

THE DOUBLE TOE TIMES

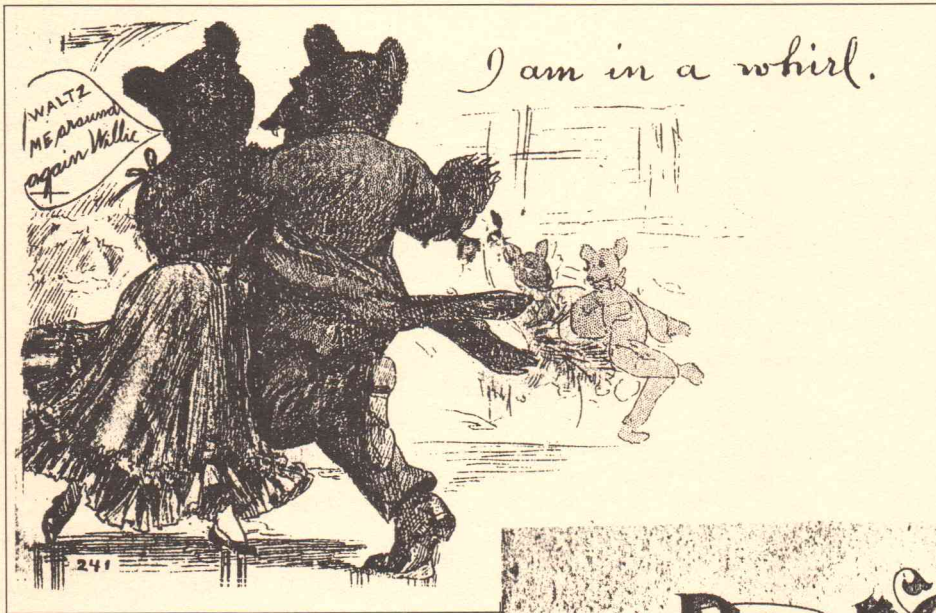
Volume 10, Number 3

A Clogging Magazine

March 1992

Dance Collectibles

By: Bobbie Adams



Cathie and Stan Burdick, former Editors of *American Square Dance Magazine*, featured part of their collection of dance figurines on the cover of the August 1991 issue. They ranged from a Norman Rockwell Colonial couple dancing in a glass "snowball" to an adorable *Precious Moments* pair of children to Staffordshire-type figures (dressed in 1600 - 1700 period clothing and powdered wigs) doing a stately court dance.

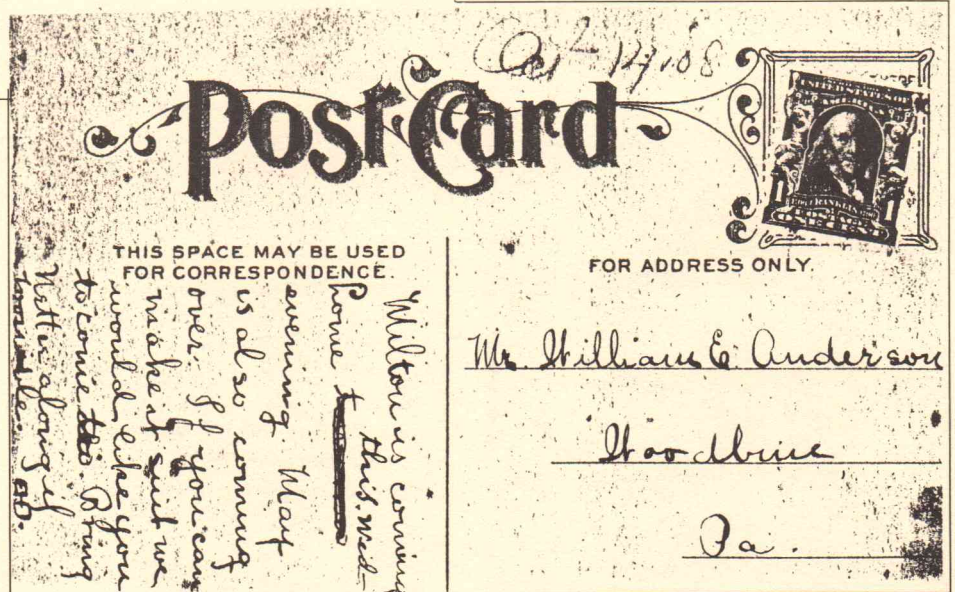
I guess by now most of you know I collect donkies, mules or burros - among other things! (Rickety-ticks or limberjacks, dulcimer cassette tapes, Blue Willow china, Victorian crazy quilts, small toy chairs and rockers!!) Seems like once you are bitten by the *Antique Bug* you never fully recover.

I hadn't been to an antique show in many months until one very cold Saturday I wandered through the Central Florida Antique Show and Sale in Deland, Florida. When my feet gave

Some of the old Roosevelt Bear (Teddy B and Teddy G) cards are worth several hundred dollars each to bear collectors now.

Most postcard dealers meticulously categorize their racks of cards or put rarer cards in see-through albums. These "paper dealers" sometimes carry other printed material such as trade cards, old bills of lading, store advertisements, and the like.

I've never dug into the history of postcards but in 1908 it only took a one-cent stamp to mail and one address simply said "Mr. William E. Anderson, Woodbine, Pa." Today a postcard costs 19¢ to mail, and if the Street,



out, I hit the postcard booths (they have chairs for browsers) to look for mule farm "hitch" postcards.

Postcards are great fun. You can pick almost any topic and you'll find it depicted either by a photograph or a cartoon. Some folks choose a State or City, some select transportation ie. trains, cars, trucks, and some choose 'critters'.

Apartment number and a long zip code aren't correct, heaven help you. At one point, the U.S. Postal Service decreed that postcards could not have messages written on the back or address side. and thus many will have writing all around the edge of the photo or cartoon on the front.

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THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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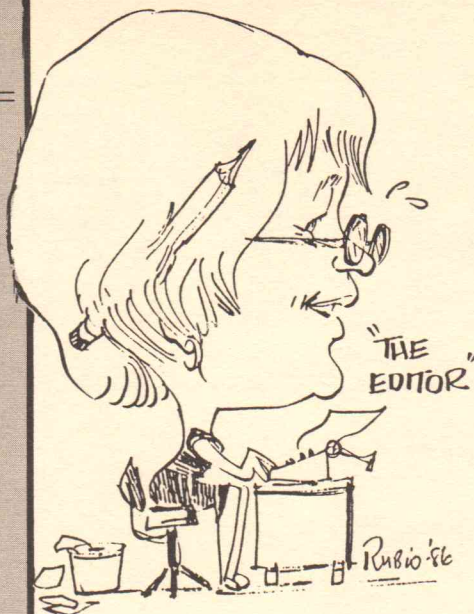
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FRONT & CENTER EDITORIAL

Lynn Goode, Tennessee, and Simone Nichols-Pace, South Carolina, seem to have solved all this flap about VIDEOS in the most even handed manner possible! They will offer, for sale, a Video of all routines (sans music of course) taught at the *Spring Fling*, Pigeon Forge, Tennessee on March 6 - 7, 1992. Additionally folks who want to privately video on their own, may do so - a \$10 registration fee is required. Since several halls are in session at the same time, purchase of their video will give attendees the opportunity to review *all* the material.

B.V. (Before Videos) I well remember an Instructor huddled in a hall at a large workshop. She was surrounded by her entire clogging club and with the syllabus schedule in hand, was assigning small groups to every class in each of the three halls. Her final in-

structions were "Now remember you'll be asked to demonstrate these routines when we get back to class and then we'll vote on those we like best." *Sounds like a lot of fun to me!* Moreover, her large Club increased the workshop attendance and helped expose the dancers to other types of instruction.

On the face of it, one spectator could go to the workshop and purchase a video and the records or tapes. How sterile!

There are, it seems, many Instructors who choose to try to hold total control over "their" dancers. Many years ago I recall an Instructor who always attended conventions and workshops alone. It was reported that this Instructor had a very large club, but we never saw anyone other than the Instructor. Finally, a couple (from this club) appeared at a workshop, incredulous and nearly speechless at the routines, the number of Instructors, the performances, the costumes and the camaraderie of all the attendees. It seems that their Instructor only taught her/his own choreography, which was, in truth, an amalgam of the choreography of others. Additionally, this club was never informed about the wide range of conventions, workshops or competitions and if they *did* hear or ask about one, they were discouraged by the Instructors admonition "It will be much too advanced for you!" If, on the other hand, this Instructor was asked where the members of his/her club were - the answer was always, "Oh, they can't afford to go to Conventions or Workshops." This club, by the way, has been defunct for many years.

The very best conventions and workshops in my memory are those which I attended with a group "from home" . . . and the larger the group the more the fun. It didn't matter if the routines were not completely learned - we had the syllabus and purchased the record and could polish it up back at home class. The hi-jinks always drew in other groups and the after-parties in Hotel rooms were awesome!

The video problem is purely and simply silly, and we've grown much too serious about State-of-the-Art (I loathe that four word phrase) choreography! Conventions and workshops are for mixing and mingling, for making new friends, trading new ideas, and broadening our horizons. A wise Instructor or Director will urge their dancers to attend these functions for it is truly said "the more the merrier"!

Dear Bobbie,

As I look out my kitchen window looking South, I can't help but think there is warm weather out there somewhere (present temp. 4°F and 4 inches of snow).

Now in the words of Paul Harvey "the rest of the story".

Ten years ago on a day just like today, my wife and I walked into a room to meet Sallie Adkins and a gentleman named Allen Hunt. I had always loved clogging but could never find anyone to show me the basics. Allen and Sallie went on to teach me the love of clogging for which I'll always be thankful.

Allen went on to boating, Sallie started *Heritage Cloggers*, I stayed behind to lead the *Midwest Cloggers*. We started with eight students. We now have 70+ on a good night. My wife, Janet and I are the only charter members left.

Continued on Page 3

Front & Center Continued

I try to teach my students that there is no such thing as "I can't" and with the Lord's help and practice we all can.

Again, thank you Sallie for a life-changing ten short years of clogging. Lord willing, I'll continue as long as I can.
Conrad and Janet Cooper
Columbus, Ohio

For what it's worth: Don't let this go to your heads, but you are the catalyst that binds the clogging world together. You're doing a first rate job. Stadel

Niki Jo Francis, Apple Country Cloggers, Leavenworth, Washington writes: I am convinced *The Double Toe Times* is a gold mine of information for serious cloggers. Your magazine is so popular, I can never find a copy when I want it! In order to correct this heinous situation, enclosed is my check in the amount of \$20.00 for my own personal subscription.

Please be advised that the *Apple Country Cloggers* of Wenatchee, Washington, now have a new instructor, namely, me. Joan Martin, who had been commuting from Ellensburg (a long haul in the winter months) is still instructing the *Windy Valley Cloggers* there.

Our club always makes it a point to have several copies of *The Double Toe Times* available for new cloggers. It not only provides them with excellent sources for clogging "gotta haves" but stirs their curiosity to become more involved in clogging.

You are appreciated! Keep up the good work.

Vicki Eastman, Director and Instructor of the Northern Light Cloggers Adult Performing Arts Program has been appointed by the Northeast Regional Clogging Association, as the new editor of the *NERECA NEWS*. Vicki Eastman will be taking over that position for the *NERECA NEWS'* founding editor, Judy Gazza of Portland, Maine.

Judy began the *NERECA NEWS* after attending the Editors Workshop and Seminar at the National CLOG Convention in Nashville in 1989 and the seminar in Orlando in 1991. The *NERECA NEWS* publishes news items of interest to cloggers and organizations in the Northeast. This has been an effective way of networking in a most rural area and keeps clubs and cloggers informed of clubs, associations, and coming events. Ms. Gazza has belonged to the editor's exchange program and Vicki Eastman would like to follow that tradition. The new address is:

NERECA NEWS
c/o Vicki Eastman
RD 1, Box 128
Strafford, Vermont 05072
(802) 765-4083

Dear Editor: Thank you for publishing Jeff Driggs article "Comments from the Dark Side". It *all* needed to be said!

Maybe some of us will stop long enough to give some serious thought to those insights.
Pat Gubala
Michigan

I have thoroughly enjoyed Jeff Driggs articles. Comments from the Dark Side speaks for me. Joann Brown
Florida

I really liked Driggs "From the Dark Side" in the last issue of *The Double Toe Times*.
Pat Hughes
Missouri

Dear Editor: I'm writing to express my opinion on what I deem the absolute best two articles in the January 92 issue. "Where Legends Live" - congratulations Heritage - we in Texas are awfully proud of ya'll, and "Comments from the Dark Side" - right on Drigger!!!

I have been clogging for twelve years now and plan on clogging for as long as the good Lord provides me some music and ability to dance.

I have been involved in competition since 1984, first with *Top of Texas Cloggers*, Amarillo and now as the wife of the director of *Texas Thunder Cloggers*, Amarillo. Although I am unable to dance competition anymore due to health problems, I am deeply committed to the fun club and competition team of *Texas Thunder*.

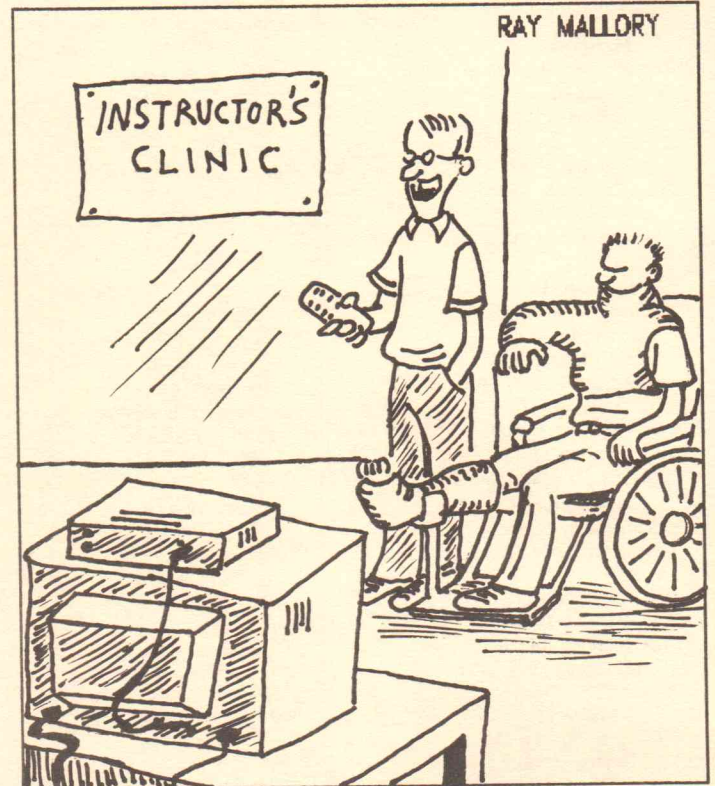
For at least the past two years I have been appalled at the lack of "tradition" on stage at competitions.

First there are very few teams entering Hoedown categories lately. Half of these kids don't even know what it is until they see their first competition - where are their directors heads?

At the competition we attended in June 91, I nearly cried watching the couple precision categories. Most of the teams in these categories looked like a Las Vegas stage production. How a judge can sit and tell if the head couples hold their home position is beyond me. How in Sam Hill do they know if their progressions are correct? I sure can't tell.

In solo competition the only traditional freestyles I witnessed were in the Novice categories. The challenge

Continued on Page 36



"This is the beauty of videotape. You can see exactly where to improve technique. Here, for example. As you are doing a clogover vine, notice the proximity of the edge of the stage."

UPCOMING EVENTS

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

March 7
LACA Workshop
 Louisville, Kentucky
 Breehl (KY)

March 7
Grand Prix Cloggers
12 Hours of Sebring
Clogging Workshop
 Sebring, Florida
 Preston (FL)

March 7
Special Edition's
Southside Workshop
 McDonough, Georgia
 Wells (GA)

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

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

March 13 - 14
Goodtime Cloggers
Country Jamboree
 Bonifay, Florida
 Skinner (FL)

March 13 - 14
Possum Trot Workshop
 Victorville, California
 Strong (CA)

March 13 - 14
Spring Fever Workshop
 Ozark, Missouri
 Skinner-Boshe (MO)

March 14
Louisiana State Clogging
Championships
 (Louisiana Entrants Only)
 Winnfield, Louisiana
 Wilks (LA)

March 14
St. Patty's Clogging
Competition
 Gainesville, Georgia
 Bettis (404) 535-6235

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

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

March 21
CLOG on the Road
 Lawton, Oklahoma
 Melby (OK)

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

March 28
Northern Lights Cloggers
Anniversary Dance
 White River Junction, VT
 Kendall (VT)

March 28
Steve Smith Workshop
 Columbia, Tennessee
 Potts (TN)

April 3 - 5
Northwest Clogging
Championships
 Pasco, Washington
 Casaw (WA)

April 3 - 4
Clogging Workshop
 Fultondale, Alabama
 McCullar (AL)

April 3 - 4
Sidekick Cloggers Hoedown
 LaBelle, Florida
 White (FL)

April 3 - 4
Workshop '92
 Franklin, Virginia
 Hill (VA)

April 3 - 4
Iowa State Sq. & Rd. Dance
Convention (Full Clog Program)
 Davenport, Iowa
 Daubitz (IA)

April 4
Cuyahoga Valley Workshop
 Lakemore, Ohio
 Truax (OH)

April 4
Sunbelt Clogging Competition
 Sherman, TX
 Cannon (TX)

April 4
Free Clogging Workshop
 Tulsa, Oklahoma
 Stretch (OK)

April 10 - 11
Ricks College
Clogging Championships
 Rexburg, Idaho
 West (ID)

April 10 - 11
Dancing Unlimited's
Kloggin' Kickoff
 Springfield, Missouri
 Snow (MO)

April 10 - 11
NCHC Spring Workshop/
1991 Dance-Off PLUS a
1992 Sanctioned Competition
 Daytona Beach, Florida
 Steele (WV)

April 10 - 11
Swing into Spring
Clog Workshop
 Corbin, Kentucky
 Charlie Burns (KY)

April 11
2nd Springtime Clogging
Hoedown
 Live Oak, Florida
 Oren (FL)

April 11
Moonshine Express
Spring Jamboree
 Danville, Indiana
 Pickerel (IN)

April 11
New England Hoedown
& Competition
 Westbrook, Maine
 Burr/Kidder (ME)

April 16 - 18
Possum Holler Workshop
 Nashville, Tennessee
 Gibbs (GA)

April 18
South Atlantic Clogging
Competition
 Waynesville, North Carolina
 Finger (NC)

April 25
Indian River Pow Wow
 Merritt Island, Florida
 Redfern (FL)

April 25
ACHF Spring Workshop
 Stompin' Ground
 Maggie Valley, North Carolina
 Powell (NC) Johnson (VA)

April 25
Dogwood Festival Clogging
Championships
 Knoxville, Tennessee
 Goode (TN)

April 25
Devil's Delight Clog Workshop
 Fremont, Ohio
 Malone (OH)

April 25
IPCA Clogging Workshop
 Peoria, Illinois
 Snoke (IL)

April 25 - 26
Knotts Berry Farm Competition
 Knotts Berry Farm, California
 Rice (CA)

May 1 - 2
C.A.W. Jamboree
 Cudahy, Wisconsin
 Vogts (WI)

May 1 - 3
River Road Cloggers
Clogging Jamboree
 Brampton, Ontario, Canada
 Joan Smith (CAN)

May 2
Garden State Stomp
 Mt. Holly, New Jersey
 Binter (NJ)

May 2
Pike's Peak Clogging
 Colorado Springs, Colorado
 Fayne (CO)

May 8 - 9
Nickel City Clog Festival
 Buffalo, New York
 Haley (NY)

May 8 - 9
MCC Spring Workshop
 Ozark, Missouri
 Hughes (MO)

May 8 - 10
NCCA Clogging Convention
 Madera, California
 Elling (CA)

May 9
G.C.L.A. Spring Workshop
 Columbus, Georgia
 Wells (GA)

May 9
Jamboree by the Sea
 Myrtle Beach, South Carolina
 Nichols-Pace (SC)

May 9
Roan Mountain State Park
FREE Clogging Workshop
 Roan Mountain, Tennessee
 J. Wilson (615) 772-3303

May 9
Celery City Cloggers
Spring Fling
 Kalamazoo, Michigan
 Birdsall (MI)

May 9
Calumet Clogging Caper
 Thornton, Illinois
 Lazo (IL)

May 15 - 17
Poorman's Clogging Cruise
 Catalina Island, California
 Rice (CA)

May 16
Blue Country Cloggers
Workshop
 Hermiston, Oregon
 Friedly (OR)

May 22 - 24
International Clogging Jamboree
 Dearborn, Michigan
 Trask-Heskett (MI)

May 22 - 24
Florida State Clogging
Convention
 Orlando, Florida
 Wilburn/Redfern (FL)

May 22 - 24
Shindig in the Mountains
 Slade, Kentucky
 Jett (KY)

. . . and more

May 22 - 25
Circle 8 Ranch
Clogging Workshop
 Cle Elum, Washington
 Bresch (WA)

May 23 - 24
Renfro Valley Clogging
Competition
 Renfro Valley, Kentucky
 (800) 765-7464

May 23 - 24
Memorial Day
Clogging Spectacular
 Columbus, Ohio
 Adkins (OH)

June 5 - 6
Ricks College Clog Camp
 Rexburg, Idaho
 West (ID)

June 12 - 13
Clog Campus
 Norton, Virginia
 Breeding (VA)

June 13
Clogaholic Workshop
 Columbus, Indiana
 Kell (IN)

June 18 - 20
26th Nat'l Mountain Square
Dance & Clogging Festival
 Hoedown Island
 Slade, Kentucky
 Jett (KY)

June 20
Firehouse Competition
 Charlotte, North Carolina
 Knighten (NC)

June 24 - 27
Music Country USA
Clogging Championships
 Branson, Missouri
 Gibbs (GA)

June 25 - 27
Nat'l Square Dance Convention
 Cincinnati, Ohio

June 27 - 28
Showboat Clog Competition
 Ocala, Florida
 Cummings (FL)

July 5
Sunbelt Clogging Competition
 Amarillo, Texas
 DeSierra (TX)

July 18
Doug & Bea Hill's 50th Anniv.
Free Clogging Workshop
 Smith - Adkins - Trojnowski
 Lapeer, Michigan
 (313) 636-2988

July 23 - 25
Canadian Nat'l Square & Round
Dance Convention (Full Clog
Program)
 Winnipeg, Manitoba
 Norm Brown (204) 885-2530

July 25
East Coast Clogging
Championships
 Chesapeake, Virginia
 Johnson (VA)

July 25
Mississippi Assoc. of Clogging
Instructors State Clog
Competition
 Meridian, Mississippi
 McCraw (MS)

July 31 - Aug 2
Circle 8 Ranch
Clogging Workshop
 Cle Elum, Washington
 Roe (AZ)

August 1
Lake State Clogging Workshop
 Greenville, Pennsylvania
 Stevens (PA)

August 1 - 2
Blue Ridge Mountain
Clogging Competition
 Gainesville, Georgia
 Kerry Thomas (GA)

August 7 - 8
Great American Clogging
Championships
 Alexandria, Louisiana
 Wilks (LA)

August 7 - 8
Miss American Clogger Pageant
 South Carolina
 Nichols-Pace (SC)

August 8
Old Time Clogging and
Buck Dance Workshop
 Maitland, Florida
 Adams (407) 834-8255

August 15
Coastal Carolina Clogging Classic
 Burgaw, North Carolina
 Aycock (NC)

August 21 - 23
WI Sq. & Rd. Dance Convention
(Full Clogging Program)
 LaCrosse, Wisconsin
 Vogts (WI)

August 22
West Virginia Clogging
& Hoedown Competition
 Charleston, West Virginia
 Steele (WV)

August 28 - 30
Clog 'n Camp
 Ripley, West Virginia
 Driggs (WV)

September 5
Maryland State Clogging
Championship
 Clinton, Maryland
 Loveless (MD)

September 5 - 6
Music City USA Universal
Clogging Championships
 Nashville, Tennessee
 Gibbs (GA)

September 11 - 13
NCCC Stampede
 Durham, North Carolina
 Futrell (NC)

September 18 - 19
Ohio State Clogging Escape II
 Dayton, Ohio
 Moreland (IN)

September 19
Kentucky Beef Festival
Clogging Competition
 Cynthiana, Kentucky
 Esposito (KY)

October 2 - 3
Jacksonville Clogging Jamboree
 Jacksonville, Florida
 Thompson (FL)

October 4
Cloggers Picnic/Workshop
 Kenner, Louisiana
 Herbert (LA)

October 10
Southern Appalachian
Mountains Clogging
Championship
 Mars Hill College, North Carolina
 Dillingham (NC)

October 23 - 24
MCC CLogging Workshop
 Ozark, Missouri
 Hughes (MO)

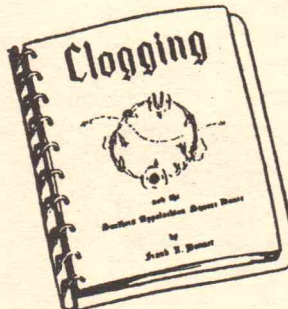
October 24
Oktober (Clog)Fest
 Columbus, Indiana
 Fleetwood (IN)

November 26 - 28
CLOG National Convention
 Memphis, Tennessee
 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.

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Dancers turned Instructors

By: **Maria Diamond**
Picayune, Mississippi

Phyllis Bennett and I, Maria Diamond, are instructors for the *Pineywoods Cloggers* in Picayune, Mississippi.

First of all, I want to tell you how much we enjoy *The Double Toe Times*. It just gets better and better. We have really been able to identify with some of the articles written. We have gotten some great ideas for our club from reading about what other clubs have done and I've made many firends from other groups in other states through your directory. Your article on shin splints came at just the right time for me as I had a great case of them after three long exhibitions in a row. Phyllis and I truly read your magazine from cover to cover.

The main reason we decided to write was to encourage anyone who is thinking of starting a clogging group or taking over as instructor to go for it! Our club, the *Pineywoods Cloggers*, is 8 years old now. We have had three previous instructors, Betty Sue Vincent, Lynn Chasez, and Fredrica Fiedler, who have all had to leave for one reason or another. When our last instructor, Freddie, had to leave, she asked Phyllis and I to take over the club so it wouldn't fold. Phyllis and I had been best friends for about 15 years and I guess she didn't have the nerve to ask just one of us!

Anyway we had only one week to make a decision. We were both charter members of the club and had been dancing for six years but we knew absolutely nothing about running a club. After a few days of intense discussion, we decided to give it a try.

The first step was to buy the equipment needed and records. The records were the biggest problem as we found out that many we wanted were now out of print. However, once we had enough records to make a start, we jumped in with both feet! We decided to share the teaching and all other responsibilities. We make all the major decisions together and have never had a problem agreeing on club policies. Running the club together has really worked out well for us because if one of us gets sick or goes on vacation, the other is there to take over. Also when one of us is up front teaching, the other one can spend time helping individual students.

We have had two large clogging classes since we started teaching and we learn a little more each time a class goes through. Our club has grown so much that this year we decided not to have a class so we could work more with our regular club members. We do a lot of exhibitions and we wanted to teach more advanced routines to do at these.

In addition to teaching the dances we learn at workshops, Phyllis and I have been choreographing a lot of routines for duets or for the entire club to do. We have found that it gets easier and easier.

The main thing we want to say is that

we have enjoyed instructing this club immensely and we are so glad we said "yes" to becoming instructors. We have a very supportive club and we are proud of each and every one of them. They learn so fast that we really have to work to stay one jump ahead of them.

We also decided we wanted our club to be an asset to our community. So far we have adopted a median, sponsored a child for Special Olympics, and this year our club worked with the Jaycees kicking off the Toys for Tots campaign at Christmas time. A few of us are also working with a very special group of people with mental disabilities, teaching them to clog. I might add this is my favorite project. This is the most determined and enthusiastic group I have ever worked with and it's been a most rewarding experience. This group is doing great and has performed several times for large audiences. Our best rewards for working with them are lots of hugs and kisses. If any other readers have had experience working with a group like this with mental disabilities, we would love to hear from them and maybe we could exchange some ideas on how to best teach these outstanding individuals. (Editor's Note: Write to Linda Dzogola - Canada Directory).

Every idea that we have had for helping our community, our club members have supported 100%. You can see why we love them all!

We're enclosing a picture of our club and an action photo which I hope you can use in the future.

Pictured Below: Pineywoods Cloggers

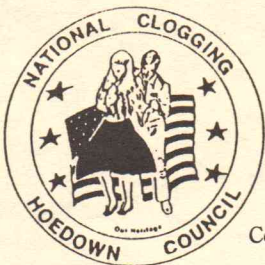


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April 10 - 11, 1992

NCHC Spring Workshop and
1991 Dance Off

PLUS a 1992 Sanctioned Competition
Howard Johnsons Conference Center
Daytona Beach, Florida

\$48.00 per night to quad occupancy
(800) 767-4471 (Mention NCHC)
Call Garland Steele for Information

April 18, 1992

South Atlantic Clogging Championship
Waynesville, North Carolina
Shirley Finger (704) 456-5933

June 27 & 28, 1992

3rd Annual Showboat Clog Competition
Ocala, Florida
Jo Cummings (904) 245-5295

July 25, 1992

East Coast Clogging Championship
Chesapeake, Virginia
Bob Johnson (804) 424-1998

August 1 & 2, 1992

Blue Ridge Mountain Clogging Competition
Gainesville, Georgia
Kerry Thomas (404) 757-3685
David Phillips (404) 985-5557

August 8 & 9, 1992

Regency Mall Clogging Competition
Regency Mall, Augusta, Georgia
Yulyn Painter (404) 790-6535

Annual Membership dues are \$20.00. Mail check and applica-
tion to: **The National Clogging & Hoedown Council**,
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Cloggers kick up their heels

Reprinted from: *Daily Journal*
Johnson County, IN

Dear Bobbie,

Enclosed please find a copy of an article that appeared in my hometown newspaper a little over a month ago. I have been wanting to send this to you and to also thank you for the information which you contributed. I was very pleased with the final product.

I received a phone call, as I was walking out the door to go teach my classes, that the "Daily Journal" wanted to do an article on clogging and that they were going to be attending our class that night. Well I will tell you, I was excited and anxious all at the same time. I think that both the reporter and the photographer did a very nice job. The article does a great job of promoting clogging. It also stimulated many people to call and inquire about new classes, as well as increasing the beginner class I am currently running.

Thank you for being such a good resource as well for all the hard work you do for all of us devoted cloggers. The information we get in the "Double Toe Times" is wonderful! I appreciate and applaud your professionalism.



STAFF PHOTO BY STEVE HEALEY

Clogging instructor Sandy Whetstine leads a group of would-be cloggers through a set of new steps during dance lessons at the Johnson County fairgrounds.

Dancing style catching on in county, nation

By: **Kevin Voigt**

Daily Journal Staff Writer

After 11-year-old Joe Hughes of Whiteland finishes football practice Monday evenings, he takes off his cleats and puts on another pair of practice shoes — clogging shoes.

Hughes is one of 35 members of the *Sugar Creek Stompers*, a Franklin clogging group that performs at festivals and social groups around the area. The group is scheduled to perform at the Franklin Heritage Festival today at 4:30 p.m. on West Court Street.

Cloggers perform a traditional dance that traces its roots to early industrial England. Take some intricate dance steps, add a pair of tap shoes and a dash of square dance moves, and the result is known as clogging.

"It's a lot of fun," Hughes said.

The fifth-grader at Break-O-Day Elementary school began clogging after watching his 14-year-old sister, Tennille, when she completed a 14-week session of beginner lessons.

"I came to her graduation and I thought it was neat and just decided to

see if I'd like it," he said.

Tennille, a freshman at Whiteland Community High School, said she wanted to clog after she saw some friends perform in Kentucky.

"It gets me in shape for basketball," she said.

Whatever the reasons, the dance is attracting both young and old. Besides the *Sugar Creek Stompers*, Johnson County has two other clogging groups: the *Circle City Cloggers*, who meet in Greenwood; and the *County Line Cloggers*, who started this fall in Clark Township.

Clogging is growing nationwide, with three national organizations and approximately 65,000 cloggers, said Bobbie Adams, editor and publisher of *The Double Toe Times*. The Florida-based monthly magazine circulates 3,000 editions around the United States and Canada, as well as distant points like Japan, Australia, Denmark, Germany, Belgium and Japan.

"I've watched clogging for 20 years, and I know it's growing," she said.

Clogging began in 17th century England by miners who wore wooden

shoes as protection, Adams said. Miners began competing to see who could make the most interesting sounds on the cobblestone streets, and clogging was born.

The dance came to the United States and was a popular folk dance in the Appalachian states, encapsulated in the poorer section of the mountains. Clogging grew in tandem with square-dancing in the 1960s, as clogging demonstrations became popular at square-dancing conventions.

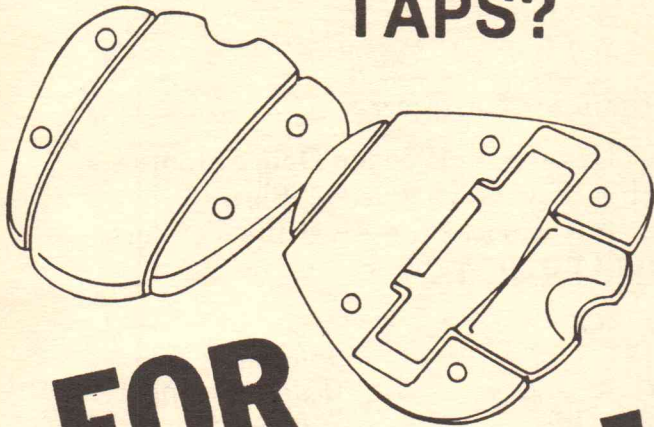
But while there are similarities between clogging and square-dancing, the two are different. As *Sugar Creek Stompers* instructor Sandy Whetstine said, "Clogging is to square-dancing what jogging is to walking."

Like square-dancing, clogging is typically performed with country and bluegrass music. And when cloggers perform a hoedown, there are some similar steps, such as the do-si-do and the right and left grand.

But unlike square-dancing, where the dancers are paired up, cloggers generally dance individually in a line. And from the waist down, clogging is dramatical-

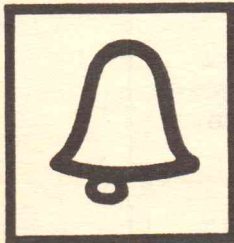
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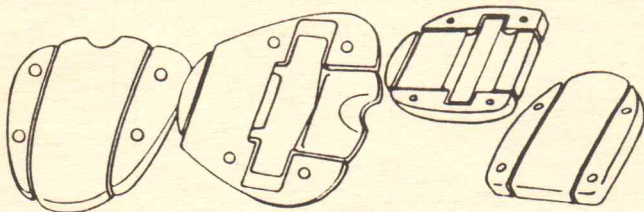
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Friday - Dance	7pm - 11pm
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Dance/Exhibitions	7pm - 11pm
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Dance/Exhibitions	7pm - 10pm
After-Party	10:30pm - ???

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Make your room reservations by **April 30, 1992** 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,
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For more information, call Georgia Davis (313) 562-5471, after 10 a.m., ET

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1 _____	Dancer/Spectator	\$ _____	
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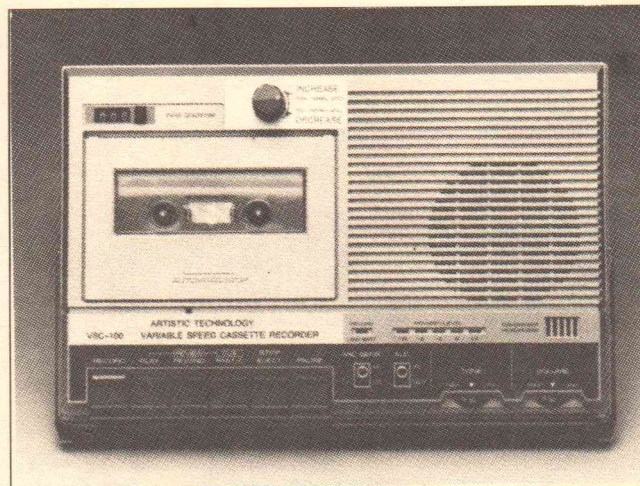
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Clogging Competitions Go High Tech

By: **Skip Newhall**
Valencia, California

Editor's Note: Skip Newhall has been associated with clog dancing and clogging competitions since 1980. He is the founder and past director of the Pacific Coast Clog Dance Championships and of the Topanga Banjo-Fiddle Contest Clogging Competition in Los Angeles. He has directed the Western U.S. Clogging Championships and is the founder and director of the Sands International Clog Dance Championships in Las Vegas. He was also president of the Southern California Clogging Association in 1984 and has been judging competitions since 1983.

By profession, Skip is an astronomer at the Jet Propulsion Laboratory in Pasadena. He holds a B.S. degree in mathematics from Stanford University and a Ph.D. degree in applied mathematics from the California Institute of Technology. He has been doing science on computers for 32 years and brings that experience, along with his personal computer, to give a new dimension and degree of automation to his clogging competitions.

Computers, like other accouterments of the electronic age, are here to stay and have become immensely powerful and user-friendly. As with any endeavor involving large numbers of people and data, clog-dance competitions are tailor-made for being organized and supported by computers. The full power of a personal computer was demonstrated in the Sands International Clog Dance Championships in Las Vegas last December. With an eye to the experience there, we will take a descriptive look at the surprisingly broad applications of computers in clogging competitions and the benefits they can offer to dancers, audience, emcees, judges, and support staff.

Mention computers to anyone connected with a competition and you get the response that computers are used only to enter scores and rank the winners. Hardly! Scoring and ranking, while essential, are in fact a miniscule portion of producing a successful competition. Here, item by item, are the ways a good computer can put a professional touch on a competition:

Artwork and typesetting: Word-processing, page-layout, and graphics programs are widely available for virtually every good computer. With them you can produce fliers, rule sheets, entry forms, logos, cover letters, and ad copy. Quality laser printers have become so available and relatively inexpensive that investing in one is not a financial challenge. It will soon pay for itself in time and money that would otherwise be spent at commercial graphics and print shops.

Entry forms: Most competitions have separate entry forms for freestyle, duet, and team events. Not only is that method error-prone because of poten-

tial inconsistencies between duplicated names and ages on the various forms, it is also not amenable to easy computer input. If there is only one form for all events (a typical example is shown here), the computer screen in the input program can be designed to match its appearance, virtually eliminating any chance for error.

When all entry forms have been received and entered, the doing [of] the rest of the competition is a piece of cake, if your program is up to the task. A carefully produced competition can run itself, given that dancers and directors have enough schedule and performance information. The more work done ahead of time, the less chance for error and delay.

Continued on Page 30



1991 Entry Form



The competition will be held on Friday and Saturday, December 6-7, 1991. This form must be received no later than Monday, November 18, 1991. Entries will be accepted in the order received *only until categories are filled*. Early registration is encouraged.

Name of contact: _____ Date: _____

Address: _____ City: _____ State: _____ Zip: _____

Telephone: Day: () _____ Evening: () _____

Directions: Enter your name, home town, age on December 6, sex, and level as defined in the rules.

1. To enter the Individual and/or A Cappella categories, place an "X" in the desired column(s) opposite your name.
2. To enter any of the Duet categories, find the box in the correct column opposite your name and put the line number of the *other* partner in that box.
3. To enter as a Team, print the name of the Team(s) in the spaces provided below the list of entrants. Then to specify the members of each Team, put that Team's number opposite each member's name in the desired columns. (A single Team name may be specified for several columns.)
4. If more entry lines are needed, please photocopy this form and continue the information onto the copy, changing the entry line numbers where needed.

Name of Entrant	Home Town	Age on December 6	Sex (M or F)	Level (B, I, or A)	Individual	A Cappella	Matched Trad. Duet	Mixed Trad. Duet	Matched Show Duet	Mixed Show Duet	Parents-Child Duet	Line Team	Precision Tex	Shor
1.														
2.														
3.														
4.														
5.														
6.														
7.														
8.														
9.														
10.														

Team Name #1: _____ Team Name #3: _____
Team Name #2: _____ Team Name #4: _____

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Clog Dance Championships registration:

\$15 per person for _____ entrants \$ _____

Three-day Festival registration (required):

\$25 per person 17 yrs and over: _____ entrants \$ _____

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(5 and under: Free!)

Total amount enclosed: \$ _____

Make check payable to **The Interface Group** and send with this entire form to:

Sands Clog Dance Championships
The Interface Group
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Information will be mailed about ten days before the event. For more information, call Skip Newhall at (805) 259-9999.

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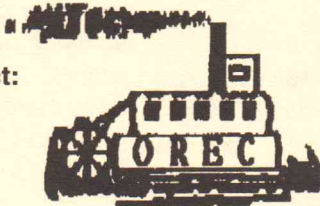


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Competition revamp . . . Let's get back to Clogging

By: **Steve Smith**
Georgetown, Kentucky

We can no longer deny it . . . competitive clogging is and has been having an identity crisis. We are clogging, bucking, double-doubling, jazzing, and tapping and what do we call it . . . a CLOGGING competition. As innovation and experimentation with other rhythmic dance forms have pervaded current CLOGGING competitions, there has been negative fallout in at least three areas:

1. Fewer and fewer adults enter competition. With judges rewarding canadian step dancing, tap, and jazz movements, adults who are otherwise excellent cloggers fail to place in the competition. They find that their "style" is no longer rewarded at CLOGGING competitions. In addition, the age divisions for adults border on the ludicrous. There are typically 2 categories: 31-40 and 40-over. The message is that if you're over 30 then you're almost over the hill and if you're over 40 then you are sliding down the other side and fast! It's a catch-22. As fewer adults enter competitions it is harder and harder for promoters to offer more age divisions. Not offering more age divisions further discourages

adults who are interested in competing against those their own age. It can't be much fun to compete against someone 41 if you are 65.

2. Fewer novices enter competitions and THIS INCLUDES YOUNG DANCERS! Promoters have attempted to address this problem by offering novice categories but this has only been a bandaid solution. The message there is that it is fine to CLOG if you're a novice dancer but you can only advance if you can do Canadian double doubles, tap, etc. This not only scares off potential competitors, it quickly directs them away from clogging and into the other rhythmic dance forms mentioned above because that's what is rewarded in the competitions.

**"competitive clogging is . . .
having an identity crisis."**

3. As a result of the above problems, there are fewer competitions that are surviving because of fewer competitors.

Folks, the system is broken and there are no easy solutions. However, the first step in building a "better mousetrap" is to identify the problems. After talking to lots of ex-competitors I have heard the following comments:

"Our team doesn't do double-doubles so we aren't going." "I just can't do that stuff." "I think I'm a good clogger but I feel so inadequate when I'm

out there and they're doing all that rat-a-tat-tat junk." "The categories are too wide for adults over 40."

These are just a few themes that I hear repeated time and again as I ask people what keeps them from competing. It stands to reason that if people enter a CLOGGING competition to demonstrate their CLOGGING skill but then can't win when they CLOG that a lot of frustration is going to be generated.

I have voiced the above theme for the last four years and finally have the chance to be part of a competition that will DISALLOW double-doubles, Canadian step dancing, and tap. There WILL be an acapella category which is open to all forms of foot rhythm but INDIVIDUAL, PRECISION, and LINE DANCE must consist of clogging. Buck dancing will also be allowed because of it's rich heritage in the Appalachian area.

This competition is the MIDWEST CLOGGING CHAMPIONSHIPS that will be held in Columbus, Ohio over Memorial day weekend (see the listing under competitions). All CLOGGING teams are welcome and encouraged to attend.

Only time will tell if clogging competitions can regain their popularity. One thing is a certainty - we must listen to those for whom the competitions exist. We must meet the needs of the clogging public. We must change.

Open Invitation

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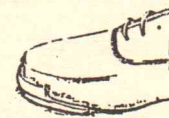
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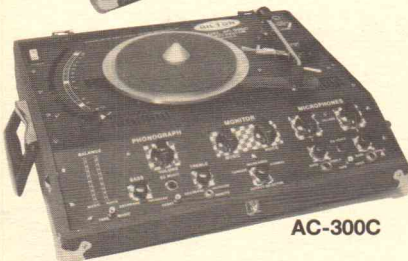
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The National Clogging Convention in Nashville last November, was the setting for a very special wedding. Jayne Arthur and Mike Foster, both cloggers from Windsor, Ontario were married at the white gazebo in the conservatory of the Opryland Hotel, at 9:00 pm on November 28th. Dee Gifford of Windsor, Ontario was Maid of Honor. Steve Smith of Georgetown, Kentucky, stood as best man. The bride was given away, on behalf of her father, by Atticus Sumner, of Adrian, Michigan. Jeff Driggs and Tammy, both of St. Albans, West Virginia, sang at the wedding. The Rev. Perry Michel of Nashville performed the ceremony which was observed by many friends of the bride and groom. Pictured L-R: Atticus, Dee, Jayne, Mike & Steve.

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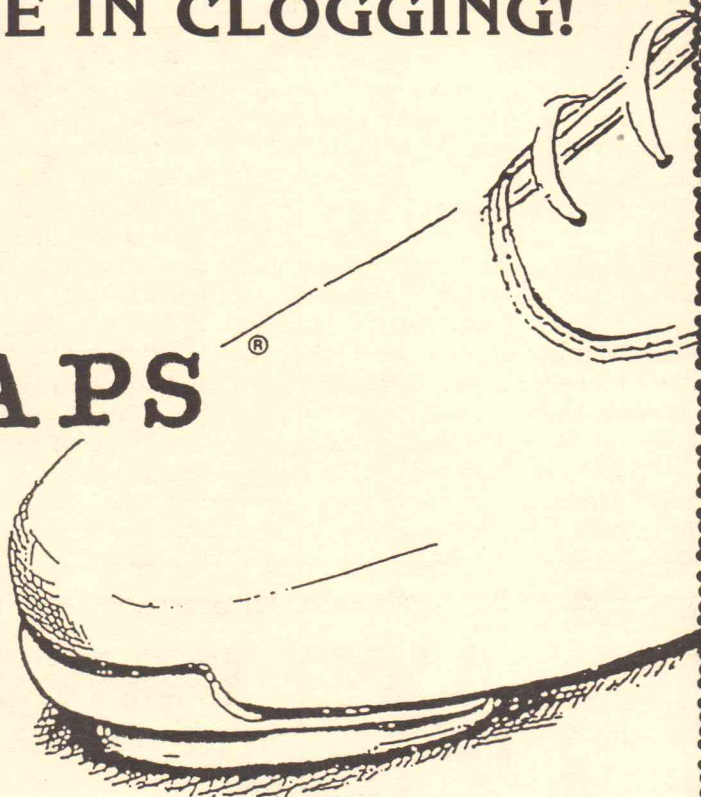
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Cloggers

Continued from Page 8

ly different from square-dancing.

The footwork is more complicated; the dancers' feet never stop, tapping out a variety of heel-toe shuffle steps. With their tap shoes, the dancers give the music a percussive counter-beat not found in square-dancing.

In groups, cloggers dance a routine rather than answer the dancing instructions of a caller. Though country music dominates, it's not unusual to hear cloggers tap to rock or rap.

Whetstine began clogging two years ago when her daughters joined a group in Columbus. After waiting for her daughters at practice, she decided to join in.

The infection spread through her family.

Phyllis Whetstine, Sandy's mother-in-law, square-danced for 20 years before Sandy started her clogging. Phyllis says square-dancing can't compare to the excitement she feels when she puts on her tap shoes to clog.

"It's much more energetic, and it gets you in fairly good shape," Phyllis said.

The aerobic exercise from clogging is an attraction of the dance.

"It's high every, it's good exercise and it keeps my waist down," said Carol Merrick, a Clark Township clogger who just started the *County Line Cloggers*.

Merrick began clogging three years ago, and danced with the *Sugar Creek Stompers* and the *Circle City Cloggers* before starting her own group.

While most groups perform routines in line dances, Merrick teaches more freestyle clogging.

"That way people don't have as much to memorize, so they can just put on a record and dance," she said.

Adams said clogging has a special charm: "Have you ever been tense at the end of the day? Well, when you go to clogging you dance, you laugh. All your troubles are gone, at least for an hour."

"I see people who jog, and they have such a pained look on their face, and it's so solitary," she said. "I think this is so much more fun; it's old-fashioned, and it's fellowship as well as an activity."

Editor's Comment: No! I didn't say that! Well . . . I did, but not exactly that way. I can sympathize with newspaper reporters and their *daily* deadlines. When my phone rings and someone in a far away place says "I'm

doing an article about clogging here in XYZ, Ohio or ABC, Washington and someone suggested that YOU could give me some background information." I'll try, sez I. "Where did clogging originate?" "How many cloggers are there in the U.S.?" By now I've fallen out of my chair. Me - The Editor - just can't say "I don't know!" So I give them a thumbnail talk about the English and the Irish and the Scots and the Germans. I tell them that our dance became frozen for a time in isolated mountain areas (I did *not* say poorer because I do not know the financial status of those people.)

And then these reporters pick and choose what they've heard and print what they perceive as the most colorful.

While I don't like being misquoted, the plain facts are that *no one knows* where clogging came from, and moreover the clogging done today is absolutely nothing like it was in say 1900 or 1800 or 1700.

The really nice part about all of this is the wonderful exposure these newspaper reporters give to today's clogging groups. And so who cares if I'm taken out of context - let's Dance!!

— Bobbie

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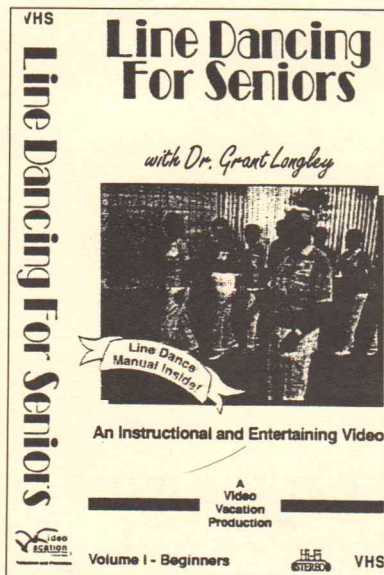
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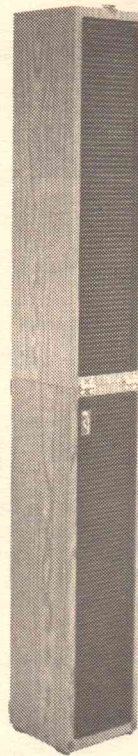
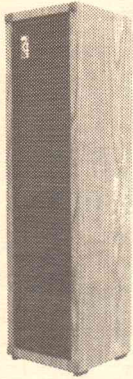
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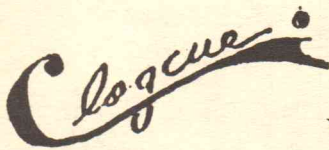
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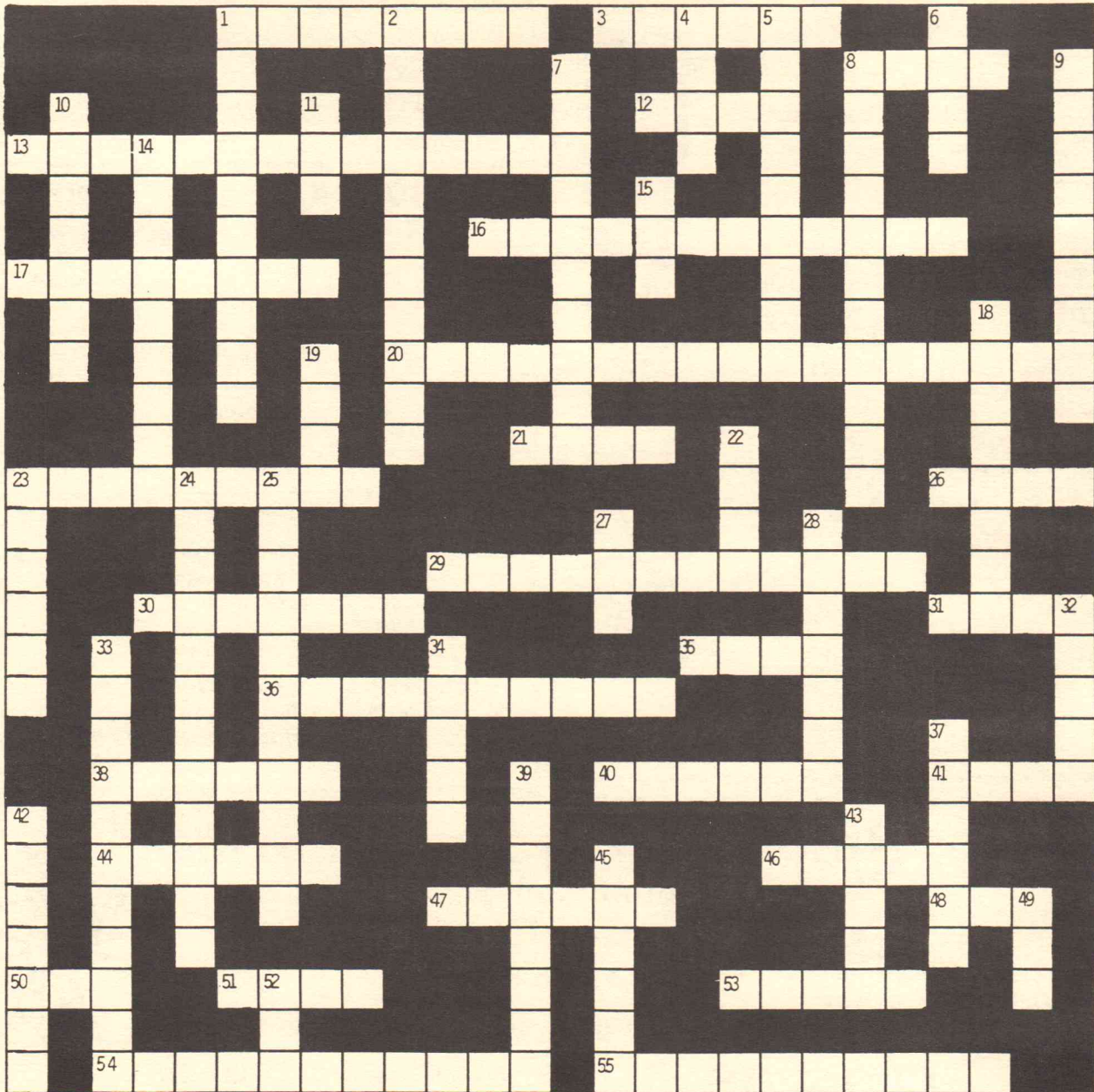
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(All Routines are Intermediate Level Line)

Cloggers Crossword Puzzle

By: Patty Neafus
Columbus, Ohio

Solution on Page 26



ACROSS

1. Basic: Doubletoe Step _____
3. Old time stringed instrument
8. A heavy shoe usually with a wooden sole
12. Building where old time dance might be held
13. An international clogging magazine
16. Progressive old time column dance
17. Classes and seminars on clog dance related topics
20. ...back to your partner with a _____
21. Smile
23. Rise 'n Shine(off the top of your head)
26. Buckdancing involves intricate _____work
29. A modern clogging step; also, sits on grandpa's porch
30. Traditional clogging is usually done to _____music
31. Good clog dancers must keep the _____
35. Opposite of right
36. Clogging and buckdancing are prominent in the _____Mountains
38. Circle your partner - begin face to face and progress right shoulder to right shoulder, back to back, then left shoulder to left shoulder

40. Opposite of partner
41. If you stand on the ball of your foot, there is no weight on the _____
44. DS DS DS R S
46. Community dances gave young people an acceptable place to _____
47. ... put the _____ in the cage
48. _____ a lick
50. Clogging is _____
51. Rock _____
53. Clog, Buck, etc.
54. In the big circle, couples promenade down _____
55. Demonstration

DOWN

1. Strut your stuff
2. ... and dance all night to the _____
4. _____ + slide = shuffle
5. Modern clogging choreography style
6. The best surface to clog on
7. Teacher
8. Clogging contest
9. Move down line-of-dance with your partner
10. Partners dance in big circle - freestyle

11. "At the _____"
14. Sometimes described as "playing music with your feet"
15. Irish _____
18. A gathering of cloggers in the spirit of fun & friendship to share their talents and promote the dance
19. An old time dance
22. National Clogging and Hoedown Council
23. Clogging can be enjoyed by the whole _____
24. A big circle movement containing continuous swings
25. Clogging can be enjoyed by _____
27. Wind the clock - _____ circle figure
28. Opposite of corner
32. California _____
33. Clogging is a _____ style of dance native to the Appalachia region
34. Drag + _____ = shuffle
37. Buckdancers feel the _____
39. Clogging is great _____
42. Drag-slide
43. Acappella: without _____
45. A mixer is a _____ dance
49. Double _____
52. One couple = _____ people

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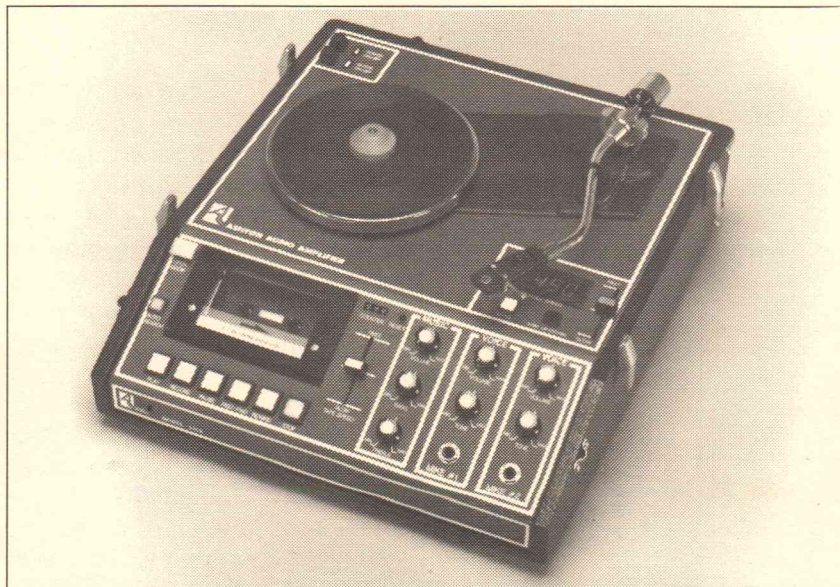
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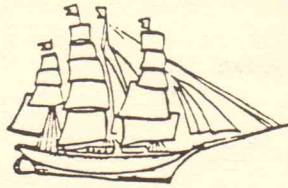
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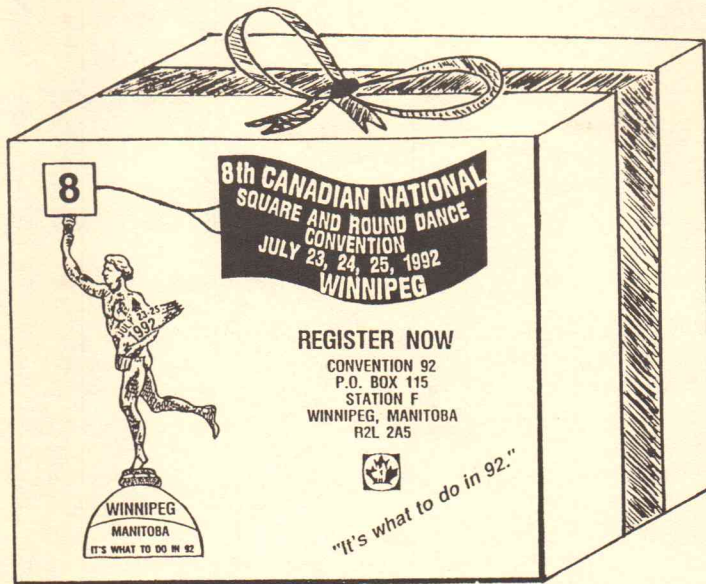
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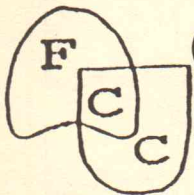
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The amazing 'power of music'

Bringing people back to life

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AARP Bulletin, Washington, D.C.
February 1992, Vol.33, No. 2

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Susan L. Crowley

When famed neurologist Oliver Sacks found himself injured on a Norwegian mountain during the 1970s, his left leg shattered from a sudden fall, he puzzled for a while how to get down.

Then Sacks, a pioneer in developing therapies for people far more helpless, tapped a personal resource that would not have occurred to many: music.

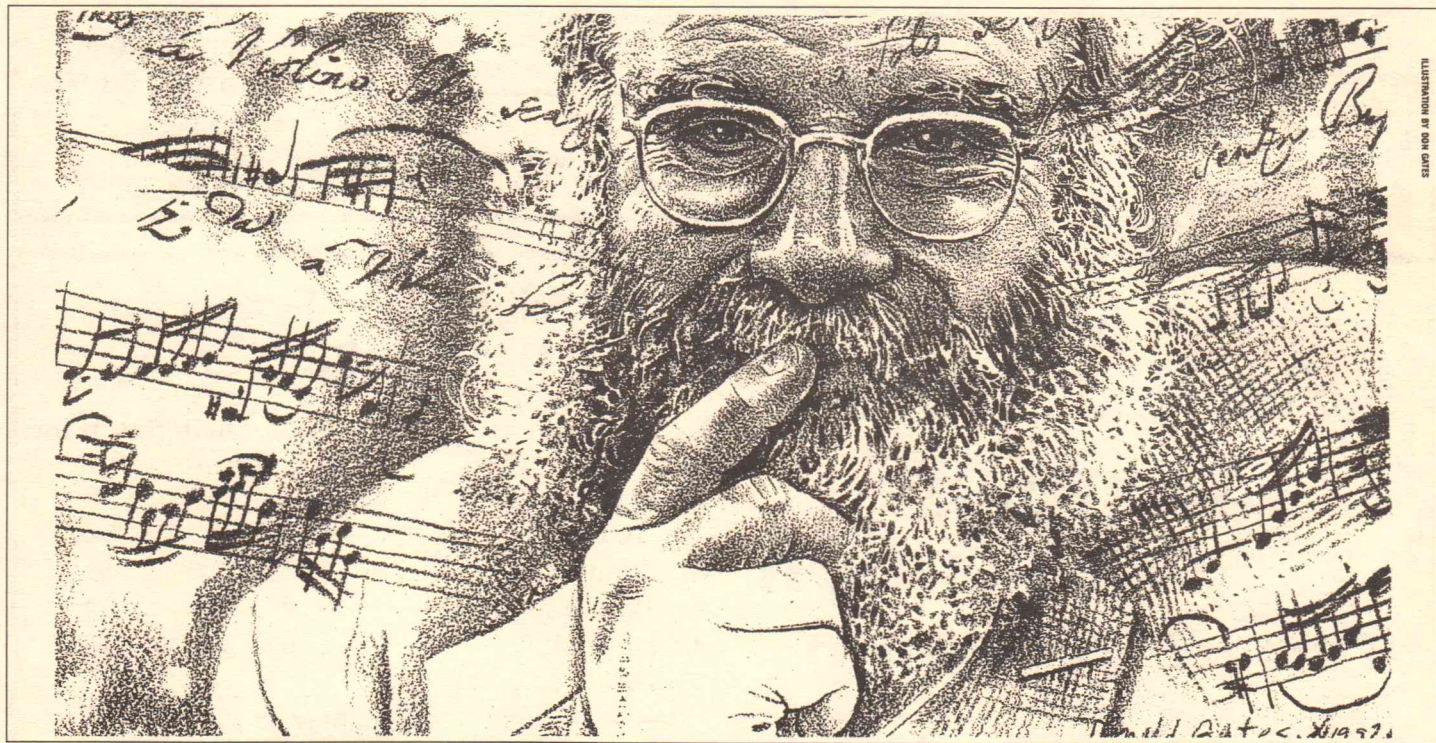
Inching down the wooded slope on his backside, his left leg tied to a makeshift splint, Sacks fell into a rhythm, guided by a marching or rowing song, sometimes the Volga Boatman's song.

Indeed, Sacks was catapulted into the public eye by the 1990 movie "Awakenings," a Hollywood film based on his 1973 book of the same name. The movie dramatizes Sacks' efforts to "bring back to life" patients who had been "asleep" for as many as 43 years.

But as people who saw the move already know, Sacks' ideas weren't embraced immediately. The Sacks character—played by Robin Williams—aroused the scorn of colleagues for his controversial theory that the drug L-dopa could "awaken" his patients from their trance-like states.

Music's muscle
Whatever the potential of music therapy, there's no question that more people are taking it seriously. Congress is getting ready to amend the Older American Act to authorize funding for research, training and education in music therapy. A bill to effect such change passed the Senate last year after Oliver Sacks and a chorus of health professionals, musicians, patients and relatives sang its praises at a Senate aging committee hearing. Congress is expected to approve the final bill early this year.

And, with his new stature, he is doing everything he can to promote music therapy (see box). Sacks believes the right kind of music may be of special benefit to people with neurological disorders—and may even move those who can't walk to dance, those who



Neurologist Oliver Sacks has found that the right music can move those who can't walk to dance and those who can't speak to sing.

"Now, I no longer had to think about going too fast or too slow," Sacks would write later. "I got into the music, got into the swing, and this ensured that my tempo was right."

He also got down the mountain. But crucial as music may have been to Sacks' descent, the beneficial effects generated by the tunes flowing through his mind didn't entirely surprise him.

Sacks first discovered what he calls the healing "power of music" in 1969 working with patients left catatonic by a 1920s epidemic of encephalitis.

The drug did work, although it proved erratic. Still, Sacks' work was considered significant because he had obtained positive results with patients regarded by many doctors as hopeless.

Even after Sacks' views started gaining acceptance in the 1970s the neurologist remained something of a loner, dismissed by some as a maverick.

Now this is changing. The movie helped turn "Awakenings" into a bestseller. His recent collection of clinical case studies, "The Man Who Mistook His Wife for a Hat," was well received by critics.

can't speak to sing, those who can't remember to—well, remember.

"The power of music is very amazing," Sacks says eagerly, a smile pushing through his bushy gray beard. talking enthusiastically, he welcomes a visitor to a new office he has taken in lower Manhattan.

Sacks, who pads around in thick-soled black sandals, still limps from his old injury. His knee at the moment is sore because he had "danced wildly" at a recent Grateful Dead Concert.

Continued on Page 32

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Clogging Competitions
Continued from Page 12

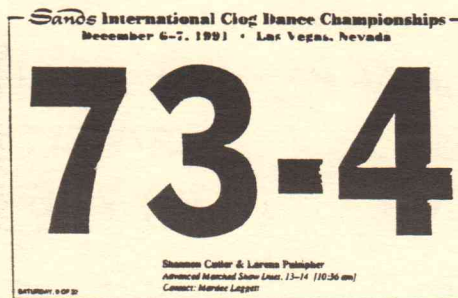
Category setup: The computer read all entry-form information and generated the categories in seemingly no time at all. Categories were arranged first by type (Freestyle, Duet, and Team) and then by level and age group. For expediency, each category was numbered in order of performance, and entries then were given successive numbers within the category. For example, *Advanced Female Freestyle, 14-15*, was category 29, and the entries were numbered 29-1, 29-2, 29-3, etc. This method has the advantages that (1) it is easy to add last-minute entries without disrupting numbering sequence in that or later categories, (2) it is immediately obvious what category is performing or about to perform, and (3) all dancers know where they fit in the lineup and whom they are competing against. Too many competitions start with entry number 1 and go to, say, 600 without regard to category breaks. After the inevitable changes and additions, the actual order of appearance of the numbers becomes a hopeless tangle.

Performance order: Certainly one point of contention in competitions is the order of appearance on stage, particularly in the Freestyle categories. Directors and dancers frequently assert that performing first is a liability and will lead to low scores [an utterly groundless concern]. The Sands computer program has a random-number generator that assigns performance order completely at random after all entries are in. Someone has to be first, and as long as everyone realizes that it is the luck of the draw, no one can complain.

Personalized programs: One of the most popular items in the Sands competition were the personalized programs. About a week before the event, each contact was mailed a preliminary form of the program with the names and numbers of his or her entries typographically highlighted by an arrow and a surrounding box (see the illustration below).

At a glance it is evident what assignments have been made and whether there are any errors or misspellings. The contacts were asked to call in any corrections, and by the day of the competition, there were almost no last-minute changes that had to be made. A final version of each program was given to each contact at the competition itself. Not only did it contain the sequence of categories and dancers' names highlighted but also gave the exact performance time for each category. (Clearly, a computer system is absolutely essential for such flourishes as personalized programs.)

Entry number cards: The number cards for each dancer were printed by a special process using a laser printer. Once again, they were prepared automatically from information derived from the entry forms and contained the entry number, entry name, category name, performance day and time, and contact name. An entry could know exactly when to perform without ever having to look at a program. A typical card is shown in the illustration here:



Tape labels: The contacts for all duets and teams were given two preprinted adhesive labels for each entry's tape. The information on the labels was exactly the same as on the entry number cards but reduced and reformatted. A typical label is shown here:



There was not a single case of tapes get-

ting lost or played in the wrong order. The labeling system also facilitates the return of tape to their owners after the performance.

Preprinted score sheets: One immensely useful feature for keeping control of the paperwork was having all score sheets printed with the category number and name, the entry number and name, the judge number and name, and the name of the contact. Everyone benefits: there is no chance of using the wrong score sheet, the judges can see immediately what category is being judged, the scorekeepers know immediately to whom to return the score sheets, and the contact can see instantly who their entry is. (See Score Sheet page 34).

Scoring and ranking: As soon as the score sheets were picked up, the scores were entered in the computer, and the results were ready almost immediately. The computer checked for ties and, in the case of the advanced categories, automatically entered the high-scoring entries into the grand championship categories and produced tape labels, number cards, and new preprinted score sheets.

Not available then, but since implemented, is the feature of providing a copy of the final rankings to all the contacts having entries in each category. These ranking sheets not only give the standings but also contain a 3-dimensional plot of how each judge scored the entries.

Other features: The computer program has several other useful features:

- (1) It produces a list of all information needed to order trophies.
- (2) It addresses envelopes for mailing information to each contact.
- (3) It ensures that, in the case of multiple stages being used simultaneously, that no dancer is scheduled in two entries closer than some specified time interval.
- (4) It produces a special program for the emcee, containing not only the name and number of each entry but also his or her home town and, in the case of teams, the director's name. That information allows the emcee to add a personal touch when introducing each entry.
- (5) It can accommodate an arbitrary number of judges and any scoring method a director wishes to use.

Obviously, this computer approach to competition is powerful and, for smaller competitions, would even be overkill. But how many times have any of us seen

Continued on Page 34

1991 Sands International Clog Dance Championships	
Friday Program for Mardee Leggett	
1. Beginning Female Individual, 5 and under (9:30 am)	13. Intermediate Female Individual, 8-9 (10:15 am)
1-1 Serina Penner	13-1 Sherry Johnston
1-2 Adair Boyd	→ 13-2 Chelscy Moser
2. Beginning Female Individual, 6-7 (9:34 am)	→ 13-3 Chandy Clayburn
2-1 Stephanie Brandt	→ 13-4 Chelscy Rowberry
2-2 Briana Carter	→ 13-5 Chayla Chavez
2-3 Amy Knight	13-6 Rachelle Roberson
3. Beginning Female Individual, 8-9 (9:38 am)	13-7 Laura Duncan
3-1 Lindsay Piel	→ 13-8 Alicia Egan
3-2 Brianna Hovik	14. Intermediate Female Individual, 10-12 (10:21 am)
3-3 Krystal Wintersburg	14-1 Molly Draper
3-4	14-2 Candice

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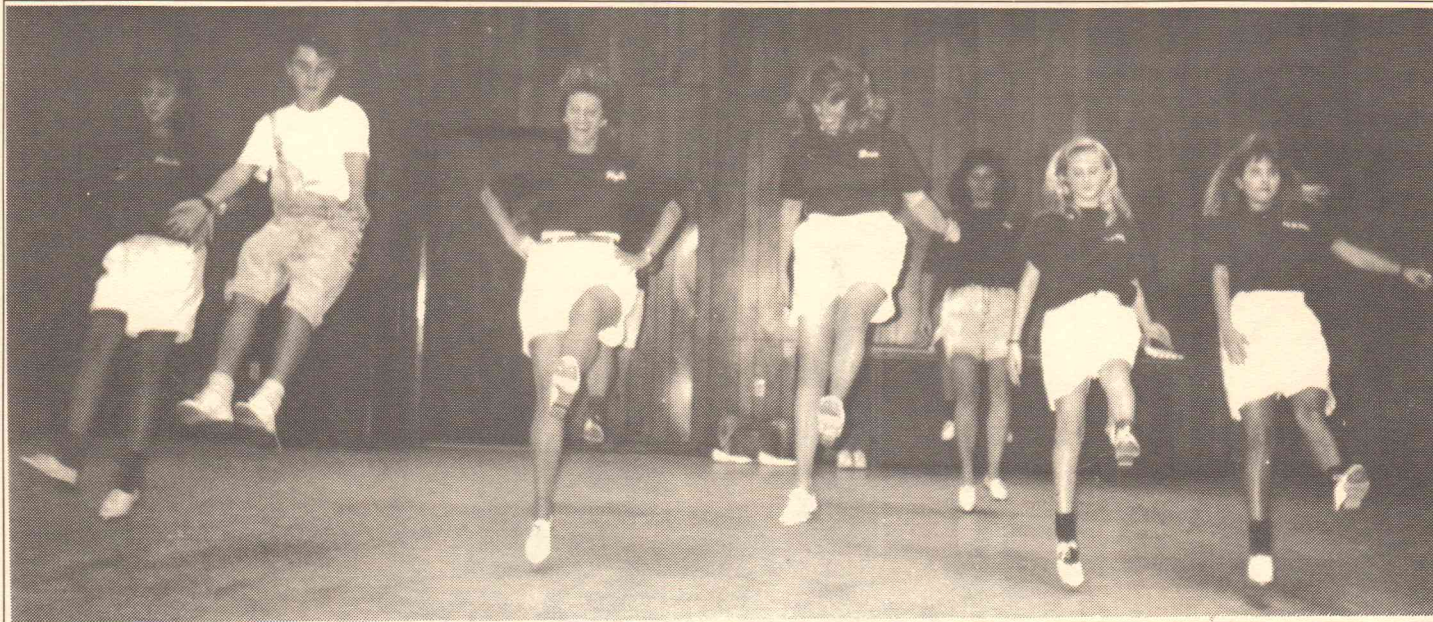
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Action Shot of the Month



Pineywoods Cloggers - Picayune, Mississippi

Power of Music

Continued from Page 28

"It was my first rock and roll concert, and I loved it," says Sacks, now 58. "It was so powerful—20,000 people in group rapture."

Sacks had taken a patient, Gary, who has no memory of events since the mid-1970s, when he developed a massive brain tumor. "But he's a child of the 1960s," says Sacks, adding that Gary knows the music of that era.

"Gary loved it and sang all the songs, but the next day he remembered not a trace of it," says Sacks. Nonetheless, Sacks thinks that more exposure to the "outside"—and to music—could help bring him back into the world.

That music should have a place in Sacks' treatment arsenal is hardly surprising. Born in London in 1933, he was raised in a family of ardent and knowledgeable classical music lovers. Sacks himself is a competent pianist (he plays mainly classical).

In 1960, two years after earning his medical degree at Oxford University, Sacks moved to California. By 1965 he had relocated to New York, where he eventually took a position at Beth Abraham Hospital in the Bronx.

At Beth Abraham he encountered his "Awakenings" patients, and it was while working with them that he noticed that music sometimes evoked a response when other forms of stimulation failed.

The beat of jazz prompted one woman to pick up her fork and feed

herself; a younger man would eat to rock 'n roll. A 65-year-old woman, who had been silent for 40 years, reached back across the abyss to retrieve every word of "Just a Song at Twilight."

"The music has to be familiar," Sacks says. "You can't play heavy metal for someone born in 1915. But the old songs can bring back memories and former identities for as long as the music lasts, sometimes even longer."

Skeptics point out that music therapy is no substitute for conventional treatment and that its benefits seem short-lived, ending almost as soon as the music ends. "It's questionable whether it improves physical function or helps patients eat better," says Stanley Birge, M.D., a neurologist at Washington University in St. Louis.

But defenders of music therapy counter that it isn't intended to be a cure-all. When used in conjunction with other therapies, they claim, it can be useful—and get results others can't.

Music therapists admit they don't know precisely why music produces such powerful effects, but they contend the benefits are unmistakable.

"Music is a way to connect," says Donna Devall, a Washington, D.C., social worker who uses music therapy. She says it's a way of "getting through" to people who are otherwise unreachable. "Songs are not just songs," agrees Connie Tomaino, president of the American Association of Music Therapy. "They embody life experiences, they bring back memories of courtship or a wedding or maybe war-

time."

Music can work minor miracles on motor problems, too, as Sacks discovered while recuperating from the traumatic injury to his leg, resulting from his fall. Weeks after his rescue, when he was to take his first postoperative steps, he couldn't "think how" to walk.

"And suddenly," he wrote, "came music, glorious music, Mendelssohn, *fortissimo* . . . I found myself walking, easily-joyfully, with the music." The familiar Mendelssohn concerto, Sacks says, not only provided the rhythms he needed, but helped him recall the "image" that he had "lost" during his recuperation.

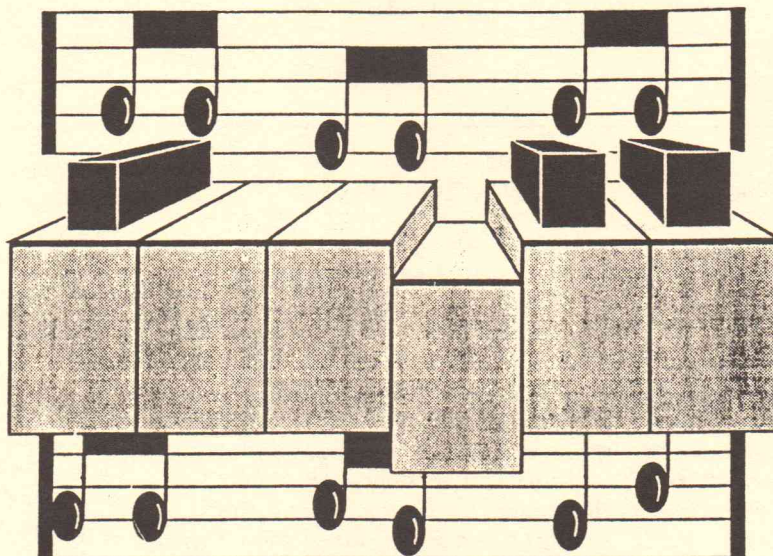
Music, Sacks explains, organizes motor functions, thus smoothing out, for example, the uncontrolled movements that afflict patients with Parkinson's disease (a neurologic disorder), or enabling people with speech losses to sing the lyrics of familiar melodies.

Although increasingly respectable, Sacks still goes his own way. He is now doing research for another book, this one on Tourette's syndrome, a disorder characterized by involuntary body tics and compulsive vocal sounds.

Significantly, he says, one of his Tourette's patients plays the guitar. "When he starts to play," Sacks says in awe, "all the symptoms vanish. It's very beautiful, very amazing."

Susan L. Crowley is a Washington-area freelance writer.

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Sands INTERNATIONAL CLOG DANCE CHAMPIONSHIPS			
Duet & Show Team			
Category No.	Category Name	Judge No.	Judge Name
73	Advanced Matched Show Duet, 13-14	4	Chip Woodall
Entry No.	Entry Name	Contact	
73-4	Shannon Cutler & Larena Pulsipher	Mardee Leggett	
<input type="checkbox"/> No Show Appearance _____			

large competitions run until 4 a.m. because of scheduling snags and poor planning? By fully computerizing competitions, such horror stories are a thing of the past, and competitions can be uncompromised fun for everyone.

For the computer literati: The computer used at the Sands competition was a Macintosh IIfx, with an accelerated 55-MHz 68030 chip, 128 megabytes of RAM, a 420-megabyte internal hard drive, a SuperMac 19" 24-bit color monitor, and an Apple LaserWriter IINTX. The program used was Microsoft Excel, with about 2100 lines of macros employed for producing and

scoring the event.

The competition result sheets were printed directly by Excel; however, obtaining the other printed output described above (such as number cards, programs, etc.) was somewhat involved. The LaserWriter is a PostScript printer. Several custom PostScript programs were written and downloaded as needed to the printer using LaserTalk, an interactive PostScript programming environment. Excel then generated text files containing the necessary PostScript printing commands for the various items desired, and these files were then input to LaserTalk to produce the final output.

Clogging Burnout

By: **Barbara Dale**

Island Lake, Illinois

Reprinted from: *Prairie Tappin' Times*
February-March 1992

We all go through burnout in a lot of phases in our life. Statistics are discouraging. Clogging is definitely one of those burnouts we are all faced with.

Here are some suggestions for beating the clogging blahs!

1. Distract yourself: Change the music you're used to clogging to . . . Try some different types of music.
2. Focus on benefits: Regular exercise promises more cardiovascular conditioning. It also may improve memory and mental flexibility. (We all have our clogging routines memorized, right?)
3. Dress the part: What you wear has a lot to do with your enthusiasm.
4. Clog with enthusiasm. Your energy will rub off on those around you and the fun will flow.
5. Vary your clogging routine: line, circle dances, mixers. This keeps

boredom from beating you down.

6. Keep a journal: Put in new steps and routines you learn. You can chart your progress as any other athlete does to help you evaluate the quantity and quality of your dancing.
7. Use new technology. VCR's, tapes, etc. are tools we can all use to become better dancers.
8. Take time off. When I feel burnout coming on, I take a couple days away from it. We all have energy cycles. There is nothing wrong with a vacation from clogging, but keep it short - two weeks at the most.
9. Renew the joy of clogging. Remember when you first started dancing how much you looked forward to it. Turn your mental switch on - clogging is fun, not work.
10. Don't expect too much. Comparing yourself to "Rubber Legs" Ralph will probably prove discouraging. You are your own person. Dance at your own level. Smile and enjoy yourself!

"Special Clogger"

Janice McMahon



By: **Michelle Rohring**
Phelps, New York

This is a story about someone I would call a "Special Clogger". This clogger just happens to be my mother, Janice McMahon. My mother is one of the most dedicated cloggers I have ever seen, and in her household, being a dedicated clogger is quite hard to do. She has one daughter living at home with her, who is mentally and physically handicapped. Tina requires a lot of hand-on care as well as three other mentally and physically handicapped women who live with Mom and Tina. One of the ladies who lives with mom is a terminal cancer patient who requires extensive personal and medical care. At this time Shirley, the cancer patient, is in the hospital and mom makes it a point to be with her every day. On top of her work, she has five grandchildren who are always very high on her priority list. Then, in her spare time, she is a clogger, a team director, a choreographer, and an instructor.

A lot of what my mother does may sound pretty familiar to many of you cloggers out there, but what makes her special to me and to other people she meets, is that she, herself is physically disabled. A few years ago she injured her back. She has had numerous surgeries and extensive therapy to correct the problem and lessen the pain, none of which have helped. So everyday is a struggle and full of pain for her. She has been a dancer all her life and has been clogging for the last four years. None of her doctors could get her to stop dancing so they all agreed that it seemed to be quite therapeutic for her pain, muscle tension, and STRESS. To tell you the truth, I don't know if anything could stop her from dancing. She wouldn't even stop long enough for a broken foot to heal. I am still wondering if that is dedication or stubbornness! There is one thing I do know, and that is that I would not be clogging, choreographing and instructing today if it weren't for my mother.

SATURDAY, APRIL 25, 1992

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

SUNDAY, APRIL 26, 1992

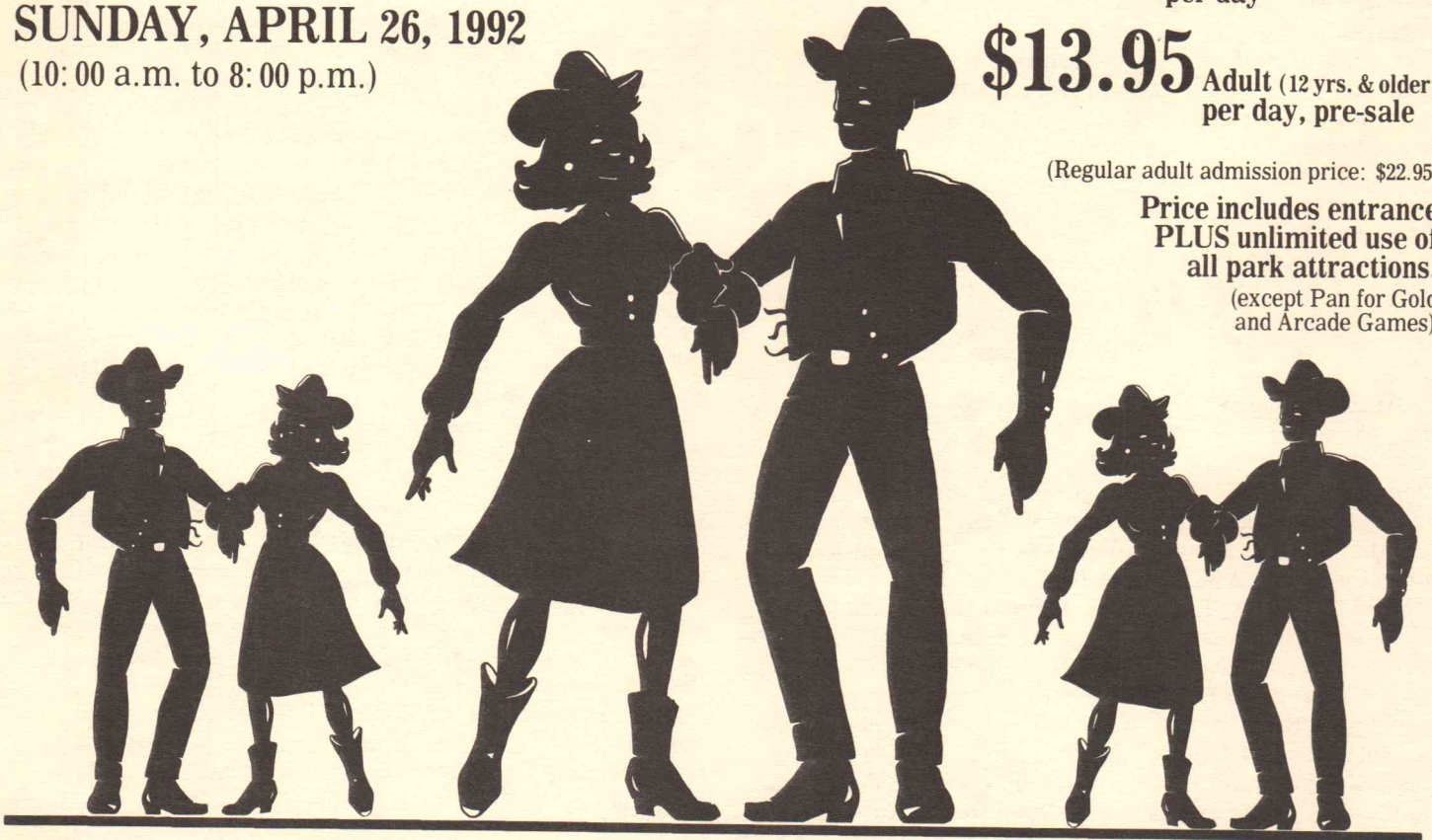
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Front & Center
Continued from Page 3

dancers were all doing what Jeff refers to as hip-hop steps - how sad.

I think part of our loss of tradition is due to the almighty dollar. So many of our competitions have gone to non-sanctioned competitions to draw more entries for more money.

When *Texas Thunder* holds lessons our students are taught traditional figures as well as basic steps.

Come on instructors, take the time to learn the figures and teach them. Heaven forbid if our next generation of cloggers think M.C. Hammer is the father of clogging.

Debra DeSierra
Texas Thunder Cloggers

After reading several articles of Jeff Driggs, I felt I had to respond.

I love clog dancing and don't really mind doing line dances, however a change is good.

You see, while attending the National Convention, for the third time, I felt everything was so repetitious as in previous years. When I went back to my hotel room and flicked thru the syllabus I came across "mountain style" clogging. Well I decided, "why not at least give it a try." I had so much fun learning a whole new style of clogging. The room was totally packed, but nobody seemed to mind. I then decided to try "Dressing up Precision" - another hit. Jeff Driggs was a fantastic instructor and explained figures and movement in routines. I had not had any square dance experience but had no trouble moving around. It was all explained perfectly. That day I felt so satisfied and had accomplished something new.

Now something new to *add* to my line dances - a variety of movement.

So come on line dancers, a little variety in clogging will really surprise you. Why not give it a try. Thanks to Jeff Driggs, clogging is more exciting.

Sandi Rantala
Mountain Valley Clgrs.
Maine

One cloggers's comments about Jeff Driggs' "Coments from the Dark Side" (DTT Jan. 92): . . . A lot of the current rap music is great, and hip-hop is challenging. Most if not all of the cloggers who enjoy them have already had a thorough grounding in basic clogging and don't need (and should not be required to attend) country music line dances and workshops unless they also enjoy them. The preferences of both kids and adults should be respected. When a 2-hall workshop is not practical, a variety of music and styles is usually offered, and individuals and clubs, of course, make their own choices based on ability and preference.

Competition judges should be qualified to base sound decisions on competition performance, *not* on past performance or future potential of competitors. The present high standards and traditional categories should be retained whether or not new ones are added.

Perhaps no single organization could ever satisfy the needs and preferences of all cloggers. Kudos and thank you to those *willing* to be "in charge" and make the effort! Cloggers who have unusual requirements could be encouraged to form auxiliary organizations of their own (i.e. I can envision "Special Clogging Olympics", arm chair cloggers - and think how intriguing clogging might

be for blind kids because of its wonderful sounds - in addition to those related to the many varieties of music, stepping and beat - any waltz cloggers out there?).

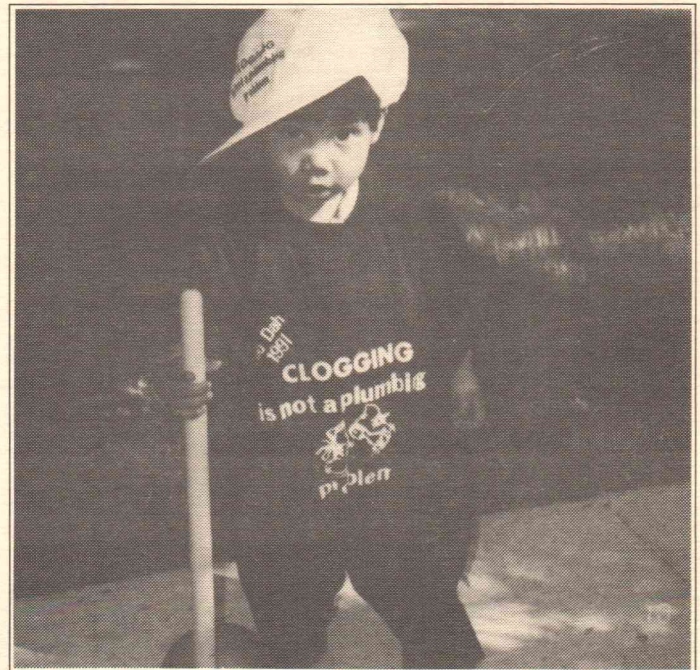
Those of us who love freestyling will do it whether popular or not, whenever we hear (externally or internally) a good beat - while vacuuming, say, or walking or waiting for an elevator. But I, for one, would like to see a freestyle warmup before every dance and workshop, as there used to be and may still be in some areas, not mandatory (no pressure), and not necessarily announced as such, just some toe tappin' finger snappin' music a half-hour before time to start any program - I venture to guess there is still *some* music out there that hasn't been widely choreographed. Call it "warm-up time" if "freestyle" has become a sudden-death word. It may have lost ground more from lack of opportunity and encouragement than from disinterest.

Agreed, no big deal about BMI and ASCAP, we just have to grin and bear it.

Politics, gossip and power brokering are beyond my ken in any context. As for today's gloomy environment, whatever brings genuine joy and laughter into it, even if it makes no other contribution, is more than worthwhile. Clogging does this and much more. We need to say "Jeff, we thank you, we love you and we owe you" . . . and Steve and Chip and Chip and Charlie and Bill and Simone and Garland and so many others!

And the same to you, Bobbie, for expanding our horizons, and for giving us ordinary-garden-variety cloggers a forum. Thanks for inviting commentary.

Martha Lee
Washington



Eric Weisshaar (18 month old) is the son of Evelyn and Fred Weisshaar. Fred is the teacher and cuer for *Seaview Cloggers* in California.

The Michigan Council is going great. We're doing a *Cloggers Cookbook* fund raiser toward a State Clog Workshop. *AMEN* to your editorial in February.

Berdella Root
Michigan

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