

THE DOUBLE TOE TIMES

Volume 9, Number 9

A Clogging Magazine

September 1991



Claudia Collier (left) and the C.C. Express Cloggers Perform Staff Photo by BOB MORRIS

CLOG HEAVEN

New Vitality Popularizes Traditional Dance Form

By: **Sandi McDaniel**
Features Writer
Savannah News-Press

Whether you love it or hate it, clogging, that old-time tradition of crinoline and lace, is on the rise in Georgia and the South.

But if you haven't been paying attention, get ready for a new wave, a departure from the image you may hold of

cloggers. And meet C.C. Express, an exhibition team made up mostly of Savannah-area teens.

C.C. stands for Claudia Collier, the group's instructor, who tonight in a sweaty elementary school cafeteria on Savannah's Southside, is rehearsing her team of dancers for an upcoming performance at Night In Old Savannah (NIOS).

In a gathered cotton top and cheerleader's skirt that twirls when she walks, Mrs. Collier bounces and springs and romps with elasticity. Her legs are like sticks, and with her jangle of long, blond curls, excited eyes and thick black lashes, Mrs. Collier is clearly Barbie come to life.

Clogging is a loose mix of tap dancing and square dancing. It is said to have originated in the mountains of North

Carolina in the 1920s and 1930s. Scottish, Irish and English immigrants in these mountains popularized the group dance, which soon became oriented to public performance. Dancers took some cues from the barefoot buck dancing of slaves and the toe-to-heel motions of Indian dancers.

Today's steps include fancy doubles, fontanas, Alabamas, the Kentucky thunder and the hillbilly. There are thousands of steps. And the combination of these creates an unlimited number of dances.

"I've been clogging for six years and am yet to get bored with it," says Mrs. Collier.

Her enthusiasm leaves no doubt that Mrs. Collier, 38, is the steam behind the express. First she's one place and then another. **Continued on Page 20**

THE DOUBLE TOE TIMES

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Bobbie Adams

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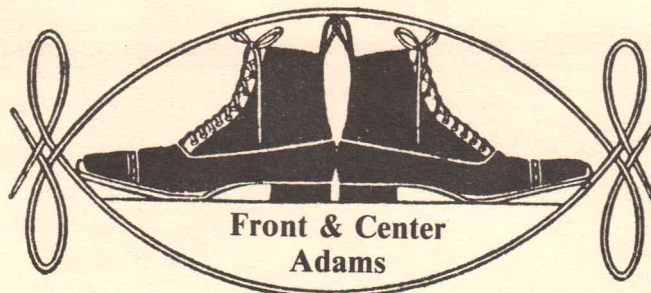
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Front & Center
Adams

I am beleaguered with questions about why "this workshop" or "that convention" is not advertised in *The Double Toe Times*. Frankly, I don't know. The man-hours, cost of printing and cost of postage to direct mail flyers to even 100 people far exceeds the cost of one ad. Moreover, the National Ad Council indicates that Direct Mail nets only a 3% return.

Those who have utilized *The Double Toe Times* for advertising indicate outstanding response and many continue to advertise year after year. Some have even dropped their direct mail efforts and rely solely on these advertisements.

The next time you *don't* see the ad you are looking for, call the workshop/convention contact person and ask *them* why!

Editor

Dear Bobbie,

I thought you might be interested in "Unusual Ways" that clogging spreads around the world!

In May, a TV crew from FUJI TV, in Japan appeared at our restaurant (*Stanley's BBQ and Bluegrass*) in Asheville, North Carolina. They filmed the band and dancers all evening. The camera men were brave enough to try clogging. They did not speak English, so the finer points got lost in the translation. Trying to explain "Hushpuppies" in Japanese was really a chore! We tried to convince them that barbeque pork was sushi, covered with sauce. I brought in cloggers from different local teams and we did a "Rise and Shine". The film will be shown in Japan sometime in July. Ya'll tune in! The funny thing is - we have a lot of Japanese visitors and they all buy *Stanley's* T-shirts. I can just picture them sitting in front of the TV in Japan, saying - I've been there and I have my T-Shirt!!

I also received a letter from England. A clog team called *One Step Beyond* is interested in Appalachian Clog Dance. They wanted a "Sister Team" to communicate with since material is scarce over there. I sent a lot of information on small and large circle dance and a copy of *The Double Toe Times*. My team, the *Sunset Mountain Cloggers*, are going to correspond with them. I'm sure you will be hearing from them also. Their style of dance is really like the Old English dance instead of Mountain Style, although they are billed as Appalachian clog dancers. I suggested that they buy a copy of *Talking Feet* however, their video is not compatible with our VCR's. If anyone knows how to correct this, please let me know!

We also will be on PBS TV, July 27 on the *Great American Music Shop*. We just got the air date yesterday - too late to make your July issue.

And so clogging just spreads and s p r e a d s . . .

Barbara Kohler
781 Woodland Ridge
Asheville, NC 28804



Teacher and Choreographer *Ginger Baker* writes: "My teams, *The Gingham Cloggers*, and I enjoy *The Double Toe Times* magazine, reading about other groups and what is going on in the clogging world.



We are from Bristol, Tennessee and clogging interest [here] is growing by leaps and bounds. We are divided into two teams, the senior team consisting of nine members and my cutie team of six members. We have been busy all year entertaining not only in Tennessee, but North Carolina and South Carolina. One of our favorite places is, *Dollywood* in Pigeon Forge, Tennessee, nestled in the heart of the Smoky Mountains. I teach three nights a week and travel on the week-ends with the teams. My students range in age from 4 to 65 and I also have a mother-daughter team who are now ready to start entertaining, and will be clogging in Kingsport, Tennessee at the *Kingsport Fun-Fest* which is a big event here in East Tennessee each year."

Dear Fellow Cloggers,

A few months ago, I sent a letter to many of you about my sister, Deborah Tindor-Moreland, in which I told you of her need for a bone-marrow transplant and asking for donations to pay for the procedure. The response has been overwhelming, even more than I imagined.

Since my letter, there have been some new developments in Deborah's case; some good, some bad. Deborah and her husband filed a lawsuit against her insurance company to seek payment for the procedure. Within three days, the company agreed to pay. By the time this agreement was reached, over \$60,000.00 had been raised. The money will be used to help others with life-threatening diseases, who are in need of financial assistance, as well as to help Deborah meet some of her other medical and personal expenses should the need arise.

For the bad news. Deborah has now developed a brain tumor for which she is undergoing radiation therapy. This tumor will delay the bone-marrow transplant indefinitely. Even though the prognosis is uncertain at this time, Deborah's will to live is as strong as ever.

Words cannot describe the family's sincere appreciation for your generous outpouring of support and concern. As

a clogger, it warmed my heart to know so many other cloggers could care so much. Deborah became more than just a part of my immediate family or my local clogging family, but also my nation-wide clogging family. I always knew that cloggers were "special people", now I have proof. Thank you again for your show of love.

Sincerely,
Donna L. Page
Home-Cookin Cloggers
Savannah, Georgia

To Anonymous: It has been our policy since the inception of *The Double Toe Times* in 1983, that anonymous articles or letters NOT be printed. To begin with, if the writer is not willing to acknowledge authorship, there must be a reason. Secondly, most anonymous letters take a one-sided view of something or someone. Usually there is another viewpoint, or, in some cases, many viewpoints.

Major newspapers will consider an article if it has merit but the writer must identify himself/herself, but if asked will add the codicil "Name withheld by request." Often they will solicit rebuttal from the person or persons named in the article.

Call me - we'll discuss it. I do not accept anonymous calls though!

Editor



Oscar E. Roberson kicks up his heels to country music at this year's Festival for the Eno; months of planning went into the annual music and crafts event that drew more than 30,000 people over three days; Oscar worked a watermelon booth for three days.

Oscar said, "On my return trip from Fontana, I spent time at Maggie Valley - I like the *Stompin' Ground* - and Ira Bernstein and Ray Hattaway showed up and we had fun.

Cherio - see you down the road."

Clogging Editors Association (CEA) members please note: Cris West, President and Editor of *The Hillbilly Herald* has a new address: 19328 Aguiro Street, Rowland Heights, California 91748-3904.

Did you know — Pendleton Vandivere of Rosine, Kentucky was immortalized as *Uncle Pen* through the words and music of his nephew Bill Monroe.

"*Uncle Pen* unknowingly influenced an entire musical culture through his impact upon family and friends with his fiddle playing in western Kentucky in the earlier part of this century," noted *International Bluegrass Music Association* spokesman, Dan Hays. A film documentary titled *Rosine, the Legacy of Uncle Pen* is planned for production. *Folk Arts Notes - Southern Arts Federation* July 1991.

Continued on Page 12

UPCOMING EVENTS

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

September 6 - 7
NCCC Stampede
 Fayetteville, North Carolina
 Futrell (NC)

September 6 - 7
Rock 'N' Country Workshop
Clogging Connection
 Plant City, Florida
 Conn (FL)

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

September 7
Mid-Atlantic Maryland State
Clogging Competition
 Upper Marlboro, Maryland
 Loveless (MD)

September 7 - 8
Pacific Coast Clog
Dance Championships
 Pamona, California
 West (CA)

September 7 - 8
Carowinds Clogging
Championships
 Charlotte, North Carolina
 Lathem (800) 822-4428

September 13 - 14
Appalachian Clogging
& Hoedown Festival
 Mountain City, Georgia
 Gibbs (GA)

September 14
Grandview Fall Festival
 Rockport, Indiana
 Grose (IN)

September 14 - 15
Pony Express Cloggers
Clogging Workshop
 Stuttgart, Germany
 Oelkrug (Germany)

September 20 - 21
Ohio State Clogging Escape
 Dayton, Ohio
 Moreland (IN) Woodall (GA)

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

September 21
Alamo Jamboree
 San Antonio, Texas
 Breske (TX)

September 21
Kountry Cloggers Hoedown
 Tifton, Georgia
 Hasty (GA)

September 21
5th Annual Clog-Fest Comp.
 Greenfield, Missouri
 Hughes (MO)

September 21
Mid-Mississippi
Cloggin' Workshop
 Poplar Creek, Mississippi
 Tigges (MS)

September 27 - 28
Lake Guntersville
Clogging Workshop
 Guntersville, Alabama
 Miller (AL)

September 27 - 28
Iowa Clogging Assoc.
Convention
 Ankeny, Iowa
 Huss (IA)

September 28 - 29
Colorado Clogging Council
Steve Smith Workshop
 Grand Junction, Colorado
 King or Wilkenson (CO)

September 27 - 29
Northwest Clogging
Association Festival
 Vancouver, Washington
 Richling (WA)

September 28
Mountain Heritage Day
 Cullowhee, North Carolina
 Bill Nichols (SC)

September 28
North Carolina
Clogging Championships
 Pisgah Forest, North Carolina
 Hall (NC)

October 4 - 5
Northwest Fall Clogging
Classic Comp. & Workshop
 Pasco, Washington
 Casaw (WA)

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

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

October 4 - 5
Barbecue Clogging Classic
Competition
 Kansas City, Missouri
 Pearson (MO & AZ)

October 5 - 6
Pelton Wheelers Gold
Rush Clogging Jamboree
 Grass Valley, California
 Langston (CA)

October 6
Southern Carolina Clog.
Council Party-Fest
 Charleston, South Carolina
 Deery (SC)

October 9 - 13
Sarasota International
Folk Dance Festival
 Siesta Key, Florida
 Turner (FL)

October 11 - 12
Clogging Clover 4-H Club
Fall Fun Frolic
 Sarasota, Florida
 Swift (FL)

October 11 - 12
Empire State Dance Festival
 Albany, New York
 Haley (NY)

October 12
Suncoast Cloggers Hoedown
 Crystal River, Florida
 Mixon (FL)

October 12
Southern Appalachian
Mountain Championship
 Mars Hill, North Carolina
 Dillingham (NC)

October 12
Leaf Lookers Clogging
Jamboree
 Franklin, North Carolina
 (800) 336-7829

October 19
October (CLOG) Fest
 Columbus, Indiana
 Fleetwood (IN)

October 19
Dayton Clog Dance Workshop
 Dayton, Ohio
 Allen (OH)

October 19 - 20
Fontana's Universal
Clogging Championships
 Fontana Village, North Carolina
 Gibbs (GA)

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

October 25 - 26
Missouri Council Fall Festival
 Ozark, Missouri
 Hughes (MO)

October 25 - 26
Buckshot Shindig
 Ventura, California
 Bice (CA)

October 25 - 27
ACHF Annual Grand
Championships
 Maggie Valley, North Carolina
 Powell (NC) Mills (SC)

November 1 - 3
Bastion City Clogger's
Workshop
 Nanaimo, British Columbia
 Guenette (CAN)

November 2
Clog-A-Long
 Chrisney, Indiana
 Grose (IN)

November 2
Santa Stomp
 Plant City, Florida
 Chambliss (FL)

November 2
Cuyahoga Valley Workshop
 Lakemore, Ohio
 Truax (OH)

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

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

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

November 15 - 16
Carousel Country
Clogging Carnival
 Bradenton, Florida
 Munson (FL)

November 16
Dayton Clog Dance
 Dayton, Ohio
 Allen (OH)

November 23
Annual ACHF Fall Banquet
 Gastonia, North Carolina
 Powell (NC) or Mills (SC)

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

December 6 - 8
Sands International
Dance Festival
 (Including Clogging Workshop
 & Clog Dance Competition)
 See Newhall (CA)
 Las Vegas, Nevada
 Bill Mahan (617) 449-6600

December 7 - 8
NE Georgia Clogging
Championship
 Athens, Georgia
 Stowe-Phillips (GA)

... and more

December 21
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

1992

January 11
Desert Rose Clogging
Competition
Mesa, Arizona
Steele (AZ)

January 12
New Dancer's Workshop
Columbus, Indiana
Kell (IN)

January 17 - 19
Pacific Northwest
'92 Competition & Workshop
Kent, Washington
Bresche (WA)

January 18
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

January 24 - 25
LaClog Workshop
Baker, Louisiana
Pryor (LA)

January 31 - February 1
Winter Camp
49th Street Galleria
Salt Lake City, Utah
Cobia (UT)

February 1
Indiana Clog. Council
Workshop
Nashville, Indiana
Fleetwood (IN)

February 15
Winter Carnival
Richfield, Utah
Cobia (UT)

February 15
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

February 22
Cabin Fever Workshop
Columbus, Indiana
Kell (IN)

February 22
Saturday Night Clogging &
Country Jamboree
Eustis, Florida
Carson (FL)

February 29 - March 1
Gulf Coast Classic
& Clog Competition
Pensacola, Florida
Erdwins (FL)

March 6 - 7
Spring Fling '92
Pigeon Forge, Tennessee
Goode (TN) Pace (SC)

March 13 - 14
Iowa Clogging Association
Winter Workshop
Waterloo, Iowa
Huss (IA)

March 13 - 14
S.C.C.C. '92 Stampede
Greer, South Carolina
Quinn (SC)

March 14/21/28
Utah Open Clogging
Championships
Provo, Utah
Cobia (UT)

March 20 - 21
U.S. Clogging Workshop
Indianapolis, Indiana
McLerran (IN)



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Uncle Dave Macon Days

**National Championship
Old-Time Buckdancing**

**National Championship
Old-Time Clogging**

Freestyle Dancing

Murfreesboro, Tennessee

Submitted By: Patty Neafus



differences may be readily seen.

The rules and definitions have been intentionally left simple. (For example, no arbitrary rules have been set regarding the number of inches your feet can leave the floor.) This causes confusion for some, but we are trying to open up the possibilities rather than narrow them down. We are not trying to "define" each style of dance in the judges' criteria, but to give you some guidelines to keep in mind.

Music for individual dance categories: *Freestyle Dancing* contestants may choose their own tune and tempo (speed). If they have no preference, the band will be prepared with an appropriate selection.

Old-Time Clogging is the same as Freestyle. Bluegrass banjo will be used.

Old-Time Buckdancing will use the same tune and tempo for each contest,

and the tune will be changed for the finals. The tempo chosen is 125 beats per minute, which is considered to be in the faster range for old-time fiddling and squaredancing. The band will follow a metronome in order to keep the rhythm exactly the same for each dancer. Each dancer will have 35 seconds to perform. At the end of this time the band will give the dancer a definite finish - the traditional "shave and a haircut—two bits" theme.

A final word: In the past, many dancers have tried to second-guess the judges and have ended up "holding back" in their exhibition. Let us make it clear:

We are *not* looking for you to hit one beat and stick to it (although if that's what you do, do it!) We are *not* asking you to give a lifeless performance! We *do* want you to bring all of your individual style, charisma, and personality to your performance.

Remember . . . individuality is part of the judging criteria! Do what you do best . . . AND HAVE A GOOD TIME!

Thirteen year old Chris Ginn of Columbus, Indiana (left) was named National Champion of the Old-Time Clogging - Junior Division, during the National Championships in Murfreesboro, Tennessee on Saturday, July 13.

Uncle Dave Macon Days National Championships is an Old-Time Dance, Music, Arts and Crafts Celebration held each year during the second week-end of July.

The contest is under the direction of Jacky Christian, Executive Director of *The Old-Time Music and Dance Foundation* of Tennessee. Judges were Tina Hicks of Christianburg, Virginia, formerly of the traditional mountain dance group *The Green Grass Cloggers*; Jane Glaser, a member of the Board of Directors of *The Old Time Music and Dance Foundation*; and Dr. Bill McNeil, Folklorist, *Ozark Folk Center*, Mountain View, Arkansas.

Chris is a member of the *Driftwood Valley Cloggers* of Columbus, Ohio. He began taking clogging lessons from Carolyn Kell of Seymour, Indiana at the age of seven. He has been clogging for the past six years. Among his dance achievements are: First Place awards from the Indiana State Fair Clogging Competition during the past three years and, more recently, First Place in the Flat-Foot Dance Category of the State of Tennessee Old Time Fiddlers' Championships held in Clarksville, Tennessee.

Uncle Dave Macon Days is committed to preserving the integrity of traditional, old-time dance styles. In Uncle Dave Macon's day, he often carried a buckdancer with him in his travels. Macon kept old songs and old styles alive when everyone else was "going modern." For years, he was the only major musician who played the banjo, and he kept that instrument alive until bluegrass stars of the '40s revitalized it.

In honor of Uncle Dave, the National Grand Championships in old-time buckdancing and old-time clogging will be judged solely in accordance with what is considered to be authentic folk styles. While buckdancing and clogging are continually evolving folk arts, this contest strives to preserve the line between old-time styles and modern competition "tap dance styles."

In the larger view, the differences between buckdancing and clogging are becoming lost, just as the banjo was becoming extinct in Uncle Dave's day. We wish to preserve the integrity of each and give both styles the recognition they deserve. This desire to foster the original art forms and attract the true experts was the basis upon which the U.S. Congress proclaimed *Uncle Dave Macon Days* as the National Grand Championships in old-time buckdancing and old-time clogging.

Beginning with one dance category with two age divisions and prize money totaling \$90, *Uncle Dave Macon Days* has grown to host three dance categories with multiple age divisions, for a total of 8 contests and \$2,400 prize money . . . a growth of 2,666%!

Uncle Dave Macon Days sponsors three separate categories for old-time dancing. Contestants should consider what type of dancer they are and enter that category, rather than do the same dance for all three competitions.

In past contests, many dancers performed exactly the same steps for all competitions but raised their feet higher in the clogging competition. This contest considers buckdancing and clogging to be two different folk dance styles, with individual and regional variations. By using different criteria for each category, different regional styles and variations will be best exhibited.

Dancers are encouraged (but not required) to enter only two categories: Freestyle *plus* one of the national championships in Old-Time Buckdancing or Old-Time Clogging. By request of the judges, this year buckdancing and clogging competitions will be held back-to-back for each age division so that the

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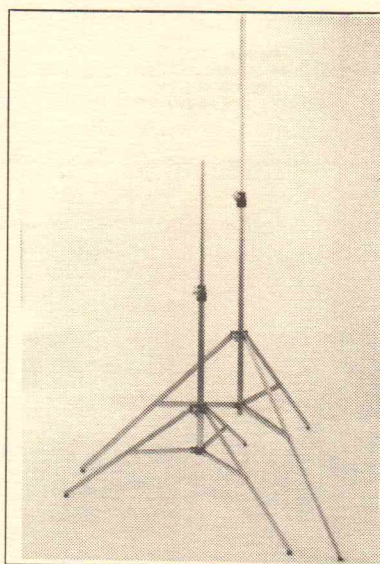
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Good Time Cloggers Perform in "Oklahoma"

By: Sally Root
North Carolina

Hi to all of you from the beautiful Blue Ridge Mountains of North Carolina, and from Mitchell Counties own *Good Time Cloggers*.

We have just used our clogging ability in a most unusual way. We were in Parkway's Little Theater (Burnsville, NC) production of *Oklahoma*. We became both dancers and actors! The playhouse had an audition call for dancers and we decided to go, and thus became a part of the cast. We used some of our line and square dance routines for each song and it worked out beautifully, with just a bit of modification. We had the privilege of working with a dance instructor from China and when it was all over we had "Yung Yung" clogging all over the place. There were four sell out performances! The playhouse is planning another musical next spring and will use our dancers again. I encourage anyone who is able to work with their local Drama Club to do so. Both groups came away from the experience with nothing but positive vibes!!

Our Clogging Barn is finally finished, the last project was to put down a 16'x60' floating wooden floor and it



has made all the difference in the world. We invite anyone who is in the Spruce Pine, North Carolina area to come by on Tuesday and Thursday evenings at 6:00 pm, at The Clogging Barn on Lower Street. We would love to see you and talk clogging.

We are looking forward to our trip to Disney World next summer where we will be dancing on July 2nd, then move to their cruise ship and go to Nassau July 3rd thru 5th.

Our classes are growing by leaps and bounds. We have 54 enthusiastic people learning to clog! Keep up the good work, we love the magazine!!

Clog Camp in Maine

By: Landra Marrella
Rindge, New Hampshire

What brings a great group of people together to scenic Wassamki Springs Campground in Maine for a weekend of fun and clogging? Clog Camp of course!

Thanks to Jean & Gary Dionne of the *Bearfoot Cloggers* everyone involved enjoyed a weekend that was relaxed and informative. Those arriving Friday afternoon at the Campground in Westbrook, Maine got their taps warmed up by sharing some favorite steps in an informal "Step Workshop" led by Jean. This group effort produced an organized dance routine to a popular hoe-down. Non-clogging campers got to join in the fun with some introduction to clogging with Jean. As more dancers arrived, the familiar sound of taps rang

through the night with routines taught by Bill Pitt and Michael Marrella.



Saturday morning brought out an enthusiastic group of dancers ready to tackle instruction in routines from beginner to advanced. Besides the able leadership of Jean, dancers were taught

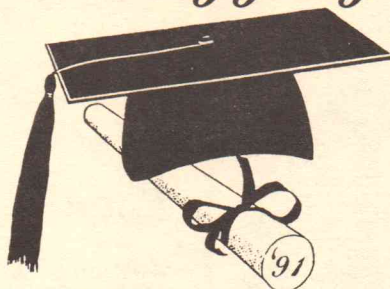
by Sandi Rantala, Dolly Hamblin, Michael Marrella, Cheryl Dube, Bill Pitt and Kara Kendall. Lunch and supper breaks provided some rest, with the evening session left open for exhibitions, fun routines and open dancing.

In a relaxed brainstorming session on Sunday morning, Jean and Gary welcomed feedback that will help make next summers Clog Camp a bigger and better camp for all.

The Dionne's felt their goals of something for every level of dancer, New England Instructors getting to "show their stuff" and promoting the fun and friendship of clogging were met and enjoyed by all involved. Jean was also happy to report she frequently overheard comments like, "I talked to so many cloggers at this workshop" and "The relaxed atmosphere was just terrific."

Twelfth Annual *Jacksonville Clogging Jamboree*

Sponsored by
J-Ville Cloggers
Sanctioned by FCC



FRI - 1PM-11PM
SAT - 9AM-11PM

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Chip Futrell
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Tandy Barrett

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Food . . . for thought!

By: **Bobbie Adams**

Had a delightful chat with Deloris Breske, Director of *The Alamo Cloggers* in San Antonio, Texas. Deloris and her late husband Ted were the long time Editors of a Square Dance newsletter, and has "walked in my moccasins"!

I asked what Deloris thought about adding a "Food" column, since it has been my observation that the second favorite pastime of cloggers is *eating*! Deloris heartily endorsed it and said, "We had one in our newsletter and it drew wonderful response!" She volunteered a fruit salad recipe she acquired while visiting relatives this summer and claims it's so good, you can't stop at one bowlful.

We also have a penchant for going out after clogging class for a "bite to eat"! (To replenish all those used up calories.) On week-nights, most restaurants or fast food joints want to begin closing up just about the time this hungry 20 or 30 or 40 folks arrive. I'll share with you next month how the Dzogola's in Ontario, Canada, The Bice Bunch in California, and the Toors of Florida solved this dilemma. Perhaps our readers will contribute additional suggestions.

We'd also like to add a "memorable places to eat while attending a workshop-competition." (I suppose it wouldn't be cricket to print the name of the restaurant in Tennessee where 27 attendees got food poisoning, but call me!)

This brings to mind a *Shoney's* in Louisiana. Three busloads of weary, hungry cloggers (over 100 people) were coming home from the World's Fair in New Orleans and pulled into a *Shoney's*. The restaurant manager met the mob at the door, and asked for 15 minutes to re-load the buffet. We were happy to stretch our legs, and in no time at all were seated, fed and once again on our way. The manager seemed to be everywhere and was delighted to accomodate us. This is not always the case. I remember about 30 or 40 of us sitting in a *Denny's* (open 24 hours) for an hour while ONE waitress, who moved very slowly, took our orders and then disappeared. The manager was sitting up front clipping his fingernails, and when someone went to ask for more assistance, he just shrugged and went on clipping. Needless to say, we never went back!

We also have lots of bring-a-snack or covered dish affairs. (I have two sure-fire hits — devilled eggs or stuffed cherry tomatoes.) Additionally, many of us on tight budgets will pack coolers and simply have a picnic, either in the car, on the lawn or in a motel room.

If you have a new or old recipe, a good restaurant, covered dish or packable food tricks and would like to share, drop us a letter.



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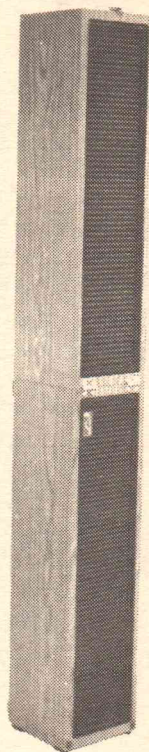
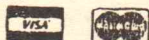
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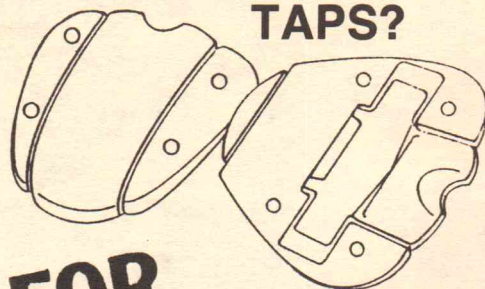
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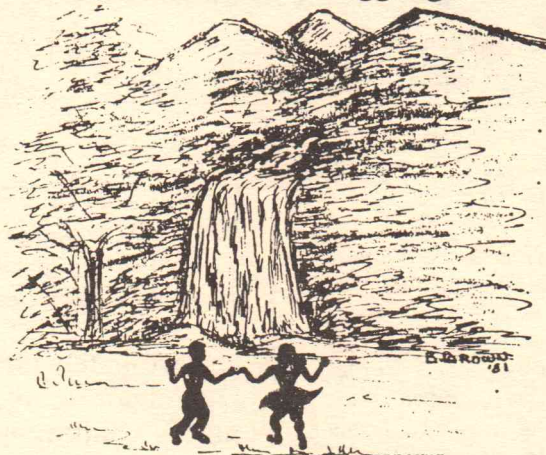
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Wildwood Whistle-Stop, JoAnn Brown, Wildwood, Florida: The *Southern Express Cloggers* held their fourth annual workshop on July 19 & 20. With 350+ people there, we enjoyed our largest crowd yet.

New routines and some good old routines were taught by our able instructors Jan Bohley, Jamie Conn, Geneva Spivey and Debra White.

The exhibitions on Saturday night were the highlight of the workshop. A Patriotic Performance by the *Lightning Express Cloggers* from Umatilla under the direction of Rick and Judy Brown received a standing ovation. It was crowded and hot, but it was non-stop dancing and fun.

I would like to thank the dancers, their families, and friends for their understanding of the problems that arise at our workshop. These people make our workshop a success and we appreciate it!

Hi Bobbie,

This isn't the action shot of the month, but these two little one legged cloggers find lots to smile about during a clogging demonstration at Frontier Days, in Carson City, Michigan. There are ten *Hot Air Kids* but the photographer only snapped the two girls, Danielle and Tara.

That was a busy Saturday, June 8th - *The Hot Air Cloggers*, and *Hot Air Kids* were in Carson City, Grandrapids and then in Ionia that evening to perform at a benefit for a leukemia patient. They danced then wowed the crowd with the California Raisins. We traveled over 200 miles that day, we enjoyed every minute of it, met lots of nice people and had a great time. Got home at midnight.

Usually one Saturday during the summer months, we demo in three places, then it is one per week-end. Well, sometimes it's Saturday and Sunday both. How else are we going to get clogging going in other areas if we don't do our thing.

The kids always read my *Double Toe Times* and asked me to send this picture to you, and I naturally said yes.

I'm having a very bad time right now, as my husband Roger, has cancer, and it doesn't look good at all. One of those things we always think can't happen to us. But I can tell you one thing for sure, if it wasn't for my cloggers and clogging classes, I'd be a wreck. That is the best therapy I could have right now, my sanity might be saved. I have a wonderful group of cloggers, and they are the greatest of help. The *Hot Air Kids* all think there is no one like Roger, so this has hit them hard. Three of the girls did the choreo of *Newtron Dance* just for him. The last time he went with me, they danced it for him. There wasn't a dry eye in the place. So it goes. We just keep a stiff upper lip and continue on. Thanks for listening.

Annie Beck
[Annie and Roger - our prayers go out for you both. Fondly, Bobbie]

Fred and Katie Coleman, Directors of the *Flea Flicker Cloggers*, Asheville, North Carolina, with much regret decided to cancel the *Autumn Clog Fest*, August 30 - 31, 1991.

Unfortunately this major workshop undertaking did not receive enough pre-registrations to justify continuing with their plans.

If you have any questions contact:
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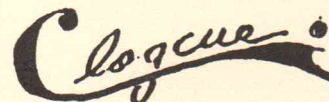


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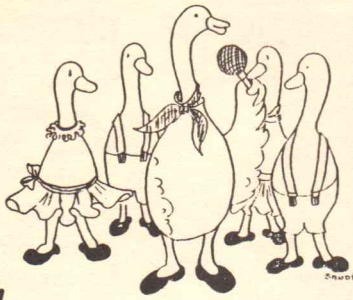
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CLOGGING INSTRUCTOR'S HANDBOOK

By Sue Adams Toor

Produced June 1984

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We've had a number of requests in the last few months for "How to's" for brand new Instructors. The following booklet is out of print but we have the authors permission to reprint it here.

Editor

This Beginning Instructors booklet has been written to help give new Instructors a basic guideline for teaching a beginners clogging class. These are ideas and suggestions which I have personally found to be successful. I've devoted the last eighteen years to clogging, thirteen of those years to teaching clogging. There is no written guidelines or useable tools to develop my clogging classes except by imitation. Much credit must go to the many fine instructors who shared their knowledge with me.

After four years in college and twelve years of teaching in the public school systems, I realized much of my "organization" stems from teaching techniques I have acquired in my professional career. Combining my professional knowledge and many years of dancing, I have organized this guideline for teaching.

It is my hope that this booklet will be of assistance to you and that you find as much happiness and joy in teaching clogging as I have.

Best Wishes,
Sue Adams Toor,
Director/Member
The Sunshine Cloggers
Maitland, Florida
NCHC, ACHF, CLOG

BEGINNERS CLASSES

I. WHERE TO BEGIN?

You are ready to start teaching! Now what? You know the routines and steps, but are unsure how to teach or structure your classes.

A. Outline how much time you have to teach.

Example: 10 Weeks/2 Hours Per Week

Make a simple schedule for your full class session.

B. List the basic steps that would be used in a beginners class. Keep them easy and "routine related". If a dancer learns a step and then has a routine to practice it with, it becomes less boring and much more fun to work on! Keep the number of steps and routines to a maximum of 7 or 8. If you present too much, the dancers can become frustrated. Remember, they are beginners!! Write your steps down using appropriate terminology, then break them down into teachable terms. *Example: Single Basic - DTS RS - Double Toe Step Rock Step*

C. Using your outline, schedule steps and routines to be taught in a visible sequence. Build from easy steps and routines to more difficult material. Lesson plans are necessary in all areas of teaching.

Example: Week 1 - Teach - Single Basic & Simple Cotton-Eyed Joe (in couples).

Week 2 - Review - Single Basic & Simple Cotton-Eyed Joe. Teach - Double Basic & Beer Barrel Polka.

Week 3 - Review - Single Basic, Double Basic & Beer Barrel Polka. Teach - Cotton-Eyed Joe with Couples, add "Break".

Allow for variety in your routines. Choose popular music, country music, or any combination. Also allow for variety in the type of dances you teach. Teach line routines, couples routines, couples mixers, etc.

For beginners, line routines are easier to start with, then add couples and mixers later on.

D. Consult your calendar and map out your class session dates. Keep in mind that holidays may fall on your dance night. Establishing the schedule for the whole year allows you to schedule breaks at the appropriate times for your dancers and you!

Generally the first two weeks of classes are chaotic and fun. Allow your routine schedule to repeat what is taught from the first class to the second class. You may even get new dancers the third week, but at that time you should begin to progress on your schedule.

TECHNIQUES

Rule 1 - Even if you think they know how already, teach it like they don't!

Rule 2 - Keep it FUN!!

*Rule 3 - NEVER single out any dancer; talk to the group as a whole. If you see a problem on the floor, generalize to all dancers or handle it later. If you see something good, generalize to *all* dancers and *let them know!**

Rules of Thumb:

1. Do not use abbreviations while *teaching*. Reviewing and cueing are different, as the material has already been presented.
2. Do not have unnecessary chatter. Set your goal to teach a step, then routine, and do so!
3. Practice at home prior to class, several times if needed. Practice on: Tempo, Timing, Voice Control, Microphone Use, Sequence of Teaching, Cueing and Calling. Tape record yourself! This can be very valuable for correcting mistakes, and reinforcing your strengths.
4. Watch your dancers at all times! They show you if you're teaching too fast or slow. Be *flexible* with your weekly schedule to adapt to your dancers needs. Some classes move along more rapidly than others.

Continued on Page 26



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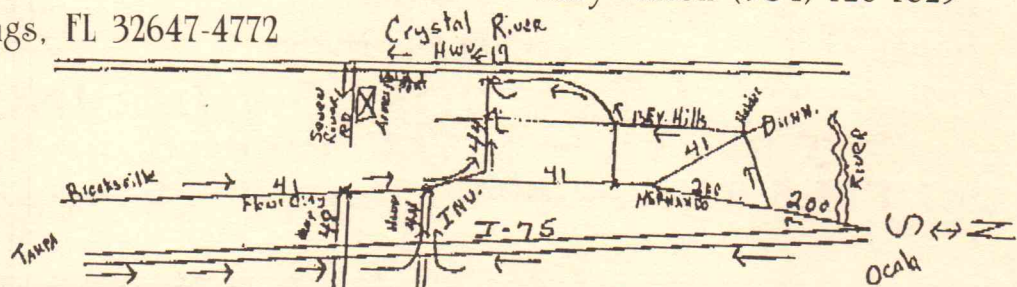
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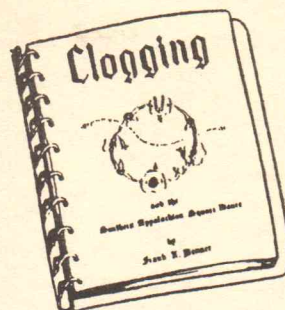
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Square & Folk Dancing

By: **Hank Greene**

Harper & Row Pub. New York 1984

How Square Dancing Started

Who were the first people to perform square dances? Where did these dances originate? Did the four-couples-in-a-set format evolve from some other dance structure? Definitive answers to these and related questions are somewhat elusive. Dance historians love to disagree about the facts and the many conjectures regarding the evolution of square and folk dances.

The most likely explanation of the metamorphosis of the square dance is that it evolved from the longways, or contra dance, a dance involving two parallel lines of dancers. But whence came the contra dance? Curt Sachs, in his book *The World History of Dance*, describes many dances of ancient tribes and shows that a number of patterns in these dances appear today in current European and American dances. One Indo-Chinese tribe, the Naga, has a double column dance with some moves that approximate figures in a seventeenth-century Spanish dance and an early English country dance (crossing of the two columns, the chain and two circles which return to the original lines). So it appears that the modern New England contra dance evolved from the English longways dance, which in turn harkens back to ancient tribal choreography.

Until the mid-seventeenth century, English country dances were passed on from one generation to the next by observation and imitation. Then, in 1650 the steps were written out for the first time, in a manual printed by a London bookseller, John Playford. It was entitled *The English Dancing Master, or Plaine and Easie Rules for the Dancing of Country Dances, With the Tune to Each Dance*. The book, containing descriptions of 104 country dances, introduced these dances to the urban community and became an overnight best-seller. Practically every dancing master in England and on the continent obtained a copy and passed the colorful rustic dances on to his students. The book included circle dances, couple dances, longways dances for four couples, and a handful of square dances which had evolved from the shortened longways dances. The explanations of the maneuvers in these square dances, however, are very sketchy and there are no descriptions of the actual figures.

Calls for the dances as we know them today did not exist; the movements and figures had to be memorized.

When the dances were performed, the leader was usually the fiddler. He would pick a melody that suited him, then arbitrarily select a combination of figures to be danced to the tune. Because of this, figures would seldom be danced in the same manner or sequence each time a dance was performed; but although the steps and figures varied, different fiddlers would play the tunes more or less uniformly. When Playford compiled the dances in his book, he achieved total uniformity by titling the melodies and choreographing specific sequences for each one.

It is not clear why, in the years following Playford's first publication, many of the circle dances and squares lost their popularity in favor of the longways dances. Perhaps it was due to the large numbers of new manuals published by ambitious dancing masters whose explanations differed markedly from one another, thereby discouraging their use. Perhaps it was because the demand for country dancing escalated dramatically, and the longways dances could more comfortably accommodate large numbers of dancers. Successive issues of *The Dancing Master* illustrate graphically how the popularity of the longways dance mushroomed. The first edition contained 35 longways dances out of 104. In the seventh edition, published fifty years later in 1700, better than half were longways dances. In the final edition of three volumes in 1721, there were 904 longways dances out of a total of 918. Longways dances remained the most popular in England and Europe as well as in the American colonies until the end of the eighteenth century.

Throughout this long period, certain religious groups frowned upon dancing in any form. This was particularly true of the early Pilgrims. The clergy felt that any activity which took time away from the task of surviving in the new wilderness was a creation of the devil. Daily worship and hard dawn-to-dusk toil were the order of the day. Thus dancing was considered wasteful and sinful by many of the early colonists. What is not generally known, however, is that many of the early Puritans had a great love for dancing. One finds references to the pleasures of dancing in the writings of the English Puritan authors Edmund Spenser and John Milton; and John Bunyon wrote that "all good people dance, from the angels down." At the wedding of his daughter in 1657,

Oliver Cromwell, who loved music, arranged for "mixt dancing." It is believed that the dances performed at the wedding were from Playford's book.

This difference of opinion about the acceptability of dancing persisted in America: some would not tolerate dancing of any kind; others enjoyed all the dance traditions imported from England; and others were able to accept dancing so long as it did not interfere with work or religious life.

In order to get a clear picture of the history of dancing in America, one must consider the important role played by dancing masters. From the time of the early settlers until well into the nineteenth century, English dancing masters, much in the tradition of English itinerant craftsmen, traveled from town to town in New England. Their acceptance (or lack of it) usually depended on the attitude of the local preacher. If accepted, the dancing master would make it known that he was conducting classes and would rent space, usually in a home, and remain in town one night or longer.

One such well-known dancing master was John Griffin. His career has been partially traced from newspaper notices and from the dates and locations of his dance manuals. He is known to have traveled from Providence, Rhode Island, to Walpole, New Hampshire—and newspaper accounts track him as far south as Charleston, South Carolina. There were many other itinerant dancing masters like Griffin, all of whom helped foster the growth of country dances in the colonies. Typical of the manner in which they advertised their availability is the following newspaper notice, which appeared on March 20, 1789, in the *New Hampshire Spy*:

Dancing School. Mr Flagg begs to inform those ladies and Gentlemen who wish their children to acquire the knowledge of that polite Accomplishment that he will again open a school, at the Assembly Room on Wednesday, the first of April next, and on the Saturday following, if a sufficient number of scholars offer. He will teach the mode of the English Minuets, Cotillions and the Newest Contra Dances.

After the Revolution, when America began to choose the foreign powers with which it wished to trade, commerce with France expanded because of the military alliance between the two countries during the war. This friendship with France spawned the introduction of French culture into American society. French

Continued on Page 22

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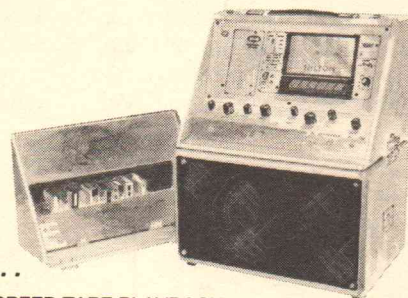
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Action Shot of the Month



This photo was taken on Saturday afternoon, May 11, 1991, during clogging competition at the Calico Ghost Town Spring Festival. The clogging team shown (Advance Duet, age 16-29) is Eric Bice and Kenny Vassar who took first place. Two weeks prior at Knotts Berry Farm they won Grand Champion Overall during clogging championships. —Photo: Bryon Sumrow

Clog Heaven Continued from Page 1

She studies the girl's performance not from a position of authority out front, but often from a spot within the ranks where she clogs the steps along with them.

But while the girls rest between dances, their leader: scans the step sheets (each dance is choreographed on paper), chats loudly and expressively with parents, fiddles with the boom box, announces news and upcoming events.

"I have got to be one step ahead of the girls," says Mrs. Collier. "I have to keep getting them something new so they don't get bored. Some of them are surpassing me now in ability."

"She probably dances in her sleep," chimes a clogger's mom at rehearsal. It's possible. For as Mrs. Collier concedes; "All I want to do is spread clogging in any shape or form."

This is why she encourages her young dancers to clog to rap, rock, jazz, anything with a beat. And this is why clogging is enjoying a revival.

There are at least two active clubs in Savannah. Home Cookin' Cloggers is a troupe Mrs. Collier meets with on

Thursday evenings at Nassau Woods Recreation Building on Dean Forrest Road. This adult club likes country, dresses in traditional costumes, collects dues and teaches new members the clogging basics.

C.C. Express is made up mostly of teens and is free to those who join, but starters must know the basics.

Although the dance form made great gains in the South in the 1980s and is now making a splash in northern states too, it remains an activity way on the fringe of the entertainment world. But clogging's growing popularity in undoubtedly tied to the fact that country music no longer dictates the beat.

"They dance the rock for themselves, and for Claudia they do the country," confirms one mother. "Claudia calls that fair exchange."

The art of clogging has been slow to catch on in Savannah, observes Mrs. Collier. In Macon, there are eight teams and clubs that she can name. A club in Valdosta has more than once captured a national championship title.

And by the way, not only females clog, she says.

"You would be surprised how many

guys are into clogging. On a national basis, almost all the top instructors are guys. And they dance so good and are so good looking. They're heartthrobs to the teen-age girls."

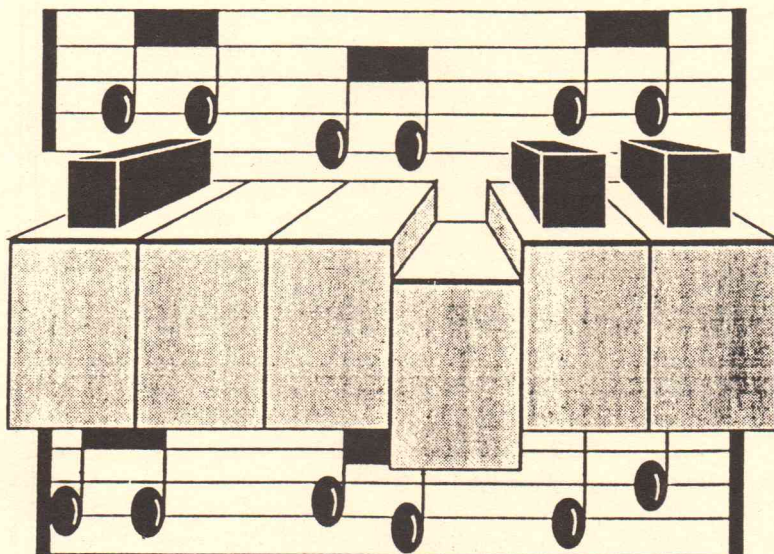
"I hope, I hope - I'd love to see clogging be the next teen-age craze," grins Mrs. Collier. "I may lose these girls at 15 and 16 when they get cars, jobs and boyfriends. But as long as I keep them, they have a lot of concentration in this. And I hope it will have a good influence on these kids somewhere."

In real life, Mrs. Collier works the switchboard at Savannah Coca-Cola Bottling Co. But in the secrecy of her heart, she's a dancer. Originally from Ohio, she is a veteran of ballroom (too limiting) and disco (taught in the 1970s) and has always thought she'd like tap, which is what attracted her to clogging.

In November, the group will travel to Nashville to attend the 8th annual national convention of the Clogging Leadership Organization.

The parents, of course, are the biggest fans, and they are in sinc on their loyalty. As for the crowds, says one of the moms at rehearsal, well: "They don't applaud enough."

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Square & Folk Dancing Continued from Page 18

dancing masters poured into America and developed sophisticated versions of the English country dances. In addition they introduced variations of their own *contredanse*, which they eventually shortened from the old longways formations to line dances consisting of four couples. These dances in turn were transformed into *quadrilles*, the French term for a four-couple dance formation—the forerunner of the American square dance. It appears that this formation, although unusual, was not uniquely a French invention. As we have seen, squares had appeared in Playford's book in England in 1650. The enthusiasm of the French dancing masters helped promote the growth of this type of dancing in America during the eighteenth and nineteenth centuries.

Another reason for the growth of popularity of French "square" dancing was the anti-British sentiment which was generated after the War of 1812. Because of this negative feeling about England, many Americans refused to dance the English dances. In New England, however, the old English contra dances continued to flourish; in the back-country areas there was still a strong allegiance to the dances of the mother country. Even today, New England is the area in the United States where contra dancing enjoys the greatest popularity.

The dance scene in the southern Appalachian region developed somewhat differently. The mountain communities were relatively untouched by the sophisticated influences (generated by the itinerant dancing masters) that so changed the dancing in New England. They did not care for contra dances, either, but instead preferred many of the old rural country dances that had appeared in Playford's first edition of *The*

Dancing Master. Many of these dances were performed in a four-couple square formation which historian Cecil Sharp called the Kentucky Running Set. They are considered to be another link between the old dances of England and modern square dancing.

The Kentucky Running Set of Appalachia eventually developed into Big Circle Dances, which are today the most popular dances in the southern mountains. Children's party games, which include singing old songs and rhymes while dancing, are still done there in Big Circle formation.

The discovery of gold in 1848 brought hordes of settlers to the West along with their dances and music. A new type of dance developed at this time called the *cotillion*, a dance done in square formation. Unlike the quadrille, whose movements were memorized, the cotillion was "called," most frequently by the fiddler, who would spontaneously create and shout out a series of directions. These directions were not preplanned but were made up on the spot; they were the forerunner to today's *prompt calls*. Cotillions were dances to traditional music, which included lively jigs and reels from Scotland and Ireland, or to the newer compositions of composers such as Stephen Foster.

This type of calling spread rapidly throughout the country, and at balls or community dances, the fiddler would call out these prompt calls, telling the dancers what to do next. The ingenious and alert caller would add to the prompt calls by devising humorous fill-in lines, called in time to the music. These fill-ins became the *patter calls* of today. Later, the call instructions were given in time and in tune with the music, and so the *singing call* developed. The calling of square dances took the initiative and influence away from the dancing

masters, who had stressed formal techniques and memorized sequences; and as new people took over the chore of calling, new steps and step patterns were invented, and square dancing became a more vital and flexible dance form.

Square dancing was performed at almost all functions and gatherings in America. At huskings, raisings, sugaring-offs; after the business of the day was over, the fiddler would tune up and the weary workers would magically gain new energy as the sets went through the paces. Square dances were even performed at weddings. But a special event was not always necessary to provide the reason for a square dance. A *junket*, or impromptu square dance, might be announced by a loud-voiced citizen standing on the steps of the general store, shouting "Junket, junket!" As the people gathered, he would give the location of the dance, and before long more people than could usually be comfortably accommodated appeared in some local farmer's kitchen or barn. The furniture would be pushed back to the walls and the caller would frequently have to perch in the sink or on top of a woodbox to make room for the dancers. Sometimes, when the dancing went on in two or more rooms, the caller placed himself strategically at a doorway in order to be heard throughout the house.

— Continued Next Month

Editors Note: Had a call from a friend in Louisiana who said, "Well, I read every word of the series titled *Juba* but can't figure out why you printed it." Karen Jones, our *Double Toe Times* Office Manager whole-heartedly agreed with Mr. Louisiana! (There was more to that article but we decided enough was enough!) If anyone has any historical material on folk dances relating to clogging, please send them! Bobbie

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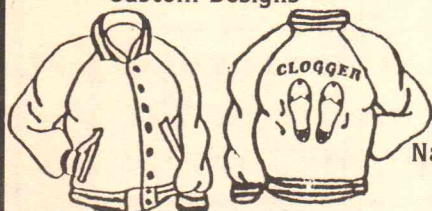
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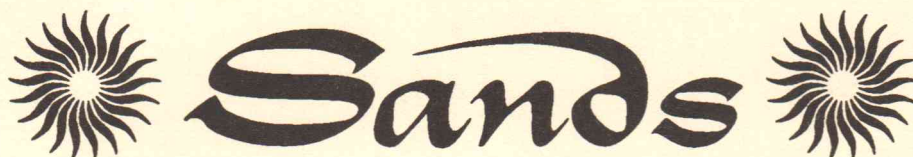
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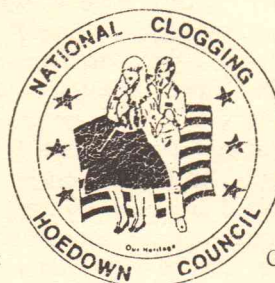
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Continued from Page 14

5. It is difficult to take control of the dance floor if you are not in control of what you are doing. Be pleasant in gaining control, wait until the dancers are quiet.
6. Always ask your dancers: "Do you want to review that?" "Do you want to go slower?" "Faster?" "Does everyone have that part and shall we go on?"
7. With a large class, when in lines, rotating dancers from front to back helps you see if your dancers understand what you are teaching. It also allows the "back row bunch" to be up front!
8. Add a few selected advanced dancers to your class to assist in demonstrating and socializing.
9. Always end your classes with a dance routine your class can do easily. This allows them to leave with a good feeling, having been able to *dance* to something they *can do!!!*

III. TEACHING METHODS

- A. Your actual teaching style comes from your personality and knowledge of the material you teach. Being prepared is half the battle. Suggested format:

1. Teach without music
2. Review without music
3. Practice with music
4. Review without music
5. Dance with music

Gradually increase the tempo of the music as dancers begin to improve in ability.

Teach your routine in parts: (By sequence)

Teach A	Review A	Dance A
Teach B	Review A & B	Dance A & B
Teach C	Review A, B & C	Dance A, B & C

Allow time to dance the routine at least once more during the class night it was taught. This reinforces your work. Encourage dancers to PRACTICE!

- B. Cueing -vs- Calling

Calling is done with the record while the dancers are dancing. You are saying the routine as they are dancing it. This can and should be done while *teaching* the routine. Cueing is done ahead of the dance steps. Giving a step cue one or two beats before the dancer executes them allows the dancer to know what comes next.

Example: Your routine has 4 Single Basics then 4 Drag Slides. You would cue to the Drag Slides on the last Single Basic.

(Cue to Drag Slide)

DTS RS DTS RS DTS RS DTS RS

Cueing is done primarily after the routine has been taught to completion. Mixing up the calling and cueing is acceptable. When your students are dancing the routine to music, cueing will be easier for you and your dancers. This *does* take practice!!

IV. OTHER VALUABLE HINTS

- A. Dress Appropriately! Each area has an acceptable clogging costume. You are on display when you take the microphone in your hand! If you look professional the dancers will react to you with appropriate courtesies. You may be the finest instructor ever in your area, and if you appear the same, you will only benefit!

- B. Music/Tape Restrictions: Reproducing any music you dance to, and selling the reproduction is illegal.

Dancers may inquire if tapes of your teaching sessions are available. You may sell tapes with your instruction on it, but without music background from any records. Encourage dancers to bring tape recorders to class to tape the session. They will then have the music *and* instructions with which to practice.

- C. Guest Instructors Are a Valuable Tool. Many clogging instructors have full time jobs as well as the commitments to family, other social events, etc. You may not have the time to develop skills in mountain style calling, two-step instruction, square dance calling, etc. You can use resource people in your area to introduce and teach your dancers in these special areas. No one said you have to do it all! Ask local instructors in as guests for a class night and utilize their talents for your dancers. Your dancers will have a broader background in dancing, and gain a great deal from these experiences. *You* will have a fun night to dance with your class, too!

- D. "Oh, no! I made a mistake!" Yes, even the best and most experienced instructors make mistakes. We are all human! When you falter on a routine, LAUGH WITH YOUR DANCERS!!

"That's my *first* mistake in my whole life!!" This is a fantastic ice breaker for you and your dancers when you goof! Don't panic when you forget to teach a sequence or make a mistake in cueing. The dancers will relax about the situation if you remain cheerful.

Always keep your "cheat sheet" nearby, open to the routine you're teaching. Some instructors memorize the routines so well, then by chance they blank out on a sequence and have to look on the cue - that's okay!!

Reprinted from *NCCA CLOG-A-GRAM*, Volume 10, Number 2, May 1991

By: Lois Elling

"The big topic for the year is the ASCAP and BMI Licensing issue. For many years they have left us alone, but technically, we have always been responsible for using their copyrighted music. It is just recently that they have been paying more attention to cloggers, square dancers, round dancers and country-western dancers. We are all being affected. It is only right that those who write and perform the songs get paid for their work. Whether we get paid for teaching or performing or not, we are using their music and if we play their music for anyone other than ourselves, they should be compensated. This is what the two licensing agents do. They collect the monies from those who use the music they cover, and then distribute that to the artists. Please get licensed if you do any teaching or performing. If you are a dancer, not an instructor, make sure your instructor gets licensed."

V. INSURANCE

Insurance is a must in today's world. Dancers may not be kind hearted if they get hurt in your dance class. Spectators can be hurt by a loose tap sliding across the floor. Liability insurance protects you as an instructor. Insurance for your club members is available, but usually requires 100% participation. Consult with your local insurance agent about liability insurance for you *before* you begin teaching.

— Continued Next Month

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New Smyrna, FL 32168
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7224 Kivier Drive
Jacksonville, FL 32210
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(904) 397-2630

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Palm Bay, FL 32905
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Winter Haven, FL 33880
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St. Petersburg, FL 33742
(813) 527-8933/526-4826
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Sorrento, FL 32776
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Tampa, FL 33614
(813) 935-2230

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WILLIE BENNETT, DIR.
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P.O. Box 446
Geneva, FL 32732
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(904) 562-5797

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180 Hidden Hills Dr.
Ormond Beach, FL 32174
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Youngstown, FL 32466
(904) 722-4608

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CHRIS RAWLS
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Miami, FL 33176
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(407) 880-9629

TIM SPIVEY
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Macon, GA 31206
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JEAN HASTY
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Rt. #5, Box 331
Tifton, GA 31794
(912) 382-8166/382-3913

DIANE HOWELL
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Dance Team
3902 Sedgfield Dr.
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(309) 527-5707

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(317) 529-4290

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2865 Peach Street
Columbus, IN 47203
(812) 376-9490

Iowa

CONNIE BARTELS
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Waterloo Country Clgers.
122 Helen Road
Waterloo, IA 50701
(319) 234-8091

LYNN BLAKESLEY
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The Carlisle Cut-Off Band
1297 Scotch Ridge Road
Carlisle, IA 50047
(515) 287-1536

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4460 Deerview Rd. N.W.
Cedar Rapids, IA 52402
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(515) 266-6765

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(712) 322-1340

TERESA LOVIG
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P.O. Box 3011
Iowa City, IA 52244
(319) 643-7459

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P.O. Box 228
Silver City, IA 51571
(712) 525-9789

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Des Moines, IA 50317
(515) 263-0133/265-0881

Kansas

JAY DUMCUM
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(316) 722-3784

JOHN HARDIN
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Gum Springs, KS 66203
(913) 268-5088

Kentucky

PEGGY ANGEL
Judge/Choreographer
305 Hiawatha Trail
Georgetown, KY 40324
(502) 863-4104

STACI AUSTIN
Young Country Cloggers
Staci's Stompers
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649 J.W. Bailey Rd.
Calhoun, KY 42327
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Hoedown Caller
4007 Peachtree Ave.
Louisville, KY 40215
(502) 363-4336

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L.A.C.A. President
4307 E. Pages Lane
Louisville, KY 40272
(502) 935-4921

CHARLIE BURNS
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111 Armitage Dr.
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(606) 624-3277

NORVIA BURNS
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P.O. Box 4011
Lexington, KY 40544
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(606) 254-2490/663-2192

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P.O. Box 396
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EVA B. McCUBBIN
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