

THE DOUBLE TOE TIMES

Volume 16, No. 8

A Clogging Magazine

August 1998

Good Bye!

By Bobbie Adams, Really Old Editor

I had a dream when I first began publishing the Double Toe Times! It was a dream of some day publishing a slick 4 color magazine. I changed my priorities. I've learned a lot about accounting, the printing trade, graphic art, sales, management, law, public relations and cost factors.

First — subscriptions do not pay for the paper. Profit, if there is any, comes from advertising. Contrarily, advertisers want to know what the "circulation" is and the geographic coverage. It is a two-headed monster and we must constantly feed both.

One of my Ragan Reports (a newsletter Editor's Newsletter) stated that a paper or magazine had to maintain 62% advertising in order to stay solvent. A slick magazine off the newsstand probably has a higher ratio than that! We are a specific newsletter for a specific readership. Over and above the sheer cost factor, I like the advertisements! They tell me where to get those clogging supplies and records, who is teaching at what workshop and how much it will cost, and our regular advertisers have reported that they are very pleased with the response.

But let me tell you about the revision of my dream. Some time ago I realized that it is the personal quality that makes the Double Toe Times fun for me. The little stories and anecdotes that you readers and cloggers share with me, via notes or phone calls. YOU are the ones out there dancing, entertaining and enjoying! I constantly search for better ways to do ads, find interesting articles, solicit contributions from you and attend as many clogging functions as time and money permit. I dearly love the "caring and sharing" philosophy, and will continue to be supportive of all those who give so much of themselves. Clogging, for most folks, is a hobby. My reward has been some wonderful friends, a family oriented, lively activity that helped me as a single parent provide an outstanding hobby for my four children, and a creative outlet for my rusty college journalism skills.

While I put aside my "dream" I feel I have accomplished

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Hello!

By Jeff Driggs, New Editor

When I first began clogging in 1982, I never realized that there was a whole world of dancers — like myself — who were consumed by their love of this addiction we call "clogging". Upon discovering the workshop circuit in late 1983 and 1984, I came across a new publication that would become my atlas and my textbook, the *Double Toe Times*. Never would I have imagined that 15 years later I would be writing to you as the incoming editor and publisher.

You would think that after all these years of reading the *Double Toe Times* that I would have a clear vision of where I see the magazine going into the 21st Century. Quite frankly, I am torn between what dreams I would have for a national dance publication and what measured steps I know that we can realize in the future.

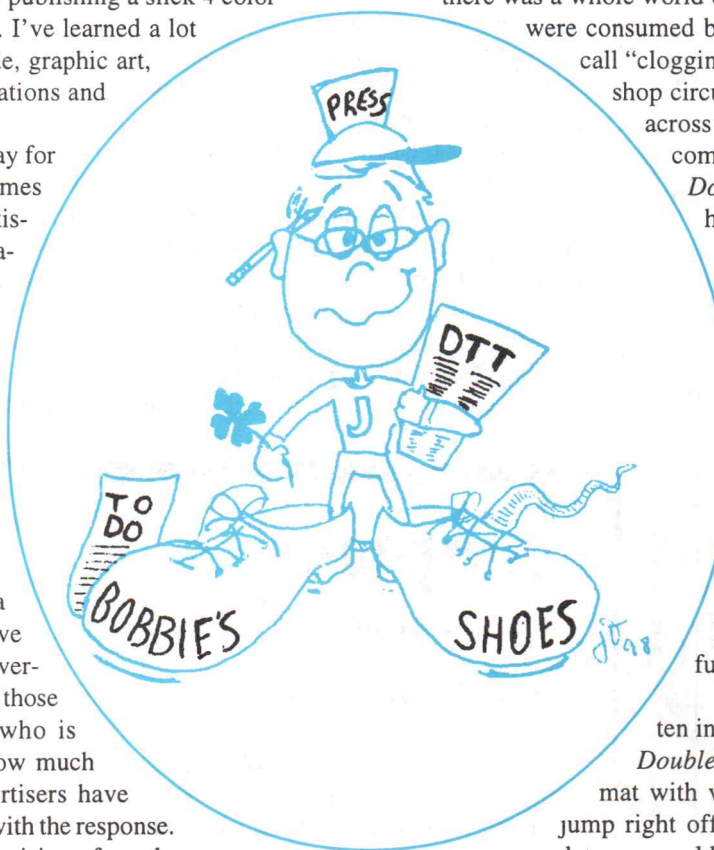
As Bobbie Adams has written in the past, I have this dream of the *Double Toe Times* in a slick 4 color format with vivid photos and glossy ads that jump right off the page. I have a dream that someday you could walk into the corner newsstand and see the Double Toe Times alongside the Dance and Music magazines.

I dream of an expanded format with monthly columns that encompass the myriad of percussive dance forms — Irish, Morris Dancing, English Clog, Canadian Step and others. I dream of a forum where old-time enthusiasts, modern step dance cloggers and percussive dancers can share information, be entertained and shop for merchandise around the globe.

I dream of a web page that highlights the Double Toe Times, including previews of upcoming features, information regarding the history of clogging, news from the dance world and a percussive dancer's shopping mall.

All these visions swirl about me, inspiring me, as I undertake this new venture. I realize, though, that much of my enthu-

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THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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Clogging Burnout

By Barbara Dale Island Lake, Illinois

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

Double Toe Times, 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!

Couples

By Bobbie Adams

Double Toe Times, 1994

This editorial was inspired by an article titled "128 New Couples in One Year" by Keith Rippetto, September 1994, *American Square Dance Magazine*. Since Square Dancing requires (usually) male/female couples, and since the foremost question in clogging seems to be "How do we get men into our club?" Let's explore some possibilities. I'll warn you it will require some "mind set" changes and a bit of coercion.

One of the reasons two-stepping draws men is that there is basically a flirtatious gallantry on the part of a man "leading" a woman through the dance. In long nontouching line dances the concentration is on each individual's fancy footwork. Most men simply aren't interested. (The same is true in jazzercise or aerobics classes!) I was amused by the press releases from one of the old-time dance weekends that stated "The weekend is limited to 50 dancers..." "Couples and singles are welcome, but an attempt will be made to keep a reasonable gender balance." "Single men are especially requested to register early so that single women will not be placed on a waiting list."

Bob Johnson made the statement that only through traditional couples dances will men be lured into our dance halls. Another well-known instructor had all women show up for the first night of class. He dismissed them for the evening and said that next week they had to bring a man with them — it could be a son, a father, a husband or a friend, but they each had to bring a male partner. Most did and they now have a very successful club.

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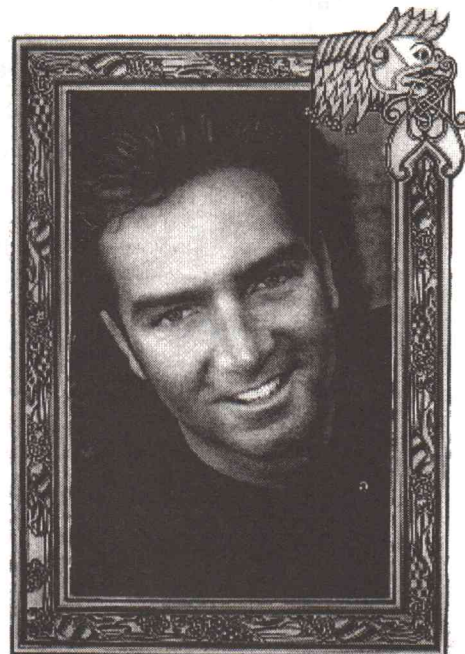
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Upcoming Event notices are **FREE** for an ad and/or instructor listed in the Directory. Information must be received by the 5th of the month to be included.

- | | | | |
|---|--|--|---|
| <p>• July 31 - August 1
Miss American
Clogger Pageant
Clemson, South Carolina
Pace (SC)</p> <p>August 3 - 7
August Heritage Workshops
Teen Week
Elkins, West Virginia
Carson (MD)</p> <p>July 31 - August 7
Sidmouth International Festival
Sidmouth, Devon, England
Bernstein (NC)</p> <p>August 13 - 15
Suncoast Jamboree
Daytona Beach, Florida
Thompson (FL)</p> <p>August 14
Footworks Percussive
Dance Ensemble
Annapolis, Maryland
Carson (MD)</p> <p>• August 14 - 16
Midwest Clog Championships
Indianapolis, Indiana
Moreland (IN)</p> <p>• August 15
Coastal Carolina
Clogging Classic
Burgaw, North Carolina
Aycok (NC)</p> <p>August 22
Hoedown in the Park
Batavia, Ohio
Harkleroad (OH)</p> <p>August 25 - 31
Dobrofest Trnava
Trnava, Slovak Republic
Bernstein (NC)</p> <p>August 27 - September 5
Valley of the Moon
Santa Cruz, California
Carson (MD)</p> <p>August 29
Granite State
Cloggers Workshop
Manchester, New Hampshire
Coruth (NH)</p> | <p>• September 5
CCA Clogging Showdown
Atlanta, Georgia
Rickard, GA)</p> <p>• September 5 - 6
North Carolina Mountain
State Fair Clog. Champ.
Fletcher, North Carolina
Powell (NC)</p> <p>September 5 - 7
World Next Door Festival
Winnepeg, Manitoba, Canada
Carson (MD)</p> <p>September 11 - 13
Wheatland Music Festival
Remus, Michigan
Bernstein (NC)</p> <p>• September 11 - 12
N.C. Mountain State Fair
Clogging Championships
A'ville/Fletcher, North Carolina
Powell (NC)</p> <p>September 12
Clogging Extraordinaire
Troy, Michigan
A'ville (MI)</p> <p>September 16
Columbus Music Hall
Columbus, Ohio
Bernstein (NC)</p> <p>• September 18 - 20
Southwest US
Clogging Championship
Tempe, Arizona
Pearson (AZ)</p> <p>September 19
Kalamazoo Folk Life Org.
Kalamazoo, Michigan
Bernstein (NC)</p> <p>• September 19
Mid-Atlantic
Clogging Championship
LaPlata, Maryland
Loveless (MD)</p> <p>September 26
Fall Clog Fest 98
Panama City, Florida
McVay (FL)</p> | <p>September 26
Frostburg State University
Frostburg, Maryland
Carson (MD)</p> <p>September 27
Napa Valley Music Festival
Napa, California
Carson (MD)</p> <p>October 16 & 17
Harvest Moon Workshop
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Franklin Foot Stompin' Festival
Franklin, North Carolina
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Oktober (Clog) Fest
Columbus, Indiana
Fleetwood-Pyle (IN)</p> <p>October 24
Reading Clog & Step Dance
Festival
Maidenhead/Berks., England
Bernstein (NC)</p> | <p>• October 31 - November 1
ACHF Grand Championships
Maggie Valley, North Carolina
Powell (NC)</p> <p>November 13 - 14
Frolic in the Fall
Jamestown, Kentucky
Smith/Burns (KY)</p> <p>November 13 - 14
Insane Diego
San Diego, California
Thompson, (CA)</p> <p>November 20 - 21
Frolic in the Fall
Jamestown, Kentucky
Smith/Burns (KY)</p> <p>November 25 - 28
CLOG National Convention
Nashville, Tennessee
Gibbs (GA)</p> <p>• November 26 - 27
Midwest Clogging Workshop
and Hills of Kentucky
Competition
Lt. Mitchell, Kentucky
Hill (KY)</p> |
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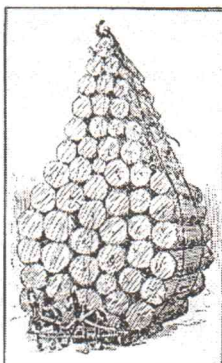
Stack The Wood

Double Toe Times, 1984

A YELLOWROCK BY ANY OTHER NAME IS STILL A HUG!!! !!!!!!!

Webster — HUG — of Scandinavian origin: akin to ON HUGGA to soothe. To press tightly especially in the arms; to hold fast; cherish; to stay close.

Someone recently asked why a hug was called a "Yellowrock"! As Gomer Pyle says, "Golleeeee"! Never thought about it! Just as tissue is Kleenex, an automobile is a car, feverish becomes a cold — a HUG is a Yellowrock!



We put it to Danny Robinson, Square Dance Caller, and Editor of the Square Dance Bulletin.

Years ago a hug was called a "clatch" or "kwetch". In California it is known as "Stack the Wood". In the midwest, (Kansas or Arkansas Danny thought), a prominent Caller opened a huge Square Dance Barn and called it The Yellowrock Barn. The hugs there became known as Yellowrocks - a catchy slang word that soon spread from club to club, state to state.

There has been much written recently on "Hugging". Someone sent Danny a book on the subject. A friendly hug just plain makes you feel good. Apparently the book states that 4 hugs a day are a minimum requirement for well being. All this time I thought it was only 3, which probably explains, my irritability occasionally. You've heard of Insufficient Funds — I have Insufficient Hugs! And somewhere in all those medical manuals there is probably an I. H. Syndrome!!

Feeling very smug, I go armed with all this information about Yellowrocks and bait my daughter, the Clogging Instructor! "Do you know where the term Yellowrock came from", I slyly ask. "Sure — in California it's called Stack the Wood, and some fellow in the midwest had a barn called The Yellowrock Barn, etc., etc., etc." When I have recovered sufficiently to close mouth, I ask where she learned all this. "Oh, Danny Inson told us all about it, 10 years ago when I was in his Square Dance Class."

I have the Yellowrock well in "arm" — now I have to work on my memory!!!!

Open The Door!

By Bobble Adams

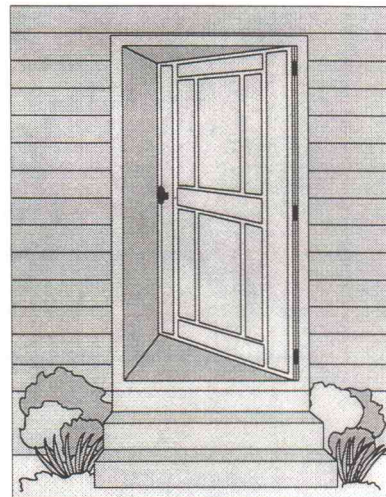
Double Toe Times, 1985

The days of isolated clogging groups are passing. Through the mediums of print, and through conventions, one-day workshops or Jamborees, isolated cloggers are becoming aware that there are opportunities to broaden their friendships and knowledge of clogging as never before!

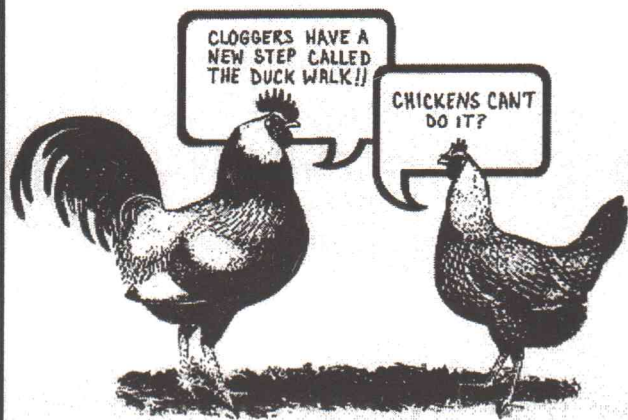
Let's be honest. One clogging group in a given area may have a hard time handling a newly formed "rival" group. Or an Instructor may be so insecure that he/she attempts to control the dancer's clogging activities by threatening to remove a dancer from a performance team if they ever dance with another group; by deliberately scheduling performances or rehearsals to conflict with area conventions; or teaching no other routines or terminology than his/her own; or absolutely refusing to allow a certain type of music or style in his/her hall; or speaking in a derogatory manner about ALL other groups. This way leads to disaster.

If an Instructor believes he/she will keep all his/her dancers by binding them tightly, that Instructor is doomed. In actuality the more freedom and variety offered to a group, the more the Instructor will be respected and loved.

As clogging spreads it is hoped that "caring and sharing" will become a watchword. Start the ball rolling in your area. Invite another Club and Instructor to your Club as guests one evening. By pre-arrangement ask their Instructor to teach a favorite routine, or ask their Club to perform for yours. Make them welcome. We think you will be pleasantly surprised! And by all means if you are invited to visit to another Club - GO! Friendship doesn't just happen.

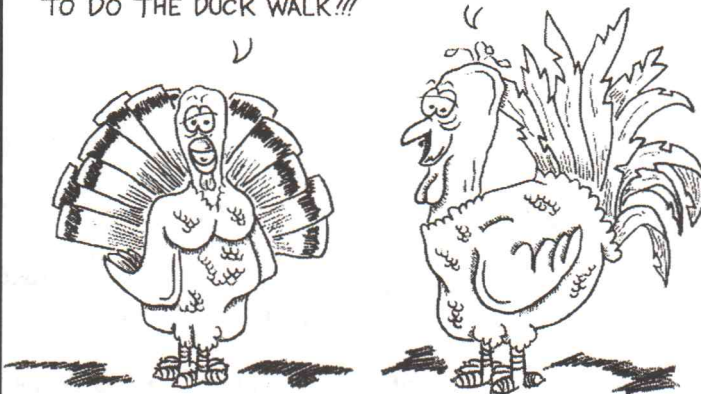


Double Toe Times, 1983



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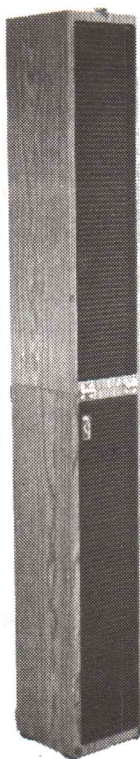
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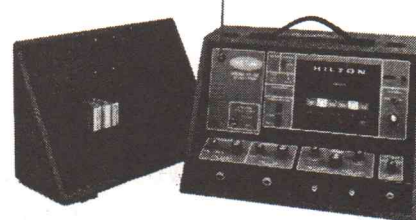
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History of the Shoe

Double Toe Times, 1987

European footwear derives from three distinct sources: early North European footwear, the Asian boot, and east Mediterranean footwear.

Contact with Roman civilization brought changes in footwear styles to western Europe. The Roman legions introduced sturdy, comfortable, open-toe leather boots (caliga) with thick soles and strong laces, several styles of sandals (solea), and oriental slippers. In addition, they introduced the gailica, a wooden shoe with heavy rawhide uppers, used in wet weather and on muddy ground. These Gaulish shoes, later known as galoshes, are the ancestors of modern rain shoes.

The tenth century marked the beginning of a long trend toward increasingly pointed shoes, such as the half boot, or brodequin. Among the wealthy, laced leather shoes, highly waxed and polished and decorated with embroidery, were a favorite style. In the eleventh century the soft, pointed Oriental slipper became popular among the aristocracy, possibly as a result of the early Crusades. For outdoor wear, however, a low, wrinkled boot called estival was commonly worn. Peasants of France and the Low Countries wore, as a rule, a carved wooden shoe called the sabot. When a peasant wished to avenge himself on his landlord he trampled his crops with his sabots; hence our word "sabotage". Sabots are still worn in Europe.

During the fourteenth and fifteenth centuries socklike footwear, usually of linen, was worn by both sexes inside leather or



Japan
Wooden Clog

Sabot
Low Countries
(c. A.D. 1000 to date)



Crackow with Patten
England
(c. A.D. 1350)

fabric shoes. The men wore long stockings which were tightly fitted up to the crotch and had small holes around the upper edge by means of which they were laced to the doublet, or short jacket. Frequently the two stockings were of different colors. Footwear for the gentry was made of velvet, silk, cordo-

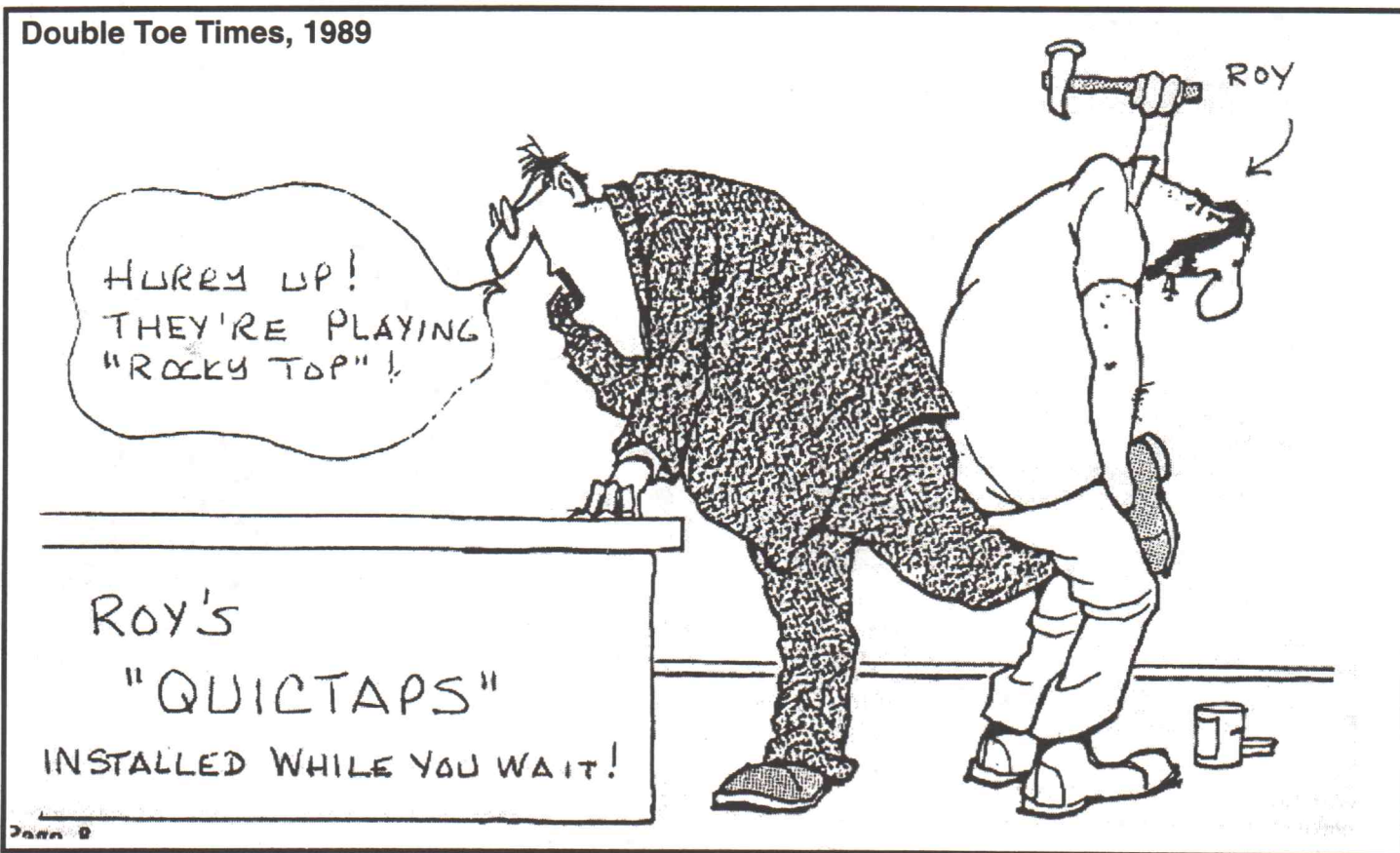
van, or boiled leather, while the peasants wore cowhide. Red was the predominant color. To protect the delicate shoe from the filthy cobbled streets a wooden patten, or clog, was often attached to the bottom of the shoe. By the mid-fifteenth century the pattens were usually carved and had grown to three inches in height, foreshadowing the appearance of the high heel. For bad weather, a boot made of fabric or leather with a cork sole was worn.

Editors Note: Just think! "Clogging" could have been called galoshes dancing, sabot stepping, or patten tapping!

Double Toe Times, 1988

What a hoot! Someone (from west of the Mississippi) asked me what line of 'work' I'd be following if I didn't Publish/Edit The Double Toe Times. Dunno — never thought about it! Being Editor of this rag keeps me out in the dance halls, and oh, what glorious dance halls. Well, let's see...my Ph.D. sister specialized in micro-genetic bacteriology...

Double Toe Times, 1989



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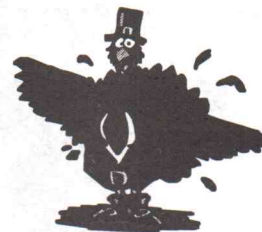
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The John Bob Stepatune

By John Patrick, Pittsburgh, Pennsylvania

Reprinted from *The Daily Clog*, Julie Mangin, Publisher/Editor, May 1988

Double Toe Times, 1990

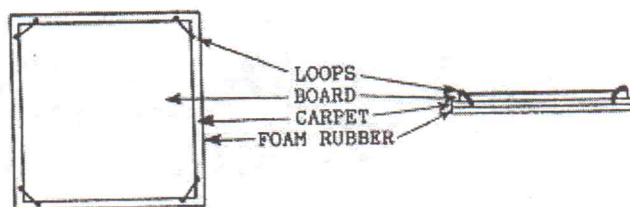
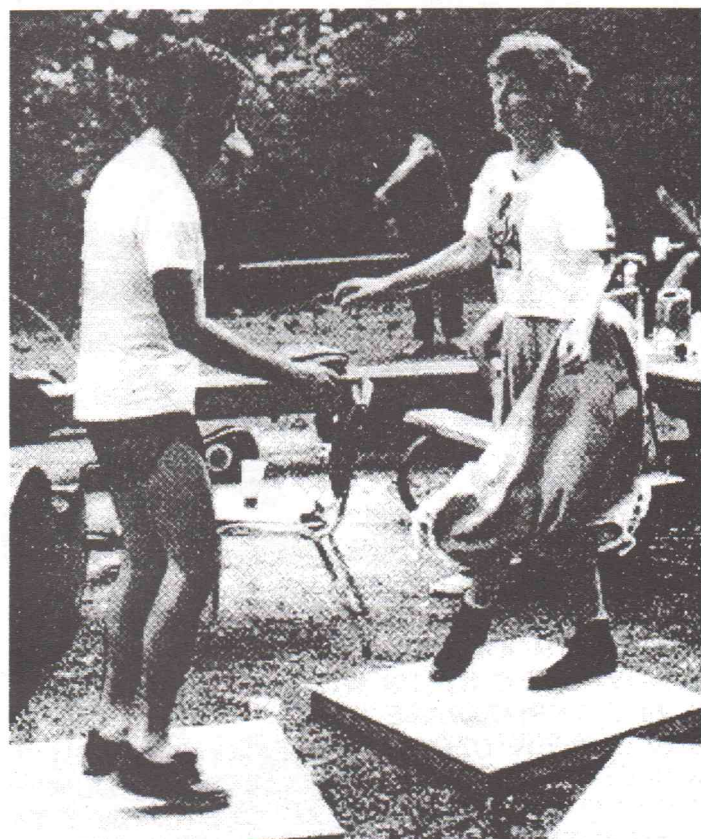
The John Bob Stepatune is named after its inventor, John Bob, legendary clogger from Bobville, who specialized in late-night jams with hard-driving old time music. This handy little stepatune is small enough to carry around with you to jam sessions for use on a variety of surfaces. It consists of a board, a carpet, and a piece of foam rubber.

The board is what you clog on, of course. The carpet and foam rubber can be placed under the board, as needed, to provide the proper amount of cushioning to protect your knees and ankles from excessive shock, and for added friction to prevent the board from slipping and sliding, because of its simple design, the John Bob Stepatune is easy and expensive to build.

The board should be plywood or particle board, $\frac{1}{2}$ " to $\frac{3}{4}$ " thick, 24" x 24". It can be sealed with polyurethane, if desired. No framework is necessary.

The carpet is just a scrap of carpet 26" x 26", with loops on each corner to attach the carpet to the board. Old shoelaces are ideal for the loops. The loops should be tight enough to hold the board in place, but loose enough to permit removal of the carpet from the board without untying them.

The foam rubber should be $\frac{1}{4}$ " to $\frac{1}{2}$ " thick, 26" x 26". Carpet padding is good for this.



On grass, use the board by itself. The carpet and foam rubber are not needed here.

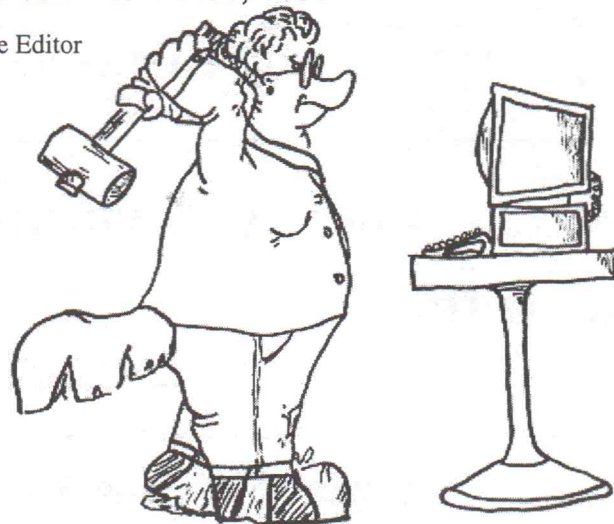
On concrete or hard, smooth floors, use the carpet and foam rubber under the board for maximum cushioning and friction.

On a carpeted floor, use the carpet under the board for friction. The foam rubber will probably make it too mushy or bouncy here.

The John Bob Stepatune. Don't leave home without it!

Double Toe Times, 1991

The Editor



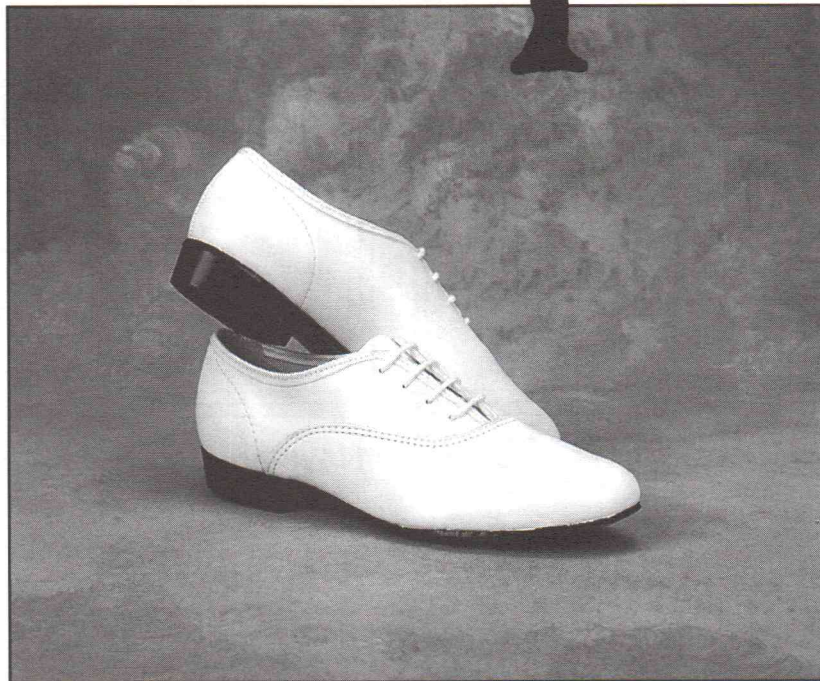
Hit any key to continue!

Joy Of Being An Editor

Double Toe Times, 1986

*Getting out this newspaper is no picnic.
If we print jokes, people say we are silly.
If we don't they say we are too serious.
If we don't print contributions,
we don't appreciate genius;
And, if we do print them,
the paper is filled with junk!
If we edit the other fellow's write-up,
we're too critical,
If we don't, we're asleep.
If we clip things from other papers,
we are too lazy to write them ourselves.
If we don't, we are stuck on our own stuff.
Now, likely, as not, some guy will say
we swiped this from some magazine*.
We did!

Stompers



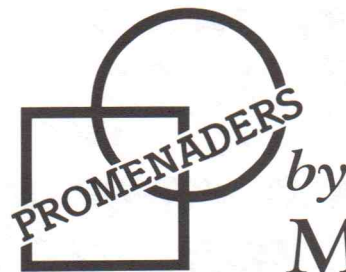
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November 13-14, 1998

November 20-21, 1998

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7:30 Fun Dance

Saturday

9:00-12:15 Workshops (4 sessions)

12:15-1:45 Lunch

1:45-5:00 Workshops (4 sessions)

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(List names and mark 'D' for dancer; 'S' for spectator)

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Start Small — Think Big

By Bobbie Adams, *Double Toe Times*, 1995

Josh King [Tennessee], Jeff Driggs [West Virginia], and Marge Callahan [Florida], all nationally-known instructors, have agreed to share some thoughts about how clogging instructors can become more widely traveled.

Speaking as a former workshop/convention organizer; 1) one of the best ways to find new talent is to attend all the small workshops in your area. Watch the dancers. They will fill the hall to overflowing if the instructor on stage has charisma, exciting choreography and good teaching techniques. They will literally walk out of the hall if an instructor has none of the above, leaving only the instructor's own dancers who, for the most part, already know the material.

2) Watch the "good" instructor after they leave the stage. Does he/she "smooze" with the dancers? Does he/she honor the next instructor's stage time? Does he/she help a dancer (quietly, out in the hallways) who had a problem with a step or step se-

quence? Or does the instructor leave the stage, talk only to his/her clique (perhaps loudly - interfering with the next "teach"), or just leave the building completely, having no interest in either the dancers or other instructors?

3) Do not make the mistake of inviting an instructor to teach at a workshop on the basis that they will bring their entire club along. There are many, many dancers who only clog one night a week and simply will not do demos, performances or workshops.

4) There is a huge difference in teaching on home turf with the ability to teach in a two-hour time slot over several weeks that which an instructor must convey to dancers unfamiliar with his/her voice and terminology in a 45-minute time slot. Time's up! Boom! Dance it!

5) Finally, some personal criteria of my own. Is the instructor "clean in thought, word and deed," especially on stage. Our halls are filled with impressionable children who idolize some of the instructors. Is their material the kind that could be repeated in school or church? Does the instructor "Dress for Success?" i.e., conform to local costuming? Wear clean clothes? Use deodorant? Use mouthwash?

Good Bye (continued from page 1)

something far beyond my wildest dreams when I get your cards and phone calls about how much you like the *Double Toe Times*!

I simply can't tell you how delighted I am to be turning this magazine over to Jeff Driggs. The first time I met him many years ago, he became a member of my family. He is brash, enthusiastic, articulate, multi-talented, considerate, kind, humble, and charming. He is a master story teller and natural comic, in addition to being the vocalist, choreographer and teacher that many of you know.

Now the time has come to move on. (Contrary to what you might be thinking, my health is fine!) Thank you to everyone who has contributed to this magazine by way of articles, photos, advertisements, cartoons ... without you, there would be no *Double Toe Times*.

Double Toe Times, 1988

Imagine If you will ... the year is 1905. You are fifteen years old. You and your family live on a farm seven miles from a city of any consequence. Your home is lit with kerosene lamps; your milk and butter are kept cool in a spring house; your mother, among other chores, bakes bread and makes her own lye soap.

This weekend, like many weekends throughout the year, except for those when everyone is weathered in, your family and your fiddler father will walk five miles to a cousin's house for a special Saturday.

The folks worked during the day. In the late afternoon, a long, narrow barn door was lifted off it's rollers and set up on sawhorses under a tree. The ladies, who had been cooking all day, brought out heaping dishes of plain, country fare with seasonal foods, fresh vegetables, home-canned preserves and condiments, and luscious desserts. There'd be little talk as the workers ate, and after supper, while the ladies 'redded' up, the men lit their pipes and talked of crops, the weather, and local affairs.

Then, as fireflies began twinkling in the orchard, your pa unwrapped and tuned his fiddle. There might be several fiddlers and a dobro player, or a mandolin, jews harp, washtub bass, banjo or guitar.

Winning Attitude

By Bobbie Adams
Double Toe Times, 1996

I was touched and impressed by the words of a very young competitor currently participating in the Olympics in Atlanta. She simply could not understand the undue emphasis on Gold Medals. "Silver and Bronze are terrific too" she stated. The very fact that some one qualified to participate in the games was by her reckoning a wonderful accomplishment and an honor. This young woman appears to have a healthy attitude toward competition.

Of the many thousands of cloggers who compete each year, there are only a handful who will win that coveted "overall" title. Yet the non-winning competitors have had the adrenaline-pumping-high of being on stage, dancing their hearts out and celebrating the fact that "they competed" — nothing more! "We did our best!"

Kerosene lanterns were hung in the empty, upper wagon area of the bank barn; the hay brushed away from the rough, plank floor. Or some folks simply moved all the furniture out of the largest room in the house, and the music began. After a warm-up waltz or schottische, one of your uncles hollered "Circle up!" — big and little, old and young, the couples followed the caller's cries, as he too danced.

Perhaps a newcomer or visiting relative added a 'call' from another town or state, and there'd always be a few who showed off some fancy footwork, either during or between sets.

You'd begin your long walk home in the soft night, and the nearest families hollered their goodnights as they broke off and headed up their own lanes. Your pa would start the singing, and even the littlest ones would join in, the voices carrying a long way in the damp night air.

As you wearily snuggled down in your bed, you relished the day's fun with cousins and friends you'd not seen in a while, and the remembered melody of the fiddle sang you to sleep.



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Late Entry (if arranged with Earl Powell or
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each division.

**North Carolina Mountain State Fair
WNC Agricultural Center • Asheville / Fletcher, North Carolina
September 5 - 13, 1997**

Camcorder Courtesy

By Bob Singleton, Webster, Florida
Double Toe Times, 1993

I would like to comment on a subject that I've not seen discussed before and I feel it needs addressing. I am referring to camcorder courtesy.

Camcorders have become a part of our lives and a source of great enjoyment. I consider it a necessity for self-teaching due to my inability to retain or recall the routines offered at workshops.

I will offer my observations and suggestions with the desire to continue to improve the atmosphere and enjoyment for all in attendance and complement the workshop directors and instructors.

At a recent workshop a camcorder operator became very disrespectful and rudely voiced an unrestricted claim to the location assigned to video cameras. He arrived early, set up his tripod and camera in the most advantageous place (which was okay) — then he placed a four-chair barricade around the equipment for his family and friends to use. They didn't use a chair, but he insisted on keeping the chairs in place — thereby prohibiting other cameras space. Seating was adequately provided elsewhere and the area he occupied could easily have accommodated several video systems.

When he was asked to please be considerate and respectful of the other operators' desire to video from the area he became belligerent, selfish and indignant. His attitude was a disgrace only to himself, but it had the potential of ruining other's participating at the event.

I willingly offered my help and equipment to the person receiving the abuse, not only to salvage her day, but hoping to be an example to, and humble, the offensive person. I don't think he even knew what I was doing.

I thank the Directors for allowing the video equipment to be used. This certainly is a privilege, not a purchased right. Directors invest time, money, effort, and an unbelievable amount of worry and concern, hoping for a successful event, so that everyone goes home with a good feeling of fellowship.

No one needs the unnecessary bother of one camcorder operator who could ruin a wholesome atmosphere.

The majority of camcorder operators realize it is a privilege to be able to video a workshop. We realize the entrance fee is

required of the dancers, not of the video camera. The workshop is for the dancers, not the video cameras.

I have noticed workshop advertisements that videos are handled in a variety of ways, at the discretion of the workshop director. For us to continue to enjoy the cameras at workshops we must support and comply with camcorder courtesy. Here are a few of the requirements for video cameras: not allowed at workshop; restricted to hand-held; hooked to outlet; maybe with hook-up and used with a tripod. Cameras are confined to a designated area, tripods optional and seating has been optional to this date. Movement is unrestricted around the dance floor and the operators up to now, have been granted self governance. They are expected to be co-operative and observe common courtesy, but may not — in any way — distract the instructors or dancers. They must be willing to share, support, help and assist others in getting as good a video as possible.

We do not like to see anyone cause an undesirable reflection on our activity. We not only use the video to guide us in learning the routines and perfecting that very difficult step, but it also allows us to reflect on the great people we meet and see the growth and maturity of our youth.

To help preserve the privilege of videos at workshops I offer the following suggestions:

To Producers/Directors:

If you allow camcorders with tripods, designate an area. Do not allow chairs or seating in this area. Seating has been provided in other areas. This lessens the possibility of accidental damage to equipment. Should someone disregard your rule a warning should be offered. A second warning would be dismissal from the premises with no refund. Any display, by word or deed, that is antagonistic or threatening should be warned, that a second offense is dismissal from the premises with no refund. Disregard for other's equipment or enjoyment is reason for a firm reprimand, a second offense is dismissal from the premises with no refund.

Any individual found to be a consistent source of irritability or discord may be refused admittance to any workshop.

All situations cannot be mentioned, what I'm attempting to convey is the need to remind everyone of this privilege, which may be eliminated if not kept wholesome.

Let's not allow one or two individuals to ruin what so many of us find enjoyable, whether on the dance floor, renewing acquaintances, talking to friends, swapping steps or just sitting around enjoying other cloggers' enjoyment.

Happy cloggin' and Courteous Videoing Everyone!

Double Toe Times, 1997

*The gum chewing clogger
and the cud-chewing cow
Look quite alike*

*But they're different somehow
And what is the difference?
I see it all now—
It's the intelligent look
On the face of the cow.*



Hello

(continued from page 1)

siasm might be tempered with a heavy dose of reality; but I can dream, can't I?

I would like to thank Bobbie Adams for giving me the opportunity to make one of my dreams come true. I admire the professionalism, persistence and passion with which she has lead this magazine. I hope and pray that I can continue to provide you with the quality magazine you deserve and have come to expect.

Happy Clogging,
Jeff Driggs

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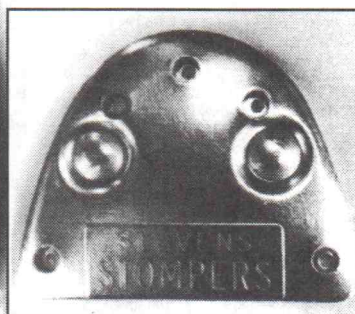
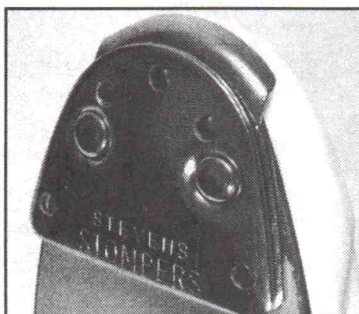
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