appear as an appendix in *Appalachian Clogging and Flatfooting Steps*, a large volume of steps and text that should be available by the late spring of this year. It is an updated reprint of an article I wrote for *Sing Out!* folk music magazine. (Winter, 1987; Volume 32, Number 3).

The questions that follow are representative questions frequently asked at festivals and workshops. The answers are brief and are based on my cumulative experiences as a dancer, including observations, readings and personal communications. I am not what I would consider an "academic researcher" of this material. There is a great need for a well documented and thoroughly researched thesis to truly answer these questions in depth. I greatly appreciate any feedback, both critical and supportive. Please send any response to: Ira Bernstein, Ten Toe Percussion, 85 Dogwood Avenue, Malverne, NY 11565.

What is Clogging?

Right from the start we run into one of the basic problems of discussing this dance form. Clogging can refer to several different styles of dance. It can mean Appalachian clogging, English clogging, French-Canadian clogging or other forms of clogging. It can also refer to styles of dance that are called "step dancing," such as Irish step dancing. Even these terms are broad categories with each one containing many sub-styles.

A better question would be:

What is Appalachian Clogging?

In very general terms, Appalachian clogging is a form of American folk dancing that developed in the southern Appalachian states in which the primary concern of the dancers is to move their legs and feet rhythmically to the music. The result of this movement is usually the production of rhythmic, percussive sounds. It could be described as a "southern Appalachian style of tap dancing."

Where does it come from?

Step dancing, like clogging, is also a tricky term to define. It too has several different meanings. Some people use clogging and step dancing as interchangeable terms. As such, Appalachian clogging could be called Appalachian step dancing. It can also have a less general meaning and refer to only specific forms. For example, the Irish usually call their form of traditional stepping Irish step dancing, not Irish clogging. (Though some people do say Irish clogging!)

I prefer to use step dancing rather than clogging to refer to the general category of dance forms in which the emphasis is on the dancer moving his legs and feet *rhythmically* to the beat and phrasing of the music. *Frequently* this results in the dancer beating out percussive sounds. Step dancing would thus be an umbrella term that includes the forms of Appalachian clogging, English clogging, Irish step dancing, French-Canadian step dancing, tap dancing, Cape Breton step dancing, Scottish step dancing, etc. (including Flamenco).

I've underlined *rhythmically* to emphasize this important relationship that these forms have with music. This is in contrast to other dance forms which express the

music emotionally or otherwise. *Frequently* is emphasized because some step dances do *not* result in a battery of sound. There are light (soft) shoe Irish step dances and most Scottish step dances are light dances. ("Light" means that soft, light leather dancing slippers are worn rather than a hard, percussive shoe, and that no sounds are produced.) There are also many silent steps in the styles that are percussive.

What is Flatfooting?

The answer to this could be the exact same answer given in response to "what is Appalachian clogging?" We are getting into definitions of progressively smaller sub-categories. As with step dancing and clogging, some people use the terms flatfooting and clogging interchangeably. Other people say that flatfooting is a specific style of Appalachian clogging in which the dancer keeps his feet close to the ground and rhythmically (percussively) accompanies the music.

All this makes more sense in reference to the following question:

What is Precision Clogging?

Yet another debatable topic! (Are you seeing the pattern yet?!) Some people argue that precision clogging simply means that two or more cloggers are dancing the same steps at the same time. (This would obviously mean that the sequence of steps was pre-arranged and memorized, not improvised.)

This is true, or at least it was at some time in the past. But, currently there is also a style that is precision clogging. Some history will make sense of this.

In its earliest form, Appalachian clogging was always a solo and improvised form of dance. In 1927, Bascom Lamar Lunsford, a lawyer and folklore collector from western North Carolina, founded the annual Mountain Dance and Folk Festival in Asheville, NC. A mountain square dance competition was part of the festival. This was the only category of competition for the first decade of the festival. In 1937, the Soco Gap Dancers (*not* "Cloggers") founded by Sam Queen, won the competition. The dancers flatfooted while they danced through the figures. Each dancer did his own steps. The steps were not choreographed.

In response to an argument that Soco Gap Dancers were not doing traditional mountain square dancing, a second category of competition was created to accommodate this other form. This was the first team clogging competition. (The term "clogging" was not used at that time.) The Soco Gap Dancers won again.

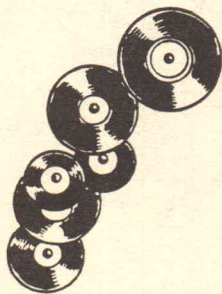
Many of the square dance teams then added freestyle clogging to their routines. (Freestyle means that the dancers improvised their steps as they went along.) This continued as such until 1959. At this point, according to Frank Bonner in his book *Clogging and the Southern Appalachian Square Dance* (Copyright 1983; Frank X. Bonner, Ackworth, Georgia), the Blue Ridge Mountain Dancers, originally known as the Hendersonville Cloggers and directed by James Kesterson of Henderson County, North Carolina, created the form of precision clogging. All the dancers in the square dance set danced the same steps in synchrony with each other. The Blue Ridge Mountain Dancers won the team clogging competition five times during the 1960's. Since 1970, precision clogging has not been allowed in the Asheville competitions.

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The Claygate Cloggies dancing in the vicarage garden in Claygate at a garden party this summer (1990) to celebrate the 150th anniversary of Holy Trinity Church.

Contributed by: Vera Foran, Corpus Christi, TX
Vera received this article from her cousin in England.

The Claygate Cloggies were formed in 1977 to provide an energetic activity for wives of morris dancers, although some of the morris husbands participate too. We dance to traditional English, Welsh and Irish dances which evolved through the wearing of clogs by working class people. The English dances come from regional areas of the country, Durham, Westmorland and Lancashire, where the steps are particular to the region.

The clogs which we wear are *modern* clogs, are formed of a wooden sole, known as a 'patten' and a leather upper. The term clog originated in Middle English times (1150-1450) and was originally a wooden-soled shoe or overshoe worn to protect the feet from wet or dirt. They have been worn in rural Britain for about a thousand years and in industries like mining and quarrying, brewing and fish-processing, where the feet are insulated from the wet by the thick wooden soles. They are warm in winter, cool in summer and provide excellent support to the foot muscles.

Clogs reached a peak of use with the advent of the Industrial Revolution. In Lancashire the mills and cobbled streets echoed with the sound of clogs. The streets were filled with the iron-shod *reveille* as the workers went to the mill in the early morning. Nimblefooted clog wearers discovered a resonant syncopation could be achieved

through heel and toe beats, taps and shuffles and dance sequences developed whose steps took on regional characteristics. The Lancashire steps are said to echo the sound of the shuttle in the cotton-weaving looms.

Clog dancers were amateurs, often carrying their own roll-up wooden mat, flag stone or board around with them and might be paid in pints or gills. They appeared regularly on the bill of music halls, and clog dancing championships were held. Clog dancing was the forerunner of tap dancing which made its debut in the United States. Groups of amateur dancers have performed in England for centuries and our cloggie side combine the intricacies of foot movement with whole body movement.

Clogs were always shunned as a sign of poverty and there is rarely any reference to clogs or their wearers in literature. There is a paragraph, however, in Arnold Bennett's *Clayhanger*, describing a woman performing on a square dancing board, 'And thus was rendered back to the people in the charming form of beauty that which the instinct of the artist had taken from the sordid ugliness of the people. The clog, the very emblem of servitude and squalor of brutalised population was changed on the feet of their favourite, into the medium of grace.'

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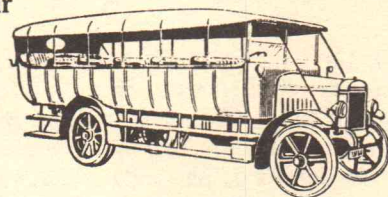
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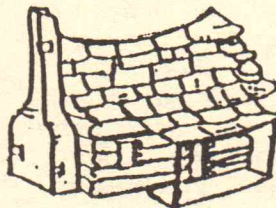
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Folk Dancing in America

By: Eleanor Ely Wakefield
J. Lowell Pratt & Co.
Pub. NY 1966

What are the folk dances of America? Are they indigenous, inherited from other countries, borrowed? They are all of these things and truly belong to our people and our times. Some are regional and can be designated as the folk dances of particular areas such as the contra dances of New England and the Spanish-Colonial dances of the Southwest. But the square dance, which a great many Americans consider as separate from folk dance, is the national dance of the United States in that it is practiced in all regions of this country, albeit with many differences in calls, style, positions, tempi and attire. This does not mean, however, that our other folk dances are of less importance, and it is vital that we realize the significance of all of the contributions to our dancing heritage.

Many of our dances can be traced back to our English forebears, Puritan and Cavalier, who brought their enjoyment of movement and its release from tension with them. How did these forms of dance develop in the British Isles, what influences helped mould them?

The earliest published source for English dance is the renowned book of John Playford's, *The English Dancing Master*, the first edition of which was published in 1651 and subsequent editions appeared until approximately 1728. As Margaret Dean-Smith points out these country dances differed from the Court dances in that they were not danced in solitary pairs but were based upon the interchanging of partners. Furthermore, although this has been thought of as a unique English invention, there is a resemblance to some of the figured Italian dances of the 15th and 16th centuries.

These dances were acceptable to the Puritans because of the interchanging of partners, and they were democratic, for any couple could join in in the longways dances. Damon notes that Cromwell had mixed dancing at his daughter's wedding. What more is needed to refute the hoary myth that the Puritans disapproved of dancing.

In the first collections of Playford there were many rounds, square, and longways dances as well as some not fitting within any of these categories. Gradually the longways, (perhaps due to the fact that any lonesome couple could join a column), displaced the other forms in popularity and when the country dance was introduced into France it was in the form of the longways, where it was known as the Contredanse Anglaise. Somehow this evolved in France into the contre-danse and the cotillon and ended up in the form of a square dance. Dancing masters polished and edited these dances during the 18th and 19th centuries and these revised versions found their way across the Channel to England and across the Atlantic to the United States, where they spread from the towns to the country. These were not "called" but memorized by the participants and, in some instances, the dancers were even provided with printed "cue" cards.

The colonies were the open-armed recipients of these dances. For there were dancing schools in Boston already in the latter part of the 17th century and there were ordination balls for ministers. George Washington, Benjamin Franklin and Thomas Jefferson enjoyed dancing

and the last named played the fiddle as well. The Dutch who settled New York City had a long tradition of dance and there was a terrific hassel when a newly-arrived minister from Holland tried to enforce a prohibition of dance.

More and more people emigrated to the United States and with them came their dances. Sometime in the 18th century emigrants from the border countries of England and Scotland brought the "running set" to the Appalachians. Cecil Sharp believed this to be an older form, which had been preserved by cultural isolation, than the dances described by Playford.

The frontiers of America expanded further westward and the people took their enjoyment of dance with them on their explorations. Indian women became the wives of white men and subsequently learned to perform quadrilles with elegance and grace. The Gold Rush miners of California were, for the most part, devoid of female companionship, but they did not relinquish their desires to dance. So there were square dances with only men participants! How did they decide who danced what role? In one camp it was the agreement that the men with patches on their pants be designated as women and they were treated to a drink at the bar afterwards. This sounds unusual but it has its 20th century counterpart. Dick Davis describes how, at a gathering of some one thousand students for dancing, a demonstration of square dance was given by sixteen men, who thereupon won an interdormitory competition. This was in 1953.

Not all of the time during the westward expansion was it possible for people to have instrumental accompaniment for dance. Man had to resort to his natural accompaniment, the sounds his vocal chords could make. And so there evolved the American counterpart of the age-old children's singing games, the play-party games. These were influenced to a high degree by the traditional square dance. They were also found to be acceptable to religious sects which frowned upon instrumental music (the fiddle was the instrument of the devil) and the close contact of partners. And as of today we dance these play-party games with a little more contact between partners and to phonograph records of the songs.

As the 19th century progressed there was more and more interchange across the Atlantic. There were all the ballroom dances; waltzes, polkas, galops, mazurkas, schottisches, quadrilles! And these people in the United States danced them, varied them, and sent them back across the Atlantic. They had become their own! Richardson tells us that the Military Schottische or Barn Dance was introduced into England from America around 1888.

With the ultimate attainment of the shores of the Pacific Ocean, regional differences began to be more apparent. The Southwestern States developed a unique style of dance which Lloyd Shaw called "Cowboy Dances" in his book by that name. If one reads Part V of Cecil Sharp's *Country Dance Book* it is possible to see clearly the influence of the "running set" upon the cowboy dance. The extraordinarily rapid tempo, the promenade position, the Docey-Do are hallmarks of both. And many of the figures from the Appalachians are still called in a similar manner today in the Southwest. But the dress of the cowboy, his Spanish heritage of riding the range, also influenced the style of dance.

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**Written and Compiled by:
Betsy Farlow and Miriam Dawson
Published by: NCHC, 1989**

Folk Dancing

Continued from Page 14

High-heeled boots are not conducive to skipping, hopping, buzz-stepping, so a smoother, less bouncy style developed. It was, therefore, more comfortable to do a two-step than a polka; a fast two-step was smoother than a step-hop; the hop in the schottische could be indicated by a slight bounce of the heel; and any man with a rapid walking whirl could make a woman as dizzy as with a buzz-step swing.

"South of the border" was very close to these people and the inevitable ensued. New Mexicans find verve and excitement in the rapid zapateado (rhythmic alternation of stamps by heels and toes) of their neighbors' Spanish heritage and in the more primitive dances of the Indians. They also enjoy some common European dances which came to them via refugees who arrived in Mexico during the reign of Maximilian and Carlotta. These dances all have Spanish names, the music has the lilt of Mexico, but one can recognize their European counterparts. La Raspa is kin to the Swedish lot ist Todt which is related to the Austrian Kebs Polka. Polquita, El Chote and La Varsovianna speak for themselves as do Las Caudrillas and El Cutilio. The 19th century found quadrilles and cotillions on both sides of the Atlantic wherever people engaged in decorous social dancing. The epitome of these was probably the Lancers with its emphasis on bows and stately manner.

On the shores of the Pacific Ocean, California still preserves some of the Spanish customs and listens to Mexico. Santa Barbara keeps alive some of the old Spanish contras in its yearly festival and the Mexican Corrido retains its popularity. Lucille Czarnowski has made a great contribution to our knowledge in her book, *Dances of Early California Days*. And here one again finds the polka, schottische, mazurka, Lancers and La Varsovianna. Were these dances brought to California over the plains, around the Horn, or from Spain or Mexico? The mode of entry would be conjecture for these were common dances of 19th century western civilization.

Were there other influences on American dance? There must have been. The American Negro has had a profound influence on our folk songs and in the development and enrichment of the so-called popular dance. One sees the traces, but not the genesis. In 1888 there was a craze for the Cakewalk which Richardson believes was a Negro adaptation of the war dances of the Seminole Indians. The Charleston, Big Apple and Suzy-Que must have been at the very least influenced by our Negro population.

The early French settlements in Louisiana seem to have followed a pattern much akin to that of the New England settlements. As in the northern Junket, whoever desired to hold a dance gave the invitation to his neighbors who passed the word to others. Their term for these parties was Fais-dodo, (literally, go to sleep), for the custom was to bring the babies along and sing lullabies to them until they went to sleep. The two-step, polka, waltz and schottische were danced and the old-timers tell of Lancier Acadian. Lauren Post speaks of a song at Mardi Gras which calls for the successive touching of various parts of the body to the ground in unison with the words. Could this be related to the "Seven Jumps" of Germany and Denmark?

Throughout the 19th and into the 20th century more

and more national groups emigrated to the United States. They brought with them their special celebrations and these invariably involved dance. Some of these dances had already been influenced by trans-atlantic communication. At times these new residents were jealous of their privacy for fear that their customs might not be respected and their children were afraid of jibes at being different. As they found respect in the eyes of their neighbors, the latter were allowed to share and enjoy in their festivities. Some of these immigrants had such great pride in their culture that they made deliberate efforts to display it to others.

To cite a personal experience, while in college a group of us went to San Francisco to partake of "Mama" Gravander's famous smorgasbord and to participate in the folk dancing afterwards at her house, Sveagard, or, as we referred to it, the Swedish Applied Arts. We were enthralled by the authentic Swedish costumes worn by her students of weaving and we were wide-eyed at the beautiful old furniture. "Mama's" participation in the Ox Dance with one of the young male students convulsed us with laughter. There was no pretending to box his ears, it happened! Most of us left with the fervent desire to master the Hambo Polska and eventually we all did. Today, a number of years later, the Hambo is always danced, at least once if not twice, at the festivals arranged by the Folk Dance Federation of California. "Mama" Gravander's students introduced many of the Scandinavian dances, which she had taught them, to the burgeoning folk dance groups in the area; and we owe her and them our gratitude for the stimulation we received.

The Danish community of Solvang in southern California is just one more example of active pride in ancestral culture. Each year the annual Danish Days Celebration attracts more and more visitors. These marvel at the architecture of the church, consume vast amounts of Danish goodies, photograph the children in their costumes of the old country and also the young people who are dancing the folk dances of Denmark. Such distinctive community and regional festivals are found all over the United States.

In 1934 Sarah Knott founded the National Folk Festivals in St. Louis. The initial emphasis was on the folklore which had its genesis either in the United States or had been brought here by our very early settlers from their native countries. But the passing of the years has seen an increasing appreciation of the importance of the contributions of the later immigrants to our country and they are all represented. The founder is still the director and, deservedly, receives nationwide commendation for her efforts to give equal time to song, dance, and customs of all of our ancestors in these National Festivals.

Today folk dance is a prime source of recreation for many, not just the young adult. There are junior age groups, senior citizens clubs, wheelchair square dancers, special sessions for the blind, and square dancing has even been executed on horseback. Many folk dancers give generously of their time to entertain in hospitals and old people's homes and to lend color and activity to various local celebrations. Folk dance is an accepted part of therapy for the mentally ill. There are statewide federations of folk dance clubs and of square dance organizations. There is even a national square dance convention.

Continued on Page 22

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Instructors and Staff (Above) for this 50's theme workshop hosted a crowd of over 300 enthusiastic dancers and friends, in Palatka, Florida, January 25 and 26, 1991.



Geneva Spivey, (above) Director, Bass Kountry Cloggers. (Below) Nikki Bosley, Ashley Salyerds & Christie. Photo: Tim Spivey



(Above) Jitterbug Winners, Red Smith & Marsha Cunningham took home a color TV!

(Left) Sidekick Cloggers "Doin the Swim" with 50's style and 90's footwork.

(Below) Jitterbug Contestants.



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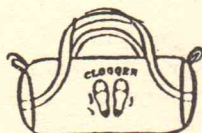
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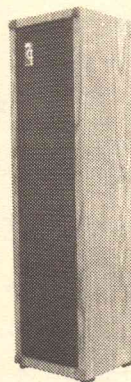


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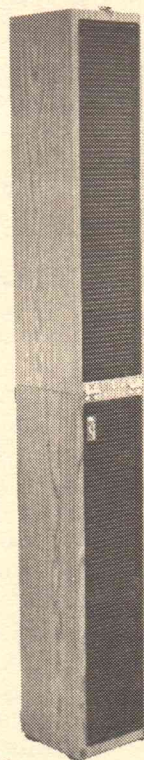
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copyrighted source.

There are a number of other publications devoted to other forms of dance (ie. square dancing, folk dance, country-western dance) who include clogging in their publications in a very minor way. Since they are not primarily *clogging* newsletters, and are not members of CEA, I have omitted them from this list. The following organizations either do not yet have a publication per se, or do not trade as required by the CEA.

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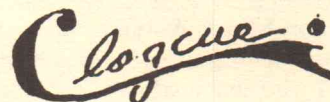


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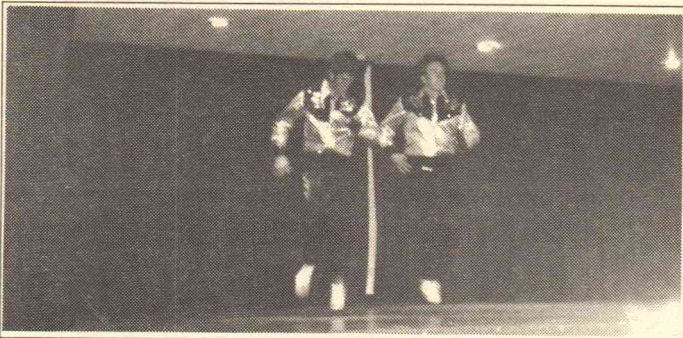
Desert Rose Competition

By: Elaine R. Steele
Apache Junction, AZ

On the 12th of January, the very first competition of any kind in clogging was held at the Golden Vista R.V. Resort in Apache Junction, Arizona. In keeping with the area we called it the Desert Rose Competition and hopefully this will become an annual event held the second Saturday in January.

There were 80 cloggers who took part in the competition, coming from many parts of Arizona. There were six age groups ranging from eight to over 50 years of age. Our oldest entrant was 70 years old and competed in two events, winning first place in each one. There were five different events, rise and shine, duets, duos, solos and line dances.

We had three judges from Arizona, two from Tucson and one from Phoenix, and they had a real job to do. The level of clogging was super! Several of the teams who competed have won many trophies at other competitions. There were first, second and third place ribbons for each event in each age group and then top place male and female in each event. Also medallions were presented to top over-all male and female grand champions.



Duo - Jon Moore & Jarrett Roe

The competition was well attended by the senior citizens who live at the R.V. resort, as well as many visitors from other parks in the area. Many of our parks here offer clogging as one of their activities with instructors teaching all levels of clogging. Most of the seniors were ready to burn their shoes after seeing the young people and their fancy footwork, but I saw lots of amazement when some in their own age group did their dances and won first place ribbons.



First Place Winners - Over 50

Over all I would say it was a success, everyone said it was very well organized. The feeling among the groups was very supportive of each other. I am looking forward to bigger and better in 1992.

Folk Dancing Continued from Page 16

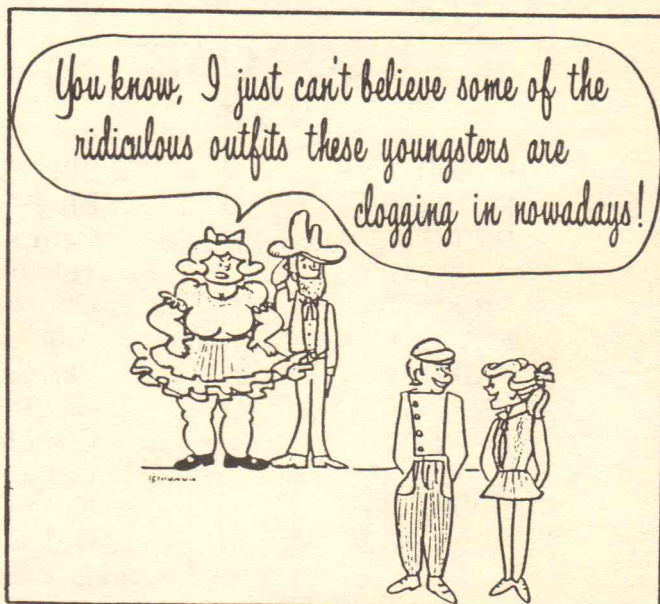
Round Dance Week Ends, Square Dance Vacations, camps and institutes abound. Clubs as well as federations have money-raising events to pay for scholarships for promising dancers to a camp or an institute. There are innumerable publications by individuals or groups which contain dance descriptions, costumes, recipes for national delicacies, record listings, party nights. Among their pages you will find also discussions pro and con: too many new dances and not enough old ones; proliferation of new square dance calls and their tempi; the standardization of dances; style versus strain. Shops have sprung up which specialize in records and books for dance. And the American public flocks to see and applaud the touring ethnic groups from other countries and from within our own.

At Day's End

Reprinted from **USDA News**, Vol. III No 1

Is anybody happier because you passed his way?
Does anyone remember that you spoke to him today?
The day is almost over, and its toiling time is through;
Is there anyone to utter now a kindly word of you?
Can you say tonight, in parting with the day that's slipping fast,
That you helped a single brother of the many that you passed?
Is a single heart rejoicing over what you did or said:
Does the man whose hopes were fading, now with courage look ahead?
Did you waste the day, or lose it? Was it well or sorely spent?
Did you leave a trail of kindness, or a scar of discontent?
As you close your eyes in slumber, do you think God will say,
"You have earned one more tomorrow by the work you did today?"

— John Hall —



SATURDAY, APRIL 27, 1991

(10:00 a.m. to 11:00 p.m.)

SUNDAY, APRIL 28, 1991

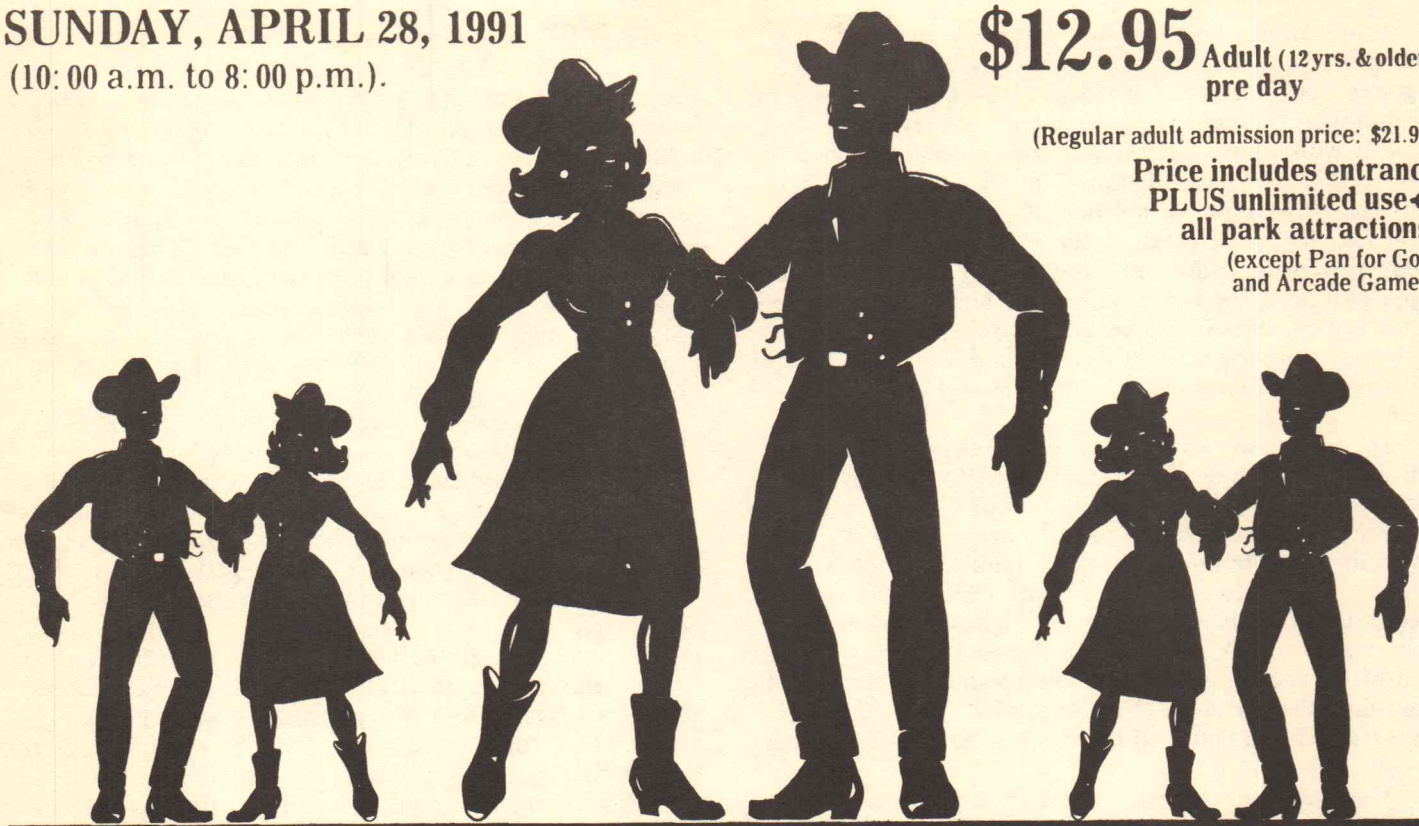
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Editor's Mess(y) Desk

By: **Bobbie Adams**

Word origins fascinate this Editor. A *mess* was any course of a meal. From this original meaning we have gotten both our meaning *mess* as disorder or dirty or untidy things (perhaps from the dishes and leftovers of meals with many courses) and *mess* meaning a quantity of food as in "mess of beans" or "mess of greens" as well as *officers' mess*, a group of people who regularly eat together, their meal, or the place they eat. *Messy* has come to mean disordered, cluttered, untidy, littered, sloppy, chaotic, disarranged, confused, jumbled, topsy-turvy, bedraggled, disheveled, unkept, slatternly, frowsy, blowsy, or grubby. Every one of these words would aptly describe this Editors desk. Antonyms are few and succinct - ordered, neat, tidy!

Dick Marlowe, who writes for the *Orlando Sentinel*, Business section has done several columns on *his* desk, complete with color picture of *Marlowe's Mess* (desk top) which looked suspiciously neat to me - at least his mess was in *piles*. He quotes several prominent people who wrote to him after the first column which stated "... I consider (it) to be my inalienable right to work in a disaster area." A Doctor wrote "I have a very strong suspicion that those persons with clean desks don't really accomplish very much." Another said "If a cluttered desk signifies a cluttered mind, what does an empty desk signify?"

Marlowe claims he works best from a pile of papers - which he will toss out when the right time comes. He

isn't able to explain how he knows when the time comes, somehow he just knows. *Important papers* appears to be an oxymoron almost as incongruous as *jumbo shrimp*. YESSS! That pile of papers which I have gone through several times, throwing out nary a thing, suddenly late on any given day, looks different. It is almost always the day *after* the trash has gone out. Only once in a while have I had to go through the trash for something I should not have pitched. This does cause pause before the next throw-out frenzy, but only briefly - we too soon forget. I do eliminate a lot of desk clutter by sorting my mail, first near the trash can in the Post Office - I figure they deliver the junk mail, poetically they should haul it away, which is probably why the postal rates went up. My house mail is sorted in the garage next to the garbage cans. Much of it is duplicate junk mail. There must be thousands of *Carpet and Upholstery Cleaning* establishments in the Greater Orlando area and I get at least two advertisements a week from each one.

Someone responded to my *Piles* articles thusly: "I did as you suggested and removed all the slippery magazines and brochures, and my piles now stand taller and are less prone to fall over. Thanks for the tip." I will assume (recklessly) that this person also has a "desk with character."

Caution: Manager Efficiency courses warn that an overwhelming volume of information is doubling every two years. Only those with clean desks will pass the muster and "desk management" will be one of the essential skills of the 21st century.

"Prioritizing will result in increased efficiency and effectiveness." Boy, am I in trouble!

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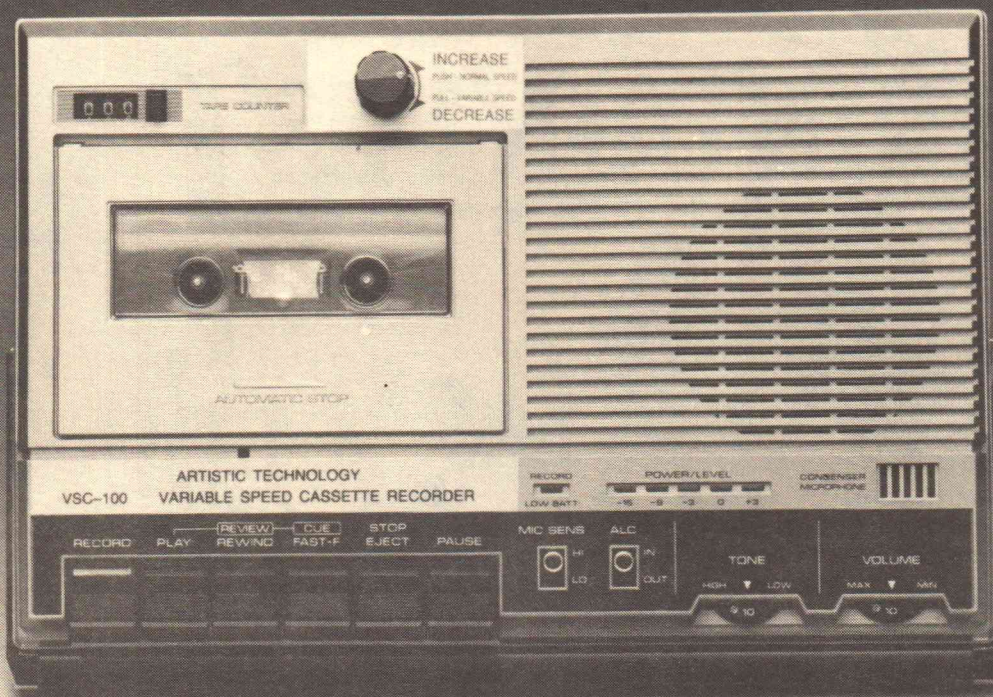
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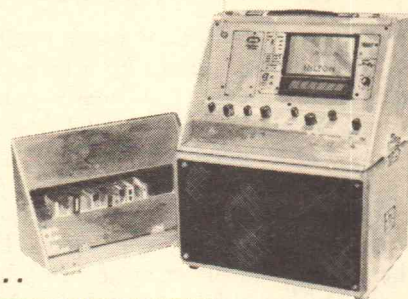
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The Sally Goodin' Dance

By: Jeff Driggs
West Virginia

Here is my version of an old English dance done to the tune of *Sally Goodin'*. I've seen many variations of this throughout Appalachia. Here is my easy version.

Begin in a quadrille set (4 couples)

This dance is called to the men in the square. The ladies part is to hold position and wait for the men to come to them. Simply put, the men swing the lady the caller tells them to. The fun part is watching the men of the square fumble past each other to get to the proper lady for each swing. Here's how it works . . .

The lady to the right of each man is his partner or TAW.

The lady to his left is his corner or MA.

The lady opposite him is the GIRL FROM ARKANSAS.

The lady in the couple to each man's right is SALLY GOODIN'.

Girl from Arkansas---O X

X O---Sally Goodin'
Ma---O X

X O---Taw

X - Men

O - Ladies

Now have fun. Just call the gents to swing each lady, then return to their partner to promenade home. Make it easy the first time . . . turn the speed down on the record or have the band play a slow tempo while you give the men plenty of time to . . . *Swing Your Ma! . . . Swing the Girl from Arkansas! . . . Swing Sally Goodin' . . . Now Swing your Taw and Promenade Home!*

Once all the couples are in their home positions, turn up the speed a bit and mix things up a little, calling the swings in no particular order. Call lots of swings to keep the men runnin'! They'll be mighty glad when you call *Swing your Taw and Promenade Home!*

I hope you have fun with this little dance. Our past is full of these little gems. Take an afternoon to go to the library and check the books on Appalachia. I think you'll agree that there's a world of tradition being lost. Adding a few easy and fun dances like - *The Sally Goodin'* - to your program is a great way to get audience participation at an exhibition or a great ice-breaker for a class or evening dance. Don't worry that you don't have a caller's voice. Many of the great old-time callers weren't singers, they just were loud enough to be heard above the music. Just make sure you accent the calls so folks can understand you and watch the fun you'll make!

*May the road rise to meet you,
May the wind be always at your back,
May the sun shine warm upon your face,
May the rain fall soft upon your fields,
And till we meet again
May the Lord hold you in the palm of his hand!*

— Old Irish Blessing



First, the First Ammendment

Reprinted in part from a pamphlet titled "**If the press didn't tell us, who would?**" published by *The Society of Professional Journalists*

When the Virginia legislature was asked to ratify the Constitution of the United States, one man who voted "no" was the fiery patriot, Patrick Henry.

Henry and others were disturbed that the new governing document contained no guarantees of individual rights. Afraid that the government would abuse its power, these men opposed the Constitution.

Stung by the critics, James Madison, known as the *Father of the Constitution*, responded quickly. Shortly after the Constitution was ratified, Madison proposed a series of amendments protecting individual liberties. These first ten amendments, adopted in 1791, became known as the Bill of Rights.

The First Amendment was seen, according to Supreme Court Justice Benjamin Cardozo, as "the matrix, the indispensable condition, of nearly every form of freedom."

"Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances."

— First Amendment to the
Constitution of the United States

"If you want a watchdog to warn you of intruders, you must put up with a certain amount of mistaken barking . . . But if you muzzle him and leash him and teach him decorum, you will find that he doesn't do the job for which you got him in the first place. Some extraneous barking is the price you must pay for his services as a watchdog. A free press is the watchdog of a free society."

— Alan Barth, *The Washington Post*

Breathing room

In 1733, German immigrant John Peter Zenger's *New York Weekly Journal* cast a jaundiced eye on an Eastchester, New York election and cried "fraud." British authorities promptly had Zenger arrested for bringing the Colonial government into "disrepute." At Zenger's trial in 1735, a jury disregarded the judge's instructions and decided for the first time that truth was defense against libel.

Still, it wasn't until 1964 that the Supreme Court ruled that the First Amendment protected critics from retaliation by public officials whether the criticism was fair or not. Segregationists had tried to use libel laws to stop *The New York Times* from carrying a paid advertisement from a civil rights group that criticized police behavior in Montgomery, Alabama.

Said the Court in a unanimous decision, "Erroneous statement is inevitable in a free debate . . . and must be protected if the freedoms of expression are to have the 'breathing room' they need . . . to survive."

A free press, which carries conflicting ideas to the public, provides that breathing room. As Justice Lewis Powell wrote, "The inherent worth of the speech in terms of its capacity for informing the public does not depend upon the identity of its source, whether corporation, association, union or individual."

Continued on Page 33

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*The 40th National Square Dance Convention
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The clogging program at the 40th NSDC is being held in an ideal location - a semi-outdoor setting in the northern breezeway of the Salt Palace. It's covered and shady with a cool flow of air over the cement.

The full program includes open dancing, introduction to clogging, easy and high intermediate, and advanced, as well as introduction to buck - easy, intermediate and advanced. Like the rest of the convention program, dancing will be from 9 AM to 11PM every day. The instructors are from all over the country and on Thursday and Friday mornings, a special program will be hosted by Dennis Cobia of Orem, Utah. The history of clog dancing, steps and terms as well as an introduction to clogging will be presented.



Proud Mama "Odie" keeps an eye on her offspring, "Cervantes" at the Lowry Park Zoo in Tampa, Florida. Cervantes, a Sardinian donkey, weighed 30 pounds at birth.

This Editor owned one of these delightful critters, many, many years ago, and if the City Fathers weren't so sticky about their old zoning ordinances, would have one in the back yard now! These days I must be content with inanimate mules, burros and donkeys. Thanks GB for sending this photo.

Mr. Ten Toe Percussion Ira Bernstein, Malverne, New York, in his cover letter states, "I have greatly enjoyed my year's subscription to *The Double Toe Times*. I am not part of the clogging camp(s) that you mostly represent, but it is nice to get news on that world. Because of all the talk among precision and group cloggers these days about 'roots' and 'tradition' (now we're talkin' my camp). I thought you might appreciate the enclosed

question-and-answer article. It might shed a little light from a source with a different perspective. (ED. See Page 10)

All the best. Keep up the good work. You are succeeding in keeping a very respectable publication going where so many [such] projects have fallen by the wayside. I look forward to receiving my copy of The Double Toe Times each month."

The National Clogging and Hoedown Council is planning a Homecoming of sorts! They will hold their annual Spring Workshop and Dance-Off June 13-16, 1991 in Fontana Village, North Carolina. They used the Fontana Village facility for many years, 'though earlier in Spring. This Editor has already made reservations for one of the 'rustic' cabins. Schools will be out then, and it should be a delightful time of the year to be up in the mountains. See the NCHC ad in this issue for some bare bones information, more to follow in April. If you have a favorite cabin, best call early!

The Northeast Regional Clogging Association's (NERECA) Instructors Workshop and Information Exchange held in Gardner, Massachusetts on January 19, 1991 was a real success. Our host club was the Chair City Cloggers and their warm welcome at the door warmed up the below zero weather outside!

Instructors from Chair City Cloggers (MA), Coastal Cloggers (ME), Casco Bay Cloggers (ME), Hill Country Cloggers (NY) taught beginner, intermediate and advanced routines from line dances to mixers and circle dances. After lunch a round-table discussion was moderated by Vice President Beth Kendall. President Janet Waterhouse did a mini-workshop on 'Sponsorship'. Information was exchanged on insurance, workshops, BMI & ASCAP, the "National" and New England Conventions. Don Ashley updated our NERECA Song Book and Vicki Eastman worked on verification of terminology. Joe Hedl chaired NERECA's first organizational activity with 36 Instructors, one Director and eleven clubs represented. It is hoped this will become an annual event.

NERECA began in 1986 in an effort to unify cloggers and promote harmony with the square and round dance community in the Northeastern United States and bordering Canadian provinces. Officers are: President - Janet Waterhouse (ME), Vice President - Beth Kendall (VT), Secretary - Laurie Palmer (ME), Treasurers - Roger & Jackie Young (NH), Editor - Judy Gazza (ME).

The February cover kid is one of my Grandsons, Travis Toor. Here is the "rest of the story"! The photos were snapped at our booth at the National in Orlando. The booth next to us housed the Edwards/Revis bunch, and typically Burton and Bobby simply couldn't sit still and were out in the aisle doing some incredible buck dancing. Sixteen month old Travis was fascinated and stood for a long while just watching, as though studying the dancing. Periodically he would rise up on his toes and do a fast jig, stop and stick out one leg and kick, stop and stick out the other leg and kick and then go back to watching. This Gramma shot a whole roll of film trying to catch him dancing, but missed every time. When the film came back, his antics with the microphone produced the photo essay.

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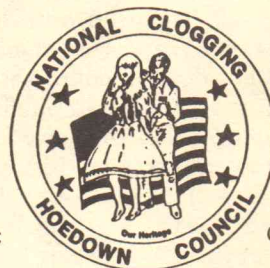
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Other Side of the Fence Continued from Page 10

Precision clogging competitions have more recently become extremely popular, spreading across the country outward from North Carolina. Today precision teams can be found in just about every state in the U.S. (Possibly every state.) Much of this has to do with the creation of the *National Clogging and Hoedown Council (NCHC)* in 1976 and the work it has done in coordination and promoting competitions, workshops, and publications. Many other organizations and publications have also done much in recent years to add to this effort and promote clogging in the U.S. as well as internationally.

What has gone hand in hand with this boom of precision team clogging and the competitions has been a development of a style of precision clogging. Its development has been motivated and shaped by the force of the competitions. Thus, a solo dancer can dance a precision clogging style. Most clogging competitions now include a solo dance category.

Relative to flatfooting, precision clogging is a visually flashier form with larger body movements (higher leg and foot movements and jumps) and more movement around the floor.

What about the Music?

Flatfooters usually dance to older, traditional styles of accoustic, southern music, old-time or Bluegrass fiddle tunes. Precision cloggers most frequently dance to recorded modern country music and pop music. Frequently new routines are choreographed to "top 40" pop hits.

What about the Routines?

Flatfooters usually don't have any routines. They improvise their sequences depending on the rhythms they hear in the music. Equipped with a repertoire of steps and movements, they create as they dance.

Though freestyle dancing is a part of precision clogging (and seems to be gaining popularity), most precision cloggers dance routines, either in square or circle formations or in lines. Pieces are choreographed to songs or tunes and are taught as set routines that are then danced to the specific song to which they were choreographed. The routines are frequently taught in classes and at workshops and conventions. They are also frequently published in clogging newsletters and magazines and are easily shared around the country. The line dances can include an unlimited number of dancers performing the exact same sequence of steps.

Why is it called Clogging?

Back to Sam Queen's Soco Gap Dancers. In 1939 they were invited to the White House to dance for President Franklin Delano Roosevelt and his royal English guests, King George VI and Queen Elizabeth (the present queen mother.) After the performance, according to commonly accepted "clogging lore," Queen Elizabeth is credited with having said something to the effect of, "That was very much like the clog dancing we have in the north of England." The term clogging, from clog dancing, stuck. (The English do indeed clog dance in wooden soled clogs; Americans do not. Though an interesting note is that some of America's earlier tap dancers, most notably the inimitable Bill *Bojangles* Robinson, danced in wooden soled shoes. Some dance authorities consider Robinson as much of a clog dancer as a tap dancer.) (Author's note: I very recently heard a reference to Kentucky dancers using the term "clog" in the 1930's. I am currently researching the reference.)

What is Buckdancing?

So why should buckdancing, the last term I will discuss here, be any easier to define than any of the other terms? It too has different meanings. It's also a hot topic among precision cloggers these days.

One definition I've heard is that it's any solo freestyle Appalachian clogging, flatfooting or precision. Another is that it's the same as flatfooting. Many of the precision cloggers define it as a style of competition clogging that adds additional beats and movements (frequently heel beats) that are not included in the eight basic movements of *traditional clogging* as accepted and defined by the *National Clogging and Hoedown Council*. (In 1978, the *NCHC* adopted the following: "All traditional Clogging steps are made up of some combination of the following Basic Movements: the Heel, Step, Slide, Toe, Double Toe, Rock, Brush and Drag.")

And there are other definitions for buckdancing. From my experience and work with many old-time, jazz tap dancers, the one I go by is that it's a style of traditional solo stepping based more on the southern black forms and tied more closely to the blues than to old-time string band music and fiddle tunes. Though, like flatfooting it's an improvisational form, stylistically it's closer to an old style of tap dancing than to clogging or flatfooting. Some of the older black tap dancers ("hoofers" such as Howard *Sandman* Sims) say that they learned to buckdance before they first started to tap.

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Income tax time is when *Fickle* wishes he were rich so he wouldn't have to pay taxes. There was a box on the tax form that said *DO NOT WRITE IN THIS SPACE*. So *Fickle* dropped a big blob of bacon fat right in the middle. Now *NOBODY* can write in this space!

They keep threatenin' to do something about the junk mail, but I keep getting these tax forms every year. *Fickle* invented a new tax form on a kleenex - because he has to pay through the nose every year!

Last year *Fickle* was called down to the IRS. They wanted to know why he claimed 50% depreciation on himself. Well, I told 'em the boss said I was only half the man I used to be and they wouldn't even let me deduct my seven parakeets as dependents.

The First Amendment Continued from Page 28

Freedom of the press was never granted as a reward for good behavior or as a special privilege. Rather, the founding fathers realized that an independent press, whatever mistakes it might make, remains an essential ingredient in ensuring a balance between government authority and individual liberty.

The freedom of journalists to tell the public of events of public importance and interest carries with it the responsibility to keep good faith with the public. Journalists who use their status as representatives of the public for selfish or unworthy motives violate a high trust. The SPJ Code of Ethics, first adopted in 1926, is one of a number of guides recognizing the duty of journalists to serve the truth in the public interest.

In the end, freedom of the press is everyone's freedom. It is an integral part of the First Amendment freedoms that give each of us the right to read what we choose, speak our minds as we wish and generally shape our lives without governmental interference.

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