

THE DOUBLE TOE TIMES

Volume 8 Number 5

A Clogging Magazine

May 1990



Action Shot of the Month

Chris Rodey, Fun Time Cloggers, Forest Ontario (Canada) sent this action photo. Our first reaction was to turn it upside down!

Chris said it was taken during the Parade of States at the C.L.O.G. National Convention, Nashville Tennessee. She doesn't know who the two airborne young ladies were - if they recognize themselves and send a note, we will print their names next month.

Big Circle - Full Circle!

by **Bobbie Adams**

Many years ago, Big Circle or old-time mountain square dancing was done with a sort of sliding, shuffling foot action. Some folks in some areas did fancy foot stomp'n' during the square dancing. The concentration, however, was on the calls with the footwork an exuberant display of enjoyment of the live music and the completion of simple patterns.

With the advent of the recorded music and line method of teaching, and subsequent "line routines", the rapid spread of clogging almost obliterated old-time square dancing. The Southeastern United States has clung to it tenaciously with the **National Clogging and Hoedown Council** and **America's Clogging Hall of Fame** making valiant efforts to preserve this heritage.

We have had two excited and enthusiastic reports from folks who have just been introduced to Big Circle "called" dances. One came from Joan Martin, Ellensburg, Washington who was delighted to have participated in Big Circle clogging called by **Anne Bresch** at the **Mid-Winter Festival** in Tacoma, Washington. Joan writes: "The best thing about it is you don't even have to know how to clog to join in and have fun. All you need to know is a two-step. Eventually you can do the Basic Clog Step. I think we could use more of this. So next time you see an introduction to . . . Big Circle Clogging, try it!" [Reprinted by permission of Joan Martin, **The Cloggers Point of View**, Vol. 40, Num. 8, **FOOTNOTES**, April 1990.]

From New Englander Beth Kendall, we received a phone call about the Northern Lights **Chip** and **Donna Woodall** Workshop (see article this issue).

Continued on Page 12

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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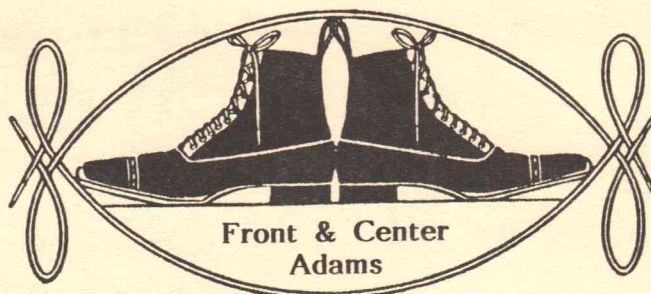
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Front & Center
Adams



Editor's Miscue

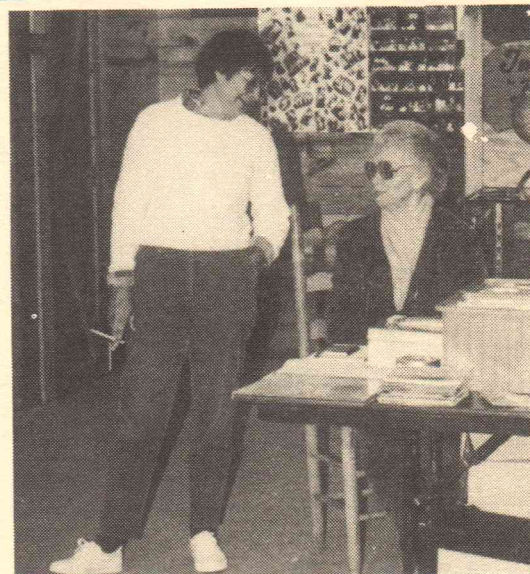
Having phoned all the principals involved in my monumental mistake last month, this Editor now publicly apologizes for the incorrect identity of the young lady on April's front page! She is **Sherry St. Pierre**, and dances with Roger and Linda Dzogola's **Country Note Cloggers**, Windsor, Ontario (Canada). **Sheree Gagnon**, Director of the **Step In Good Time Cloggers**, Oshawa, Ontario, was most gracious about the error. Truly, haste makes waste!

Beginning with the July 1990 **Double Toe Times** issue, our advertising rates will go up! This is the first increase in five years.

	Old	New Rates 7/90
1/8 page	\$15.00	\$20.00
1/4 page	\$25.00	\$35.00
1/2 page	\$50.00	\$65.00
Full page	\$85.00	\$100.00
2/3 Back page	\$100.00	\$150.00

If we'd win one of these huge Florida Lotteries, we'd do all of this for FREE! Until then, the costs they are a' risin'!

We have lots of good news this month! Becky Wolary is back in the DTT office! She's been cleaning up all the typographical, typeset, billing and alpha list errors that have been accumulating and though the 'horrible heap' on my desk has not gone down, neither has it increased in size. I am delighted that we are working together again. I even persuaded her to go to Maggie Valley to meet some clogging folks. She's allergic to photos, but I caught her here talking to Mildred Warren, **Ralph's Records**, at the Stomp'n' Ground, Maggie Valley.



This Editor has had requests for information about the history of Clogging, over the years, and though there have been a number of excellent books, all are out of print. We are extremely pleased to announce that **The Double Toe Times** will publish the second printing of **Frank Bonner's Clogging and the Southern Appalachian Square Dance**. Published in 1983, the first edition has long ago been sold out. This scholarly treatise covers the folk dance heritage, the music, ethnic influences, current clogging steps and styles, and figures, calls and patter of the Southern Appalachian Square dance. Over 250 pages of good reading, the book retails for \$20.00 per copy plus \$2.00 postage and handling. (Florida residents add 6% sales tax.) Available from **The Double Toe Times**, P.O. Box 521004, Longwood, FL 32752. Shipping on 5/15/90.

... and our Readers write ...

Tonawanda, N.Y. ... Thank You for a segment included under **Front & Center** in the April issue mentioning Alex and Daniela Schell, Heidelberg, West Germany. I will be in Heidelberg this summer as part of a 17 day tour of Europe. My mind was already questioning whether I might be able to hand deliver some of those cue sheets and tapes they'd like for their clogging group. It's thrilling to think that clogging is catching on there. Thanks to your information, I hope to be part of that International "caring and sharing" you mentioned. **Pat Brown - Cloghoppers.**

Sarasota, FL ... Pam and Donna Liedl, Directors of the **4-H Clogging Clovers**, phoned to say that they too will be in West Germany this summer and hope to take records and cue sheets to Alex and Daniela.



The Crazy Taps, Frankfurt, West Germany

Double Toe Times,

Just wanted to let you know, my twin sister, myself and my daughter took up clogging last fall, under the instruction of Sallie Adkins here in Ohio. We have been very excited with this and have been attending what workshops we can. At a workshop in Columbus, Ohio I picked up a flyer and immediately subscribed to **The Double Toe Times**. I was really excited when I received my first issue, and sat down at once and began to read. The very first thing I read was the negative letter in the May issue. Just wanted you to know that I probably read that whole issue three or four times,

skipping the negative letter. I really love your magazine, so don't let any discouraging letters discourage your **fine magazine!** By the way, please find enclosed a check for a subscription for my daughter. It's not that I don't want to share mine, I just hate to part with it for any length of time!

Thank you!

Kay Bookman
McConnelsville, Ohio

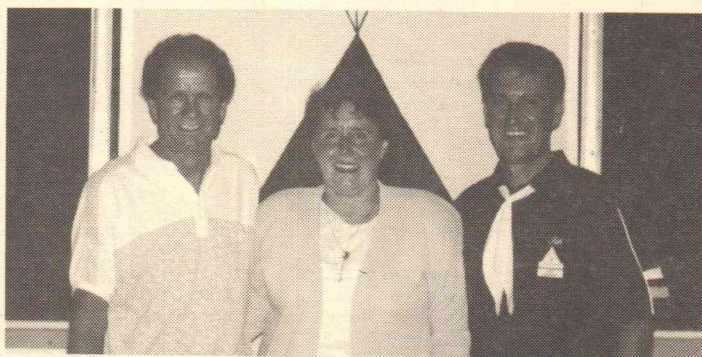
To Bobbie Adams & Staff - Who Put Out a Great Magazine: (Regarding the 'negative' letter) To think that this PERSON lives in Washington. He/she sure has nerve - but apparently not enough to sign his/her name! My Mom says "If you can't say anything nice, then don't say anything at all."

Kathy Chase, WA

Editor's Note: Kathy is the daughter of Kenn and Ginny Trimble, Editors of the outstanding Washington State Square Dance publication **Footnotes**.

I have had several phone calls regarding the postmark "Seattle, WA" and want to reassure ALL my friends in the Pacific Northwest that 'one bad apple shore don't make the barrel bad' AND I hope to see you all at Sher Francis' **Spunky Hoof'n Workshop** in July!!

Carol Hill, Fredericton, New Brunswick finally found her photos and sent a brief write-up about the St. Croix Cloggers **Charlie Burns Workshop**. Held in St. Stephen, New Brunswick (home of **Ganong's** the world's first chocolate bar) folks came from Nova Scotia, Maine, Ontario and New Brunswick for two days of Charlie Burns instruction and fun.



Charlie Burns, Carol Hill, and Ron Johnson

Continued on Page 30

The Edituh



Upcoming Events

May 4 - 6
NCCA Convention
Oakland, CA
Welsh (CA)

May 4 & 5
MCC Spring Workshop
Moberly, MO
Pearson (MO)

May 5
6th Annual Clogging
Workshop. Mt. Holly, NJ
Binter (NJ)

May 5
Dogwood State Competition
*** Hendersonville, NC ***
Summey (NC)
NOTE: Change in place

May 5
Happy Foot/Twin County
Canada Workshop
Woodstock, New Brunswick
Brown (Canada)

May 11 - 12
Jamboree VI
Madison, WI
Argus (WI)

May 12
Sidekick Hoedown
LaBelle, FL
C. White (FL)

May 12
Jamboree by the Sea
Myrtle Beach, SC
Nichols-Pace (SC)

May 12
GCLA Spring Workshop
Macon, GA
Well (GA)

May 12
LACA Spring Workshop
New Albany, IN
Breehl (KY)

May 18 & 19
Novia Scotia Stomp
New Glasgow, Nova Scotia
Jardine (Canada)

May 18 & 19
Sunshine Cloggers
11th Jamboree
Pensacola, FL
See ad this issue.

May 20
Black Gold Cloggers
Blowout. Bakersfield, CA
Humphrey (CA)

May 25 - 27
1990 Cloggin' Jamboree
(formerly Novi Workshop)
Dearborn, MI
See ad this issue.

May 25 - 28
Circle 8 Ranch
Washington State
(206) 697-6107/745-1474

May 26
Appalachian Mtn. Festival
Knoxville, TN
See ad this issue.

June 1 & 2
7th Annual Clogaholic
Workshop. Columbus, IN
Kell (IN)

June 2 & 3
Florida Blueberry Festival
Clogging Competition
Ocala, FL
See ad this issue.

June 8 & 9
Clog Campus '90
Norton, VA
Breeding (VA)

June 9
Southern Heritage Clogging
Classic. Columbia, SC
Whitten (SC)

June 14 - 17
7th Annual Silver
Dollar City Competition
Branson, MO
Burdette (MO)

June 14-16
24th National Mtn. Square
Dance & Clogging Festival
Slade, KY
Jett (KY)

June 23
3rd Annual Piedmont
Competition. Monroe, NC
See ad this issue.

June 23, 29-30, July 1-4
14th National Cloggers
Festival. Provo, UT
Cobia (UT)

July 6 & 7
Alabama Clogging Council
Competition. Oxford, AL
McCullar (AL)

July 13 & 14
SCCC Championships &
Workshop. Greenville SC
Nichols-Pace (SC)

July 14
Winnersville Classic
Clogging Competition
Valdosta, GA
Coker (GA)

July 14
10th Annual U.S.
Clogging Championship
Vincennes, IN
See ad this issue.

July 20 & 21
Thunderbird Clogging
Festival, Valdosta, GA
See ad this issue.

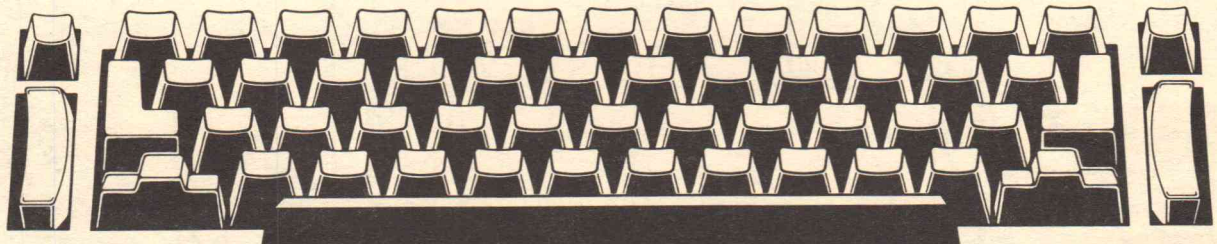
July 20 - 21
Spunky Hoof'n Cloggers
Workshop. Federal Way, WA
Francis (WA)

July 26 - 28
7th Canadian Nat'l Square &
Round Dance Convention
Vancouver, BC, Canada
Hill (Canada)

July 27 & 28
Wildwood Whistle Stop
Wildwood, FL
See ad this issue.

July 27 & 28
4th Annual East Tennessee
Clogging & Hoedown Festival
Greenville, TN
Myers (TN)

July 27 - 29
Summer Fun Tubing
Rifle River, MI
Berdella Root (MI)



Upcoming Events...

July 28

East Coast Clogging
Championship. Chesapeake, VA
See ad this issue.

July 28 - 29

Yellow Rose Workshop '90
Pasadena, TX
Burton (TX)

August 3 - 5

Decatur Celebration
Decatur, IL
Garner (IL)

August 3 - 7

Circle 8 Ranch
Washington State
(206) 697-6107/745-1474

August 4

Lake States Int'l Clogging
Workshop. Greenville, PA
Stevens (PA)

August 4 & 5

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

August 6th

Japan, Korea, Hawaii
Cloggers Tour
(810) 265-2512

August 10 & 11

Sunshine Cloggers Pirate's
Ball, Orlando, FL
Toor (FL)

August 10 - 12

Festival by the Falls
Niagara Falls, Ontario
See ad this issue.

August 11

Heart of Georgia Clogging
Competition.
Warner Robbins, GA
C. A. Harrison (GA)

August 11

NMCA Convention
Albuquerque, NM
Noe (NM)

August 17 - 25

7 Days in the Caribbean
Cloggers Cruise
See ad this issue

August 18

Coastal Carolina Clogging
Classic Burgaw, NC
Aycok (NC)

August 18

Kountry Kloggers Hoedown
Tifton, GA
Hasty (GA)

August 24 - 26

16th So. Australian State
Square Dance Convention
Adelaide, So. Australia
Elliott (Australia)

August 25

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

August 30 - September 2

Clogging Cruise
S.S. Emerald Seas
Miami, FL
See ad this issue.

August 31 - September 2

All American Clogging
Classic, 6920 Airport Blvd
Ste 117-137, Mobile, AL 36608

August 31 - September 2

Armadillo Stampede Workshop
Oklahoma City, OK
(806) 353-2374

August 31 - September 2

So. California Clog. Assn.
Riverside, CA
Hummer (CA)

September 1 & 2

Nugget Clogging Championships
Reno, NV
See ad this issue.

September 2 & 3

Armadillo Stampede Competition
Oklahoma City, OK
(806) 353-2374

September 7 & 8

NCCC Stampede
Winston-Salem, NC
White (NC)

September 7 & 8

Bluegrass and Chili Festival
(With Clogging Workshop)
Tulsa, OK
Keene (OK)

September 7 - 9

Camping and Clogging
Stockbridge, MI
Root (MI)

September 8

Maryland State Clogging
Championship
Clinton, MD
Loveless (MD)

September 8 & 9

Carowinds Clogging
Competition
Carowinds Theme Pk, NC
Stephenson (SC)

September 21 - 23

Mid-South Fair Clogging
Championship. Memphis TN
Ruch (TN)

September 29

Clogging Festival
Dearborn Heights, MI
Fabry (MI)

October 5 & 6

J'ville Clogging Jamboree
Jacksonville, FL
Thompson (FL)

October 5 & 6

Clogging Workshop
Urbana, IL
Bryan (IL)

October 14

Special Edition's
Southside Clogging Wkshp
McDonough, GA
Nelson (GA)

October 18 - 20

Nugget Extravaganza
and Competition
Moultrie, GA
Hattaway (FL)

October 20

Oktober (CLOG) Fest
Columbus, IN
See Fleetwood (IN)

November 3

Cuyahoga Valley Cloggers
6th Annual Workshop & Dance
Lakemore, OH
Truax (OH)

November 22 - 24

C.L.O.G. National Convention
Orlando, FL
Gibbs (GA)

February 1 & 2 1991

TCC Rally
Waco, TX
Moeller (TX)

February 20 - 25 1991

Bermuda Clogging Festival
Bermuda
See ad this issue.

For more information, contact the
person listed under the event. Address
and phone number are in the Instructors
Directory.

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



JOURNEY'S END

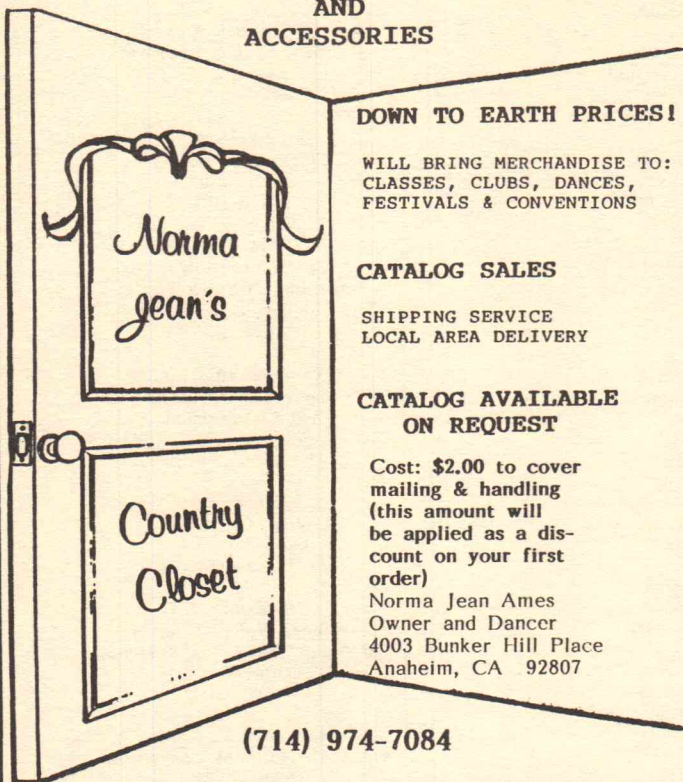
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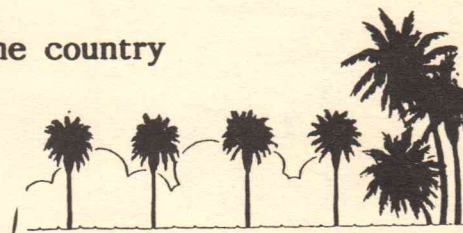
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Rise and Shine Trudy Parsons and Judy Bos



Upon meeting, the conversation usually goes, "Are you sisters or twins?" And the reply is, "Yes!"

Identical twins, Trudy and Judy, are from Colorado Springs, Colorado, and have been clog dancers and clog instructors for the past fourteen years. Just a few names they have been labeled with over the years have been: "Gold Dust Twins" and "Toni Twins" (for those of you who remember from years ago), "Double Trouble", "Pete and Repeat", "Twinkies" (Heaven forbid), "Carbon Copies" --- those familiar to most people with clones. Do they get tired of it? "No, not at all --- it has been a lot of fun over the years." They were dressed alike as children and still do so occasionally for special events (without an identity crisis!).



Trudy (L) and Judy (R)

Before Clogging (BC), they were award-winning waterski competitions/performers at a local resort hotel and, being disciplined musically on the flute and piccolo, played with the Colorado Springs community orchestra and band. Both have also been actively involved in the square dance community. Their children, Bob and Tandy (Judy's) spent their teen years clogging and Holly (Trudy's) is following in their footsteps.

Over this same period of time, they have seen a lot of growth in clog dancing, not only in size, but in the dance itself beginning with the traditional (drag/slide) clogging, speed dancing, buck dance steps, inclusion of choreography other than line dances and square dance figures, break dancing, aerobic arm movements and head movements, aerials, rock 'n roll, country swing and 40's swing movements, and Canadian step dancing. They, too, enjoy a variety of all of the above.

Their latest venture is a social clogging club known as **Double Your Pleasure** (what else). Presently Trudy and Judy instruct exhibition/competitive teams, the **Rocky Mountain Cloggers** and **Sweet 'N Sassy Cloggers**, respectively, and, since they and Trudy's husband Sherman enjoy dancing too, they have danced on each other's teams. They co-instructed the **Cheyenne Mountain Cloggers** social dance club and both danced on the **Centennial State Cloggers** exhibition/competitive team under the direction of Judy's daughter, Tandy Bos. Trudy also instructed a youth group known as the **Rocky Mountain Connection** until the team grew up and became interested in boys/girls and cars. They enjoy choreographing routines and conducting workshops, both locally and internationally, as **Blue Ribbon Cloggers** (confusing, isn't it - but each group has it's purpose). Awards have been captured from the Silver Dollar City Clog Competition as well as the Hee Haw International Clog Competition. Trudy and Judy always look forward to whatever is next in the clogging realm.

Double Your Pleasure would welcome anyone coming through Colorado to stop in and visit them in scenic Colorado Springs at the base of Pikes Peak (bring your camera and clog shoes). And yes, their spouses know which one is which, as does the FBI for who they've worked for several years (fingerprints tell the story).

CALLERLAB

The International Association
of Square Dance Callers

Pocono Pines, Pa. 18350
717-646-8411

The Contra and Traditional Dance Committee of **CALLERLAB** is pleased to announce the Contra of the Quarter for the second quarter of 1990. Our thanks to Mike Dabbling of Ogden, Utah for submitting it.

Dixie Style Contra
by Ed Butenhof

Formation: Improper Duple

Music: "Is It True (What They Say About Dixie)",
Country Line CL-1, "Are You From
Dixie", SIO 124 or any standard 64 beat
tune.

Intro	With your corner Do Sa Do;
1-8	- - - -, - - Same girl swing;
9-16	- - - -, Straight across right & left thru;
17-24	- - - -, - - Ladies chain;
25-32	- - - -, - - Right and left back;
33-40	- - - -, Dixie style to Ocean Wave;
41-48	- - Balance four, drop hands & everybody walk.
49-56	- - - -, Turn alone & come back;
57-64	Same girl turn thru, new girl Do Sa Do; (every other time, those facing out must partner trade)





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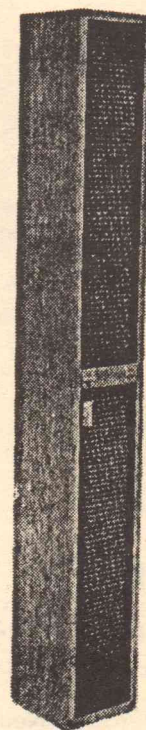
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Beginning Cloggers



Intermediate Cloggers

The Oil Patch Cloggers From Small Town to the Big Time A Success Story in the Public Schools

by Keith Neal
Osage, Oklahoma

The **Oil Patch Cloggers** were formed in the Hominy Oklahoma Public Schools in September 1987 under the direction of myself, elementary P.E. teacher and Marilyn McGee, elementary music teacher. Looking for something new and unique for our classes, we took basic lessons from Alan P. Keene in Tulsa. With his encouragement and help, the Hominy group was formed. The group then consisted of sixty-three kids ranging from third grade to fifth grade. These students and teachers donated an hour after school on Tuesdays and Thursdays to learn clogging. With twenty percent of the student body of our elementary school involved, it was easy to gain administration support. By November 1987, a performing group of twelve dancers had developed. They were entered in the Terlton Oklahoma Volunteer Fire Department Talent Show and Fund Raiser. They won a first place.

As dancers gain confidence and basic clogging skills, they are added to the performing group. The only expense for each dancer is the cost of shoes and a group T-shirt. Shirt logos and printing were done by Mary Jo Tannehill, the art teacher at the school. The performing costume consists of purple T-shirts with a white logo, to go with the school colors, and everyone wears bluejeans. Any student who can learn the dances and get shoes and a shirt is part of the performing group. The ability levels range from the very basic to the very skillful dancers. The age group now ranges from second grade to seventh grade. No student is required to drop out, so the age level continues to expand. This group now includes four adult dancers who also help with the kids. We do not think we could function without our adults to help.

Mrs. McGee is no longer connected with the group since she has left the teaching profession. Our adult assistants and dancers now include Nancy O'Leary, R.N. and mother of three group members; Marsha Howell, mother of a group member and college student; and Gracie Norton, clogging enthusiast and close friend. My wife Karen Neal handles the sound system, tapes, and the picture taking for the group. The lessons are Tuesdays and Thursdays from 3:00 to 4:00. They are held in the elementary gymnasium which has a tile floor.

The **Oil Patch Cloggers** have performed at numerous events in the past two and one-half years, such as school programs; the Tulsa Bluegrass Festival and Chili Cook-Off; T-Town Bar-B-Que; Glenpool Black Gold Days; Catoosa Frontier Days; Cleveland Pioneer Days; The Oklahoma Education Association Centennial Celebration; Hominy Free Wheel Celebration; Ms. Skiatook Pageant as entertainment; as well as many shopping center and nursing home performances, and many others. The highlight of this year has been to be selected as one of the six honor groups statewide to perform at the Oklahoma Education Association State Convention in Oklahoma City. Upcoming events include the Tulsa Mayfest Celebration and the Homecoming 90 Celebration planned for Hominy in June.

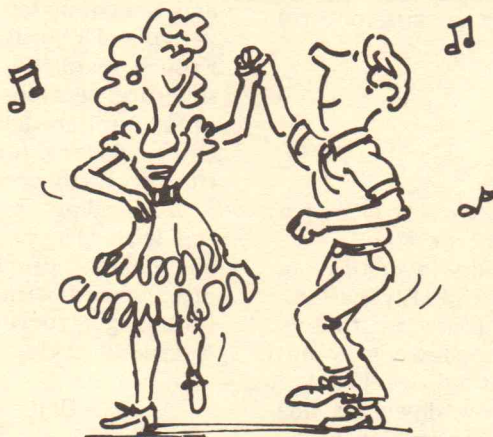
There are sixty-eight active members in the **Oil Patch Cloggers**. Presently the group has thirty-two beginners and thirty-six intermediates in the program. Lessons are free to anyone wanting to be a part of clogging. For me, teaching clogging to these kids is done out of love for clogging and working with the kids. In addition to being director and instructor for the group, I am also a member of two groups in Tulsa. The **11th Street Cloggers** and the **Clearwater Cloggers Exhibition Team**, both under the direction of Alan P. Keene.

The group will continue as long as there is a desire to learn clogging, a willingness to perform, and perhaps most importantly, to enjoy the fellowship that clogging brings. The **Oil Patch Cloggers** appreciate

Continued on Page 20

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Big Circle - Full Circle

Continued from Page 1

Chip did a Nine-pin and some Big Circle calling and Donna taught mountain precision figures to eighteen squares (144 dancers). They are new to this type of dancing and eager for more.

I was delighted with the big circle dancing at the **NCHC Spring Festival** recently held in Indianapolis, Indiana, and the comments made by several callers that they didn't have to beg folks to get up and dance - they were on the floor and **READY!**

It all goes to show that rather than mountain style "coming back in fashion", it is being introduced for the first time in many area, and readily finding new friends!

Here's more on the subject from Frank Bonner's excellent book on **Clogging and the Southern Appalachian Square Dance**. (Reprinted by permission from the author.)

The Southern Appalachian Square Dance Heritage (Big Set and Running Set)

The term **Kentucky Running Set** was introduced by the English folk song and dance collector Cecil Sharpe in 1917 while studying mountain folk songs in Kentucky. This type of dance was originally called a hoedown or square dance, as it is today by the native mountain people. The term **hoedown** may have been derived from a farmer that was so overjoyed at the end of a day that he "would throw down his hoe and dance." Sharpe described the Running Set as representing a stage in the development of English country dance. It shared the speed, step, and rhythm of the ancient sword dances (and so believed to be the link between modern square dancing and ancient pagan ceremonial dances), therefore predating John Playford's recorded country dances of **The English Dancing Master** published in 1650. Ceremonial origins of many of the figures are discussed by Cecil Sharpe, Frank Smith, Patrick Napier in their books (re: bibliography).

This is, of course, possible considering the predominance of English immigrants to America during the Colonial period and the mountain people's use, even to the present day, of a dialect out of northern England and lowland Scotland straight from Elizabethan time (Shakespeare's era). However, the structure of this dance also closely resembles the Irish "rinnci fighte" (pronounced rinky fight); it is probably best considered Anglo-Celtic in origin. This too is not surprising since the English influence gradually lessened as the 19th C. progressed (remember, the mountain dances were not studied until the 20th C.; their origin is mixed and will probably remain a secret).

More and more pure Irish, especially after the potato famine of the mid 19th C., immigrated to the U.S. Considering the lack of stratification in class and the lack of formality, or in other words, the casual background of the Irish, Scotch-Highlanders, and Scotch-Irish people, their community culture would best fit the isolation of the mountain areas and the unbounded expansive attitudes of the new pioneer American culture.

The sheer numbers of Scotch-Irish present in the

mountain country along with their well-known reputation for dancing seems would assure them a prominent place in the development of the American mountain style of dance. To this end, the bow and curtsy actions common to English dances are absent from both the Irish and American mountain style dances. The promenade used to bind figures in American dances is absent from English Country Dance. Indeed, southern mountain people, unlike their structure-oriented predominately English New England neighbors (containing fewer Scotch-Irish and Blacks), had a common disdain for social or community structure. As a general rule simple community structure (such as pioneer and mountain American) does not produce highly structured dances.

To contrast the quadrille (forerunner of American eastern and western square dance and popular during the early development of American square dance) with dances of other countries, the German, Danish, and Scandinavian (Skanek Kadrilj) quadrilles have a verse and chorus, but no progression; the Anglo-French quadrille has five (eventually going to three) separate sections each with a different structure; and other similar dances like the Lancers and Circassian Circle dances feature progressive movement around the circle, but only use one figure and no chorus.

According to Thurston writing in **Northern Junket** the Irish "rinnci fighte" is described as a dance for any number of couples (four being most common, but also danced with six or eight couples) and has the following structure which most closely resembles the American style:

Introduction

Body

Figure led by 1st couple
Figure led by 2nd couple

Body

Figure led by 3rd couple
Figure led by 4th couple

The whole sequence of bodies and figures is repeated, but with a different figure until tired. It ends with a finale.

Now consider the American (Kentucky) Running Set (a dance for four couples in square formation) which has two versions depending on the figures used. Short two couple interludes or fillers may follow a figure prior to visitation to the next couple in version I, but less often depending on the figure in version II.

Version I

Introduction

Figure led by 1st couple: with 2nd couple
with 3rd couple
with 4th couple

Body or chorus

Figure led by 2nd couple: with 3rd couple
with 4th couple
with 1st couple

Body or chorus

Figure led by 3rd couple: with 4th couple
with 1st couple
with 2nd couple

Body or chorus

Figure led by 4th couple: with 1st couple
with 2nd couple
with 3rd couple

Ending

Continued on Page 32



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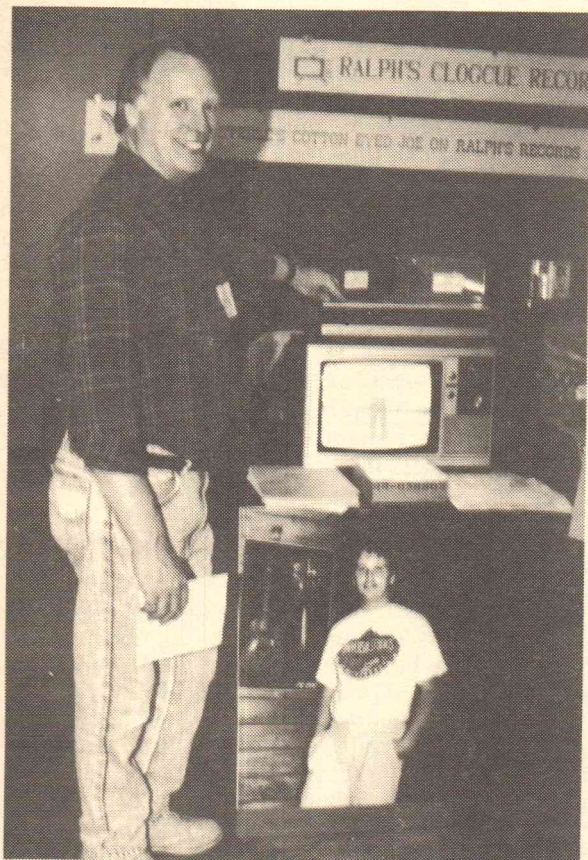
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Sponsoring Your First Workshop

Part IX: Wrapping It All Up/ Analyzing Your Success

by Elizabeth VanMeerbeek

Well, it's all over . . . now what? You may think all of the work is complete when the final dance is over, however, there is still much to be done. Typically, when your event is over, you'll want to forget about it for a while. I recommend you "wrap" it all up before collapsing from exhaustion or departing on that six-week vacation. If you set it all aside, you'll more than likely procrastinate, and next thing you know, considerable time will have passed and some things will not be as meaningful or effective had they been taken care of right away.

So, what do you need to do that is so important?! Start by paying your bills. Don't make your hired instructors wait for payment. Pay them prior to their departure. They've fulfilled their obligations; now you should fulfill yours. They will remember you for it and will be more inclined to have a favorable impression of you and your event.

The same goes for the facility you used. Their part of the deal has been fulfilled, and they should not have to wait for payment. This not only helps establish a good relationship with the facility, it establishes a favorable credit rating for you and/or your group should you have to use this facility as a reference in the future.

Also, be sure to take care of any other outstanding bills you may have from other suppliers, i.e., flooring rental, etc. Suppliers will be anxious to work with you again in the future if you pay your bills promptly. They may even negotiate lower fees with you for having a history of prompt payments.

Keep detailed records of all of your expenses. These will be helpful in planning future events.

When using facilities where their staff assisted with much of your setups and provided other services, it's important that you show your appreciation by leaving a small gratuity. This is especially true if you're working with a hotel facility. Some people to consider for monetary gratuities include: catering/convention services manager, setup crews, bellmen, registration desk staff, and anyone else who displayed a pleasant attitude and made an extra effort to be helpful. If your sales representative was especially helpful, send he/she a small gift showing your appreciation. Typically, monetary gratuities are not given to sales people. I do not recommend gratuities for everyone, only those people who stood out as exceptionally helpful.

I've mentioned in earlier articles that you should provide a means for your attendees to provide feedback about their experiences at your workshop. This is more important than many of us realize. Not only does it say to your attendees that you're interested in fulfilling their needs, it is an excellent source of suggestions and new ideas.

The simplest means of requesting and receiving feedback is a written evaluation form made available to everyone in attendance. Keep it simple, so it can be completed quickly. I recommend a checklist with a simple rating scale. Provide areas to critique the facilities, the workshops, and space for additional

comments. You may even want to ask how they heard about the workshop to determine which advertising avenues are working best for you. A simple layout I use is:

	Poor	Fair	Good	Excellent
The Facilities				
Sleeping Rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Workshop				
Dance/Seminar Schedule	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Instructors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Additional Comments (what did you like most? least?)

Let your attendees know you want to hear from them. Provide a visible place for them to deposit evaluations, as well as an address to mail them to after the event.

Then, don't just collect them, **read them!** Pay close attention to the comments and suggestions your attendees offer. After all, you do want them to come back. Within two weeks after the event, tally up all the responses and look for trends in attendees' reactions. Even if only a small number of people respond, you can usually get a good idea of the general feeling overall. Share the results with your volunteers and with the facility you used. Keep the good suggestions and constructive criticism in mind for improving future events.

After the event, meet with your volunteers or key staff to discuss their reactions and experiences. Do this while the event is fresh in everyone's minds. This is a good time to determine everyone's willingness to do it again in the future.

Lastly, although you probably thanked everyone on site for their assistance and contributions to the success of your event, send out written thank-yous to all who contributed. This can mean an awful lot to many people, and you should make an extra effort to show your appreciation. Do not take people for granted, or you may find yourself without helpers in the future.

[Editor's note: And a last "last", send in a write-up telling us about your workshop - with pictures if you can - to The Double Toe Times. Share your fun - what was most memorable - who taught - how many came - we'd like to share, too - and it's good publicity for your next year's event.]

* * * * *

Over the past nine months, I've provided a considerable number of suggestions to help make your first event, and those thereafter, successful. Everything I've mentioned is proven to work. I hope you'll find this information helpful and that you'll solicit others' ideas when coordinating your event(s).

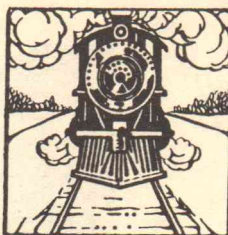
Sponsoring workshops may sound easy, but it's not. To be successful requires a lot of hard work and dedication. You **can** have fun doing it if you: (1) plan ahead; (2) work with your volunteers; (3) promote it every chance you get; (4) keep your perspective; and (5) remember, you cannot please everyone.

I look forward to reading all about your successes in future issues of **The Double Toe Times**. Good luck and best wishes for numerous successful clogging workshops!

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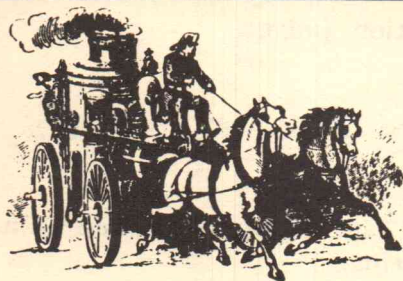
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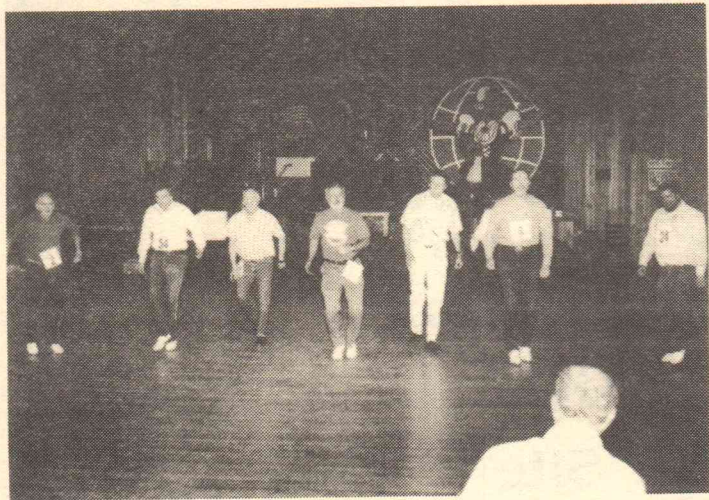
America's *Stompin' Ground* Hall of Fame

ACHF Workshop
The Stompin' Ground
Maggie Valley, North Carolina

by Bobbie Adams

The April 7th ACHF Workshop fell a week before most restaurants, motels, and gift shops opened for the summer season. (The good news was that I did not buy much. The bad news was that some of my favorite restaurants weren't open.) We drove the deserted streets Saturday morning looking for a restaurant open for breakfast. One (1) with a long waiting

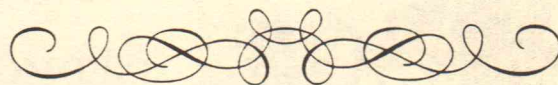
Continued on Page 18



Scenic Overlook - The Blue Ridge Parkway



The Solo Competition Judges



L Top Photo: A Flock of Over 50 Male Solo Entries

L Bottom Photo: A Flock of Turkeys South of Waycross, Georgia

Flock: A number of animals of one kind that keep or are herded together.



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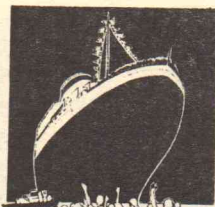
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line! Dinner at the "open year-round" **J. Arthur's** more than made up for the breakfast wait. I've been looking for Italian gorgonzola cheese, here in Orlando, ever since we got home!

In any season, however, the friendly folks in Maggie Valley make you feel welcome, especially my friend Earl Powell, President of **America's Clogging Hall of Fame**, and Bob and Myrtle Johnson and the Flatland Cloggers.

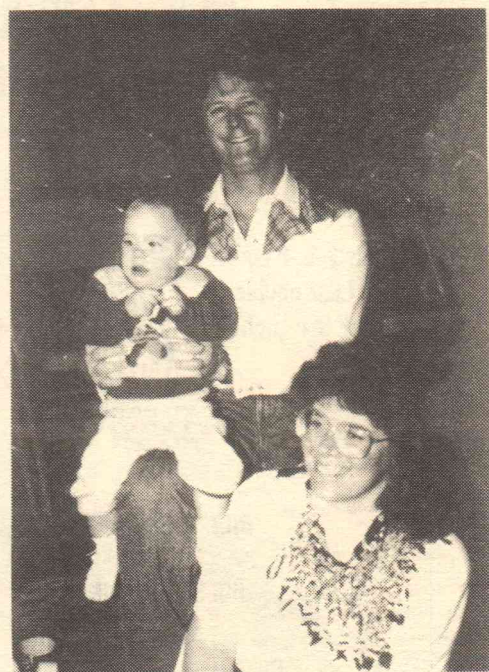
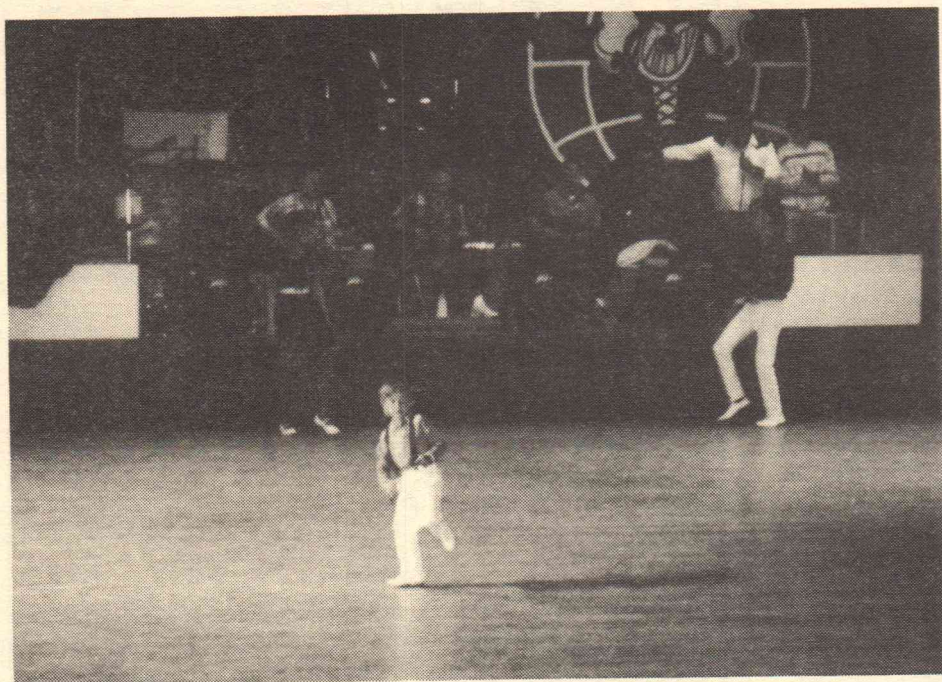
Bob Johnson, Ralph Pierce, Jim Loveless, Tom and Sue Toor, Earl Powell, and Burton Edwards covered Kentucky hoedown and running sets, Southern Appalachian mountain style square dance, a line dance, Western style two-step, intermediate clog and buck steps, and care of clogging teams, emergency medicine, and legal agreements. All sessions were well received by the several hundred attendees. The evening dancing and exhibitions to a live band brought in a large crowd of early-bird summer folks.



Ralph Pierce - 50 and Over Winner!



Rise 'n Shine: The Flatland Cloggers and Friends

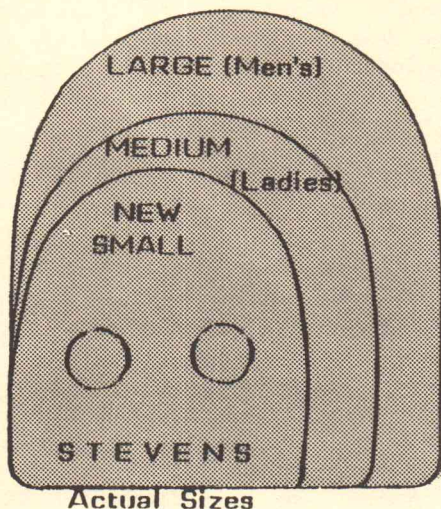


L: Five year old boy (didn't get his name) "Burnin' Up the Floor." R: Tom and Sue Toor with my grandson, 8-month old, Travis Toor. Travis watched carefully and took notes. He's gonna be Gramma's clogger someday - we had a talk about it.

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Oil Patch Cloggers . . .

Continued from Page 10

ciate the support of the community, the parents, the school administration, and the local school board. They [the school board] let them use the elementary gym for practices, the buses during the school year to travel to performances, purchased a sound system, and allowed them to do all this as a school activity. This clogging program could not be as successful without these supporting people. Also the **Oil Patch Cloggers** owe a big 'THANKS' to Rita and Bruce Pagen of Mainstream Plus in Tulsa for helping us obtain shoes small enough to fit some of our feet. Rita spent a lot of time that first year and effort getting some shoes special-made. Without all this, and lots of prayers, the **Oil Patch Cloggers** could not exist.

Clogging can be a successful program in the schools across the country if it is approached in a positive manner by everyone involved. The following thoughts and comments are from the two school administrators most closely associated with the clogging program.

* * * * *

Why I Consider the Clogging Group as Asset. . .

by **Herma Langwell**, Principal

Horace Mann Elementary School, Hominy Oklahoma

The Oil Patch Cloggers have been a vital, positive image in our community for the past three years as they have danced their way into hearts across Oklahoma. They were initiated at a time following a serious economic decline in this area caused by the oil crunch. This group lifted the spirits of a community largely comprised of people who are dependent on oil and ranching for their livelihood.

Community pride and individual self-esteem have grown in response to this clogging organization, which is headed and organized by elementary physical education teach, Keith Neal. He gives generously of his time and talents, holding two practice sessions each week after school in the elementary gym where he conducts physical education classes all day. Mr. Neal arranges the schedules for all performances and public appearances for the clogging group and made all necessary transportation arrangements, using school buses for this purpose. He is also the bus driver.

School and parent relationships are greatly enhanced through the clogging endeavor. Most parents are appreciative of extra efforts exhibited by teachers, and the people in a community develop a more positive image of the entire school personnel through their association with one teacher. I believe the image projected by a teacher, whether positive or negative, is a significant influence on how an entire school system is perceived by the community.

Students involved in the clogging program are privileged to visit events and functions throughout the state, which broadens their knowledge and areas of interest. They feel good about themselves and the recognition they receive for performances. The opportunity to perform before an audience is an added enrichment to the balanced curriculum of the students' education. An activity such as this is advantageous to this school's educational program.

* * * * *

Clogging - A Program That Developed Itself

by **Gerald Christy**, Superintendent of Schools
Hominy Public Schools, Hominy, Oklahoma

In the education setting of rural Oklahoma, a constant search for student enrichment programs is vital to the development of the total child. School-parent relationships, student self-esteem, and community pride are all direct benefits to be enjoyed when those programs can be established.

In Hominy Oklahoma such a program is in full swing. The Oil Patch Cloggers, a volunteer student dance group, is completing their third year of public performances. In it's infancy, the program began as an extra service to interested students by physical education instructor, Keith Neal. As word began to spread, the students began to receive invitations to perform all across Oklahoma. Experiences gained from these invitations cannot be duplicated in the regular classroom setting. Students are privileged to attend events and broaden their knowledge through participation in the clogging group.

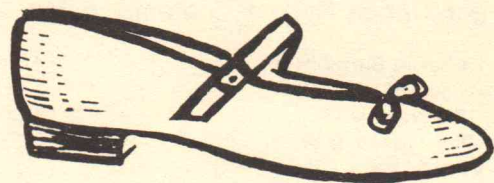
The Oil Patch Cloggers have become an integral part of our school system. The Board of Education now provides free transportation and other needed support to the group with hopes of insuring their continued success. Through the dedication of teachers, students, and parents, the Oil Patch Cloggers are dancing their way into the hearts of many Oklahomans.

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by **Bobbie Adams**

The long rainy drive to Indy was lightened by the dogwoods in 'full bloom and by the startling sight of a huge herd of buffalo in a field somewhere south of Indianapolis! (Naturally the camera was packed out of reach!)

With a few notable exceptions, the workshop instructors were friendly, and everyone was rarin' to go as over 500 cloggers filled the halls. The observation was made that the Midwest cloggers don't have to be coaxed out of their chairs when big circle is called - they are on the floor and eager to dance.

In addition to a wide variety of new routines, there were seminars on freestyling, calling techniques, successful exhibition figures, choreography, and one of my favorites - Drigger's nine-pins and reels. (Jeff will be doing a series of nine-pins for **The Double Toe Times** soon!)

Our Editorial **Hat's Off** to the coordinators and to the NCHC for a very successful Spring Festival!



Festival Coordinators: Naomi Fleetwood, Jeff Driggs, Liz VanMeerbeek, Darl Moreland



Spring Festival Instructors

Continued on Page 24

L: Bill Nichols Calls a "Sit-Down Square Dance"

R: "If You Circle Right, You're Goin' Wrong"



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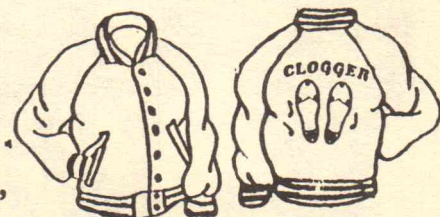


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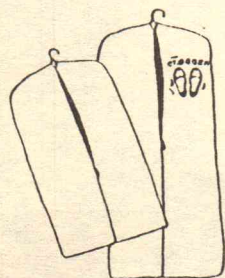
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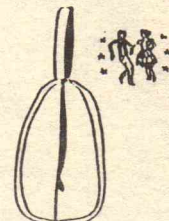
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PIONEER DAYS From Page 22
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Northern Lights Cloggers First Anniversary Dance

by Beth deSousa Kendall

When Chip Woodall was asked if he would be the instructor at the **Northern Lights Cloggers' First Anniversary Dance** to be held in Vermont, his response was, "If I can see some snow."

Right on cue, as Chip and Donna 's plane approached the North, it started to snow - and snow and snow and snow. The plane couldn't land and was sent to Manchester, New Hampshire, and the airport assured us that Chip and Donna would be arriving at our airport by limousine in about three hours. Three hours later, a beat-up van pulled in, full of people. Donna stepped out, just as pretty as could be, and Chip followed, tickled pink that we had the promised snow.



The Snowy Road to Strafford

We were late for the Strafford village pot luck supper to welcome the Woodalls. The supper featured not only good Yankee food, but black eyed peas and corn bread prepared by one of our club members from Texas. Chip immediately started dancing with the **Northern Lights** kids, and the snow kept coming down. We were unable to return to our valley due to snow, so we stopped at a neighbor who has opened a bed and breakfast, and settled the Woodalls in for the night. They couldn't believe that we go to bed at 9:30 and don't have much TV.

The morning of the workshop we picked everybody up and traveled the twenty miles to White River Junction to our workshop site. We knew we would have a good turnout even with the snow, but never once dreamed that our anniversary celebration would turn out to be the largest gathering of cloggers to ever happen in northern New England. Over 300 people came from Canada, the New England states, New York, Massachusetts, Rhode Island, Connecticut, and even one lady from Florida.

Trophies were given to the club traveling the farthest distance and having the most members attend, both were won by **The Rainbow Cloggers** from Canada with forty-seven cloggers attending. Another trophy went to the **Tusker Trompers** and to Rhode Island. The **Maine Attraction** and **Arundel Country Cloggers** came in second with forty-one people attending.



Chip and Donna Woodall

Taking notes from the **Sponsoring Your First Workshop** series in **The Double Toe Times**, we started right on time. Chip taught routines in the morning and did a fabulous job with a variety of styles and levels for everyone.

In the afternoon, Chip talked about C.L.O.G., and the Vice President of the Northeast Regional Clogging Association entered the dialog about the advantages and importance of national and regional associations. Attendees then received a surprise and a treat. Donna Carter Woodall taught mountain precision, which most of us had only heard about and had never seen, let alone clog. We had eighteen sets of eight on the floor (squares). Donna was fabulous! She not only taught the patterns but explained the background of the dance and what happens in the Southern states at workshops and get-togethers.

Continued on Page 32



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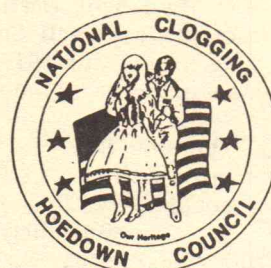
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Big Circle - Full Circle

Continued from Page

Version I is for a hoedown which uses figures similar to the small circle figures of the Big Set dance. This is the dance described by Cecil Sharpe when studying the dance in Kentucky in 1917. Basically only two couples dance together at one time as described above.

Version II

Introduction

Figure led by 1st couple (with couples 2,3,& 4 singularly or together)

Body or chorus

Figure led by 2nd couple (with couples 3,4, & 1 singularly or together)

Body or chorus

Figure led by 3rd couple (with couples 4,1, & 2 singularly or together)

Body or chorus

Figure led by 4th couple (with couples 1,2, & 3 singularly or together)

Ending

Version II is for a hoedown which uses figures that can be used only in the Running Set or 4 couple square, but not the Big Set.

It is a different version (variation) from that described in version I only in that more than two couples may be dancing at the same time (refer to the section describing figures for the Running Set only). Each couple in turn leads a figure, but two, three, or four couples may be included in the figure at the same time, instead of just two at a time.

The two versions may be mixed in the same dance. That is to say small circle figures from the Big Set may be used in the same dance as the figures designated as for the Running Set only.

The filler, that which separates the figures (re: doing a circle left and Kentucky Do Si Do [common Georgia Rang Tang] after couples 1 and 4 perform Chase the Rabbit), may be done by all couples for variety if it doesn't interfere with the smooth flow of the dance. A two couple filler done by all, works best when the progressing couple has just completed the figure with the last stationary couple before returning "home" for the body or chorus.

The term **Big Set** or **Big Circle** is not native to the mountain people who danced it, as they called it a square dance. It is a dance for "as many couples as will" closely resembling the Circassian Circle dance, but with more figures. It has the following general structure:

Introduction

Big circle figure (done by the entire group)

Small circle (done by all two couple sets)

Interlude or filler (usually swings within the small circle)

Small circle figure

Interlude

Small circle figure

Interlude

Small circle figure

This sequence of small circle figures and interludes continues until the caller, dancers, or the band decides to quit. Each figure is different as commanded by the caller from a repertoire of

prelearned figures; figures are often repeated.
Big circle figure/Ending

All of the small circle figures are done within the framework of the original large circle with the even numbered couples remaining in place and the odd numbered couples traveling in counterclockwise progression. This big circle structure allows easy mixing of all the dancers creating a cohesive group feeling as does the Circassian Circle dance and other circle mixers.

A unique characteristic of this dance, adding to it's lack of rigid structure (or in better words, free spirit), is the fact that the southern Appalachian old-time fiddlers would play any tune that came to mind without regard to the figure being danced; change from one tune to another while the dance is being called; and often disregard the standard 32 bar phrase common to most northern European, especially English dance music.

To contrast Irish set dancing with the southern Appalachian style set dancing Thurston offers the following comparison:

Introduction - both are similar having brief sequences of movement where all couples do the same thing.

Ending - the Irish finale is like the introduction.

- the American is likened to a game similar to "nine pine" (Old Dan Tucker), in other words, a group fun figure.

Proportions - the Irish body is more substantial (possibly explaining why it is not repeated as often) and contains vigorous steps thus limiting the figures to around five.

-the traditional American style contained 6-14 or more figures lasting almost indefinitely and was without the vigorous steps, except occasionally by individuals as the spirit hit them; the promenade (chorus) served as a brief break between the figures.

The modern clogging version of the southern Appalachian style square dance is more like the Irish versions in it's use of vigorous steps and fewer figures. Modern precision clogging set dances resemble the traditional Irish set dances in that they are memorized and danced with the same steps and figures each time, but in America each dance group has it's own specific routine in a manner much like the sides of Morris dance teams that hail from different towns.

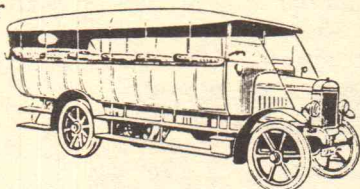
The original steps for both the Big Set and Running Set were generally a fast walking or running step during the movements, but while standing idle the "fancy Dans" would move their feet doing fancy footwork (jigging, clogging or buckdancing freestyle steps). This was also noted by Sharpe in the 20th C.; dancers would often improvise variations of their own special moves. Tempo of the dance varied with

Continued on Page

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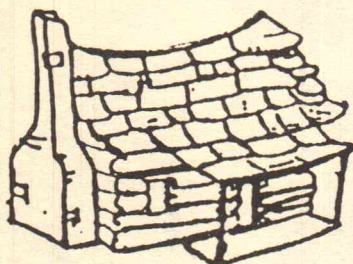
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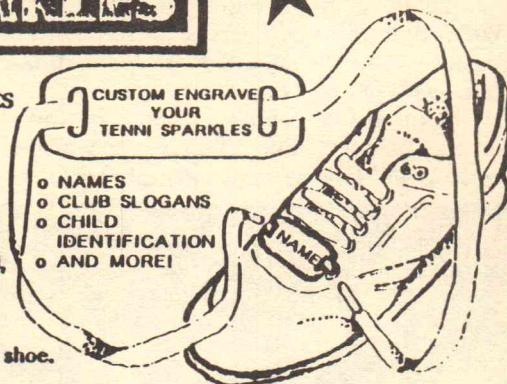
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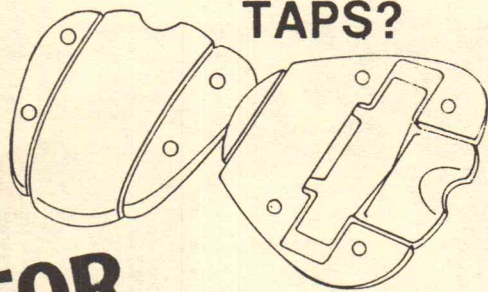
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WRITE FOR A CATALOG

Clearfield, Utah

We very much enjoy the **Double Toe Times**. We'd like to see a little more printed from the West. Can we submit articles? **Ed.** I'm glad. Me too. **YES YES YES.**

Here are a couple of cute pictures - hope color is acceptable. **Ed.** Yes. If we waited for black and white, we'd never get any photos!



Above are our own Hee Haw Girl Look Alikes. They performed a cute number at the **Western U.S. Clogging Championships** at **Knotts Berry Gold Rush Camp**. They are: Cheryl Bon, Lor Vawdrey, La-Chere Whitear, Heather Morbey, and Shawnda Lee Whitear. They were a big hit.



This photo has some of our youngest cloggers, four and five years old. They are the Mini Pee Wee Team. Their teacher is **Cheryl Bon**. Thanks.
Connie Bon

Pat Wilmott, Victoria, Australia writes: "I understand that **North Carolina Clogging Assoc.** has a dictionary of steps but does not use **CLOG** terminology, is that correct? IS there a list of steps available using **CLOG** terminology and if so, where

can I obtain such a list and the cost?"

Ed. Anyone? Send your answer directly to Pat. She is listed in the **Double Toe Times Directory**.

Eight cloggers from the **Breezin' Easy Cloggers** competed March 12th in the **Lake County Fair Talent Show** and were all picked as finalists. Their instructor is **Kim Carson**, Eustis, FL.



Jamie Link & J.R. Faircloth, Duet



Kim Carson - The gal who nearly broke her ankle while teaching "the broken ankle step"!

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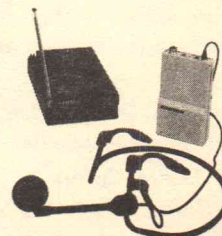
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Blueberry Festival
as well as competition,

Northern Lights . . .

Continued from Page 26

The evening program started with colorful exhibitions followed by fun dances and games. Joyce Cullen taught a routine with everyone on the floor and clogging. We all hated to see the workshop end as we celebrated the first year of the **Northern Lights Cloggers** with the love and support that generates from so many wonderful people.

Plans are already in the works for next year, plus a possible clog-ski event. This came about when Chip missed his "Ski-Bunny" lesson and had to just watch the skiers swish down Killington Mountain.

Chip kept saying, "I can do that!"

The workshop ended with a buffet supper at the home of Irene and Sam Izzo with **Ben and Gerry's** Vermont ice cream. After supper Chip and Donna worked with the **Northern Lights** senior girls and discussed everything from make-up to teamwork and pride. The girls' goal is to someday be able to perform in the show at the C.L.O.G. Nationals. To us, this is what clogging is really about. Not just performing, but caring and sharing.

Chip and Donna are a wonderful, fun, down-home couple. We were so nervous about famous clogging stars coming to stay. Now they are just family - promised snow and all.

CALLERLAB

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The Contra and Traditional Dance Committee of **CALLERLAB** announces the Traditional Dance of the Quarter for the second quarter of 1990 will be "Red Wing."

Red Wing

As called by **Billy Lewis**, Dallas TX

Formation: Square

Music: "Do It Yourself Red Wing", Kalox K-1015; "Red Wing", MacGregor 640 (638 called); "Red Wing", Top 25347.

Opener & Ending

Join hands & circle left, circle around that ring
Allemande left with your old left hand
Weave the ring, don't just stand
Weave go in and out, until you meet your own,
Do Sa Do, it's back to back; step right up and swing.
Then you swing, swing tonight. Oh, pretty Red Wing.
Then promenade her, and serenade her.
Yes, you swing, swing tonight. Oh, pretty Red Wing.
While Red Wing cries her heart away.

Figure for 1st, 2nd, 3rd, & 4th couples

First old couple lead out to the right & circle half way round
You dip & dive and away you go the inside high & the outside low
Hurry, hurry, let's go; it's over and then below
You dive right thru & on to the next, circle half way round
Then dive right thru & on to the next & circle half way round.
You dip & dive and away you go, the inside high & the outside low
Dip & dive across that track, you dip & dive a coming back
Dive right thru and home you go & everybody swing,
Then you swing, swing tonight. Oh, pretty Red Wing.
Then promenade her, and serenade her.
Yes, you swing, swing tonight. Oh pretty Red Wing.
While Red Wing cries her heart away.

Big Circle - Full Circle

Continued from Page 12

the tune, but generally was about 140 beats per minute.

The big Set and the Running Set ran contrary to other square dances in that all the old French quadrille figures were danced by opposing couples as in modern western square dance. In addition to the pre-Playford English Country dances and Irish rinnci fighte they (the Appalachian sets) resemble Irish, Scottish, and French traditional reels for 4, 8, 12, 16 or more dancers. This is to be expected since the original form of Irish and Scottish reels was imported from France early in the 16th C. (the French and English were constantly exchanging dances) - the Alman Haye (Haye d'Almaigne) being the most likely father of all Scottish reels which were then imported to Ireland; here the Irish replaced the Scotch ballet footwork technique with their own intricate steps.

In the mountain style squares a couple may dance with any other couple moving in a counterclockwise progression. Many Scottish, Irish, and some English dances were for "as many as will" with a minimum of four couples. This may be a natural process (which) lead directly to the use of the Big Set as more and more people were available to dance. Or perhaps, general circle mixers which get everyone involved mixed with the square Running Set sequence to form a new element, the Big Set.

One more distinct possibility exists, that of regression or a natural return to more primitive dance forms due to the isolation and infrequent social encounters of the highland people. Through lack of repetition, the people may have simply forgotten what they learned in the old society of their ancestors. This, along with the natural element of improvisation and adaptation from various other nationalities or individuals (so common to folk dances) to suit the social climate, is more likely to have created the "new" style dance, rather than it being a mere preservation from pre-Playford times.

Considering the number of regional differences no single hypothesis on the origin of the steps or dance structure can answer all the questions raised. As is the case with other American music, song, and dance steps, the southern Appalachian square dance represents another hybridization of all the possibilities noted above (and probably some others not mentioned) --- a little of this and a little of that along with local preferences and individual improvisation.

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June 23
Firehouse Competition. Charlotte, NC. Jack
Knightsen (704) 366-4552

July 28
East Coast Clogging Championships. Chesapeake
Va. Bob Johnson ((804) 424-1998

August 18
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NC. Buck & Nancy Aycock (919) 259-5192

August 25
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October 13
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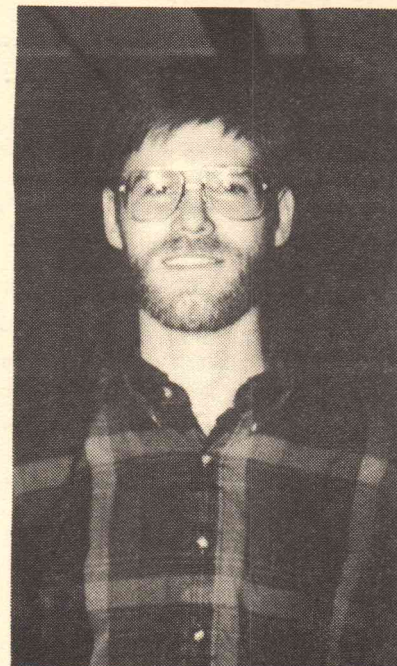
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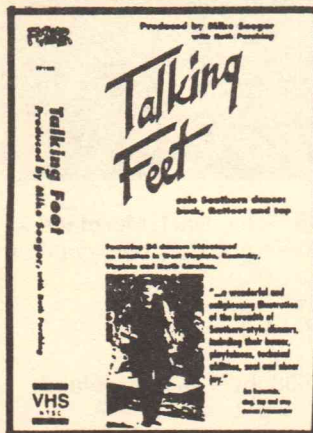
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Cutloose Cloggers (Club)
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San Diego, CA 92123
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Mountain Dancers
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Dixie Darlings
Dixie Pee Wees
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Kauai Cloggers
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Rocky Mtn. Thunder
Paunie's School of Dance
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Dottie's Academy/Int'l Inst.
The Lucky Shoe
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Weiser, ID 83672
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American Folk Dancers
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Git 'A Long Barn
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USA Clog & Folk Arts
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Red Star Barn/Scottsburg
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