

THE DOUBLE TOE TIMES

Volume 7, Number 5

A Clogging Newsletter

May 1989

Then and Now

by Lucy Johnson
Lakewood, California

When I was a child we didn't have clogging classes where we could learn steps and figures. My Father clogged and part of what he taught me was called buck dancing. It was not the same buck dancing as we know today. We didn't have taps on our shoes. However, a few, mostly men, had those half-moon metal pieces on their heels and toes. The metal pieces were put on the heels and toes to make the shoes last longer. All of this brings a question to mind ... when and where did cloggers begin to use taps, or was it picked up from the tap dancers?

We learned steps and figures at the Saturday night street dances, which were called square dances (not the same as we know today). We danced in one big circle. Since the caller danced as well, all of the calling was done from the floor. The acoustical band was on the 'stage', which was actually the sidewalk in front of the hardware store. The streets were blocked off and cornmeal was thrown down to help make dancing easier. The dress code was simple ... ladies wore dresses or skirts, men wore pants, jeans or overalls. Everyone wore flat soled shoes.

Look where we are today! It's hard to grasp how it has all come about. In each part of the country the change has happened at a different pace, time and style. We have groups that insist on the up and down motion, while others say it must have a shuffling back and forth. There is low to the floor footwork, high-stepping, high leg lifts and kicks. With some dancers, the body moves all over, and with others the top part of the body stays straight while the bottom half goes loose and moves. The hands swing the skirts, arms and hands fly everywhere, arms hang loosely to the side ... different patterns for hand and arm movement to match their footwork. Jumps, stomps, skips, sways, slides, drags, slurs,

rushes, chugs ... lots of movement, and everyone is sure his or hers is the best and only way for clogging to be done.

It is easier teaching today in buildings with good floors and lots of space. Jim Hilton [and others] have provided us with great sound systems, turntables with variable speed, to speed up or slow down as we wish. The systems allow the use of a cassette player to both record and play. Microphones with long cords or remote mikes are available to make teaching from the floor easier.

Moving into the clothing, ladies now wear dresses and skirts (short or long), blouses or T-shirts, full slips or no slip, shorts, pants, jeans, overalls (short or long), bare legs, stockings, pantyhose, anklets and knee socks. Shoes can be any style and color, with or without taps, large or small taps and tennis shoes with taps.

Men wear jeans, pants, shorts, overalls, longer short sleeve shirts, T-shirts, caps, cowboy hats, shoes of all descriptions, even with taps covering the entire sole of the shoe.

Costumes for exhibitions and contests are absolutely magnificent. We have special bags for shoes, shoe polish, foot pads, ribbons, shoe strings, ties, jackets with logos, etc....

The record business must have felt the impact of clogging too. We are always looking for that special piece of music suitable for a routine, either exhibition or competition. We're all on the lookout for a new idea and that certain piece of music that will bring our ideas to life. At one time we used only country and bluegrass music. We now have many choices and it is hard to choose. There is western, pop, classical, rock and roll, new wave and music from other countries, all available on records and cassettes. Additionally, there are still live bands who are willing to play for the clogger's pleasure.

Continued on Page 24



THE DOUBLE TOE TIMES

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Bobbie Adams

A Clogging Newsletter

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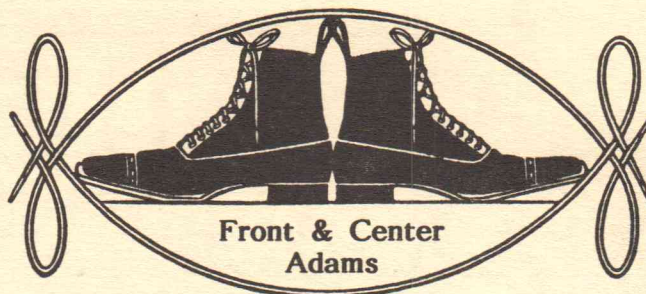
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Front & Center
Adams

Canadians Karen Knight and Olive Bedford visited the **Sumter County Cloggers** in Bushnell, Florida in March. Red Smith and Stadel Charon were delighted to make welcome these "Step-in-Time" vacationers whose home instructor is Darryl Linnington, Ontario.

Steven Szabo's article about **The Audio Cassette** in this month's **Double Toe Times** is definitely a "keeper". There's a whole wealth of information about cassettes and recording music that I sure didn't know. Steven worked as a professional television sound engineer - recording, editing, sweetening, and mixing sound tracks for film and video productions. He's also been involved in music recording of small bands and large symphony orchestras. Steven starting clogging in 1981 and has taught clogging for about two to three years. He's served as Publicity Chairman and Vice-President of the Southern California Clogging Association. He now teaches for the city of Placentia, California and hopes to start a class for the city of Pasadena.

Hat's Off!!! Steven Szabo.

A new instructor in North Dakota asked, "What do I plan for my first beginners' graduation night? Holy mackerel, I'm graduating 17!!!" Let me begin by congratulating this **instructor**: Hers is a voice in the wilderness, much like the early settlers who had to plow and plant virgin ground; no easy ~~feet~~ feat! She had to patiently answer the question "Clogging? What's that?" She must now send these seventeen converts out into the world to bring back new candidates; to convince the sons and husbands and boy friends that it won't hurt their macho image to clog; and they just **might** have fun. She will also learn that she will someday be called the 'Mother of Clogging' in her state, and when a dancer or two decides to go forth and start another club, she will smile and wish them well. These first seventeen seeds are the beginnings of the saying "... and a good time was had by all!"

We have started the "What to **Do** at Graduations" ball rolling in this issue. The square dancers have done these initiation hi-jinks for many years, but they can be adapted to our clogging needs nicely.

Other virtually untapped areas for research are the **Convention Time Games** played at after-parties. Some are appropriate for both adults and children; some are definitely X-rated. I was astounded to learn that many mid-Western cloggers have never met Aunt Fanny, the Oomie Goomie, or the Foot Doctor. They've never been on a Buffalo Hunt or seen Black Magic, or been Measured for a Coffin. This Editor would like to have Pat Skinner-Boshe be first in line! It might answer the question, "Can a practical joker **take** a practical joke??"

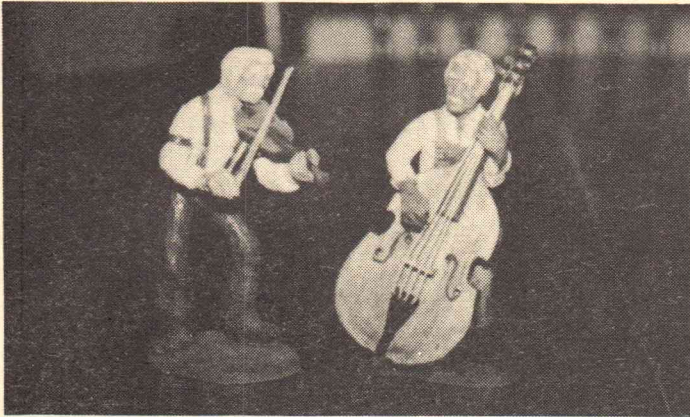
My last Florida Symphony Orchestra "Coffee Concert" for the 1988-89 season is over. I'm anxious to read the review by the music critic in the Orlando paper, of the **Symphony No. 1** by Herbolzheimer. The percussion section got quite a workout! The Respighi and the Brahms, with the guest pianist Anton Kuerti, were delightful. Conductor Kenneth Jean brings out the very best in our F.S.O.!

If you have a PBS channel, watch for taped concerts from Wolf Trap Farms, just outside Washington, D.C. Last week **The King's Singers** were featured. Marvelous, marvelous! My TV menu today is **Star Search** at

Front & Center continued

noon - I understand that two Florida cloggers are in the final round of dance-offs in California - and Wolf Trap Farm at 7 P.M.

Barbara and Bob Kohler, formerly of Davie Florida, have become the new owners of **Bill Stanley's Bluegrass and Barbecue** in Asheville, N.C. They invite cloggers to "come on down" for good eatin' and good dancin'!



Stadel Charon's most recent carvings.
See Directory (FL) for address.

Denny Lantz, Medford Oregon, has just returned from New Zealand and his second successful clogging course there. He said he spent much of his time with his back to a video camera taping future classes. The Aussies and New Zealanders are unable to use American video tapes without a costly transfer to their PAL system. Denny will have an article ready for our June issue.

This from Bill Phillis, Livonia Michigan: "The term 'cotton-eyed' in the mountain vernacular refers to a person who is blind in one or both eyes and has a white opaque film covering the eye. I have heard that there was a blind Negro fiddle player referred to as 'Cotton-eyed Joe' from whence the name of the tune was derived."

On zips and zones - the post office is at it AGAIN. Understand we don't have enough zip codes to go around - so the post office has decided to assign new zip codes to growth areas effective in July. If **YOUR zip code** is to be changed, **please** drop us a card as soon as you have been notified or your **Double Toe Times** may not get delivered in July.

An instructor from the North writes "... some of the best [recent] routines used music of questionable taste, i.e., suggestive or 'sensitive' lyrics as in **Wild Thing, Kiss, I Wanna Have Some Fun**. [These are] great fun to dance to, however, cloggers' parents do not appreciate their kids dancing to this stuff --- even if it is all over the airwaves!!! Could you see

dancing [or performing] this stuff at a church function or in front of the Rotary Club?"

Another group did a local school fair and the PTA President objected to "If the South Woulda Won."

Moral? **Discretion is the better part of valor or When in Doubt - DON'T!**

Why do we find all those slippery little omissions - deletions - corrections **after** the printer has "shot" the whole issue? Such as "Continued on page 26" (Clog Cue) or "ACHF & NCHC sanctioned" on the Piedmont Competition ad. The sheer mass of details, numbers, dates, etc. has an unhappy faculty for **blurring** by the time we are down to the **deadline and hurrying**.

I read an explanation of why one makes **lists!** It's so you can forget the item! The brain gets so overloaded with bits and pieces of things to remember that putting each item down on paper relieves the stress. Then I only have one thing to remember - where I put the list!

Once again - why all clogging functions do not appear in **The Double Toe Times**. The only requirements regarding a listing in **Upcoming Events** is that an ad be purchased, and/or the instructor be listed in the Directory. A Directory Listing costs \$36.00 per year (and includes a year's subscription). After-the-fact-write-ups, with photos, are simply part of the news, but if an instructor/group is not in the Directory, or has not purchased an ad, I usually do not print photos and/or a write-up!

Get those convention/competition/workshop dates to us ASAP (as soon as possible)!

When (date)

What (name of function)

Where (city, state)

Who (directory reference)

Folks plan ahead nowadays and arrange for vacation time and sightseeing excursions early!

And to answer several questions: All the editors of clogging publications solicit input from their readers, but I've never heard **one** say they had **too much!** In other words, if you are unhappy with my travelogues or short stories about watercress, how about an article on nearly **anything** from **YOU?!**

The next item is simply a contrast in motivation, understanding, and compassion. If you list your name and club in our Instructors Directory, I really don't know "what good it will do you"! I loved the individual who wrote a note with his renewal check that said he no longer had a team, but was renewing because he enjoyed **The Double Toe Times** very much and this was his way of helping support it's continuance!!!

There are others who drop a note relaying information about new residents to their area (cloggers) who found a place to clog through the Directory; or traveling visitors; or letters, flyers, inquiries, etc.

I suppose it all depends on what your idea is of the 'good' you expect. Fame and fortune? Probably not! Goodwill? You bet!

Upcoming Events



May 5 & 6

Pensacola Sunshine Cloggers
10th Jamboree. Pensacola, FL
See Doggett (AL) Directory

May 5 & 6

M.C.C. Spring Showcase
Moberly, MO
See Pearson (MO) Directory

May 13

GCLA's 'May Day' Workshop
Forsyth, GA
See Ruis (GA) Directory

May 12 & 13

Rocky Mtn. Competition
Beg. & Int. Farmington, UT
See Steele (UT) Directory

May 12 & 13

CAW Jamboree '89
Stevens Point, WI
See Noyce (WI) Directory

May 12 - 14

Buckeye Dance Convention
Columbus, OH
See Adkins (OH) Directory

May 13

Cincinnati Clog Shop
Cincinnati, OH. See
Harkleroad (OH) Directory

May 13 & 14

Dogwood State Clogging
Classic. Hickory, NC
See Summey (NC) Directory

May 19 & 20

Northern Connection Workshop
& Dance. Wheeling, WV
See Adkins (OH) Directory

May 19 & 20

Rocky Mtn. Competition
Adv. & Ch. Farmington, UT
See Steele (UT) Directory

May 20

Buckshot Spring Clogging
Workshop. McDonough, GA
See Rickard (GA) Directory

May 20

Suncoast Cloggers Hoedown
Lecanto, FL
See Mixon (FL) Directory

May 20 & 21

NCHC Spring Festival
Athens, GA
See NCHC page this issue.

May 26 - 28

3rd International Clogging
Jamboree. Novi, MI
See ad this issue.

May 26 - 28

37th Florida Folk Festival
Stephen Foster Center
White Springs, FL
(904) 397-2192

May 26 - 28

FCC Clog Convention
Kissimmee, FL
See ad this issue.

May 26 - 29

Clogging Workshop '89
Circle 8 Ranch, WA
See ad this issue.

June 2 & 3

U.S. Clogging Champ-
ship. Vincennes, IN
See ad this issue.

June 2 & 3

Scotty's Clogging Competition
and "For a Miracle" Concert
Benefit/Brain Tumor Foundation
for Children. Atlanta, GA
Shirley Nobels (404) 493-3750

June 3

Clogaholic Workshop '89
Columbus, IN
See ad this issue.

June 3 & 4

Florida Blueberry Festival
Clogging Competition
Ocala, FL
See ad this issue.

June 9 & 10

Clog Campus '89
Norton, VA
See ad this issue.

June 10 & 11

Southern Heritage Clogging
Classic. Columbia, SC
See ad this issue.

June 15 - 17

23rd Nat'l Mtn. Square
Dance & Clogging Festival
Slade, KY
See Jett (KY) Directory

June 16 - 18

Silver Dollar City
Competition. Branson, MO
Call (417) 338-8188

June 18 - 21

Hee Haw Championship
Nashville, TN
(615) 889-6700

June 22 - 24

38th Nat'l Square
Dance Convention
Oklahoma City, OK
See Evans (OK) Directory

June 24

Firehouse Competition
Charlotte, NC
See ad this issue.

June 28 - July 4

National Cloggers Festival
Provo, UT
See Cobia (UT) Directory

July 1

Alabama State
Clogging Competition
Prattville, AL
See McCullar (AL) Directory

July 5 - 8

Clog Camp U.S.A.
Park City, UT. See
Steele/Cobia (UT) Directory

July 7 & 8

Statesboro Clogging Workshop
Statesboro, GA
See ad this issue.

July 21 & 22

Wildwood Whistle Stop
Wildwood, FL
See ad this issue.

July 22 & 23

Winnersville Classic
Clogging Competition
Valdosta, GA
See ad this issue.

Upcoming Events continued



July 28 & 29

**East Tennessee Clogging
and Hoedown Festival**

Bulls Gap, TN

See Myers (TN) Directory

July 29

**East Coast Clogging
Championship.** Chesapeake, VA

See ad this issue.

August 4 - 6

**Blue Ridge Mtn.
Clogging Competition**

Gainesville, GA

See ad this issue.

August 4 - 8

Clogging Workshop '89

Circle 8 Ranch, WA

See ad this issue.

August 12

Clogging Workshop

Montague, PEI, Canada

See Jordan (CN) Directory

August 18 & 19

Sunshine Cloggers

Pirate's Ball

Orlando, FL

See ad this issue.

August 18 & 19

III. Cloggers Invitational

Bloomington, IL

See Madden (IL) Directory

August 19

Coastal Carolina Clogging

Classic. Burgaw, NC

See Aycock (NC) Directory

August 19

Kountry Kloggers

5th Annual Hoedown

Tifton, GA

See Hasty (GA) Directory

August 19 & 20

Clogging Convention

Albuquerque, NM

See Huffman (NM) Directory

August 19 & 20

Heartland Clogging Jamboree

Freemont, NE

See Bosco (NE) Directory

August 26

WV Clogging & Hoedown

Competition. Charleston, WV

See Steele (WV) Directory

September 1 & 2

Armadillo Stampede Workshop

Oklahoma City, OK

See Zion (TX) Directory

September 3 & 4

Amadillo Stampede Competition

Oklahoma City, OK

See Zion (TX) Directory

September 8 & 9

NCCC Stampede

Asheville, NC

See Futrell (NC) Directory

September 15 & 16

Bass Kountry Cloggers

Workshop. Palatka, FL

See Spivey (FL) Directory

September 22 - 24

Mid-South Fair Clogging

Championship. Memphis, TN

See Ruch (TN) Directory

September 23 & 24

Pacific Coast Clog Dance

Championships. Pomona, CA

See ad this issue.

Sept. 30 & Oct. 1

Tarheel State Competition

Thomasville, NC

See Martinez (NC) Directory

October 6 & 7

J'Ville Clogging Jamboree

Jacksonville, FL

See Thompson (FL) Directory

October 14

Clogtober Fest

Wichita Falls, TX

See Kerr (TX) Directory

October 14

Special Edition's Southside

Clogging Workshop

McDonough, GA

See Nelson (GA) Directory

October 27 - 29

ACHF Grand Championships

Maggie Valley, NC

See Powell (NC) Directory

October 28

Oktober (Clog) Fest

Columbus, IN

See Fleetwood (IN) Directory

November 3 - 5

NCHC Fall Festival

Daytona Beach, FL

See Steele (WV) Directory

November 11

Carpet Capital Hoedown

Clogging Workshop

Dalton, Georgia

See V. Brown (GA) Directory



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Ninth Annual U.S. Clogging Workshop

by The Weekend Wanderer

Let's see ... plenty of T-shirts, lots of undergarments, swimsuit, jeans, socks ... oh yes, and clogging shoes - can't forget them. The car's packed, and I'm off --- to yet another clogging workshop.

I left the cold reaches of the north at 10 P.M. March 16th, excited and anxious, only to arrive eight hours later, weary and incoherent (but, ready to dance!), at the 9th Annual U.S. Clogging Workshop in Vincennes, Indiana. Greeted with a smile, the desk clerk at the Executive Inn Convention Center ignored my incoherent ramblings, and to my surprise, had a room ready for me.

The workshop didn't start until 3 P.M., so I had plenty of time to catch up on some sleep. Sleep! Who was I trying to kid? First things first ... unpack, settle in, breakfast. Can't sleep until I find out where we're dancing! By the time I finally did lie down, I was too wired to sleep. What was going to be taught? Who all would be here that I know -- my friends from Columbus, Indiana? Others from Michigan? ... in forty-eight hours, I will have to pack up again and make that long drive back home --- ugh! These and all kinds of other wonderful thoughts kept dancing through my head. And before I knew it, another great clogging weekend was over.

So, here I am. Two days later, back home at my desk, exhausted, and reminiscing about the weekend's events. And what great memories I have! Got to see lots of ol' friends, Terry, and Louise Pritcher and their crazy gang from Cincinnati. And what a pleasant surprise when 'Stevetta' (Stacey Austin, Steve Smith's sister, a clogging instructor in Owensboro, Kentucky) walked in! This action-packed weekend

was just full of good times.

The instructional staff was exceptional. There were ol' favorites like Steve Smith, Jeff Driggs, Burton Edwards, Pat Skinner-Boshe, and new favorites (for me anyway), including Peg McLerran, Brent Montgomery, Darl Moreland, and Scott Dobson.

Every workshop has something new, and this one was no exception. Did you know that dinosaurs could dance? I kid you not! I saw it for myself --- The Tyrannosaurus trot and the Brontosaurus boogie! There were all kinds of prehistoric wonders out on the dance floor.

Pat Skinner-Boshe played some of her usual practical jokes. Brent Montgomery was her unsuspecting victim.

Besides a number of wonderful exhibitions, we had the pleasure of a visit from the very talented Mr. Bojangles; and the cutest, little five or six year old boy from Lansing, Michigan had us all clapping and laughing as his train routine chugged down the track. I had the opportunity to see another first --- some very talented cloggers got up and danced acappella. If you think it's tough to keep a steady beat when dancing to music, try it **without** sometime!

The after-parties were poolside and water was flying everywhere! To top the weekend off, Dave Gross and his Indiana clan felt it necessary to initiate a bunch of us to some tried and true convention games. I'm become very leery of these Hoosiers --- but it was all in fun, and fun we did have.

Bill and Peg McLerran, along with the USA Clogging and Folk Arts, Inc., are to be commended for a job well done and a great time. My only regret is that I waited until their ninth event to see what the U.S. Clogging Workshop was all about. Just think about all the fun I missed in past years!

So, now I'm home and get to rest, right? Wrong! In three days, I'm off again ... and I can't wait!

Indiana Red Star Cloggers to Perform at Walt Disney World

Editor's Note: Thirty-seven Indiana Red Star Cloggers under the direction of June and Charlie Ritchie will be performing on the Fantasy Faire Stage in **Walt Disney World's** Magic Kingdom, Orlando, Florida, June 21, 1989. June writes that the whole gang is excitedly looking forward to the trip.



by June Ritchie
Hanover, Indiana

The **Indiana Red Star Cloggers** have performed at many fairs, festivals, and national organization events. There are seventy-one performers in the full exhibition group. Directors and instructors, husband Charlie and myself, teach clogging at three locations in Indiana, and hold monthly dances at all three places.

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Cost **\$14** per person to June 15. **\$18** per person after June 15 and at door. Twelve and under is **\$10** in advance and **\$14** after June 15 and at door. Spectator cost **\$3** per day or **\$5** for entire weekend.

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Two
Halls

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Rise and Shine

GINA ZARAGOZA



Perth, Western Australia is the home of 'the mother of clogging' in this country. Her name: **Gina Zaragoza**. Gina had been square dancing for several years and accidentally stumbled across clogging while reading the **American National Square Dance Directory** containing a notice written by Shelia Popwell. Gina advertised Australia-wide for any information about this particular dance form, but no one knew anything about it. As a result, she corresponded directly with Shelia, organized the delivery of her first clogging video, and in January, 1983, proceeded to teach herself this unique activity. Three months later, she started to share her knowledge and began teaching, which in turn saw the birth of the Kangaroo Kloggers Klub, with an initial twelve members.

Whenever she was confronted with a problem or needed assistance, there was no one in Australia who could help. Needless to say, her telephone bill increased dramatically with calls to the USA, and her correspondence likewise. Through her subscription to the **Flop-Eared Mule**, she learned of the first National CLOG Convention in Mobile, Alabama in 1984 and made the long journey to see 'live' clogging for the first time and to learn from the top instructors. She has since attended all five nationals and as many classes as humanly possible, and has maintained contact with the friends she made on each annual pilgrimage to the mecca of clogging.

In 1985, Gina and her cloggers auditioned for, and were successfully included in, the programme for the 26th Australian National Square Dance Convention in Perth, Western Australia. Later that year, on her way to the 2nd National CLOG Convention in Louisville, Kentucky, she stopped over in Sydney, New South Wales and gave a short clogging demo and mini-workshop at the "East Meets West" square dance function.

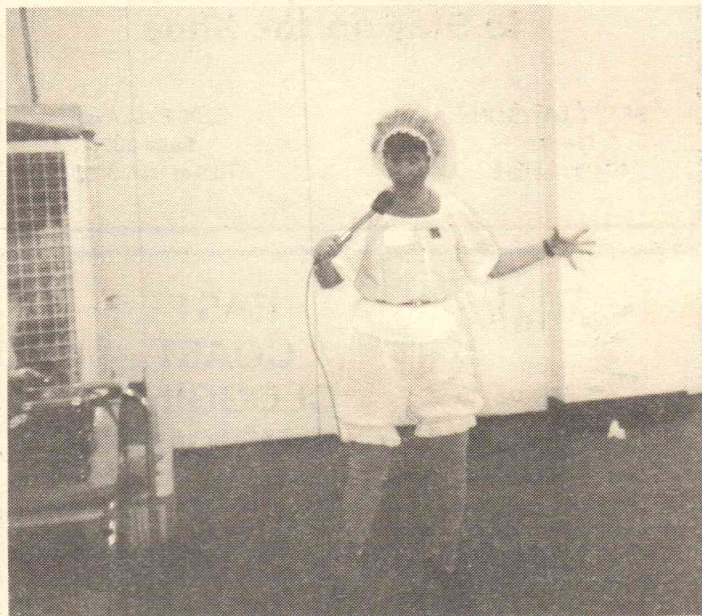
In 1986, Gina was requested to again present clogging at the 27th National Square Dance Convention held in Adelaide, South Australia, after which clogging became accepted by the square dance movement throughout the country. This was a breakthrough at the time, as clogging was still very much in it's infancy in Australia. Between 1983 and April 1987 (when the Australian Clogging Association was formed), Gina was the leading light in Australia, supplying videos, records, cue sheets, and taps to various states throughout Australia and New Zealand.

The club has grown from the original twelve members in 1983 to fifty plus in 1989, with other groups springing up throughout the state, the leaders of which received their clogging knowledge directly or indirectly from Gina. Meanwhile, her adult display

team has clogged for several different charitable organizations and some of the team members, over the last eighteen months, have been involved in three talent quests, winning two first prizes and being runner-up in the third. Gina is now in the process of forming her first children's team --- to be known as the Kangaroo Kloggers Klub Joeys. (A Joey is a baby kangaroo.)

Gina is also employed by the Education Department of Western Australia to teach clogging at various schools in the metropolitan area. In her spare time, she is training at a local radio station and will soon have her own country and western programme, in which she will feature her clogging music (of course!). During 1988, she was interviewed six times on local radio, and has appeared twice on television, each time advocating the fun and health aspects of clogging. Through her groundwork, clogging is now a healthy juvenile down-under, and with clogging leaders like Gina, the activity will continue to grow and flourish into adulthood. Our thanks to Gina for being curious all those years ago; catching the clogging bug; and spreading the 'epidemic'.

Contributed by Kath Seel & Jean Beatson



If you've ever tried to clog
And found your mind in a dismal fog
Be patient!

If your brain is clogging well
But to your feet does not ring a bell
Stay calm!

The time will come when they're both in form
And you'll be clogging up a storm
If you practice!

Pat Wilmott
Blugum Cloggers
Parkdale, Australia

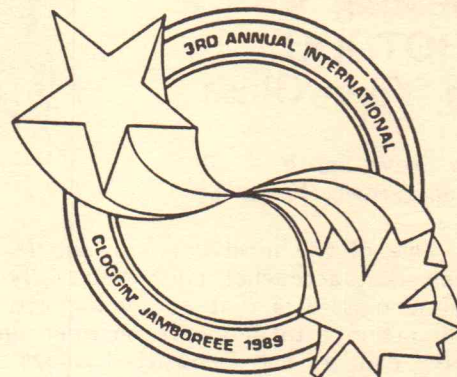
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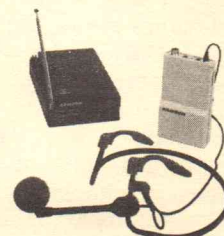
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Dealing with a 'HOTDOG' in Your Class



by Steve Smith
Georgetown, Kentucky

One of the most common and frustrating of problems that a teacher must eventually face in teaching public classes is that of dealing with 'hotdogs'. I will attempt to delineate between enthusiastic, creative dancers and 'showoffs/hotdogs'.

Enthusiastic and creative dancers are largely driven by their love for the artform. Motivation stems from internal satisfaction derived from expressing themselves through dance. These dancers are refreshing to watch and their exuberance is a testimony to their love and dedication to the dance.

'Hotdogs' are driven by their love of attention. Their motivation is derived largely from the adoration and attention that is received externally from others. Their dancing is often at the expense of others where they tend to separate themselves from others rather than join with others.

Before we get into how to manage 'hotdogs' in your classes, let's look at the development that takes place when a good dancer becomes a 'hotdog'. First of all, hotdoggers are generally good dancers. By being good dancers, attention is drawn to them by virtue of their skill level. They usually start out innocently enough just being excited about learning how to clog. As they improve, usually much faster than those with whom they are in class, they receive yet more attention, and it is **very positive**. Make no mistake about it, people are enjoying watching them, and they begin to enjoy being watched. People come up and say, "You know, I could watch you dance for hours." When they hear something like that over and over, there are several ways to begin to respond internally. Allow me to illustrate.

If the choice is made to view the compliment as a sign that their love of the dance is pleasing to others, and they are a joy to watch, then the praise will strengthen the relationship between dancer and audience. I saw a beautiful example of this during the past summer at the Ozark Mountain Center in Arkansas. During the afternoon, several employees there would break into free style dancing with a live band in the background. The contact between audience and dancer was marvelous to behold. Each enhanced the presence of the other.

If dancers choose to view the compliment as a sign of 'specialness', then they are creating several traps that will change their internal motivation for dancing. When dancers view themselves as special, the tendency is for separation, not joining to occur with others. The tendency is to become so self-absorbed that dancing is not fun unless they are receiving constant reassurance of **their** specialness. This is reflected in 'lonering' where the dancers sit out the big sets, squares, etc., but will dance free style where they can have sole attention. With line dancers, they will not be content to stay in the back where embellishment of the line dance will not irritate others, but will take front row center and

'recreate' the line dance to their own tastes. This way, attention can be drawn to them.

In classes, hotdogs often are a major distraction for the teacher in that they will hold 'clinics' off in a corner; park themselves on the front row exhibiting 'extra' footwork; and in other ways struggle with the instructor for the class's attention. Some do's and don'ts:

- Don't** Ignore their behavior, it probably will only get progressively worse. Avoidance of the situation can be an implicit sign to the hotdog that you really aren't very bothered by their behavior.
- Don't** Assume that the person is aware of what impact they are having upon others. They are usually so caught up in their specialness that they can't imagine that they are irritating others. If they are aware, they usually explain it away as jealousy on the part of the other person.
- Do** Talk to them alone and explain how their behavior is impacting you and others. Give them a chance to make a change in their behavior.
- Do** Allow personal embellishment of line dancers, but only if they are in the back row and only when **others** are also dancing. No dancing while you are talking.
- Do** Make it clear that you are the instructor and that you are in charge of the class.
- Do** Take the risk of losing this student --- if not, you will risk losing many others that are being irritated. You may have to suggest that the student take higher-level classes elsewhere; attend workshops; or join a competition team if they are 'bored' with the level that you are teaching.

Enthusiastic, creative step-makers. We need you to blazon new trails and to inject us with your individual vitality for the dance. You are a gift to us all ... but as in all things, you've got to keep a sense of perspective. Teachers, it is your job to help them do so.



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Berea College Country Dancers

On March 28, 1989, Dr. John Ramsey and Dorothy Grossman, musicians Lewis and Donna Lamb, and the Country Dance troupe from Berea College, Berea Kentucky performed at Townsend's Plantation in Apopka, Florida.



Kentucky Set Running - note centrifugal force

'Exchange Dance'

by Claudia Collier
Savannah, Georgia

An 'Exchange Dance', in case you haven't heard the term, is when two or more clubs get together for an evening of dancing and getting to know one another.



Bob Johnson and Barney

On March 25th, the **Home Cookin' Cloggers** of Savannah, Georgia hosted an 'Exchange Dance' with guests Bob and Myrtle Johnson and the **Flatland Cloggers** from Chesapeake, Virginia. Other groups from surrounding areas were also invited. After spending the afternoon sightseeing in Savannah, we started the evening off with an hour of requests. Then Bob Johnson took over and literally 'took us by the hand' and led us through an evening of Southern Appalachian style mountain squares, big circle dances, nine-pin, and Kentucky hoedowns.

We would like to again thank Bob and his busload of cloggers for a **real good time!!!**



Circle 8 Ranch

by Bobbie Adams

The **Circle 8 Ranch** in eastern Washington (state) is a group owned, dance oriented "camp", a concept often dreamed about by many dancers today. Much of the following information was gleaned from **Editors Ken and Ginny Trimble's** article in the September 1988 **Footnotes** published by the Square and Folk Dance Federation of Washington.

In 1971, several families, with boundless imagination, enthusiasm and energy purchased 80 acres of forest land on the Eastern slopes of the Cascade Mountains near Easton, Washington. A Corporation was formed. After many months of donated labor, the **Circle 8 Ranch** was born. The group laid plywood down on an open concrete slab which had been part of a lodge which had burned down years before. Both guests and members ignored the restroom in the middle of the dance floor (part of the original lodge) and had a great time in spite of interruptions by infrequent rain. Campfires at night, singing, story telling, after parties, dancing and outstanding potlucks more than made up for the minor inconveniences posed by the primitive conditions. After seventeen years of hard work with little financial return, the ranch members built a rustic and spacious hall (a good floor and great acoustics), a restroom facility with showers, two A-Frame cabins, and have 100 RV camping spots with water and electrical hook-ups.

Dancing and clogging are in a Hall with a 3200 square foot wood floor and an elevated stage for the Callers. The Hall also contains a kitchen and a "bring your favorite chair" seating area.

Immediately surrounding the Ranch are miles of forested trails to hike and streams to fish. Located nearby are both State and National Parks, the historic towns of Roslyn, Ronald, Easton, and Cle Elum, active and abandoned gold mines, and a 9-hole golf course.

Nature is in abundance at Circle 8, from the salamanders in the lake, to the deer and elk that visit the camp ground. In 1987 about 30 bird houses were put up around the ranch to house a variety of birds. In 1988 there was a dramatic increase in bird activity and population, especially the cedar wax-wings. In the evening around the time the sun goes down just before dusk, the birds put on a spectacular show over the lake. The **Circle 8 Ranch** has an ad this issue for two 1989 Clogging functions.

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The Audio Cassette - Like the Bumblebee, Never Meant to Fly (or, "How to Record Better Audio Cassettes")

by Steven E. Szabo

Have you heard the story about the bumblebee? How, when entomologists studied this little creature, they reached the conclusion that it was impossible for him to fly? Fortunately for him, this little fella never read that study and keeps on going about his merry way! The story of the audio cassette bears a close kin to that of the common bumblebee.

The audio cassette was originally developed by Philips Corporation of Europe as a means of providing voice support for visual, or slide presentations. With the technology of that day, the cassette was never meant to reproduce quality music. Fortunately, modern technology has come a long way, and quality music reproduction on audio cassette is now a reality.

Audio tape is --- quite literally --- RUST. Very small particles of iron oxide are deposited onto a mylar backing and held in place by a special adhesive. When this "tape" is transported past the record head of your tape recorder, small electronic currents produce a magnetic field that magnetizes the iron particles on the tape in the exact pattern of your music and voice.

If you take a blank cassette and play it on your recorder and turn the volume level all the way up, you will probably hear a hissing or "SSSHHHHHHH" sound. This is because the iron particles are not arranged in any special or useful pattern. What you hear is known as "noise." When you record, you magnetize various amounts of these particles. If you increase the record level, you eventually reach the point where you can no longer magnetize any more particles. The tape is then said to be "saturated." Further increasing the record level will not magnetize any more particles. Conversely, it will cause those magnetized particles to no longer be a faithful reproduction of your music and voice. It will sound harsh and gritty. This is known as "distortion." It is between the **noise** and **saturation** that we wish to record. And the metering system of your recorder is designed to help you make the best use of this area of your tapes.

Types of Tape:

There are many brands of cassette tapes, but only three types. Type IV is known as metal tape. Metal tape is the highest quality, the most expensive, and probably the least used. Chromium dioxide, or CrO_2 , is known as Type II. Most major brands are not a pure chromium dioxide. It is a formula that they call "high bias --- high EQ." It is the best choice for our music usage. Ferric oxide, known as Type I is used primarily for voice reproduction, but can be used for non-critical music as well. Several years ago a major professional audio publication did a comparison of the major brands of CrO_2 or equivalent (Type II), audio cassettes. They found no significant difference in quality between all the brands tested. So whether you prefer TDK, Maxwell, Sony,

3M, or any other major brand, the best choice is a CrO_2 or equivalent.

What length should you use? Stay as short as possible. Many people chose a C-60 or C-90 and put one song on the front of the tape. This is a waste of tape, and can put unnecessary drag on your tape player. Finally, stay away from off-brand or bargain basement tapes. A critical [clogging] performance or competition is no place to economize.

For those interested readers, C-10 audio cassettes loaded with chromium dioxide tape, are available for purchase from:

Steve's Electronic Services
618 S. Golden Prados
Diamond Bar, CA 91765

C-10 cassettes are five minutes per side --- just long enough to contain one song per side for performances, competitions, or classes. The cost is 75¢ per tape, including the plastic Norelco box. If you do not wish the box, the cost is 65¢ per tape. Orders must be in quantities of 100, and must be prepaid. Please include 6.5% sales tax, and \$3.00 shipping charge.

Cassette Machines:

Cassette recorders come in many shapes and sizes. The quality of your recordings will depend on the quality of your recorder. Look for a machine that has a good metering system. Your recorder should be capable of recording all three types of tape (mentioned earlier). You should be able to manually adjust the record and playback levels. If at all possible, get one with a speed control. It might be worth your while to buy a good, portable, monaural recorder. Marantz makes one. Some research may scare up one or two others.

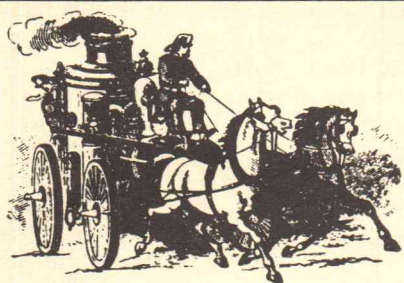
Metering Systems:

This is the heart of the recording process, and the key to making good tapes. Music is complex waveform, and the two different metering systems measure that waveform in different ways. Let's take a look at them. The first system is called a VU (volume units) meter. It is generally round or square in shape, and contains a needle that moves from left to right in step with the music. A scale consisting of an arc that is partly yellow/amber/red, is located behind the needle. Because of the construction of this meter, it measures an **average** of the music and voice that you are recording. Set your record level so that the meter, most of the time, is hovering around the 0 or 100% section of the scale, which should be at the top of the yellow/amber section. An occasional excursion into the red area is acceptable, but more than that will cause trouble.

The second type of metering system is usually characterized by two separate, narrow columns of lights. These lights are either fluorescent material that produces a bluish-white/amber display, or LED's (light-emitting diodes) that glow green/amber/red. These meters respond faster than the VU and should be used differently. Set the record level so the music, most of the time, "peaks" or illuminates all the LED's except for the top one or two.

These procedures are recommended starting points. Make some test recordings using these methods, and play them back, listening to them critically. A little

Continued on Page 20



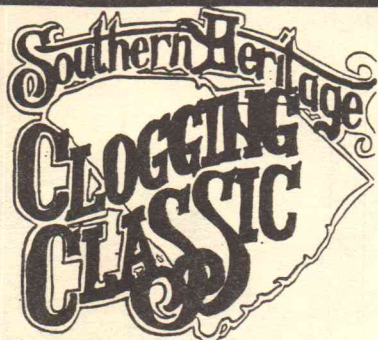
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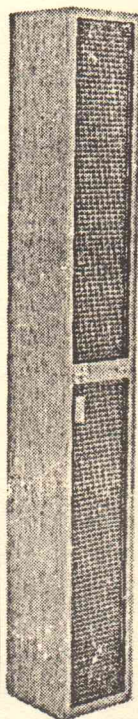
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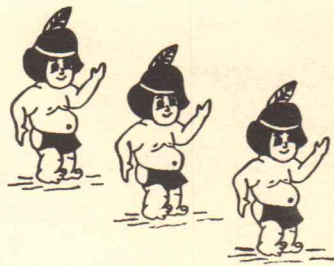
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3rd Annual Indian River POW WOW

by Bobbie Adams



The **Indian River Cloggers** did it again! Good things come in threes we are told. This **3rd POW WOW** had **triple** the preregistrations and nearly **300** attendees. (For those of you who had harassed your accountants to finish up the '**Annual Agony**' occurring April 15th, we had a slight reprieve - April 17th at midnight in most areas, but I mailed mine at 9:00 A.M. on Friday and was 'on the road' at 9:02 A.M.



Seated L-R: Sandy Redfern and Sandy Schantzen
Standing L-R: Bob Howard, Jean Lauper, Mike Reed

It seemed as though we'd all been experiencing 'Convention Deprivation' and were **READY!** This Editor went to Merritt Island early Friday in order to drive the beach and see if that old Atlantic Ocean was still there - it was! Geneva Spivey and I sat at one of those beachside, open air, seafood bars and ate raw Appalachiicola oysters on the half shell. (Bonnie got lost in Ron Jon's Surf Shop!) I could become a beach bum, given half a chance, but reckon I'd have to spend every other week in the mountains. Sigh! As someone dear to me recently said, "We can't EVER give up dreams."



Instructors: Tom Toor, Jan Bohley, Sue Toor, Joy Brindley, Barbara Roush, Diana Allen, Greg Dionne, Geneva Spivey, Marge Callahan and Debbie Perkins. (Missing from photo, Tracy Mella-Crews.)

The POW WOW kept well to the schedule with built in, open request times for teaching adjustments. There seemed to be something for everyone, and this Editor wished her camera had been out to catch the added 'body English' exhibited by Tom Toor and Jan Bohley in a country/western line routine.

The party continued at the motel after the dance was over, when some of the hardier folks decided to initiate the unwashed into the Royal Order of the Moo Moo. The paper game has a new member - after all three years - Jan Bohley! (Geneva Spivey hasn't quite made it yet!) Our new friends, the Colemans from North Carolina, probably went home thinking Florida cloggers are 'tetched in the haid!' Next year the Indian River folks have promised to come to the motel for the after-party!

Hat's Off and thanks to Sandy Redfern and the Indian River Cloggers.



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Memorial Hall - University of Georgia Campus

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Annual membership dues are \$20. Mail check and application to:
National Clogging & Hoedown Council, P.O. Box 71015, Durham NC 27722

The Audio Cassette -

Continued from Page 14

experimentation will help you find the best settings to use on your recorder.

Recording Your Tapes:

When recording your tapes, listen to the music first. Most songs start out low in level, and then gradually become louder. Some songs have critical beats or counts at the beginning that you need for a lead-in or cue. If you can't hear them, you could miss your cue. Increase the record level so these beats register properly on your meter. Then, adjust (or "ride") the level downward as necessary throughout the music. This will require your attention during the recording process, but will result in a constant, even level of music over the entire song -- a consistency needed for good performance tapes. A little practice will help you perfect this technique.

Try to use blank tapes whenever possible. At the end of your music, turn the record level completely down and allow the tape to continue recording for thirty seconds to make sure there is nothing on the tape after your music.

Cassettes contain a colored leader at the beginning and end of the tape. Put your recorder in record and watch the supply side of the cassette. This is the left side that has all the tape. You can usually see the leader tape unwind and disappear. When this happens, push the pause button on your machine to temporarily stop the motion of the tape. Get ready to play your music. This avoids the problem of missing the beginning of your music because the tape is still in the leader section. It will also avoid having too much tape pass before the music begins. Again, a little practice will work wonders.

What about using Dolby or DBX noise reduction? Don't. The bottom line is keep it simple. Don't complicate things with noise reduction. It really won't make a difference in the success of your performance. You can't be guaranteed that the machine used to play back your music will be able to decode your noise reduction properly.

Should you record your tapes in stereo? Most of us own a good quality stereo machine. Albums and 45's are recorded in stereo. Keep in mind that most places where you may perform or compete are not set up to play back stereo. It gets combined in the audio mixer and comes out mono to you and your audience. If something is not connected properly in the playback system, (or was not connected properly in your recording system), you could very well lose the bass information you need to provide the beat to which you dance, or the voice could suddenly disappear from your song.

Be Kind to the Sound Operator:

It is always best to have your music recorded at the proper speed before your performance. Don't depend on the sound mixer to increase or decrease the speed of your music. He may not have a variable-speed recorder, and if he does, he is usually so swamped with things to do that he could easily forget to change the speed back to normal for the next group. Hence that group winds up dancing their routine faster or slower than they practiced. And that group could very well be yours! How do you

record your music at the proper speed? Use a variable-speed recorder when you make your master tapes. If you need to speed the music up one notch, then record your music with the speed control set slower by one notch. If you need to slow the music down by two notches, then record the music with the speed control set faster by two notches. Play the recorded music back at normal speed, and it should be about right. A little experimentation will help you find the right speed setting. Another way would be to use a variable-speed turntable. Simply set the speed where it should be before you record your music.

Care of Your Machine:

Taking care of your cassette recorder is essential for good tapes. Periodically clean the heads and rubber pinch roller with a Q-tip soaked in isopropyl alcohol. Your dealer or other qualified person can show you how to do this. Have the head alignment checked and adjusted by a dealer or reputable person.

There are things you can do to determine if your machine needs servicing. When you first buy it or have it aligned, record some music on your machine that is rich in high frequencies like banjos, fiddles, guitars, cymbals, etc. Keep this tape as a reference. Use it periodically to check your recorder. Play it back. If it sounds as good as it did the day you recorded it, then your machine is still okay. If you don't have a reference tape, then make a recording on your machine, and play it back on several others. If it sounds good on other machines (again, rich in high frequencies) then your machine is still good. If it sounds muddy or muffled on other machines, then your machine may need to be cleaned; the alignment adjusted; or even have the head replaced.

Care of Your Tapes:

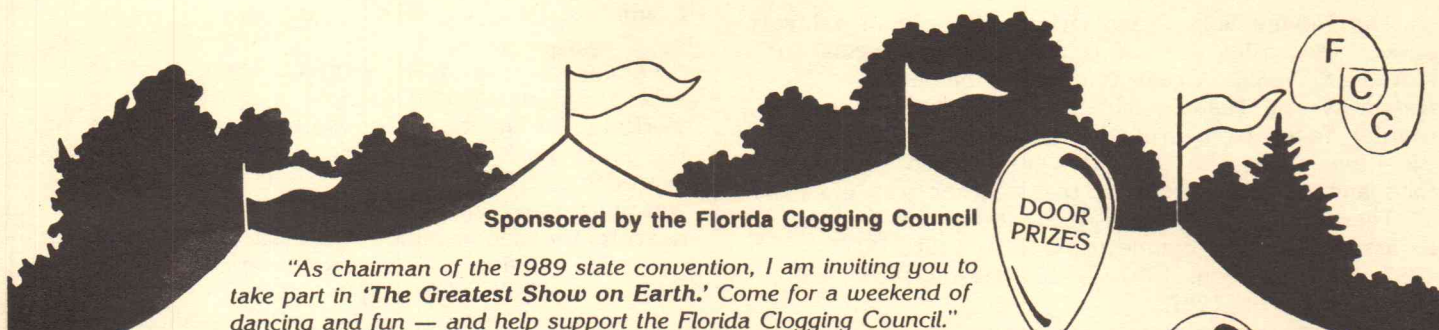
Avoid damage to your tapes by always storing them in the protective plastic boxes they come in. Better the box gets crushed or broken, than the tape damaged.

Keep your tapes out of direct sunlight, and out of the interior of hot cars. Keep them away from any magnetic fields such as speakers. Be careful of cassette recorders that have built-in speakers. The speakers have magnets that could partially erase your tapes. Try not to set your tapes on these machines. Don't handle the tape itself with your hands. Grease and oil from your skin can cause damage to the tape.

The back of each cassette has two openings with plastic tabs over them. After you have recorded your master tapes, punch out these tabs. This will protect your tapes from accidentally being erased or recorded over. It is conceivable that a very busy sound operator could hit the wrong button and put a hole in your music, or wipe out the opening. If afterwards you want to re-record on the cassette, you can always put scotch tape over the openings to defeat the record lock-out feature of your machine.

Travel:

Always make two master tapes when you travel. Give the tapes to two different people to take to the performance. If one person is late, or his luggage in which the tape is packed gets lost, you won't be without your music.



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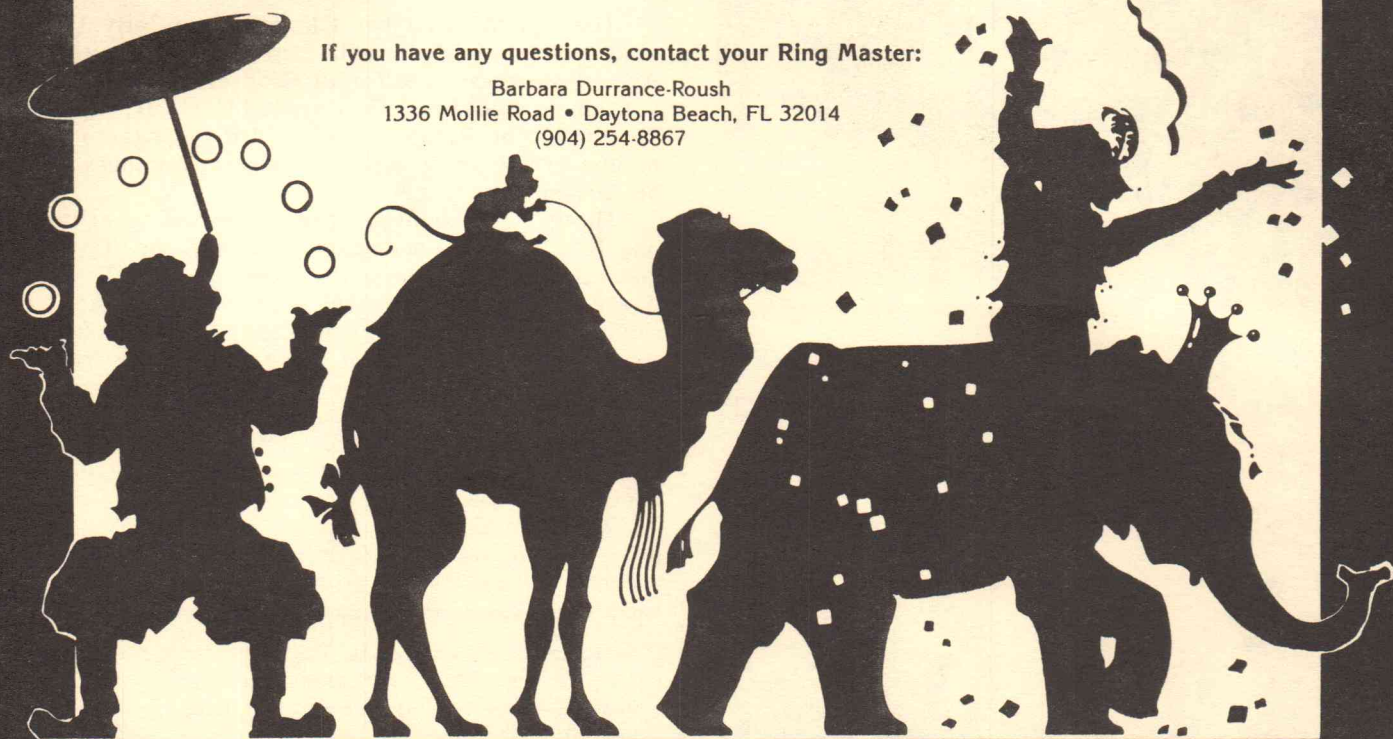
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Barbara Durrance-Roush
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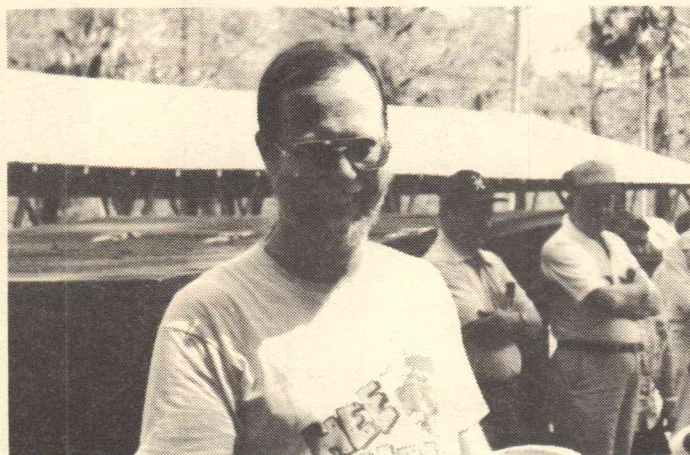


Support Your Florida Clogging Council — Come Dance and Clown Around With Us!

The Gator Trot Solo Competition

The Novice Solo Competition was held in a lovely park a few miles east of Silver Springs, Florida on March 18, 1989. Great fun to see emcee Ray Hattaway and Jeannie and Buzzy Ireland plus lots of familiar faces from around the state. Sponsored by the Lions Club, the grounds were also sprinkled with food and craft booths, and the weather was glorious.

There were five **ACHF Hall of Famers** on hand to assist with the competition: Ray 1986; Buzzy 1987; Dana Gordon, 1987; Nick Johnson 1988; and Derrick Newton 1987.



Midwestern Workshops

by **Sallie Adkins**
Columbus, Ohio

Cloggers from West Virginia, Ohio, Michigan, Canada, and Pennsylvania enjoyed a fantastic weekend workshop in the beautiful White Palace of the Wheeling State Park in West Virginia. The weather cooperated beautifully, and the dancers got to enjoy watching the locals ice skate at the outside ice arena next to the dance hall. Also, the dancers took the Saturday evening tour of the breath-taking festival of lights for which Wheeling is famous.

The guest instructors for this workshop were **Jeff Driggs** and **Atticus Sumner**, along with the **Northern Connection Team** of **Jack and Sallie Adkins** and **Bud and Sue Keller**. The some two hundred plus dancers truly enjoyed the weekend of fun, fellowship, and learning of new dances. The Wheeling television news did a very nice feature of the clog workshop on the 6:00 PM news.

Locally, here in Columbus, Ohio, the February workshop, sponsored by the **Heritage Cloggers**, had a great time once again with **Darl Moreland** of Plainfield, Indiana. His routines of 'Back on Holiday', 'Chains of Love', and 'From the Word Go' had some challenging steps for all levels of cloggers.

I substituted in place of Cliff Breehl for the March workshop as Cliff had to cancel due to a back problem. The cloggers were all 'Buckeye Specials' and learned to 'walk like an Egyptian'. Several demos kept the cloggers entertained between the teaches.

NCCA Convention

by **Diane Dolan**
Grass Valley, California

The Tommy Knocker Cloggers, a relatively young club, participated in their first convention: the 6th Annual **Northern California Cloggers Association** Convention in San Jose, California March 31, April 1 & 2. Instructor Richard Farrar also belongs to a Sacramento exhibition group, The Sutter Stompers, and performed with them.

There were about a dozen outstanding exhibitions and Kevin Sellw and Chip Summey, out-of-state guest instructors, were absolutely great. Two of our dancers participated in the Buck and Canadian workshops and hopefully they learned enough to help us learn. We brought home some fun dances (routines).

I am so glad I became involved with clogging. Single people and families all participate in a wholesome, healthy atmosphere. After my trip to Russia, I am so very thankful that we have the freedom to choose to participate.

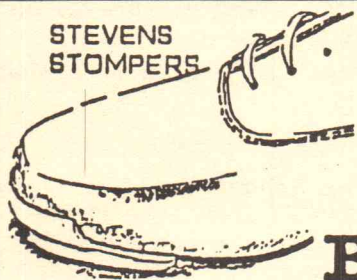
P.S. Plan are afoot for me to return to Russia as a coordinator for another clogging group next spring. Will keep you posted.

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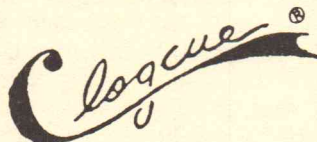
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Then and Now

Continued from Page 1

Then came the video world. Some of our cloggers bought videos for learning and teaching purposes when VCRs were still a very new item. Now they are as popular as TV. Teachers are selling tapes showing steps and figures. Groups are using tapes to view routines ... did you ever notice when you are looking at a video of your group, you see the mistakes first, then the good parts? It's true one picture is worth a thousand words ... what a wonderful invention!

The world of printers has also seen their share of cloggers. Look at the business we take to them ... clogging books; cue sheets; monthly magazines; weekly newsletters; advertisements for conventions, contests, workshops, festivals, dances; class diplomas for graduation; bumper stickers and business cards.

Clogging has helped the business world in many ways. Producers of records, recorders, tapes, VCRs, cameras, sound equipment, typewriters, copiers, paper products, and shoes and taps have all benefited from the increased popularity of clogging. The last contest that I attended, I was fascinated by the beautiful costumes. It was wonderful to see one gorgeous costume after another appear on stage. My friends and I agreed it would be great to have just half of the money cloggers spend on costumes.

Clog dancing appears to be changing ... or is it? We still have the basic steps. We still have an assortment of music, more routines, more combinations of steps; some of these new steps look more like tap dancing, even though they have the clogging rhythm. We have solo line dances, line dances done with a partner, circle dances with partners and solo. Girls dances as girls, girls dance as boys ... and, boys are always in short supply! We dance in big circles, mixers, fast and slow, as well as clog-downs. Some cloggers enter contests, others exhibition, and many prefer recreational clogging. I think we are improving and expanding what we already have.

As I talk to other cloggers, they think the big change in clogging is buck dancing. What is buck dancing????? I've heard several cloggers call it 'flat foot clogging'. Who cares about definition? Really!!!!!! I started asking about buck dancing several years ago when I went to the competition at Stone Mountain, Georgia (there was no buck dancing then); no one could give me a clear answer to my question then or now. So let's just get on with dancing. Buck dancing is not for me. I love my up and down mountain style motion, but I still want the people in my classes to know about what is going on in the world outside of clogging. So, I'm gonna be out there in that buck class (beginner) trying to learn what I can. To be quite honest, I would love to be a good buck dancer. When I attended the last clogging convention in Mobile, Alabama, I was standing by an active lady in her late 40's watching the buck dancers do their thing. She turned to me and said, "I don't like feeling that I'm not a good dancer just because I don't buck dance." Another clogger in his middle 30's joined in saying, "Did you ever feel so inadequate?" Clogging is here to stay, so one shouldn't worry about whether you can learn buck dancing or not. Do a little if you want to, but don't be ashamed or feel put down if you can't or don't

Page 24

want to learn buck dancing. There is room for all things in clogging. The most important thing is to enjoy what you do. We can't help but wonder what will happen next.

Editor's Note: Lucy Fortune Johnson was born in the Black Mountain, North Carolina area. She is the youngest of seven children and as a result was left out of many of the games the older kids played. When the older kids would run off and leave her behind, Lucy's Dad taught her to clog and how to sing the old songs he knew. Her love for clogging has lasted since that time and weathered a move from North Carolina to California, where she lives with her husband and their three children. Lucy's husband is a western square dance caller, and the entire Johnson family has been involved in clogging over the years.



I'm Fine

There is nothing whatever the matter with me.
I'm just as healthy as can be.
I have arthritis in both knees.
When I talk I pack a wheeze.
My pulse is weak and my blood is thin,
But I'm awfully well for the shape I'm in.

I think my liver is out of whack,
And I have a terrible pain in my back.
My hearing is poor and my vision is dim.
My everything seems to be out of trim.
The way I stagger is a crime,
I'm liable to fall most any time.
But all things considered I'm feeling fine.

Arch supports for both feet,
Or I wouldn't be able to walk down the street.
My fingers are ugly, stiff in the joints.
My finger nails are impossible to keep in paint.
Complexion is bad due to my skin,
But I'm awfully well for the shape I'm in.

My dentures out, I'm restless as night
And in the morning I'm an awful sight.
Memories failing, heads a spin,
Practically living on aspirin.
But I'm awfully well for the shape I'm in.

Now the moral is, as this tale we unfold,
That for you and me we're growing old,
It's better to say I'm fine with a grin,
Than to tell everyone of the shape we're in.

Frank B. Hall



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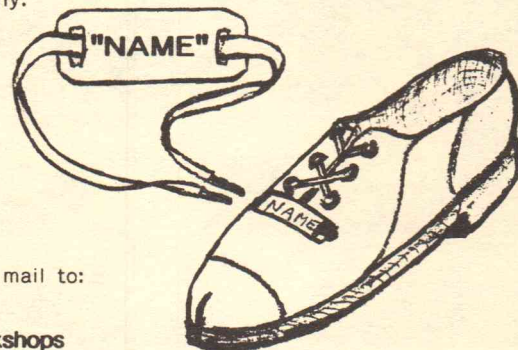
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Sumter County Fair Clogging Competition

The Sumter County Fair, Bushnell Florida, held a clogging competition March 18, 1989. Organizer JoAnn Brown indicated that attendance nearly doubled! Judges were Mary Lu Masters, Jenn Folden, and Glenna Monroe. Emcees were Geneva Spivey and Ann Hubbard.

And the winners were: Pee Wee Singles - **Kristy Puffer**, St. Petersburg, FL; Pee Wee Couples - **Kristy Puffer & Ashley Fierros**, both of St. Pete; Pee Wee Group - **Blackwood Backwood Cloggers**, Dade City, FL; Jr. Singles - **T K Christie**, Dade City; Jr. Couple - **Sonia Kight & Shelley Howard**, Dade City; Jr. Group - **Clogging Connection**, Riverview, FL; Sr. Single - **Brijin Odom**, Lithia, FL; Sr. Couple - **Charlie Black & Barbara Kircher**, Sebring, FL; and Sr. Group - **Florida Cracker Trail Cloggers**, Sebring.



CALLERLAB

The International Association
of Square Dance Callers

Mona Cannell, Chairman of the **CALLERLAB** Contra and Traditional Dance Committee, announced the traditional dance of the second quarter of 1989 is **Teton Mountain Stomp**.

Teton Mountain Stomp (Mixer)

Music: Windsor 4615, Shaw E-36
Formation: Circle of couples, partners in closed position, man facing line of dance. (CCW) (For CD use, have all face partner and join both hands.)
Footwork: Opposite throughout, man begins with left foot, woman with right.

Measures:

Measure 1 - 4
(Toward COH or IN) Side, Close, Side, Stomp;
(Toward Wall or OUT) Side, Close, Side, Stomp;

Measure 5 - 8
(Toward COH or IN) Side, Stomp,
(Toward Wall or OUT) Side, Stomp,
(Banjo position in LOD) Walk, two, three, turn**;

Measure 9 - 12
(Sidecar position in LOD) Walk, two, three, turn**;
(In facing direction) Walk forward, pass one &

Measure 13 - 16

Swing the next

** All changes of direction are done by each dancer doing an individual U turn back **without** dropping hands. After second change of direction, partners drop hands and walk forward in the direction each is facing (man in LOD, woman in RLOD; or man, CCW and woman CW) **passing one** person to swing the next dancer (8 counts) to end with man facing LOD to being dance again.

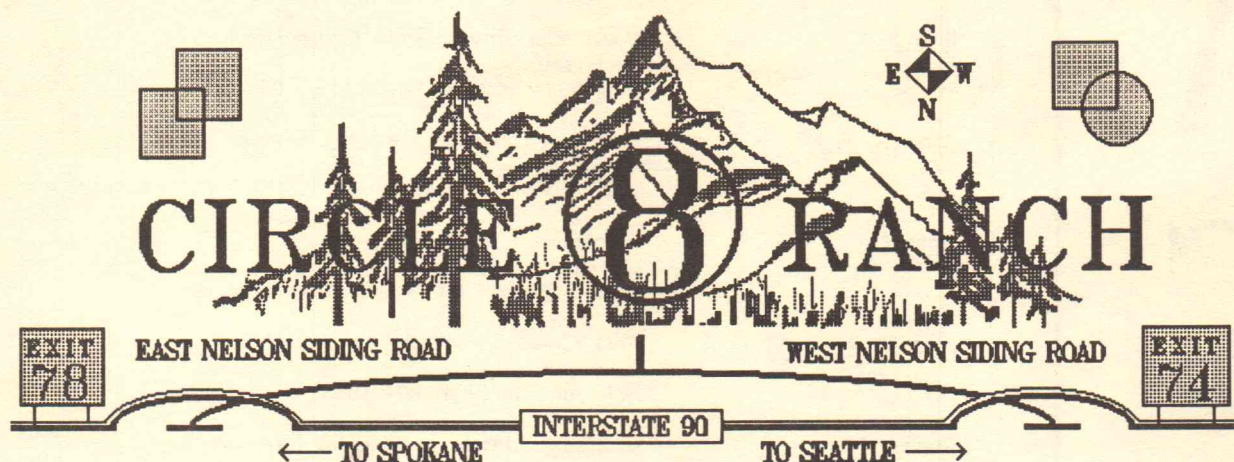
Note: The original dance as written for measures 13 - 16 has two turning two steps and four pivot steps in closed position. There are many variations of this dance in use. The Contra and Traditional Dance Committee recommends that whichever variation is popular in your area be used with the proviso that the dance be kept as simple as possible.

The Audio Cassette -

Continued from Page 20

A Last Word:

Well, a lot to remember, right? Perhaps. But with a little practice, you will be making consistent and good quality recordings every time. And you will be able to avoid many of the unexpected and sometimes disastrous problems. Good luck, and happy recording!



CLOGGING 1989

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SANCTIONED COMPETITIONS

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June 10 & 11

Southern Heritage Clogging Classic
Columbia, SC
Lori & Rodney Whitten (803) 732-3465/781-8119

June 24

Firehouse Competition
Charlotte, NC
Jack Knighten (704) 366-4552

July 28 & 29

East Coast Clogging Championships
Chesapeake, VA
Bob Johnson (804) 424-1998

August 19

Clogging Classic of Coastal Carolina
Burgaw, NC
Buck & Nancy Aycock (919) 259-5192

August 26

WV Clogging & Hoedown Championships
Tornado, WV
Garland Steele (304) 727-8719

September 23

NC State Clogging Championships
Pisgah Forest, NC
Aldon Hall (704) 877-4537

September 23 & 24

Pacific Coast Clog Dance Championships
Pomona, CA
Skip Newhall (805) 259-9999/254-4444

September 30-October 1

Tarheel State Clogging Championships
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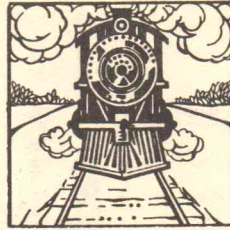
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