

THE DOUBLE TOE TIMES

Volume 6, Number 7

A Clogging Newsletter

July 1988

ACHF/NCHC Spring Workshop Maggie Valley, North Carolina



Parking Lot Team

by Bobbie Adams

With cloggers, one thing always seems to lead to another! If we are 'hooked' on clogging, we become greedy for more and more and are never satiated. Thus, having planned to attend the joint ACHF/NCHC Spring Workshop held at The Stompin' Ground in Maggie Valley, NC, my traveling companions, Geneva Spivey of Bunnell, FL and Stadel Charon of Inverness, FL, decided to add a visit to Bill Stanley's Bluegrass and Barbecue on Friday evening. I had just seen Bob Goslin and Beth Wood's Central Florida PM Magazine do a week's show from the Asheville, NC area. One night the show was filmed in Bill Stanley's establishment, and the barbecue dinner shown on the TV show was a magnificent rack of ribs and a glistening fresh ear of corn. I asked the super indifferent waitress for that particular dinner and was told that it didn't exist! It was made up especially for the TV show! What we were served was as indifferent as the waitress. The Mark Pruitt Band was outstanding and the Coastal Carolina Cloggers did a nice performance.

The next morning bright and early we were on the road to Maggie Valley. Folks were pouring into The

Stompin' Ground, and we checked in and said our 'howdies.' The program for the day looked challenging with Big Circle and Smooth, Stepwork, and a line routine on the agenda. My two companions opted to travel on with me for a short visit to Stagecoach Days in Lake Lure, NC where an all-day roster of clogging teams performed, and we visited with Carl and Patsy Blanton. The road from Lake Lure to the interstate is a tortuous series of switchback curves up one side of the mountain and down the other. This flatland driver had a death grip on the wheel. Upon the recommendation of a Maggie Valley resident, we had dinner in one of the many, good, local restaurants. I've never had a bad meal in Maggie Valley and moreover most restaurants are reasonably priced.

Continued on Page 6



Solo Winners:
Michelle Pope, SC
Cameron Chappell, SC



THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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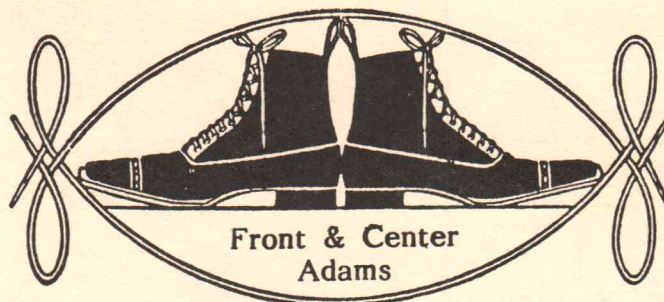
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Front & Center
Adams

We had a lovely note from Pat Hughes, Lockwood, Missouri and will reprint most of it . . .

"This is a belated 'thank you' for the nice article you printed in the March '88 issue of your newsletter about our 'theatre'. Some folks in our town of Lockwood had kinfolk in Maine who work with a clogger who shared it [the article] with them, and they, in turn, called [home to] Lockwood, these "Lockwoodians" thought that was pretty neat that their town was of interest so far away! Small world, isn't it?

Our Theatre is going quite well. Mary and I (Mary Probert is my partner in the Theatre operation, as well as a clogger on the Lockwood Ladies team) are working on a "Dance Extravaganza" show to be held at the Theatre in mid June. It will feature around 100 cloggers, tap, ballet and jazz dancers. Then, we have a duet entry at Silver Dollar City "Clogging Extravaganza plus 29 Lockwood Cloggers who will also participate at Silver Dollar City.

I began clogging October 14th, 1985, which was a year and two months after the death of my husband. I was 25 years old and needed something to occupy my time. I had always wanted to be able to do old-time square dancing and loved to watch jig dancers, but really didn't know much about clogging. Some friends told me about Pat Skinner and I started taking lessons. Pat is a super teacher and a great friend. Clogging filled a void in my life, and I have learned in others lives as well. There are 70 people clogging in Lockwood from 20 different towns, for all different reasons and there are so many positive things coming from it all. It is building self esteem, opening doors and opportunities, getting them in shape and they are having fun! I heard this saying on the radio one day and it has become my motto: Don't teach just to give a lesson; teach to make a difference! Thanks and God Bless. Pat Hughes"

Pat Hughes lovely note is now filed in a folder marked Cheers, which is my collection of really sincere, good news letters and cards. When I am filled up with the whiners, the avaricious, the arrogant, the greedy and money hungry, I get my Cheers folder down and am refreshed and renewed by the folks who are involved in the clogging world because they simply love the dance and the people who do it.



This little charmer already has a room full of trophies! 14 month old Ashley Salyerds took first place in Western Wear, first place in Best Dressed and was first runner-up in Beauty in the 0 - 15 month old division of the Miss Sunburst USA and Canada Beauty Pageant. Parents are Tammy and Michael Salyerds and proud Grandmother is Geneva Spivey, Bunnell, FL. (If you are in a hurry, don't ask Geneva about Ashley! She carries about 5 pounds of photos in her purse!)

Continued on next page

Front & Center from Page 2

Beginning with the August issue, it is with pleasure that I announce the addition of two new feature pages. At their spring meetings, the American Clogging Hall of Fame and the National Clogging and Hoedown Council voted to utilize a page of The Double Toe Times every month for news of, and about, their respective organizations.

May we remind our readers that we do not send bills for subscription renewals. The mailing label will have an expiration date on the bottom and your last issue will be stamped YOUR SUBSCRIPTION EXPIRES WITH THIS ISSUE. RENEW TODAY. If we do not receive a check for your renewal in a timely fashion (before we run labels for the following month), your name is zapped out of our computer!

Our Up Beat page is 'slow going!' We have received three profiles of Instructors to date, and have had a number of inquiries. For those who missed the Up Beat information (February 1988)-- we'd like to do feature stories on our Directory Instructors, with photos. Please include the Instructor's philosophy about how they feel about clogging, the dancers, etc. We want to blow your horn! If you feel you are too modest to send the information, ask one of your best friends to do it!

The Pirate's Ball

Every year they sponsor the "Pirate's Ball",
Where there's clogging for one and all,
You can learn clogging routines that are new,
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When the Pirate's Ball is over and done,
The cloggers give their money away
To ones not as fortunate as they,
Hoping the money may provide some joy
To some handicapped girl or boy
Who are not able to run and dance,
But with this money could have a chance
For breakthroughs to a better life,
Where they can live without so much strife,
To be self-sufficient and have self-pride,
Which up to now they've been denied,
So in August we hope to see your face
At the Expo Center - that's the place
Where dancers will gather, share fun and jokes,
And show all that cloggers are "pretty good folks."

-Bert Powell

5th Annual Sunshine Cloggers

PIRATE'S BALL

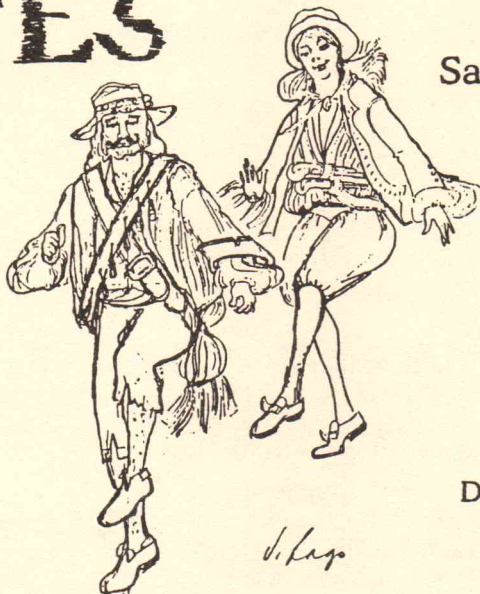
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UPCOMING EVENTS

July 3

Sea Escape Festival
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See ad this issue

July 15 - 17

Dollywood Clogging Classic
Pigeon Forge, TN
See Burdette (MO) Directory

July 16

Dixie Trot's
'Crazy' Summer Workshop
Belvedere, SC
See ad this issue

July 22 & 23

U.S. Clogging Championship
Vincennes, IN
See McLerran (IN) Directory

July 29 & 30

E. Tennessee Clogging
and Hoedown Festival
Greenville, TN
See Myers (TN) Directory

July 29 - August 1

ACA Mountain Festival
Knoxville, TN
See Goode (TN) Directory

July 30

East Coast Clogging
Championship. Chesapeake, VA
See Johnson (VA) Directory

July 30 & 31

Illinois State Square
Dance Convention
Peoria, IL
See Haun (IL) Directory

August 4 - 6

Canadian Square & Round
Dance Convention
Hamilton, Canada
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August 5 - 7

Blue Ridge Mtn. Competition
Gainesville, GA
See ad this issue

August 6 - 20

Clogging Int'l to Australia's
Expo 88 - World's Fair
See Cobia (UT) Directory

August 10 - 13

Academy/West Convention
Int'l Showcase Spectacular
West Las Vegas, NV
See Steele (UT) Directory

August 12 & 13

Sunshine Cloggers'
Pirate's Ball
Orlando, FL
See ad this issue

August 12 & 13

Alamo Cloggers Workshop
St. Pius X Gym
San Antonio, TX
See Breske (TX) Directory

August 12 - 14

Wisconsin Square Dance
Convention. Whitewater, WI
See Bach (WI) Directory

August 12 - 14

West Va. Camp Weekend
Cedar Lakes Conference Center
Ripley, WV
See Driggs (WV) Directory

August 13

Heart of Georgia Clogging
Competition. Macon Coliseum
Macon, GA
See Hardeson (GA) Directory

August 20

Coastal Carolina Clogging
Classic. Burgaw, NC
See Aycock (NC) Directory

August 20

Kountry Kloggers Hoedown
Tifton, GA
See Hasty (GA) Directory

August 20

New Mexico Clogging
Association Convention
Albuquerque, NM
See Huffman (NM) Directory

August 27

West Va. Clogging & Hoedown
Competition. Charleston, WV
See ad this issue

September 2 & 3

Statesboro Clogging Festival
Statesboro, GA
See Ruis (GA) Directory

September 2 - 4

Armadillo Stampede Workshop
Oklahoma City, OK
See ad this issue

September 2 - 4

9th Southern California
Clogging Convention
Riverside, CA
See ad this issue

September 3 & 4

Tennessee Classic
Clogging Competition
Kingsport, TN
See Glass (TN) Directory

September 9 & 10

NCCC Stampede
Raleigh, NC
See ad this issue

September 9 & 10

9th Arkansas Country Dance
Society Festival. Folk Center
Mountain View, AR
See Peterson (AR) Directory

September 10

Chatt-town Clogging Festival
Chattanooga, TN
See Ufford (TN) Directory

September 16 & 17

Bass Kountry Cloggers
Workshop. Palatka, FL
See Spivey (FL) Directory

September 17

Pacific Coast Clog Dance
Championships. Pomona, CA
See ad this issue

September 17 & 18

Carowinds Clogging Championship
Charlotte, NC
See ad this issue

September 23 & 24

Academy/East Convention
Int'l Showcase Spectacular
Pigeon Forge, TN
See Goode (TN) Directory

September 23 - 25

Mid-South Fair Competition
Memphis, TN
See Ruch (TN) Directory

October 1

Iowa Clogging Association
Convention. Des Moines, IA
See Van Horn (IA) Directory

October 1

Kickin' & Grinnin' Workshop
Waynesboro Auditorium
Waynesboro, MS
See White (MS) Directory

Upcoming Events Continued from Page 4

October 1 & 2
Pride of Carolina Competition
Thomasville, NC
See Martinez (NC) Directory

October 7 & 8
Fall Fun Frolic/
Two-Step and Clog
Sarasota, FL
See Liedl (FL) Directory

October 7 & 8
Ga. Peanut Festival Clogging
Competition, Sylvester, GA
See Gaughf (GA) Directory

October 7 - 9
Empire State Festival 88
Buffalo, NY
See Haley (NY) Directory

October 15
'Leaf Lookers Clogging
Jamboree, Franklin, NC
Dan Langston (704) 524-3161

October 21 - 23
ACHF Grand Championships
Stomp'n'Ground, Maggie Valley, NC
See Powell (NC) or Dickson (SC)
Directory

October 22
October (Clog) Fest
Columbus, IN
See Fleetwood (IN) Directory

October 28 & 29
9th Jacksonville Clogging
Jamboree, Jacksonville, FL
See Thompson (FL) Directory

October 28 - 29
'GOPHER IT!' Workshop
Gopher State Clogging Assn.
Bloomington, MN
See Scheu (MN) Directory

October 29 & 30
2nd Winstonsville Classic
Clogging Competition
Valdosta, GA
See ad this issue

November 4 - 6
NCHC Fall Festival
Columbia, SC
See Farlow (NC) Directory

November 18 - 20
Lake Cumberland Workshop
State Park, Jamestown, KY
See Burns (KY) Directory

November 19 & 20
Southern National Country/
Western Dance Competition
Tallahassee, FL
See Boyd (FL) Directory

November 25 & 26
Nat'l C.L.O.G. Convention
Charlotte, NC
See Lemmond (TX) Directory

Listing in Upcoming Events: State or National (non-profit) Organizations and functions put on to benefit a Nationally recognized charity, will be listed FREE, space permitting. All other functions for which an advertisement has been purchased in the main body of this paper, will also appear through the month of the event. Instructors who appear in the Directory of this paper may list a special event in Upcoming Events AND receive a 10% discount on additional advertising.

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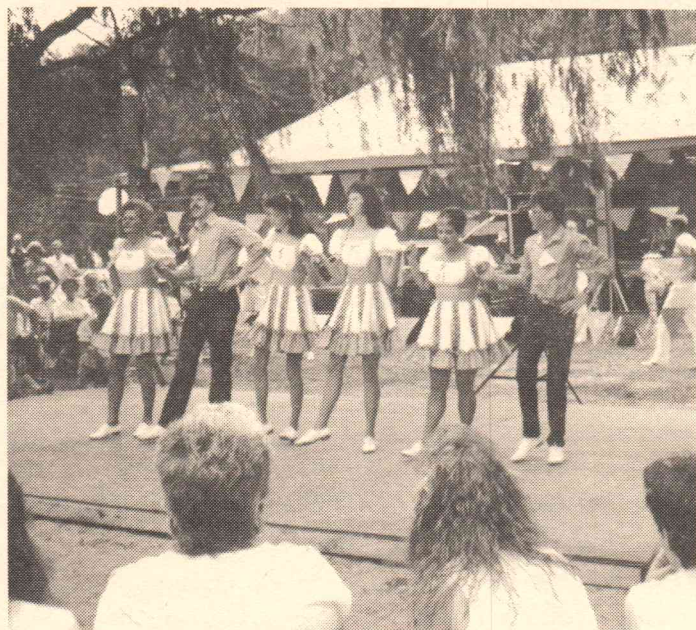
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Workshop continued from Page 1

The last evening of the workshop was a fascinating display of talent as cloggers and dancers of all ages took to the floor for Kyle Edwards' broom dance, and later a huge floor-full clogged to Mountain Style calls. MC John Wiggins of Waynesville, NC and his Cross Country Band kept the program at a high energy level and the spectator/tourist portion of the audience was treated to some of the finest clogging in the country.

A fourteen couple parking lot team calling themselves the Hickory Dew Magic Delight Buck Master Magnum Darlings Parking Lot Hoedowners did figures called by Elliot Skeen with a spectacular rise n' shine finale. Almost before we knew it, the evening was over. Unwilling to call it a day, a small group went for a late night snack and talked about, what else - clogging!



Performance at Lake Lure, NC



Geneva Spivey &
Patsy Blanton



Cherokee John Cucumber

A Proposal: Getting Cue Sheets in on Time

by Steve Smith
Gerogetown, Kentucky

Imagine that you are in charge of obtaining cue sheets from the instructor(s) hired to teach at your workshop. It is one week prior to the workshop and the cue sheets were due one week ago. You have called the instructor(s) and they have apologized and they all have several good reasons for the delay in their mailing. Where that leaves you, of course, is disappointed, angry, rushed up till the last minute, and possibly in hot water with other committee members who are pressuring YOU for syllabus material. Where that leaves the instructor is with the possible loss of an invitation for next year's workshop and the possible reputation of being undependable.

As you may have guessed, I have found myself past the DUE DATE for cue sheet mailings on a number of occasions. While I ALWAYS have a number of reasonable explanations for my behavior, I can't help but believe that there must exist a lack of motivation on my part. It is quite easy to avoid/procrastinate when the person asking for cue sheets is 500 miles away. In reflecting on how it is that I tend to procrastinate, I have come up with the following reasons:

1. "If I wait long enough then that 'perfect' song will come out and I can write a great routine to it." There is a lot of pressure to provide good and NEW routines, and believe me, they take time to write.
2. "They don't REALLY need the cue sheets as early as they're asking for them; they're just asking for them early so that they won't get them late."
3. "I'll do it tomorrow, really!" There are so many more immediate tasks that require my attention that cue sheets continually take a back set in my list of priorities.

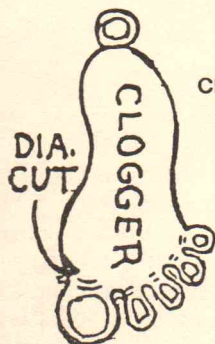
In light of the above discussion, I have a proposal that I think would help to insure that the mailing of cue sheets finds a higher position on my list of priorities. It is this: If you are in charge of obtaining the cue sheets from your hired instructor, set a date AND CHARGE THEM 5% OF THEIR WORKSHOP FEE FOR EACH DAY THAT CUE SHEETS ARE LATE. The great motivator (money) will serve to insure on-time cue sheet delivery from even the most hardened procrastinators.

Am I cutting my own throat? Maybe, but I am also encouraging a structure that will reinforce my compliance with the requests of those who hire me and other instructors. Will it work? What do YOU think?

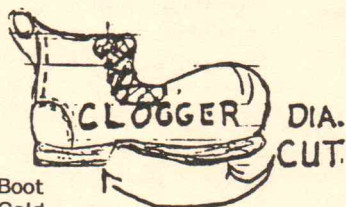
The mother was irate as she told her son,
"You'll never get this yard work done!
"You'll spend hours practicing a clogging routine,
But gripe about one hour with this mowing machine."
"Yeah, Man, but that clogging is fun." - Bert Powell

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Clogging History - Possible Origins of Appalachian Clog Dancing

by Jerry Duke

Appalachian clog dance, a foot shuffling version of early American Square Dance, apparently originated from a combination of folk dance movements performed by the settlers of the Appalachian mountains. During the past twenty years, the clog dance has become increasingly more popular within the region. During the last ten years its popularity has spread to folk and square dance clubs throughout the country.

There are several identifiable styles of clog dance from various parts of the Appalachian region which appear to be related in different ways and in various degrees to dances of Africa, England, Ireland, the Netherlands, France, and Moravia (now a part of Czechoslovakia and Germany).

The most significant differences in the clog dance appear to be found on opposite sides of the mountain range. In the easternmost parts (the Virginias, Carolinas, and Southern Georgia and Alabama) the dance is executed flatfooted with an earthward thrust of the body. In the western parts (Southern Ohio, Eastern Kentucky and Tennessee, and Northern Alabama and Georgia) the same basic dance of the foot. The earthward thrust of the body is often nonexistent. The dancer strives for an erect posture and does not change level.

This investigator has observed a great mixture of style since 1968 among the clog dancers throughout the entire region. It is now sometimes difficult to identify the clog dancers according to regional style obvious at that time. These mixtures of style are natural changes that go with the surge in popularity of the dance and the high mobility of the dancers. If this trend continues regional styles will disappear.

The Appalachian Square Dance, the figures of which are usually called by one of the dancers, begins with a circle of couples (traditionally eight, but now with any number) which, after executing a few figures, breaks into sets of two couples each. One couple in each set moves to the next set between small set figures at the whim of the caller. The dance eventually goes back to the one big circle and soon ends.

On both sides of the mountains, the Appalachian Square is done without the fancy footwork known as "clogging", but on the eastern side it is called "Smooth Dancing" without the clog step and "Big Circle Mountain Dancing" or "Clogging" when the footwork is included. On the western side, clogging has not been popular until recently. Many leaders and dancers have never even seen it.

Further south in Tennessee and Northern Alabama, where Play Party games and the Appalachian Square (without the clog steps) are popular, a type of solo dance is found that is similar to the Irish "Slip Jig", or "Sevens and Threes." The participant (usually a man) stands tall, uses the arms very little and

dances on the balls of the feet. (A type of clog with this look has been reported in upstate New York in the early 1900's and recently in Ohio. A flatfooted dance with the same upright body position is done in parts of Virginia called "Sure Footing.") This author calls the Tennessee variety "Cumberland Jig."

Three-Count Jig Step

Three-Count Jig Step

Across the Mississippi River in Arkansas, a jig dance (so called by the residents) is done which is executed high on the balls of the feet, but without the rigidity of the upper body that is seen in the Cumberland Jig style and the "Sure Footing" style of Virginia. The keynote factor in the Arkansas style is that - - just like a precision clog dance step in northern Georgia. - - it is a three-count step done to either 2/4 or, occasionally, 4/4 time music.

For instance, the basic step is left, right, ball of left, right, counted 1, 2, &, 3 (slow, slow, quick, slow) musical counts of either 1, 2, 1, 2; or 1, 2, 3, 4. The step counted across the music would be: 1, 2, & 1; 2, 1, & 2; to 2/4 time music, or; 1, 2, &, 3: 4, 1, & 2; etc. to 4/4 time music. Apparently these are the two predominate geographical areas for this particular rhythm.

In Arkansas the dance is done either as a solo or in old-time square dance figures where one couple visits all the other couples in the set to execute figures one at a time. In the precision clog, figures range from the older grand march type to variations of modern square dance figures.

The area including Mississippi, Alabama and Southern Georgia is the home of the "Buck Dance", a traditional Negro solo dance. History reveals that the early slaves in the Virginias called it the "Buck" for buccaneers who were the Irish, etc. immigrants. They called them the "poor bucks." - - The dance is executed flatfooted, similar to the North Carolina clog, the main emphasis in the "Buck Dance" is a backward chug. The step sequence includes a heavy step followed by a chug backward on the same foot. The body is usually bent forward, and, in one version known as the "Buzzard's Lope", the arms appear to flap like wings.

It differs from the North Carolina clog in that the buck dance does not emphasize toe shuffles as does the clog, and the body is held more upright in North Carolina. The term "Buck Dance" has changed in recent years to mean any kind of solo dance.

There are many references to the "Buck Dance" contests on the plantations. The Blacks learned the square dances that were done in the main plantation house and apparently added the chug, shuffle, and body movements that were done in dances of African origin. The descriptions of plantation Black "square dances" sound much like a description of what we now know as "Big Circle Clog Dance" as seen in Western North Carolina.

The Blacks and the Whites both added embellishment steps to dances such as the "Virginia Reel"

Continued on Page 12



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Country-Western Cruise on the S. S. Norway

by Bobbie Adams

The **Magnum Cloggers** and about fifty friends flew from Asheville, North Carolina to Miami, Florida for the April 23rd - 30th **Country-Western Cruise** aboard the S. S. Norway. Already aboard were country stars **George Jones**, **Ralph Emery**, **Morry Coleman**, **Penny De Haven**, **Dan Riley**, **Charly McClain** and **Wayne Massey**, **Kentucky Country** (a fiddlin' family), **Lori Marsh** and **Tony Adams**, and **Chopper** and the **Lone Star Band**. The **Magnum Cloggers** opened for **Penny De Haven** and gave clogging classes several times throughout the week. At the Thursday even-



ing Showtime in the North Cape Lounge featuring banjo player **Morry Coleman** and the **Magnum Cloggers**, **George Jones** and his family requested front row seats.

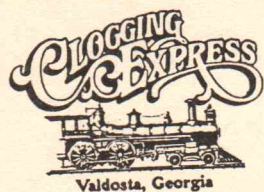
This week-long cruise had the Caribbean islands of **St. Maarten**, **St. Thomas**, and **St. John** plus a day on **Great Stirrup Cay** as ports of call.

As with all cruises, there are so many things to do and see that almost before the passengers are aware of it, the ship is back in home port. We were told that the 1989 cruise will be for two weeks!

Photos:

Top: **Magnum Cloggers**

Left: **Becky Edwards** with Country Singer **George Jones**



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WALT Disney World Co.

SUMMER 1988

Dear Clogging Enthusiasts:

This letter is to introduce the WALT DISNEY WORLD **Magic Music Days** Program/**American Heritage Showcase** to you!

Magic Music Days is an ongoing program which offers an opportunity for outstanding guest performers to showcase their talents in the WALT DISNEY WORLD Resort. We host top quality community, ethnic, military and educational performing groups (instrumental, choral, dance, and folk troupes) from around the world. The **American Heritage Showcase** is an extension of **Magic Music Days** to highlight the cultural history of America with performances by those dedicated to preserving their folk and ethnic traditions.

Clogging groups have often expressed an interest in performing at WALT DISNEY WORLD, and we would enjoy adding cloggers to the entertainment experience of our guests throughout this summer. We would be happy to send you **Magic Music Days** application information which explains our procedures and guidelines.

Again, **Magic Music Days** is an ongoing program, so if a later date would be more convenient, we welcome applications for future performances. Our objective is simply to inform you that this opportunity exists.

For more information on how your group can participate in **Magic Music Days**, please contact our office at:

WALT DISNEY WORLD
Magic Music Days
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Lake Buena Vista, FL 32830-1000

(407) 345-5749

History continued from Page 8

and other contra dances. The Whites added English and Irish type steps that emphasize an up and down motion as in hopping and skipping. The Black style is a downward thrust of the body on each step.

The Black square dance, with many variations, was performed in minstrel shows, and later the steps were done in vaudeville. Along with influence from the Irish Jig and the English clog, this style developed into the tap dance, the Charleston and other forms of popular dance. At first look it does not seem that the Charleston and the Clog had a common origin, but the relationship is clear when considering the forerunner of both - - the Ring Shout (a Black religious dance) and Buck Dance. A dance similar to the Charleston is currently popular among Whites in the hills of West Virginia, called Flat-footing.

One dance in particular collected recently from Yoruba, Africa, and exhibited to a class at UCLA by a professor from Yale, resembles the Charleston and more closely resembles Flat-footing as done in West Virginia. Add the arm embellishments of the old Buck and Wing, and it resembles a dance said to be from Africa done by Negroes in the South called the "Buzzard's Lope." Fancy footwork added to this dance in America, but it is still done without chugs or shuffles in the Georgia Sea Islands.

In Southern North Carolina and Northern Georgia, clogging takes on the flavor of a performance more than a recreation. This is the style already mentioned as precision clogging. The figures used are the same as in Appalachian Square Dancing with the addition of figures from other sources.

Precision dance teams appear more trained and execute the step sequences in unison. Big Circle Clog dance teams and groups seem more relaxed and use individual variations of the step sequences. The latter also change to a walking step if the clogging interferes with the figures.

The step sequence in both of these styles begins with a double-toe tap. It looks more like a double-toe bounce than a brush because the foot usually moves neither forward nor backward. Immediately

following the double-toe is a step on the same foot in the same spot. This double-toe is predominant only in those two styles of group clog dance and one style of solo dance - - the "Blue Ridge Clog" step from Virginia which has a double heel tap on the opposite foot.

In the eastern part of Virginia there are two distinct styles of clogging. One, sometimes called "Sure-footing", is practically the same as the North Carolina style except for the lack of the double-toe tap. Instead the stepping appears a bit faster and with more up and down motion of the body. The other Virginia style (both styles are simply called "clogging" by most participants) utilizes a brush through with the whole foot that gives the appearance of kicking something across the floor. The upper body is bent forward and the step sequences are always in unison.

Clog is an English word not usually found in books about Black dances. At one time it referred to a "clock" dance in England. However, most people relate the name of the dance to the type of wooden-sole shoe of the same name. The English clog has a foot flap similar to the double-toe or shuffle, but there is no chug (foot slip while supporting the body). The Irish and Scottish jig steps are executed with a skip on the ball of the foot. Bavarian dances utilize heavy stamps and heel taps and African dances utilize upper body movement combined with foot shuffles and chugs.

Publicity for the Asheville, North Carolina, Clog and Smooth Dance Festival held every summer says that the clog was influenced by the Cherokee Indians. Of course this is possible, but Cherokee dancing is characterized by easy bounces through the ankle and knee not at all like any of the clog dance styles.

So, from the research done by this writer, it seems that the popular Appalachian clog dance has been influenced by many styles of dance. Some areas obviously influenced more by one style than another, but most of the Appalachian styles are unique and cannot be traced to a single origin.



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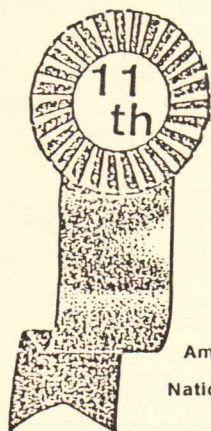
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Circle Three

Mountain Style Square Dance Figure Key

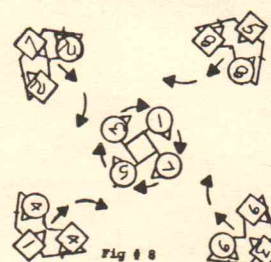
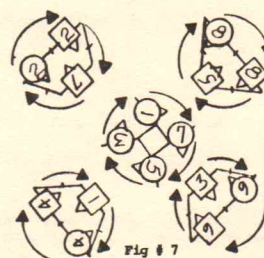
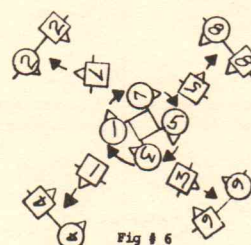
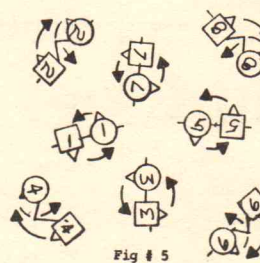
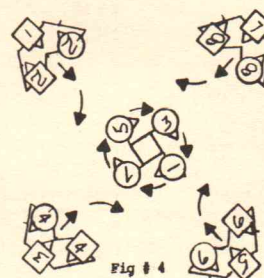
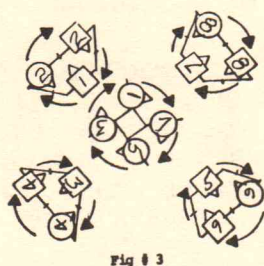
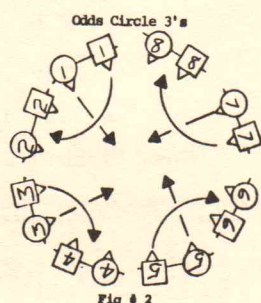
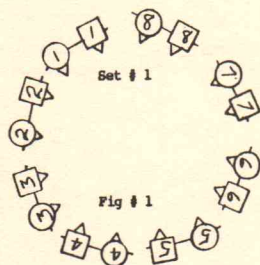
by Bob Johnson
Chesapeake, Virginia

Collected from Ralph Case
Upper Marlboro, Maryland

The Circle Three is the first of two Big Circle figures required for competition by the rules of the American Clogging Hall of Fame and the National Clog and Hoedown Council.

The round, cased numbers indicate ladies; the square, cased numbers indicate men. Determine where you are in the circle and follow the arrows from one figure to the next figure until you have completely danced around the Big Circle, then roll back into the same position you started. At this point, the caller will call "Evens Circle Three", and the evens will follow the same pattern around the Big Circle to home.

Hope you enjoy Circle Three's as much as we do!



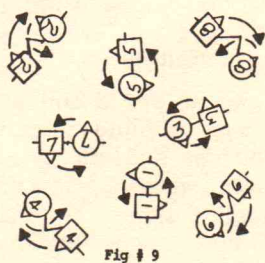


Fig # 9

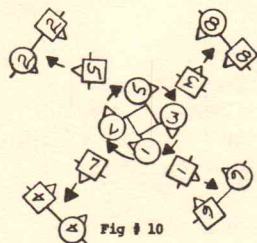


Fig # 10

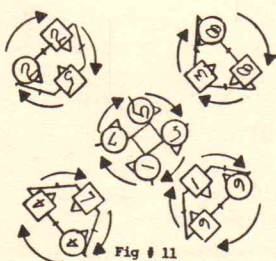


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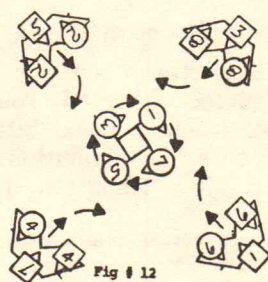


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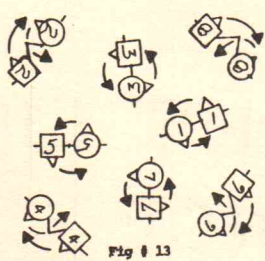


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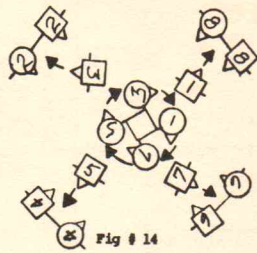


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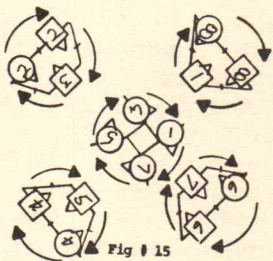


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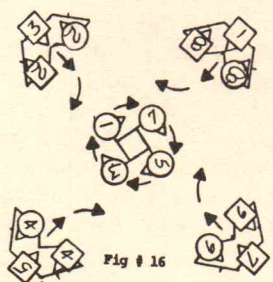


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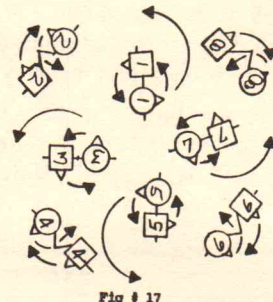


Fig # 17

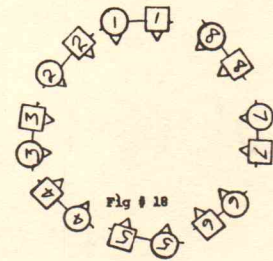


Fig # 18

Canadian Instructors' Seminar

by Evelyn Ricard
Heritage Cloggers Association
Winnipeg, Manitoba, Canada



Winnipeg, Manitoba, Canada has just successfully completed it's first clinic in CLOGGING for people who wished to become instructors. The majority of the credit for this course belongs to Marge Callahan of Florida, Shelia Popwell of Georgia, Lois Elling of California, and to the C.L.O.G. Instructors. It was all the knowledge of the clogging activity that they taught me that went into the formation of the manuscript.. Another source of credit belongs to Square Dance Caller Coach Cal Golden. My husband and I attended a forty hour Callerlab Seminar on Square Dance Calling back in 1981. Cal's manuscript was so well done that the format served as an excellent example for my manuscript. With the input of the clogging instructors and the manuscript format from Cal, the balance was a matter of past experience.

The Heritage Dancers supported and encouraged me through this long May weekend. My son, Maurice, stood beside me ALL THE WAY and assisted in teaching this course. (He has become much older than his eighteen physical years.) My husband, George, in my absence, handled all of the household problems and chores so that there would be no distractions from teaching the entire weekend. There are always people who deserve credit but one cannot always remember all of them. It's lovely to find out that you are blessed with friends who care . . . and care deeply.

The course began on Friday evening; information on taps was covered by George who does all the installation for the Heritage Cloggers. Since we had a student who had never clogged before, a few of the beginning basics were covered. This had an additional benefit since the more advanced cloggers got an opportunity to clean-up and clarify their footwork.

On Saturday, we began at 9 AM and concluded at 10:30 PM with lunch and supper breaks. The course content covered: Traditional definitions and abbreviations; balance of basic footwork; rules for 'Angels',

rules for instructors; Traditional/Contemporary/Mixers/Kentucky Circle Dancing; advertising/recruiting/promoting; Contemporary definitions and abbreviations; teaching techniques; routine leveling; class planning; and choreographing a routine.

Sunday also began at 9 AM and ended at 10:30 PM. Subjects covered were: aerobic clogging (what it is); Buck dancing definitions and abbreviations (at the present time) with a mini-workshop; entertainment; equipment/records/microphones/speakers; motivation; C.L.O.G.; The Double Toe Times; and other source material.

Monday was a morning session covering competition; choosing an entertainment team; leadership; organization; and costs.

Routines were taught to give the new instructors a serviceable program for their prospective students. They were taught to read, interpret, and understand cue sheets. Time was given at the microphone to become acquainted with the feeling of being in front of a group. Yes, it was a 'crash' course. It was designed to be just that -- a lot of information in a short span of time. I am happy to say the drop-out rate was NIL!

Clogging is growing rapidly in popularity in Manitoba. There are not enough instructors to go around. There were people interested in teaching clogging, but didn't have a strong enough theoretical knowledge on how to start, continue, and be successful.

I have a vision of clogging being alive and well in Manitoba; of it's survival as a fun activity for all ages (I'm not getting any younger). I believe in the story of the Little Red Hen from our childhood fables. If no one else will do it, believe in yourself and do it! If your motives are honest and your belief is strong enough, you can do it and do it well. Do it again? You betcha!

At the exhibition he could feel it,
And his toe tapping couldn't conceal it,
"If you've got rhythm in your soul,
And happiness is your goal,
This clogging will certainly reveal it."

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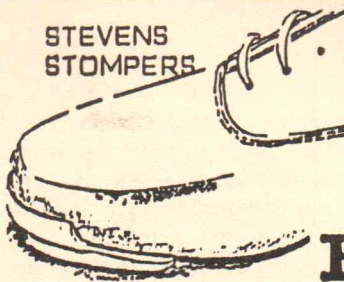
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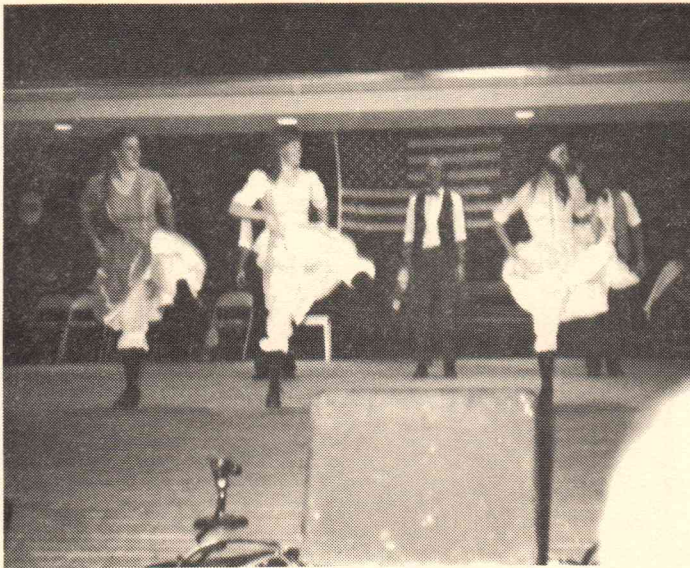
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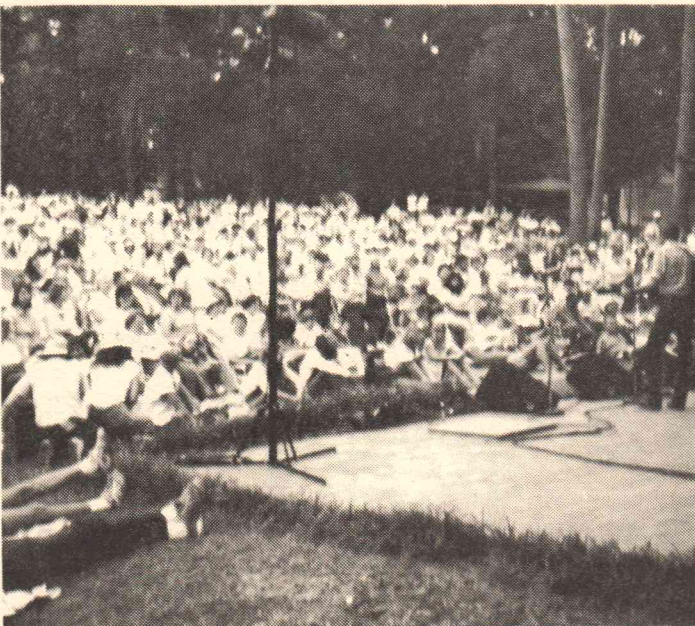
Florida Folk Festival

The Florida Folk Festival, May 27 - 29, was overwhelming! Sixteen separate areas, camps, pavilions, and stages were spread out through the wooded, hilly 250 acres surrounding the Stephen Foster State Folk Culture Center in White Springs, Florida. It was impossible to sprint from one area to another to see and hear everything, but amongst our group, we had a fairly broad sampling, and all agreed we'd go back next year!

The evening stage presentations in the amphitheater, it's grassy basin filled with several thousand folks seated in lawn chairs or on blankets, lasted till 11:30 or so every night. The nearly full moon hung directly over the amphitheater like a stage prop as singers, musicians, and dancers kept the momentum going.



High Kicking Cross Creek Cloggers
Gainesville, Florida



Amphitheater - Folk Festival

1988 Illinois Cloggers Invitational

by Mike Madden
Normal, Illinois

This year's event held in Bloomington, IL was more competitive as returning teams built onto many of the best ideas of the 1987 contest. Also, two childrens teams were formed during the past year (rare in Illinois). Both had entries in the duo and solo contests. Teams were judged on their overall performance by a judge from each of the other teams, while separate line, partner/multi-partner, and show routines were scored by independent judges. Teams were give fifteen minutes to perform, and each group did a nice job of developing a theme for their show.

Seminars were offered for the first time, and informative discussions took place on such topics as group organization and financing; how to choreograph; generating enthusiasm; how to freestyle; and turning line dances into show routines. These were held simultaneously with workshops before, between, and after periods of competitions.

Bob Johnson and the Flatland Cloggers of Chesapeake, VA conducted the workshops and performed an hour-long show at night. These kids had unbound- ed spirit; they impressed both the cloggers and the general public with their excellence. All you have read about them is true.

The Team winners (judged on entrance and exit, spacing, transitions, theme, steps, degree of difficulty, precision, error recovery, showmanship, and spirit) were the **Prairieland Cloggers** of Peoria, IL. The **Prairieland Cloggers** also were the first place winners of the Line Dance, Partner, and Show.

Wild Turkey Cloggers won Spirit, Touch of Class won Costume; and **Rainbo Cloggers** won Entertainer of the Year.

Lynn Mogavero and Linda Unger of the Wild Turkey Cloggers were the first place Duo winners judged on execution, choreography, showmanship and costume.

Original Team Choreography winner was Randy Seigel of the **Rainbo Cloggers**; Adapted Team Choreography was won by Jennie Callagher of the **Prairieland Cloggers**. Original Duo Choreography winner was Judy Whitmore of the **Rainbo Cloggers**; Adapted Duo Choreography was won by Steve Allen of the **Sunshine Cloggers**.

First place winners in the Solo Competitions were Randy Siegel of the **Rainbo Cloggers** for Men's Instructor; Jennie Callagher of the **Prairieland Cloggers** for Women's Instructor; Don Sass, Sr. of Touch of Class for Men's Open; Cindy Snokes of the **Prairieland Cloggers** for Women's Open; Joe Whitmore of the **Rainbo Cloggers** for Men's Youth; and Pam Davis of Touch of Class for Women's Youth.



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Host team - CBS TRAVELERS

The Peterson Family Little Rock, Arkansas



by Bobbie Adams

The Peterson family - David and Donna and their sons Chris (15) and Eric (21) - were nominated for **Music Family of the Year** by the Pulaski County Music Cotierie.

The Peterson's had been part of Ralph Pierce's clogging entourage of eastern Tennessee in the mid-1970's. When they moved to Arkansas in 1976, there were no clogging groups in central Arkansas, so they started teaching clogging classes and formed **The Cadron Creek Cloggers**; which in turn became the foundation for a more diverse dance and music group - the **Arkansas Country Dance Society** which was founded in 1978.

David Peterson received his Ph. D. from Michigan State in 1971 and is currently a math professor at the University of Central Arkansas. He had some formal training in several musical instruments in high school and is self-taught on the hammered dulcimer, violin, guitar, and lap dulcimer. He has taught classes (and judged contests) of mountain and hammered dulcimers.

Donna is a secretary at UCA. She has had formal voice and piano training and plays the lap dulcimer and guitar. She assists David in both dance and dulcimer classes.

Chris Peterson, who just finished ninth grade at Greenbriar High School, is an accomplished Suzuki Violinist and Pianist and plays in the first violin section of the Arkansas Youth Symphony. Chris also learned fiddling the traditional way, from his father and from listening to other fiddlers like Ken Blessing of Little Rock and Bob Atchison of Mountain View. In addition to playing violin, guitar, mandolin, and hammered dulcimer in the family band, Chris plays violin in the **Nonesuch Band** (a Scotch-Irish band), drums in the Peace Lutheran Church Band, and electric guitar, bass, and keyboard in an informal rock band.

Eric is a senior at Washington University and is studying architecture. He was a member of the Arkansas Boys Choir for five years and studied piano with Francis Monday. He is self-taught on his primary folk instruments: the guitar and the hammered dulcimer.

Since moving to Arkansas, David has been making and designing musical instruments. Eric and Chris have also become skilled luthiers in the last seven years. Together they have produced and sold about 250 hammered dulcimers, 25 mountain (lap) dulcimers, 30 bowed psalteries, several plucked psalteries, and this year, a harp.

In 1984, the Arkansas Country Dance Society received a grant from the Arkansas Endowment for the Humanities to produce traditional dance music tapes to accompany the book, **Arkansas Country Dances**. David produced and directed production of these tapes (84 minutes long) that involved eleven musicians. David played violin and hammered dulcimer; Chris played fiddle; and Eric played piano on various tunes on the tapes which were completed in 1985.

The family has also produced two tapes for commercial distribution titled **Live in Europe** and **Springhill 87**.

In 1987, David, Donna, and Chris toured for the Department of Parks and Tourism as part of the **Artist in the Parks** program.

The Peterson family has performed more than forty musical programs per year for the last several years, and have appeared in concert in eleven states, as well as Germany and France.

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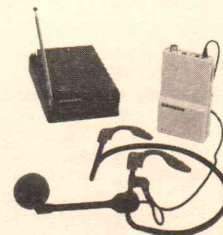
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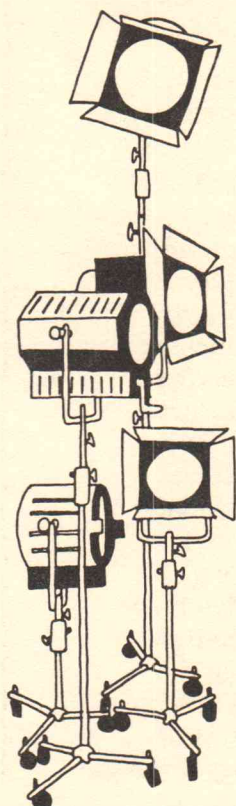
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A Directory Listing entitles you to also list in **Upcoming Events** free of charge and a 10% discount on further advertising.

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