

The Double Toe Times

A C L O G G I N G M A G A Z I N E

Volume 12, Number 2

February 1994

ACHF FESTIVAL

By William Deery, Charleston, South Carolina

Clogging in Maggie Valley is as old as the town itself and as American as baseball, hot dogs and apple pie. Maggie Valley is located west of Asheville, North Carolina, and just over the mountain from Cherokee. It is the host town for one of the biggest events in clogging, "The American Clogging Hall of Fame Championships."

The Hall of Fame was founded by Dan Angel 13 years ago, and for the past 12 years Earl Powell has been President for this organization. Mr. Powell explained that the Hall of Fame's intent is to preserve traditional forms of clogging, set down guidelines for competing and to recognize individuals who have contributed to the clogging world.

This organization has inducted over 30 individuals into the Hall of Fame. Notable names such as Ben Smathers, Miriam Dawson, Richard Jett and Bill Nichols have been recognized for their outstanding contributions to the clogging world. Nominations for induction to the Hall of Fame were submitted to Nancy Aycock during the competition year and evaluated by the Induction Committee. This year's inductees were recognized at ACHF's Championships October 23. The ceremony was held Saturday night with Earl Powell presenting the awards to Kay Wilkins and JC Smith. Ralph Pace was recognized for this 1991 induction.

Continued on Page 8



Hall of Fame Inductees: Kay Wilkins and J.C. Smith.

Motivating Your Dancers

By Trudy Parsons, Colorado Springs, CO
Rocky Mountain Cloggers

Instructors/Directors are continually searching for motivational techniques that can be applied to their exhibition and competition teams or even social clogging clubs.

When your groups are groomed toward exhibiting rather than competitions (we present about 80 shows and may enter one competition per year), you cannot rely on the competitiveness aspect of clogging to motivate your dancers. A few strategies that have worked for us in this regard are:

1. Using your emcee to your advantage. He [generic] is the most stimulating figure to an exhibition group, because dancers respond with "gusto" to audiences who react with interest and enthusiasm.

If the emcee is able to "set the stage" properly, your dancers will put forth all the showmanship and energy they can muster. He's the one who fires up the audience from the opening of your performance to the finale.



Trudy Parsons

A warm approach (as in a one-on-one conversation) as opposed to a more formal approach has been the most successful for our groups, for example:

Good: "How are you folks tonight — we'd like to welcome you out to this beautiful Rocky Mountain evening. We have a super show lined up for you and want you to have a great time, so feel free to clap your hands and tap your toes as the Rocky Mountain Cloggers kick up their heels to the Cotton-Eyed Joel!" (Puts the audience at ease.)

versus

Not Good: "Good evening Ladies and Gentlemen, we're the Rocky Mountain Cloggers from Colorado Springs! Later this evening, we'll have you up on the dance floor to join in some audience participation . . ." (scares them off from the start unless they're party animals; plus, the history may put them to sleep, unless it's an educational situation).

Continued on Page 12

THE DOUBLE TOE TIMES

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Bobbie Adams

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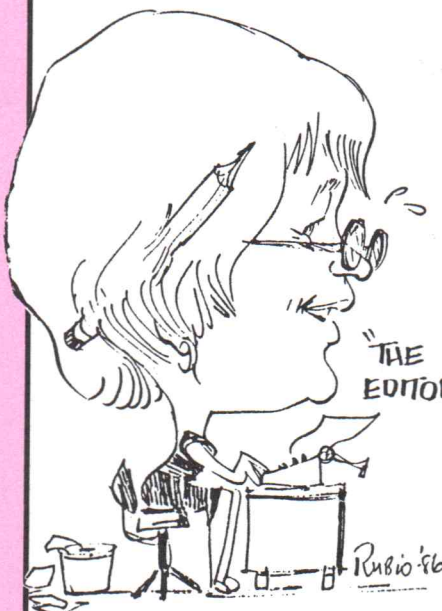
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FRONT & CENTER

Dear Friends,

One of our regular contributors asked "Did you get any feedback on XXX article?" NO. "Neither did I!" Maybe everyone just looks at the pictures! The input I **am** getting lately consists of questions about how to handle some really ugly situations:

1. What do you do with a clogging team who tries to sabotage another?

On December 18th of this year [1993] my team, The Finger Lakes Rhythm Cloggers, was scheduled to perform a holiday show at a local department store. I arrived at the store a couple of hours early to be sure the stage was set, etc. Upon arriving, I was told that another team showed up exactly one week prior claiming to be The Finger Lakes Rhythm Cloggers and was there to perform. They were told The Finger Lakes Rhythm Cloggers were not scheduled until the following week. This other team then asked if they could set up anyway and do the show since they were there. They were told no.

Well, that wasn't the end!

The night before we were to perform [Friday], the store received a phone call from a man with a deep voice claiming to be with The Finger Lakes Rhythm Cloggers, who told them we wouldn't be able to do the show on Saturday afternoon. **He cancelled our show for us!**

My team consists of all teenagers; none with deep voices and none who would even consider cancelling any shows on their own. They were all very excited about this performance because it was at a very busy store at a prime shopping time.

As you can imagine, we all were very upset and appalled by the behavior of this other team.

Fortunately, we were still able to do the show and everything turned out wonderfully.

What possesses a person to discredit a fellow clogger? I thought we were supposed to be working together as a family. That's what I teach my team.

The Finger Lakes Rhythm Cloggers began in July of 1992. We have already done about 60 shows. The kids on my team worked very hard to get where they are now. They all get along great, have great ideas and lots of enthusiasm. I've worked very hard with them to build self esteem, character, good morals and teach them to have good, clean fun. They are a wonderful group of kids to work with. They certainly don't deserve to be ruined the way this other team is trying to do.

I was told by a few people that I used to dance with that I wouldn't be able to make it on my own. Well, I've been able to put together a wonderful, fun team who works very well together. If there is someone out there who has a problem with that, then I think they should rethink their values and morals and leave us alone.

I strongly believe that the team who went so **low** as to try and steal a performance from us is a disgrace to the clogging profession. They don't deserve the honor of being named a team, clogger, or entertainer.

Yours truly, Lori L. Ridley, Director
The Finger Lakes Rhythm Cloggers
2594 Brewer Rd., Waterloo, NY 13165

2. A clogging Director, in conversation with another long-time Instructor, tells about some of his dancers who have broken away to start their own group. The Director is very agitated and vicious and states the he will sabotage all their efforts and has the intention of "destroying them and their name."

3. A video and explanatory letter arrive regarding a clogging competition. The video is of a "dancing cow" complete with udders. I could make a pun here about "and that's no bull" but I won't. The dancing cow *won* the Show Category. The rules have clearly stated for many years **NO DANCING COWS**. I personally thought that the cow wasn't a serious entry, that perhaps it was done as a spoof.

4. Innocent visitors who undeservedly catch a **loud** tongue-lashing from the Big Cheese at a major convention, in front of lots of people.

Front & Center Continued

NUMBER 1: *"I have taken steps to prevent this sort of thing from happening to us in the future, but if anyone else has any suggestions or ideas, please call or write to me. I'd love to know what you think."*

NUMBER 2: The long-time Instructor who heard this Director making all these threats, decided to take him to task for his wrong attitude. We can only hope it made him stop and think.

I just heard a heart-warming **opposite** side of the branching out of a new team. Renelda Steffen, Director of the *Chino Valley Cloggers*, formerly danced with Sharon Lopeman, Director of the *Lynx Creek Cloggers*. When Renelda started her own group, it was with complete cooperation and help from Sharon. Sharon even proudly announced Renelda and her group at a Convention as her "offspring." Someone recently said "The only way clogging grows is by the formation of new groups."

NUMBER 3: This was a **LANDMARK DECISION**. Those of you who aren't familiar with the law should know that **LANDMARK DECISIONS** set a precedent for all succeeding decisions. These well-qualified Judges ignored their own rules. I foresee whole **HERDS** of dancing cows in our future, and *that's* no bull.

NUMBER 4: Tsk. Tsk. What ever happened to being a gracious host or hostess. Obviously, these folks won't be back. I've also heard from several folks who happened to be innocent witnesses to this uncalled-for temper tantrum, and they won't be back either.

IN CONCLUSION: If you only remember one thing from this Editorial, please remember this: **WE ARE THE ONES WHO EMPOWER THESE PEOPLE**. We can disenfranchise them by going elsewhere, turning our backs on rude behaviour, demanding that the rules both of competitions and the rules of socially acceptable behavior be abided by. For every one ugly person, there are surely 100 who are decent, kind and loving.

P.S. I've had a number of calls from folks looking for used sound equipment. If you have equipment to sell give me a call.

Bobbie

Dear Bobbie:

We were very disappointed that we could not meet you while we were in Orlando. I called several times while we were there, but there was no answer. We are really sorry this did not work out, however, we did enjoy the parks and scenery and the warmth — no doubt about that.

Also, I would like to thank you very much for the support in finding a hotel. We liked it a lot and it was just perfect for our needs.

Then, of course, we went to the convention. It was all very impressive, as always, and we met Naomi, Dieter, Missy, the Chips, Drigger, Steve Smith, etc. Our group did not perform, since I feel there are still wide discrepancies between what you do over there and what we do here. But nevertheless, we danced like crazy and had an extraordinary time.

Then back home, I received big news: the European Square and Round Dance Teachers Association ECTA had decided to include clogging into their programme. So now we have four members in the clogging committee, and we have to work out the step programme for the European cloggers until June 94.

The members of the committee are: Tina Kipp, Angelika Kromer, Daniela or Alexandra Schell (I am not sure) and myself.

Well, now we have to work on terminology and decide whether Europe calls the **PUSH** a **CHAIN** or a **ROCK** or a **PUSH**. If there is some kind of general terminology, please let me know. The California Step Dictionary is of no help — it just has too much information, we just want to level the basic-intermediate steps at this time.

I did receive the December issue and wow, did Missy look gorgeous or what? At the convention, she introduced us to her husband, and she even gave us a tape with the workshop she taught, since the group is totally unknown in Germany. Also, we tried to get the correct CD with the **NO LIMIT** routine taught by Jeff and Trevor, but so far none of them fit to the sequence of the cuesheet. We keep looking, and of course, we keep clogging as well.

Thank you very much for your support, in every way, and with all the best wishes for Christmas and the New Year, your

Elli Kern

Schwabisch Hall
Germany



Dear Bobbie:

Just a quick note to let you know we had some delightful guests at the Foggy Mountain Cloggers recently. Walter and Kay Klepachek called to say they were passing through Council Bluffs on their way home to Edmonton Alberta, Canada, and wondered if they could stop in. It turns out they

knew a dance we do to Louisiana Saturday Night, with one minor change, and they jumped in to learn a new couples routine I just made up to San Antonio Rose. Walter and Kay were a nice surprise and my adult couples class enjoyed the fellowship and fun of their visit. They told me their travel plans, and from the back of the *Double Toe Times*, I gave them the names of some clogging clubs that were on their route. I would encourage anyone traveling to take along a copy of *The Double Toe Times* so they can meet some new cloggers on the way. The Klepacheks called a dancewear store in town to see if they knew any cloggers. That's how they found me, so that is also a good way to find clogging groups. There aren't too many clubs in our area, so we are always excited to meet new cloggers. I'm enclosing a photo of myself and the Klepacheks. Happy Holidays to all our clogging friends!

Jeri Berg

The Foggy Mountain Cloggers

Dear Bobbie:

I decided to write this letter in hopes that what happened to me does not happen to anyone else. Last year, August 1992, I took a pattern into a square dance apparel shop to have a special clog dance outfit made. I wanted this outfit done by December.

Continued on Page 26

UPCOMING EVENTS

All Competitions are designated with a "★." For more information, contact the person listed under the event. Address and phone number are in the Instructors Directory.

Upcoming Events notices are FREE for an ad and/or instructor listed in the Directory. Information must be received by the 10th of the month to be included.

1994

February 5

*Orange Blossom Clogging
& Hoedown Festival*
Sebring, Florida
McRae (FL)

February 11

*Main Street Jamboree
Open Dance*
St. Paul, Minnesota
Husnik/Mitchell (MN)

February 11 - 13

*Maple Leaf Cloggers
Bice Workshop*
North Vancouver,
British Columbia
Hill (CAN)

February 12

*Starke Country Cloggers
Hillbilly Hoedown*
Starke, Florida
Allen (FL)

February 12

*Gulf Coast Clogging
Workshop*
Foley, Alabama
Erdwins (FL)

★ February 12

*Blue Ridge All Star
Clogging Classic*
Gainesville, Georgia
Thomas (GA)

February 12

*Indiana Clog. Council
Workshop '94*
Nashville, Indiana
Fleetwood (IN)

★ February 18 - 19

*Florida State Fair
Clogging Championship*
Tampa, Florida
Hattaway (FL)

February 18 - 20

Southern Spectacular '94
Fresno, California
Welch (CA)

February 19

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

February 19

High Mountain Clog Workshop
Independence, Virginia
Warren (VA)

★ February 26

*Desert Rose
Clogging Competition*
Tempe, Arizona
Steele (AZ)

February 26

*Open Clog Dance
(Traditional)*
Chesapeake, Virginia
Kinsey (VA)

★ February 26

Utah Open Competition
Salt Lake City, Utah
Cobia (UT)

February 27

*Country Note
Clogging Workshop*
Windsor, Ontario
Canada
R. Dzogola (CAN)

March 3 - 5

Spring Fling '94
Pigeon Forge, Tennessee
S. Nichols (SC)

March 11

*Main Street Jamboree
Open Dance*
Husnik/Mitchell (MN)

March 11 - 12

*Texas Cloggers Council
Rally*
Waco, Texas
Moeller (TX)

March 11 - 13

Moose Jaw '94
Detroit Lakes, Minnesota
Wicklund (MN)

March 12

*Special Edition
Southside Workshop*
McDonough, Georgia
Nelson (GA)

March 18 - 19

*Iowa Clogging Assoc.
Farewell to Winter Workshop*
Des Moines, Iowa
VanHorn (IA)

★ March 18 - 19

*SCCC Workshop &
Competition*
Charleston, South Carolina
Williams or Wiggins (SC)

March 18 - 19

*County Line Cloggers
Workshop '94*
Franklin, Virginia
Hill (VA)

March 19

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

★ March 19

*Gulf Coast Classic
Clogging Championships*
Foley, Alabama
Erdwins (FL)

March 19

*12 Hours of Sebring
Clogging Workshop*
Sebring, Florida
Joan Preston (FL)

★ March 19

Utah Open Competition
Kearns, Utah
Cobia (UT)

March 25 - 27

Illini Classic Workshop
Champaign, Illinois
Wrona (IL)

March 25 - 26

*LaBelle Sidekick
Cloggers Hoedown*
LaBelle, Florida
White (FL)

★ March 26

Utah Open Competition
Richfield, Utah
Cobia (UT)

April 2

*Arizona Assoc.
Spring Workshop*
Tempe, Arizona
Bartes (AZ)

April 2 - 3

*South Australia's
3rd Autumn Clogfest*
Pauline Elliott (Aus)

April 8

*Main Street Jamboree
Open Dance*
St. Paul, Minnesota
Husnik/Mitchell (MN)

April 8 - 10

Fort Worden Workshop
Port Townsend, Washington
Stamp (WA)

April 9

Cloggin' Robins Workshop
Jacksonville, Florida
Robbins (FL)

April 9

*Country Line Dance
Workshop*
McDonough, Georgia
Nelson (GA)

April 15 - 16

*Indian River Cloggers
PowWow*
Merritt Island, Florida
Redfern (FL)

April 15 - 16

Kloggin' Kickoff '94
Springfield, Missouri
Snow (MO)

★ April 16

*Lake County Clogging
Championships*
Eustis, Florida
Carson-Coffey (FL)

April 16

*Virginia Clog. Assoc.
Rampage '94*
Lohr (VA)

★ April 16

*South Atlantic
Clogging Championships*
Waynesville, North Carolina
Finger (NC)

★ April 16

Wyoming Open Competition
Lyman, Wyoming
Cobia (UT)

April 22 - 23

Nickel City Festival
Grand Island, New York
Haley (NY)

and more...

April 22 - 23

*New England Square &
Round Dance Convention
(Full Clogging Program)
Waterbury, Connecticut
Cullen (NY)*

April 23

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

April 30

*Devils Delight
Clogging Workshop
Toledo, Ohio
Malone (OH)*

April 30

*Missouri Clogging Council
"Mark Twain Weekend"
Hannibal, Missouri
Nelson (MO)*

April 30

*Open Clog Dance
(Traditional)
Chesapeake, Virginia
Kinsey (VA)*

May 6 - 7

*Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)*

May 7

*Darl Moreland Workshop
Valparaiso, Indiana
Handley (IN)*

★ May 7

*Georgia State Clogging Festival
Alpine Helen, Georgia
Angel (GA)*

May 7

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

May 7

*Celery City
Spring Fling
Kalamazoo, Michigan
Birdsall-Snell (MI)*

May 13

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

May 20 - 21

*C.A.W. Jamboree
Stevens Point, Wisconsin*

May 27 - 28

*Florida State Clogging
Convention
Orlando, Florida
Redfern (FL)*

May 27 - 29

*International Cloggin' Jamboree
Dearborn, Michigan
Trask-Heskett (MI)*

May 27 - 29

*Memorial Day
Clogging Spectacular
Columbus, Ohio
Adkins/Driggs (OH)*

June 10

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

June 10 - 11

*Sugarcane Mountain
Dance Workshop
Norton, Virginia
Breeding (VA)*

June 16 - 18

*Cougar Clogging Classic
Provo, Utah
Austin/Williams (UT)*

★ June 18

*Clogging Classic of
Coastal Carolina
Burgaw, North Carolina
Aycock (NC)*

June 24 - 25

*Red River Workshop
Winnipeg, Manitoba
Canada
Berglund (CAN)*

★ June 25 - 26

*Showboat Clogging Competition
Ocala, Florida
Cummings (FL)*

June 28 - July 2

*National Cloggers Festival
Orem, Utah
Cobia (UT)*

July 8

*Main Street Jamboree
St. Paul, Minnesota
Husnik/Mitchell (MN)*

July 22 - 23

*Yellow Rose Workshop
Waco, Texas
Burton (TX)*

★ July 23

*East Coast Clogging
Competition
Chesapeake, Virginia
Johnson (VA)*

July 21 - 23

*Canadian National
Square & Round Dance
Convention
Halifax, Nova Scotia
Sleep (CAN)*

August 6

*Hoedown Around Waco Town
Waco, Texas
Whitefield (TX)*

August 12

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

August 19 - 21

*Wisconsin State Square Dance
Convention
Full Clogging Program
Stevens Point, Wisconsin
Otis (WI)*

September 9

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

★ September 10

*Maryland State Fair
Competition
Mechanicsville, Maryland
Loveless (MD)*

September 9 - 11

*North Carolina Clogging
Council Stampede
Winston-Salem, North Carolina
Stone (NC)*

October 7 - 8

*Jacksonville Clogging
Jamboree
Jacksonville, Florida
Thompson (FL)*

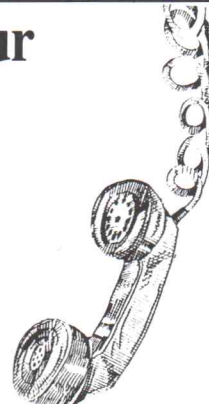
October 13 - 15

*Clog Your Socks Off
Lincoln Nebraska
Harrison (NE)*

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CLOGGING WORKSHEETS

GRANDMA'S FEATHER BED

Basic Line Dance

Music by John Denver
AQL 1-2195

Choreography by Charlene Ranlet - (410) 964-2928
4606 Mayview Mews, Ellicott City, MD 21042

Wait 14 Beats. Start with left foot.

PART A

ROCKING CHAIR	DS	BR/SL	DS	RS
	L	R L	R	LR
KARATE KICK	Step Kick/SL (Turn ½ Left) Step Kick/SL			
	L	R L	R	L R
Repeat Rocking Chair and Karate Kick				
2 OUTHOUSES	DS	T(ots)-H	T(xif)-H	T(ots)-H
	L	R L	R L	R L
2 TRIPLES	DS	DS	DS	Kick SL (Moving Forward)
	L	R L	R L	L
	DS	DS	DS	RS (Moving Back)
	L	R L	L	LR

PART B

3 KENTUCKY	DS	Drag	Step(sif) (Moving Left)
DRAGS	L	L	R
1 BASIC	DS	RS	
	L	RL	
2 HARD STEPS	DT(b)/H	BR/SL	DS RS
	R	L R L	R LR
CLOG-OVER-VINE	DS	DS(sif)	DS DS(xib)
	R	L R	L L
	DS	DS(xif)	DS RS (Moving Right)
	R	L R	LR
2 KICKS	DS - Kick/Slide		
	L R L		
1 FANCY DOUBLE	DS	DS RS	RS
	L	R LR	LR
Repeat Part B above.			
Repeat 2 Kicks and Fancy Double			

BRIDGE

4 BASICS	DS	RS (Full Circle Left)
	L	
2 TOE/HEELS	T/H	
	L L	

ENDING

4 BASICS	DS	RS (Full Circle Left)
	L	

Dear Bobbie:

This is a basic routine was written by Charlene Ranlet, one of our recent graduates from Basic Clogging Class. She's extremely enthusiastic about clogging and loves the music to *Grandma's Feather Bed* by John Denver. That sparked her to choreograph her very first routine with steps she learned in class. Her selection of steps fits the music so well, and we like her routine so much, that we are submitting it to you for publication. In addition, we intend to teach Charlene's routine the first week of our Intermediate Clogging Class which begins next month. It will be a good review of the basic steps for everyone coming back from Christmas vacation.

Sincerely,

Margo Howland
Calico Cloggers
7169 Attic Window Way
Columbia, MD 21045

I'M READY IF YOU'RE WILLING

Beginner

Music by Chris LeDoux
4JM 73185

Choreography by Helen LeCounte - 1993
Time Step Cloggers - Coquitlam, B.C., Canada

Wait 16 counts.

PART A

PUSH-OFF LEFT	DS	R	S	R	S	R	S
	L	R	L	R	L	R	L
PUSH-OFF RIGHT	DS	R	S	R	S	R	S
	R	L	R	L	R	L	R
TRIPLE STOMP FORWARD	DS	DS	DS	STOMP	STOMP		
	L	R	L	R	L		
TRIPLE STOMP BACK	DS	DS	DS	STOMP	STOMP		
	R	L	R	L	R		
Repeat Part A							

PART B

3 SLURS AND	DS	SLR(xib)	DS	SLR(sib)
A BASIC	L	R	L	R
	DS	SLR (sib)	DS	R S
	L	R	L	R L
3 SLURS AND	DS	SLR(xib)	DS	SLR(sib)
A BASIC	R	L	R	L
	DS	SLR (sib)	DS	R S
	R	L	R	L R
2 STOMPS	STOMP	STOMP		
	L	R		

PART C

2 BASICS	DS	R	S	DS	R	S
	L	R	L	R	L	R
HEEL AND TOE	HEEL					
	TOUCH (in front)	TOE TOUCH(xif)	S	S	S	
	L	L	L	R	L	
2 BASICS	DS	R	S	DS	R	S
	R	L	R	L	R	L
HEEL AND TOE	HEEL					
	TOUCH (in front)	TOE TOUCH(xif)	S	S	S	
	R	R	R	L	R	
Repeat Parts A A B C						

BREAK (do 4 times in a box)

2 KICKS	DS	KICK	DS	KICK
	L	R	R	L
2 BASICS	DS	R	S	DS
(turn ¼ L)	L	R	L	R
Repeat Parts B A C				

ENDING

LEFT HEEL DIG	DIG (in front)
	L

SEQUENCE: A - A - B - C - A - A - B - C - BREAK - B - A - C - ENDING

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ACHF Festival Continued from Page 1

The Hall of Fame also recognizes individuals in the competition circuit who excel in their dance ability, show sportsmanship and dedication. Hundreds of names were submitted to Judy Baker, All-American chairperson, for selection of an All-American Team. 24 boys and girls were selected and this year's All-American Team is:

Michael Able	Rhythm & Class
Samye Arthur	W. Virginia Mt. Mamas
Chuck Baker	Carolina Country
Scott Baker	Firehouse
Jennifer Ball	Pride of Carolina
Mary Ball	Pride of Carolina
Roxie Ballard	Dynamite Express
Art Blaksley	Old Hickory Stompers
Misti Brock	Electric City
Jessica Chenault	Fancy Free
Jason Coleman	ABC Cloggers
Teresa Cromer	Southern Accent
Charlie Davis	Billie Bobs
Kitty Davis	Panther Creek
Brenda Dennis	Carolina Country
Martha Erickson	W. Virginia Mt. Mamas
Carolyn Farley	W. Virginia Mt. Mamas
John Eric Freeman	Billie Bobs
Matt Garham	Dixie Darlins
Jody Glance	Billie Bobs
Robert Hall	Baily Mountain
Shane Harris	Clearwater
Darren Hedrick	Dynamite Express
Hather Jones	Clearwater
Richard King	Pride of Carolina
Sarah Lail	Dynamite Express
Casey Lee	Fancy Free
Crystal Lyon	Electric City
Natalie McMahan	Appalachian Country
Tim Merrill	Baily Mountain
Billie Poluck	Cripple Creek
Keila Porter	Electric City
Bret Presnell	Dixie Darlins
Gerald Privette	Firehouse
JC Smith	Electric City
Richard Smith	Carolina Country
Mammie Studdard	Rhythm & Class
Brooke Summey	Land of Waterfall
Hollie Taylor	ABC Cloggers
Tasha Thompson	ABC Cloggers
Tavis Thompson	ABC Cloggers
Mikki Tucker	Panther Creek
Kristy Via	Land of Waterfall
Jimmy Watson	ABC Cloggers
Steve Whitten	Dixie Darlins
Beth Wilcox	East County Hoedowners
Michael Wood	Appalachian Country
Gene Worledge	Appalachian Country

This year's Championships were held at the Stompin' Grounds in the heart of Maggie Valley, North Carolina. 180 teams were registered for this two-day festival. To be eligible for this competition, teams must have placed First, Second or Third in any ACHF-sanctioned competition between 11/92-10/93.

The best of the best competed in 17 clogging categories, including: Country Hoedown, 4 or More Couple Open Hoedown, Running Set, 4 or More Cou-



BEN SMATHERS WINNERS
Heidi Hedrick & Shawn Johnson
Female & Male Grand Champions

ple Open Precision, 4 Couple Precision, Smooth, Open Smooth, 6 Couple Southern Appalachian, 8 Couple So. Appalachian, 6 or 8 Couple Open So. Appalachian, Line 6 or 8 Couple Precision, Exhibition, Show, Solo, Duo and Duet.



Spirit Award Winners: Pride of Carolina

Competition began at 8:30 Saturday morning, with all categories Pee Wee through Junior being danced. At 3:00 team competition ended and solos began. 230 individuals competed in solo with Heidi Hedrick winning the Female Grand Championship and Shawn Johnson the Male Grand Championship.

The All-American Team was announced and Garland Steele lead them through patterns with his singing patter. This was a very proud moment as 48 dancers performed for their family and friends. One All-American was quoted as saying, "This is the happiest day of my life!"



DUO GRAND CHAMPIONS
Jami Watson and Tavis Thompson

Next, the Hall of Fame inductees were announced. Inductees Kay Wilkins and JC Smith were presented with plaques and recognized for their clogging contributions. This is always a heart-warming ceremony because biographies of the inductees are compiled by family and friends.

The Ben Smathers Dance-off followed the inductees. All male and female Grand Champions from ACHF sanctioned competitions danced off for the title of being the best solo dancer of 1993. The female winner was Heidi Hedrick and the male was Shawn Johnson.

The competition started back with senior through adult teams, and ended early in the morning.

Sunday competition began at 9:00 with teams competing in Exhibition, Show and Duo/Duets. There were over 80 Duo/Duets. Duo winners were Jami Watson and Tavis Thompson. Duet winners were Lori Beth Rogers and Colin Ditty. Team Grand Champions were announced, with the Bailey Mountain Cloggers winning Grand Champion Freestyle Team, Grand Champion Precision Team and the Overall Grand Champions of the festival.

Continued on Page 20

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Sugarcane Cloggers Loses The Best Emcee

The sunshine of my life turned to gray on October 19, 1993. I came home from work as usual, expecting to be met as always by Spencer, my husband, and found nothing but silence. I searched the house, and, to my shock, discovered him lying in my dance studio (our former garage). I was too late, although I didn't want to admit or accept that fact, but in the back of my mind I knew he was gone. Cut down in the prime of his life by a heart blockage and chronic heart disease which had gone undetected — he was only 52.

Twenty-one years of our marriage marched across my mind as I saw him lying there, lifeless and still. We weren't finished yet — this cannot be happening to me — we have so many more years together yet, were the thoughts that raced through my anguished mind — the discussion we had had about our upcoming 25th anniversary, only four years short, and visiting our hunting and fishing cabin more on retirement (he dearly loved to deer hunt and fish).

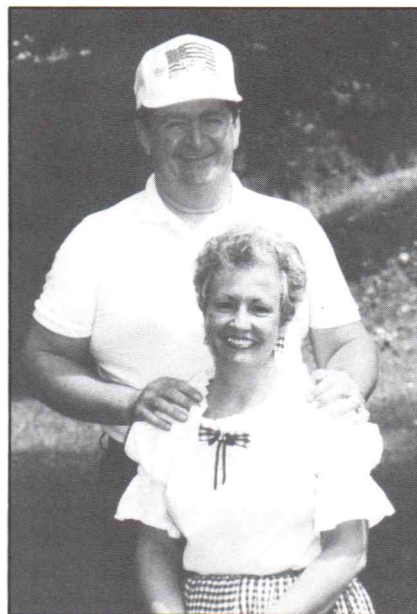
We have so many happy memories which help me to survive this ordeal. He was a supportive part of my dance activities. When I first began learning to clog and square dance he was not interested in learning himself, but didn't object to my learning the art. He eventually realized how much this part of my heritage meant to me.

We became involved, along with my parents and neighbors, in helping organize music shows at a log cabin in our community which we ran for 15 years. We held dinners and musical shows with local musicians and had festivals and molasses stiroffs. That's how my clogging team was named. He was there when the first Sugarcane Cloggers duet was born. He both tolerated and appreciated, my enthusiasm for the entire cultural realm. When I began teaching clog classes, he was patient while I was out one night a week (and ultimately 3 nights) spreading this contagious dance disease. After I had developed a team for several years and gone by myself to emcee and perform with the group, he became uneasy and worried about my going alone, so he started going to clogging practice with me. We were quite close and did most everything together. He was such a socializer and enjoyed talking that he had no trouble at all getting acquainted with the clogger's parents.

The first year our group was invited to perform at Dollywood, about six years ago, I decided we needed a non-dancing emcee to make our show more professional. I knew he would be perfect for the position, the hard part was convincing him that he could do it. I promised to have a monologue for each show so all he would need to do was read. Our videos show that we had a very nervous emcee for the first show as he read word-for-word what I had written. By the second show, he started to ad lib a little, and by the fourth show, he had discarded the monologue altogether and was totally on his own as he rattled on about the team and played with the audience. The crowds loved him and we were proud of him. He became our official emcee and developed an uncanny knack for keeping the audience's attention. Audiences really got into our show with him ushering us through our paces. I left the sound and technical engineering duties up to him.

My special memories include the 11 straight years that he attended the Possum Holler Workshop at Fontana Village, North Carolina with me. He wouldn't dance, but he enjoyed the fish pond, miniature golf and other recreations while I danced. He chaffed me to dance events; we attended most of the Spring Flings, again, he was not interested in the dance part but would always come around to check on me and my group to see if we needed anything. He became our "go-fer". He took me to at least 7 clogging conventions as well as a 2-day folkdance workshop in Salisbury, North Carolina. He dropped me off at the workshop, showed up to take me to lunch, then he returned to take me to dinner and back to the motel. He was there for my every need — my personal chauffeur, companion, friend, buddy — he was all of those and more to me.

Spencer fulfilled many of my dreams, one of them a childhood dream not once but twice. He took me to Hawaii in both 1980 and 1982, where I clogged around the pool at our hotel and had the natives doing it. Just last spring 1993, while at the Spring Fling in Pigeon Forge, Tennessee, I saw the information about a clogging Caribbean cruise and mentioned that I had always dreamed of going. Before I knew what he had done, he had made a down payment on the cruise scheduled for January 8, 1994. The sad part is that he won't be able to go with me. We had just made the final payment just three days prior to his death. I am still going to take the cruise as planned, and my sister will replace his space. We travelled to Hoedown Island every year at Natural Bridge State Park, Kentucky. It always fell on the fourth weekend of June which was our anniversary. Richard Jett always recognized us and played a waltz as that was the only dance I could encourage Spencer to do. These are only a few memories from our clogging world, but there are so many others from our life in general. Only those who have "walked in my shoes" will understand the devastation, loneliness and emptiness that a loss of this kind leaves; however, I am so grateful for my busy schedule of teaching dance classes and for my numerous friends both near and far — especially those in the clogging world who knew us and knew how much he enjoyed working with the team. He loved people — he never met a stranger. Our clogging team was our "extended family". His life, and even death, was a legacy/testimony of how well he was loved by the community at-large as nearly 2,000 people paid their respects at the funeral. He was a very devout Christian man who loved the Lord and his church. I have thought and wondered of how I can possibly go back to some of the places and performances in the new year without him as he became such a vital part of our group; but I have consolation in knowing that he celebrated Christmas with Jesus in Person. I know he will be with us in spirit and behind us with a big smile and in only his way saying, "are we having fun yet?" He was loved and will be missed by all.



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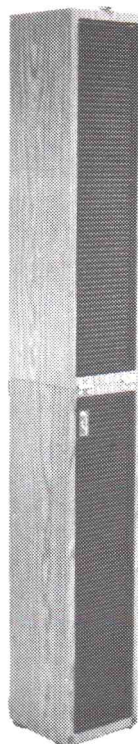
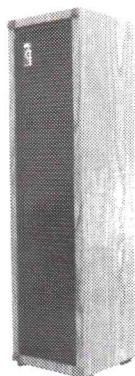
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Burgaw, North Carolina

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Lib Mills, ACHF Secretary

Motivating Your Dancers Continued from Page 1

2. Have certain nights for "open" practice sessions — inviting friends, relatives, co-workers, senior citizens, etc. to watch. Having an audience is an excellent motivator at practices. Of course, you would not do this when private business needs to be conducted.

3. At performances, advise your dancers that there are other clogging groups in the audience (this causes them to have added spark right away or have a nervous breakdown — use your judgement).

4. Pull aside your "seasoned" dancers at practices, when convenient, explaining to them that they are role models and need to project their best image, so that the younger dancers can relate to what is expected of them.

5. On the other hand, pull aside your "younger" (in experience or age) dancers, and let them know that if they project their energy, enthusiasm, and smiles, it can inspire and rejuvenate the older dancers.

6. Types of music selected for your performances can be motivating. Use classic songs as well as current hits that audiences, as well as dancers, can relate to — have a good variety of music that is fun for the dancers, as well as entertaining and geared to your audiences.

7. Speed of music — fast enough to create the appearance of enthusiasm but not so fast that your dancers cannot execute the steps clearly.

8. Use some of the "fad" dances or styling in your routines (gimmick things).

9. Have your dancers view videocassettes of competitions you have attended and groups you wish to emulate if they are not conveniently in your local area.

11. For those who are collectors, badge nights are fun and can bring cloggers out who normally may not attend. The badges are available from clogging suppliers, and the square dance community has hundreds available. For those not familiar with them, you have a fun bar that can be pinned to your jackets/bags and circular plastic badges signifying places you have danced (fairs, schools, cemeteries, etc.) that are attached as dangle badges.

12. A change of location sometimes brings dancers together, such as renting a local city park for an evening dance and, if advertised, may also bring an audience.

13. During the busiest season for performances, we have found that a full day workshop with an exhibition team is more successful in getting new material out than trying to jam in 15-20 minutes during each week's practice due to the majority of the practice time being devoted to rehearsing for shows. Holding the workshop at a nearby town other than normal practices also makes it a more special day for the group.

14. Some dancers have a need for goal setting. And it is not always enough that the instructor has the sessions planned — they should be in writing and provided to the group, whether it be to learn a certain number of routines per year or learn an entirely new show for a special event or setting special practices for upcoming competitions to meet the goals, etc.



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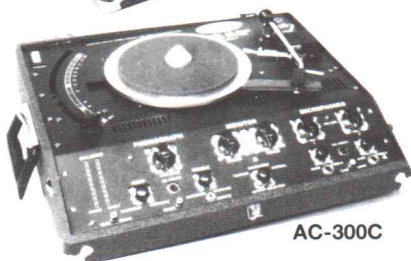
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FIRST SET — RUNNING MAN

Your weight should be on your left foot

Step forward with your right foot on 1

Slide right foot back on &

Step on your left foot on 2

Slide left foot back on &

Step forward with right foot on 3

Slide right foot back on &

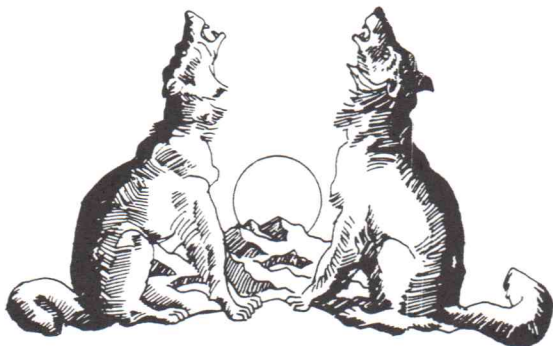
Put weight on left foot on 4

Take right foot and hip, curve it at the same time

Do it twice on 5 - 6

Do it twice again on 7 - 8

Recap count on first set 1 & 2 & 3 & 4 5 6 7 8



SECOND SET — ELECTRIC KICKS

Weight on left - right foot in front

Step back with your right foot on 1

Shift weight back to left foot on 2

Step forward with your right foot on 3

Shift weight back to left foot on 4

Go double time in same motion just put (&) in there

Go back on right foot - left foot comes up

5 & 6 & 7 & 8

When you end on 8 your left foot is up

Recap count on second set 1 2 3 4 5 & 6 & 7 & 8

THIRD SET — GRAPEVINE

First 4 do grapevine to left - - -

Move left foot to left on 1

Move right foot behind left on 2

Left foot out to left again on 3

Right foot together and clap on 4

To finish out set of 8 - - -

With right foot step a big step to right on 5

Slide left foot to right on 6

Step left foot down on 7

Step right foot down on 8

7 - 8 is like a march

Recap count on third set 1 2 3 4 5 6 7 8

FOURTH SET — JUMPING JACKS

Feet together

Jump out on 1

Jump together on &

Jump out on 2

Jump together on & (as you turn to your left shoulder
you'll be facing backwards)

Jump out on 3

Jump together on &

Jump out on 4

Shift weight to left foot

Do chugs (chug like you got a broken leg)

Right foot down on 5

Right foot down on 6

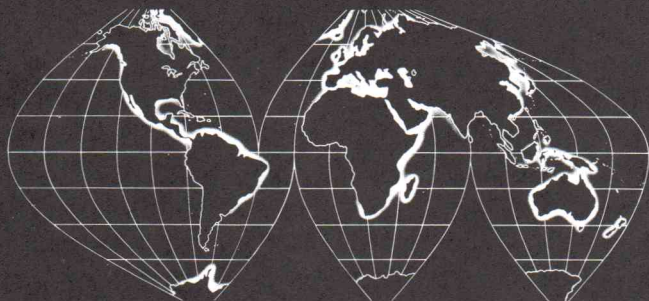
Right foot down on 7

Right foot down on 8 (as you're turning to your
left shoulder you'll be facing forward)

Recap 1 & 2 & 3 & 4 5 6 7 8

You're ready to start running man again on your right
foot - weight still on left.

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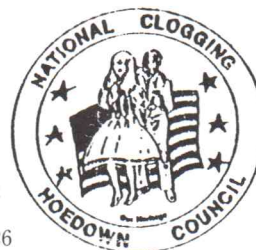
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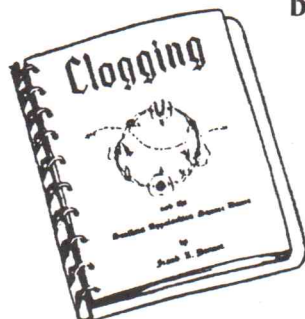
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BY GREGG AND LISA MEADOWS

In 1964, Darla Fox, then a high school junior from McConnellsville, Ohio, embarked on a journey whose end today is far from complete. It was that year she started her dream, opening a dance studio, teaching tap, jazz, ballet and batton.

In 1986, the dream continued, with the opening of a second studio in nearby Zanesville, Ohio.

Today, after 30 years and a million double-steps later, the name Darla Fox Dance Factory is a household name in the clogging community. Presently, nearly 600 students from the McConnellsville/Zanesville studios keep Darla Fox "on her toes," displaying their talents in shows and competitions around the country.

170 young women, men and adults comprise the classes that compete in four to six major competitions a year. Since 1986 they have added clogging and dropped batton. With everyone's love of clogging, Darla's enrollment has rocketed. Her cloggers have received thousands of regional First thru Fifth Place awards and 45 National championships at Showstoppers, Rising Star, Applause, Showbiz and American Talent Search Competitions.

Notable among recent Darla Fox successes was:

1. Tanya Britton, earned the title of National Grand Champion at the American Talent Search Competition in Chicago, Illinois with her clog and tap routines.

2. Karlie Sites and Melissa DeRosie placed Eighth Overall out of 232 duets with their character clog routine at the Showstoppers National Dance Competition that was held in Myrtle Beach, South Carolina.

3. Our clogging production number, which includes 82 of our dancers, ranging in age from 4 to 16, took a First Place at Showstoppers National Dance Competition in Myrtle Beach.

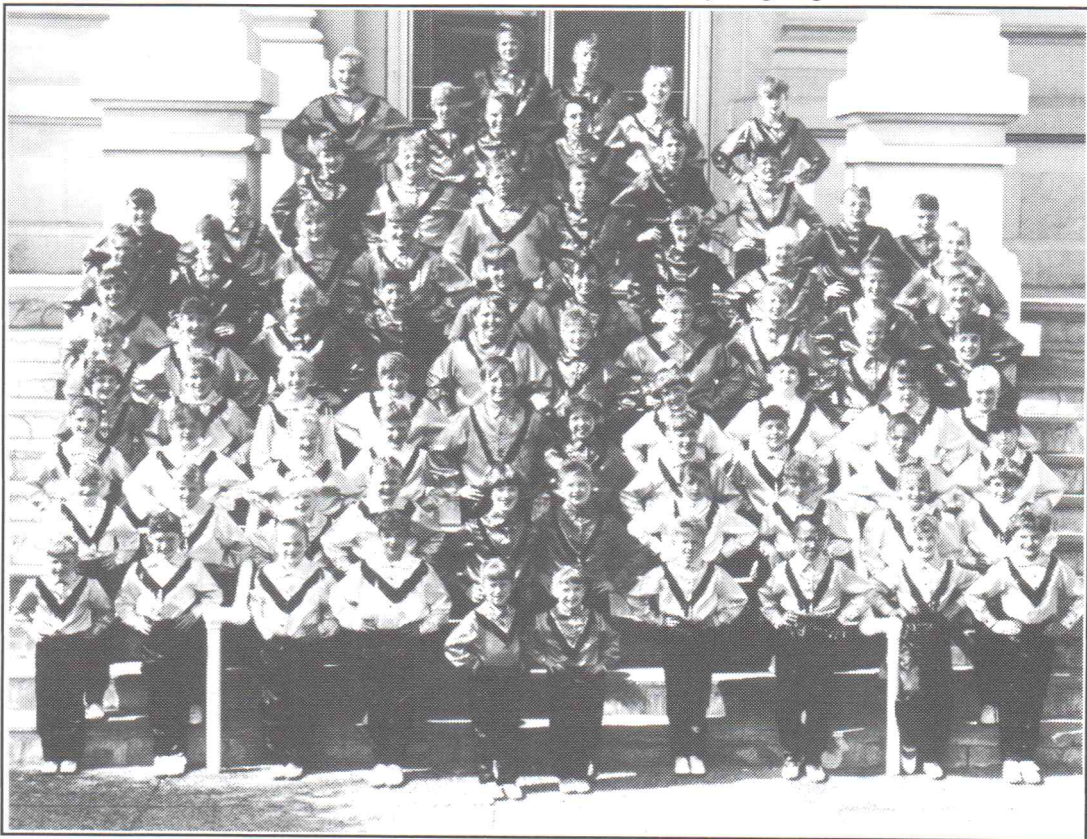
4. Also, while in Myrtle Beach, out of 43 dance numbers, we took a total of 16 First Place trophies and 27 Second thru Fifth Place awards. Not bad, huh?

While most of the dancer's efforts are geared toward competition, it is far from the whole picture that one sees when looking at "Darla's Dancers." One of the hottest entertainment

tickets going in the local area, the dancers never hesitate to perform for local fund-raisers, churches, senior citizens, and nursing homes, always keeping the betterment of their community in mind.

The hometown dancers are definitely local favorites, but have also caught the eye of nationally recognized organizers who have in the past requested their talents at: local fairs, festivals, and meetings. Also, such events as the Miss Ohio Pageant, the Paul Bunyon Festival, The Ohio State Fair, The Columbus International Festival and Ameriflora. The dancers have even received an invitation to dance at the half-time show at the Citrus Bowl in Orlando, Florida, only to find out that the theme was Hawaiian. (Not real good clogging music!) But, we are real optimistic that next year's theme will be something we can dance to! Also, the Summer of 1991 some of these dancers flew all the way to Seville, Spain to represent the United States at the World's Fair.

No one knows what the future holds, but with one foot firmly planted at their home studio, the other "stomper tap" constantly seeks more goals and dreams. Chief among these dreams presently is a trip "down south" for 1994, to visit a mouse and his friends in a quaint little "Magic Kingdom." This year ahead holds uncertainty for some, but not for Darla's Dancers, who know not only where they came from, but where they're going as well!





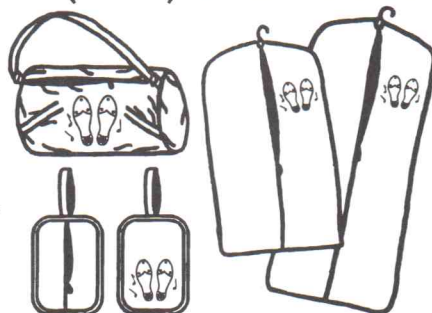
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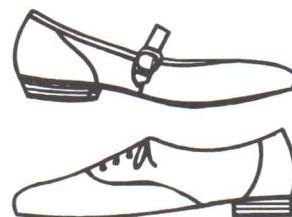
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VIRGINIA CLOGGING COUNCIL WORKSHOP

CHARLOTTESVILLE, VA - April 16



LABELLE SIDEKICK CLOGGERS' 4TH ANNUAL CLOGGING HOEDOWN

LaBelle, Florida

LA BELLE CIVIC CENTER

MARCH 25 & 26, 1994

Friday: 6:30 p.m. to 11:00 p.m. • Saturday: 9:00 a.m. to 11:00 p.m.

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T.A.P.

TEACHER ASSISTANCE PROGRAM

As an instructor, your students come to you with the most amazing questions, don't they? It's always flattering to me the amount of faith dancers place in instructor's knowledge of clogging. "What taps should I wear?" "How do you do that Brent Montgomery step?" "I'm entering my first solo competition — what do I do?"

Hopefully, this month's feature will give you some assistance with the third question. You're on your own on #1 and #2.

PREPARING YOURSELF

1. Work on your catalog of steps. Find steps that are eye-catching, yet within your range of ability. Don't feel you need to do one killer step after another — especially if you're not comfortable with that intensity of dancing. There are still some judges out there that appreciate good, smooth clogging and clean delivery.

2. Practice your steps in place and while moving — a good bit of your time on stage will be spent traveling. Take a step you know from a line dance and try it moving from side to side or forward. It will give the step a whole new look.

3. Practice your presentation. Dance in front of a mirror, if you have access to one. (Just don't use the medicine cabinet — the vanity sounds great, but gets a little tricky sometimes.) It is true that we are our own worst critic. If you can look yourself in the eye and smile while dancing — you can face the most intimidating or stone-faced judge around.

4. Find your look. While it's true that costumes are not usually judged in freestyle, an outfit that is tailored and eye-pleasing can definitely add to your overall presentation. Long dresses and heavy petticoats tend to play down your footwork in a time when high energy is expected.

5. Relax. Don't psyche yourself out. Competition can be a good experience if you enter it expecting to have a good time, make new friends and expand your horizons.

COMPETING

In most competitions, dancers are judged while dancing in a line, while circling, in a rise and shine, and finally a "Go For It!" when dancers pour it on one more time to finalize the judges' decisions.

1. Remember, you are being judged from the time you walk on stage until the time you step off. Your body language, posture and nervous energy can alert a judge to your confidence level before you even start dancing. Try to look relaxed, yet confident and ready to dance.

2. Start dancing as soon as you hear the music. A lot of dancers who have never competed before are used to doing line dances, which may have an 8, 16 or even 32 beat introduction. While you're still shuffling to get past the intro, the other dancers have

COMPETITION FREESTYLING

By Jeff Driggs

already done a half dozen steps. Try listening to different songs and see if you can begin dancing after 4 or even 2 beats.

A pet peeve here . . . A lot of dancers these days have gotten into the habit of setting a beat by shuffling, marching or clapping their hands before the music starts. Although it's great to see such an excited, adrenaline-filled group — most of the time, when the music does start the dancers are either ahead of the music or behind it. Try to wait for the music.

3. *Don't* cut the circle short. Make sure that you travel the entire length of the stage during the circle, even if the other dancers are beginning to back up halfway across. Trust me, the rest of the dancers behind you will follow you across the stage. Also, don't turn your back to begin your return to place. The last judge at the table usually gets slighted because of dancers that cut back early or turn around.

4. Concentrate on the beat while others are doing their rise and shine. You are getting such a buildup of adrenaline just standing there, when the Emcee says "next dancer" you're likely to explode forward with such force the beat gets lost. Don't dance or march in place — that's distracting. Bend your knees to the beat and have the foot ready that you want to start on when your turn comes.

5. When the Emcee says "Go For It" or "Everybody Dance," dancers have a tendency to charge the judges. This really defeats the purpose of this part of the competition, in that the judges need to see and compare all of the dancers to make a final decision. When the dancers are too close to the tables, the judges only see the dancers directly in front of them. Pay special attention to the Emcee during this period. If the Emcee asks the dancers to back up or stop dancing, follow instructions — even if the dancer you idolize beside you doesn't heed instructions. Judges should be especially careful to consider the sportsmanship and stage attitude of dancers. We seem to have created a group of "stars" who feel that the stage is theirs and the other dancers are in their way. Don't charge or push. Even if you see dancers winning who do this — is that trophy really worth what others will think of your behavior?

6. When the music stops, often Emcees ask the dancers to "stop and face the judges." During this period the judges are checking your numbers with their scoresheets to make sure they are correct. Remember to smile and look them in the eye. Then you can go offstage and throw up.

I hope these pointers are helpful to you in preparing your students for solo competition. Many workshops offer seminars on freestyling, which would be a good investment of time. I've attended seminars by Jeff Parrott and Sherry Glass which were excellent. If you need more specifics about what judges look for, as a judge. Each is different and you'll probably get a different answer from each. Good Luck and Happy Clogging!

8th ANNUAL INTERNATIONAL CLOGGIN' JAMBOREEE

**Memorial Weekend
May 27-29, 1994**



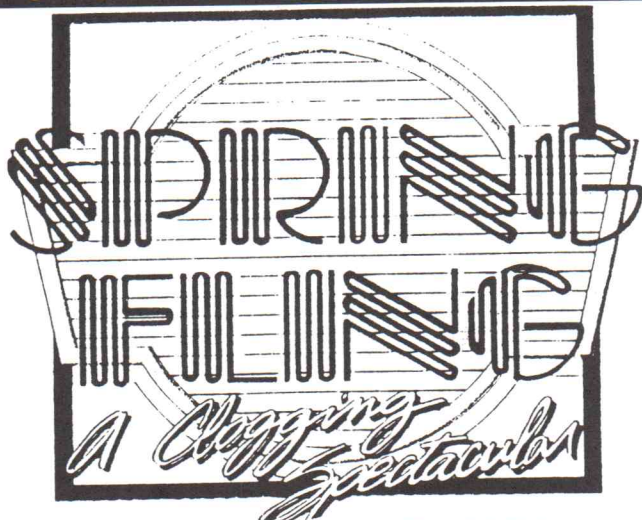
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Dance	\$23.00	\$28.00
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SCHEDULE	
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Saturday - Workshops	9am - 5pm
Dance/Exhibitions	7pm - 11pm
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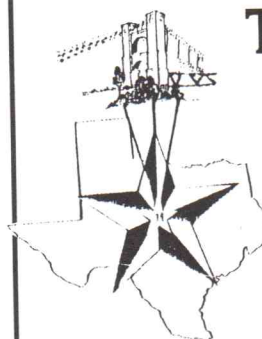
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ACHF Festival Continued from Page 8

Once again, we cloggers have returned to Maggie Valley, the heart of the mountains and the "place to be" if you love the traditional dance called clogging. I am reminded each time I come here of what Mr. Glenn Bannerman told me when he taught me to clog and I caught the fever of it. I just wanted to learn more and more and I asked him where I could find someone to teach me more. His reply was, "I guess you'll just have to go to Maggie Valley and find you and "old-timer."

Years later we, the members of the America's Clogging Hall of Fame organization, honored Mr. Bannerman himself as one of those "old-timers" and tonight we again come together to honor those who have taught us the dance, shared the art and the tradition with so many, and who are the special people of clogging.

Before we begin with this year's honorees, we would like to take a moment to introduce a special guest from Maryland who is 84 years young. He was inducted into the Hall of Fame in 1991 and at that time was not able to be here.



Ralph Pace

But tonight he is with us, a delightful gentleman of clogging, Mr. Ralph Pace.

Our first honored person this year is a special gentleman nominated by his team members who love and admire him. I will read a portion of the letter that was written on his behalf.

This gentleman is J.C. Smith, aged 63, born in Chicopee, Georgia. He has lived the past 37 years in Anderson, South Carolina and has been associated with children and young people all of his life. For 17 years he worked in his church with children and young people, organized a Scout Troop and worked with it for 19 years. He has taught clogging for 26 years, not only to children, but adults as well. He takes pride in teaching children as young as two years of age and boasts that his oldest clogger was 83 years young!

He has always loved Southern Appa-

lachian clogging and continues to teach because of his desire to preserve this style of dance for generations to come. He prefers to clog to the traditional country-bluegrass music for which the clogging "beat can't be missed"! He takes pride in his cloggers dancing and keeping time to the music.

Not only does he teach clogging, he spends many hours with his cloggers. They dance each month at the Belton Depot where the "Monday Night Pickers," a bluegrass country band, performs for the town of Belton, South Carolina and at "Country Earl's" in Simpsonville, South Carolina, a clogging hall like the "Stomp-in Grounds," where they do exhibitions and just have fun clogging. His clogging team "The Electric City Cloggers" perform at all the area Nursing homes, Country Fairs, parades, and festivals.

For years this gentleman danced and taught Appalachian square dancing and was a charter member and organizer of the "Pacesetters Square Dance Club" the first western square dance club in Anderson.

He was a well driller for 39 years but retired in February of last year. He teaches six clogging classes a week, and with performing exhibition teams, clogging competitions, and fun times he finds clogging to be a full-time job and his first love!

He is a member of the Hall of Fame Association and finds pleasure in his cloggers participating at all clogging events. He especially enjoys teaching and knowing that he is playing a part in keeping clogging alive for the next generation.

Our second Hall of Fame inductee for 1993 is a famous lady from Plum Tree, North Carolina. Her sharing of the traditional dance began back in 1948, where as a teacher in Cranberry High School, she organized and directed the Cranberry Square Dance Team. Even then, as most of us experience, she had to really search for eight boys just to make it a team. But within a couple of years, the students were actually "waiting in line" to dance. This is not surprising because by this time the team was participating in the Mountain Youth Jamboree in Asheville and "winning". Over the next 17 years they walked away with many First Place trophies — mostly in the Smooth category, but also in



**DUET GRAND CHAMPIONS
Colin Ditty and Lori Beth Rogers**

Western and Clogging divisions.

An ambitious director and a champion team became a great combination as new ideas brewed with the need to become unique. Intricate steps were created and original patterns were woven into interesting figures which sometimes changed as many as 50 times in ten minutes. Creative use of the old style of dance probably led to one of our honored lady's distinguished titles, that of Mother of Precision Clogging — a form we all respect and enjoy.

In 1968, the team changed names and became the Avery County High School Country Dancers and Cloggers, but they didn't change from their winning ways. For 25 years, teams under the direction of this great lady competed and won at the Hubert Hayes Mountain Youth Jamboree in Asheville. One of the team's unique "claims to fame" was the ability to compete with such grace and beauty in the smooth dance and suddenly change to the freestyle footwork doing Southern Appalachian. They'd excite their audience and bring the house down.

Because of her leadership and direction, these teams have shared our dance with people all over the U.S. They've traveled five National Folk Festivals, and appeared in six states, Washington, D.C. and Paris, France, dancing for countless people including 5 governors and 2 presidents.

After retirement from teaching in Avery County Schools, this lady still worked with her teams and even organized a revival group of Cranberry High Students in an adult group called the "Katy-dids." She shares a busy retirement life with her special husband, Bill, who has always been a great supporter. Together they continue to work with young people in their church and community. In 1991 she received the North Carolina Clogging Council's Lifetime Achievement Award and tonight we would like to enter into the honored company of other "old-timers" in the America's Clogging Hall of Fame "Miss Kay" Wilkins.

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BEAT IT	EPIC	MICHAEL JACKSON
BETTY'S BEING BAD	CAPITOL	SAWYER BROWN
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BOOGIE GRASS BAND	RHYTHM	WADE DRIVER
BUTTON OFF MY SHIRT	RCA	RONNIE MILSAP
COIN MACHINE	ESP	ELMER SHEFFIELD
COUNTRY SONG	RHYTHM	WADE DRIVER
DANCING ON THE CEILING	MOTOWN	LIONEL RITCHIE
EVERY LITTLE STEP	MCA	BOBBY BROWN
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FISH'N IN THE DARK	WARNER B	NITTY GRITTY DIRT BAND
FLASH DANCE	CASABLAN	HELEN ST. JOHN
FORTY HOUR WEEK	ESP	PAUL MARCUM
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GIVE BACK MY HEART	MCA	LYLE LOVETT
GOLDEN MEMORIES	COLUMBIA	LACY J. DALTON
GONNA TAKE A LOTTA RIVER	MCA	OAK RIDGE BOYS
GOODHEARTED WOMAN	RHYTHM	WADE DRIVER
GREAT AFTERNOON	CHAPARRA	ROAD RUNNERS
GUITARS & CADILLACS	REPRISE	DWIGHT YOAKUM
HONKY TONK MAN	REPRISE	DWIGHT YOAKUM
HELLO TROUBLE	MCA	DESERT ROSE BAND
HIGH COTTON	RCA	ALABAMA
HIGHWAY FORTY BLUES	EPIC	RICKY SKAGGS
HOLD ON I'M COMING	RCA	WAYLON JENNINGS
HUMMING BIRD	EPIC	RICKY SKAGGS
I CAN TELL B/WAY Y/DANCE	COMPLEAT	VERN GOSDIN
I DON'T CARE	MCA	THE WHITES
I FEEL THE EARTH MOVE	COLUMBIA	MARTIKA
I NEVER K/DEVILS EYES BLUE	ESP	E. SHEFFIELD
I WISH WAS IN NASHVILLE	ESP	E. SHEFFIELD
I'M ONE MAMMA WARNED Y/ABOUT	EPIC	MICKY GILLEY
I ONLY WANNA BE W/YOU	PHILLIPS	DUSTY SPRINGFIELD
I'VE GOT THE HOSS	MCA	MEL TILLIS
JOHN HENERY	RALPH'S	JEFF DRIGGS
JUMP	PLANET	POINTER SISTERS
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JUST SEND ME ONE	ESP	E. SHEFFIELD
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MOUNTAIN MUSIC	RCA	ALABAMA
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TAKE M/BACK COUNTRY	COLUMBIA	DOLLY PARTON
TENNESSEE BIRD WALK	EPIC	J. BLANCHARD
THE CARPENTER	COLUMBIA	JOHN CONLEE
THE DREAM	GRIFFIN	IRENE CARA
THERE AINT NO TRAIN	CURB	JANN BROWN
THERESA LYNN	RALPH'S	KEVIN SALLEW
THIS DRINK'IN W/KILL ME	REPRISE	DWIGHT YOAKUM
THIS HEART	COLUMBIA	SWEETHEARTE RODEO
TIGHT AS TWIN FIDDLES	COLUMBIA	VERN GOSDIN
TRAIN OF LOVE	GGE	GREG JOHNSON
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THE DEVIL DOWN GEORGIA	CHAPARRA	ROAD RUNNERS
THREE TIME LOSER	EMI	DAN SEALS
UNCLE PENN	RALPH'S	RALPH PIERCE
VENUS	LONDON	BANANARAMA
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WALKING IN JERUSALEM	EPIC	RICKY SKAGGS
WALK ON	MCA	REBA McINTIRE
WE GO THE BEAT	IRS	GO'S GO'S
WHAM I'M YOUR MAN	COLUMBIA	GEORGE MICHAELS
WHAY Y/DO W/WHAT YOU GOT	CHINOOK	THE WARRIORS
WHEEL HOSS	EPIC	RICKY SKAGGS
WIPE OUT	TIN PAN	FAT BOYS
WORKING MAN'S BLUES	COLUMBIA	RICKY VAN SHELTON
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8th Annual

POW WOW '94



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Best We Forget

By Dan Angel

Founder, America's Clogging Hall of Fame

Looking back over the years I have come in contact with many people who have made an impression on me in the clogging world. One name stands out. The late Cecil Masters of Haw Creek, North Carolina. He was a judge par-excellence.

This was one man who never compromised his beliefs when it came to Southern Appalachian Clogging. He wanted you to keep your feet about 6 inches off the floor, no high kicks, don't ring the chicken's neck (twirling the right leg behind your back) or cheat on doing mountain figures (not completing the figure without swinging your own partner).

To watch Cecil Masters judge a clogging competition was a lesson in perfection. He would count the beats per minute, watch every movement when a big-circle figure would be performed to see if the dancers were using the correct arm and hand movements when doing the "Shoo-fly-swing". Forget to "Square your corners", "Anticipate the call" or "Late catch up" was a cardinal sin. Your score sheet showed this as well as Cecil getting you off to the side and letting you know what you did wrong. He wanted Southern Appalachian Clogging kept Pure.

The greatest compliment that Cecil would give a team was to take a couple of doses from his bronchial aerosol inhaler, put his trusted marker down, push his chair back,

cross his arms over his chest, sit back and enjoy Southern Appalachian Clogging at its best. When this happened, most generally your team got a perfect score for their efforts.



Cecil Masters

I had judged several hundred competitions with Cecil before his untimely death from cancer. Many times I have seen him take a team outside and teach them the correct way to execute a mountain figure. He was not doing this to belittle the director in any way. He wanted them to know what was right and in the future when they taught someone it would be taught and executed the correct way.

I also witnessed Cecil walk out of a competition when the director of a festival asked him to change his score sheet. It seemed that the director of this particular team was a close friend of the festival director and the low score given would keep the team from winning an award. Again, let me tell you, Cecil Masters was not one to be manipulated. He did not compromise his beliefs or integrity. The score stood, Cecil left, the team lost, we had to get another judge to complete the festival and this was the last year that this particular festival was ever held.

The question always comes up as to the placement of the team members during competition. Your best male and female dancers should be the No. 1 couple. Remembering that the odd couples travel where the even couples are stationary, you can place the weaker or newest dancers in the No. 4 or 6 positions where they are less conspicuous to the judges' eyes. The No. 8 slot or the "Anchor Couple" should be equally as good as the lead couple.

Why you ask?

Those of us who danced against the late Tiny Roberson of Asheville, North Carolina, know how he could captivate an audience while dancing in the No. 8 position. Many times Tiny would hide behind the curtains or speakers only to create the needed diversion to begin his one-man show of fancy footwork and body gyrations that instantly won the hearts of everyone in the house. At last he would catch up with his equally talented partner and together they would "STRUT" down the Kings Highway working the stage to perfection to a standing ovation. Needless to say who won the Championship.

Let each dancer add his or her own personal touch to the team performance. This is what True Free Style Clogging is all about. You can't teach this style in a class or workshop. It comes from within and you are born with this talent. Over the years you can perfect it into a true art form.

Other excellent examples of "TOP NOTCH" free style dancers who work the audience and judges are Elliott Skeen, director of the Hickory Flat Hoedowners, Jeff Atkins, Bailey Mountain, Burton Edwards, Magnum Cloggers and Paul Cagle of the Dixie Darlins. When these dancers take the floor you best keep your eyeballs on their feet. They have more moves in them than a Swiss watch. You can count on a championship performance with the audience getting their money's worth. These cloggers are the "Cream of the Crop" and the proof is in the pudding.

Just because you have a son or daughter on your team they may or may not be the best dancer. Put your best out front. The first dancer on the stage leaves a lasting impression on the audience as does the last one to leave the stage.

If you are going for the gold — go with the best.

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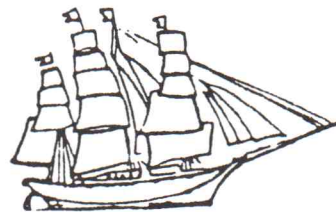
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Halloween Fun In South Mississippi

By Adrienne Hartley
Waynesboro, Mississippi

The Southern Express Cloggers of Laurel, Southern Sweethearts of Waynesboro, and Fancy Feet of Hattiesburg, all under the direction of Adrienne Hartley, came together October 30 at the Sawmill Square Mall in Laurel for some good clean Halloween fun. Cloggers dressed in costumes entertained the crowd. The local television station was on hand to do interviews. Both the kids and adults had a great time.

All three groups enjoy performing at local festivals and benefits. They also enjoy participating in competitions.

Fancy Feet was honored to help Suzie McCraw (MACI President) with this year's Mississippi State Competition. It was held in July on the USM campus in Hattiesburg. Participation was great this year. Judges for this year were Nora McCullar, Lendal McCullar, and Jeff Corley, all from Alabama.

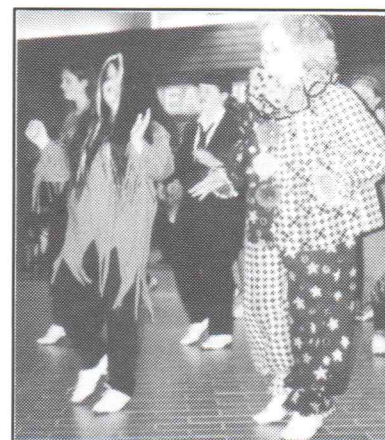
In our eyes, all who participated were winners. Congratulations to our Grand Champions: *Freestyle*: Larry Miller; *Duet*: Tracy Yoakum and Vikki Sheilds; *Team*: Dixie Dusters; and *Team Spirit*: Fancy Feet.



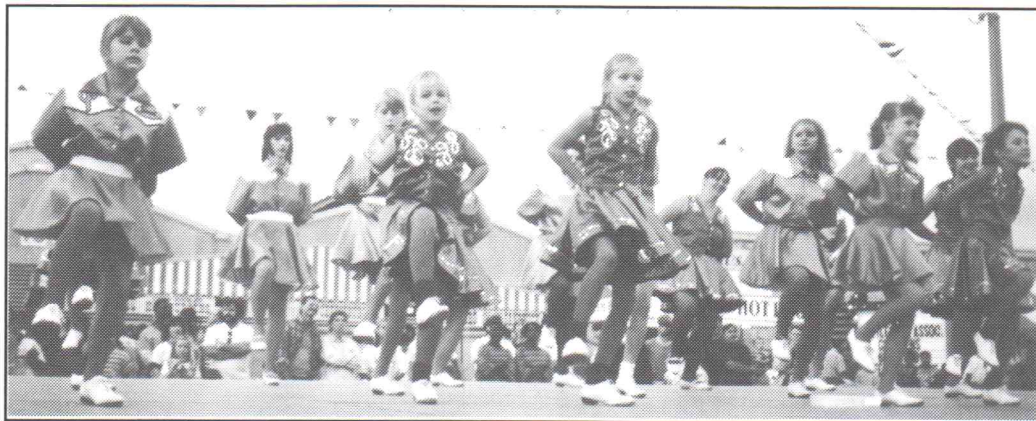
Fancy Feet



Brandy and Cheryl



Daughters: Brandi Butler and Robyn Wansley



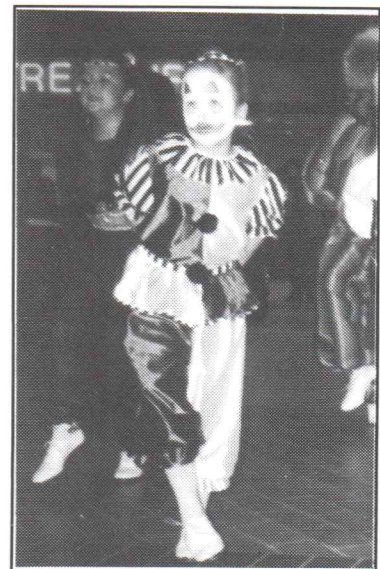
Southern Sweethearts and Southern Express



Mothers:
Candie Wansley
and
Donna Butler



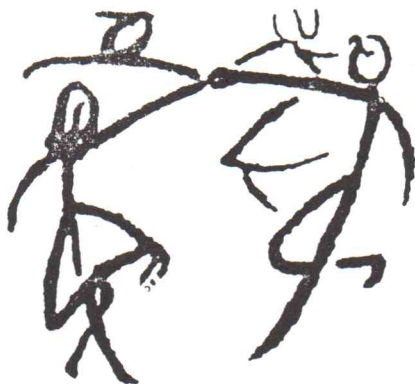
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Front & Center Continued

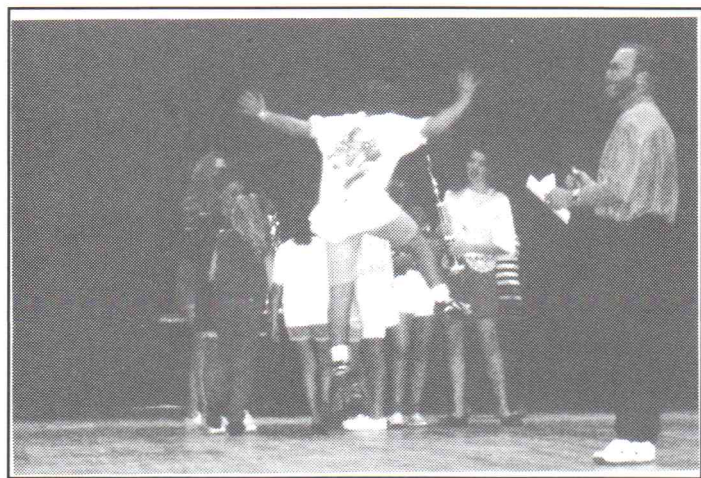
I felt that four months was ample time to get this costume ready. I bought quite a bit of things from this shop and got to know the lady who ran the shop. I felt I could trust her.

Well, she waited until about two weeks before I needed the outfit and tried to throw something together. In the meantime I had paid her \$200 in advance — which I later learned was a big mistake. When I went to try on the costume it didn't fit, so I spent another \$150 finding another costume to wear. I was on stage dancing and when I swished my skirt this costume started to fall apart. Needless to say, I was very upset. I took this costume back and the lady tried to fix it. In the meantime she was still working on the other costume. She took the first costume apart and put it back together then sent it to me. It was awful. She had added extra material around the waist, which made it look like pockets turned inside out. I sent her back the costume and asked for a refund. I waited several weeks and instead she sent me back the costume. Without thinking I refused shipment on it. I did not think to insure it. I guess I had assumed she had insured it on her end. Since the shop is located in Las Vegas, only 100 miles from where I live I didn't think about anything happening to it. I guess I should have took the time to make the drive and return it in person. I waited several months then finally called to see why my money and patterns were not returned. She said she had no idea what I was talking about. She received no costume in the mail.

I cannot tell you how sick I was. I work very hard to scrape up enough money to buy my clogging things and to me \$200 is a lot of money. I still get tears in my eyes when I think about it. I could go to small claims court but I cannot afford the running back and forth not to mention the time. I guess what hurts the most is this lady befriended me then did this to me.

So, cloggers beware. Let this be a lesson. I am sorry to say in business trust no one. Get the product before you pay and be sure it is what you want. If you do business by mail, be sure if you must return merchandise you insure it. This is worth the cost, not to mention your own security.

Patricia Johnston, Alamo, Nevada



Cory Anderson jumps for joy as he and his teammates receive their trophy at the Armadillo Stampede, Tulsa, Oklahoma. Cory is a member of the Touch of Class Cloggers from Billings, Missouri, under the direction of Stacey Maples. (That's Allen Zion on stage right.)



The Sand Spur Cloggers at the Ray Acuff Theater.

Dear Bobbie:

Since we are one of the newest clogging groups in Florida I thought you might be interested in what the Sand Spur Cloggers of St. Augustine have been up to.

We are comprised of 50-plus members, representing three classes. To recap 1993's activities, we graduated two Beginner classes, performed 15 exhibitions, conducted two out-of-state group trips, had six parties and one fundraiser, and also had two new babies!

During the Thanksgiving holidays, 18 of our cloggers and 8 other family members attended the National Clogging Convention in Nashville, Tennessee. For most of our group this was their first convention *and* their first workshop, and everyone had a wonderful time! The highlight of our trip was being invited to perform at OPRYLAND USA, while we were in Nashville. Fifteen of our cloggers performed nine Christmas songs on stage in the Roy Acuff Theater and then toured the OPRYLAND USA Themepark afterwards. It was a memorable experience that we will never forget! We also put on two impromptu "shows" when we stopped during our trip to practice for our performance at OPRYLAND USA, once in the motel parking lot in Georgia, and again at the Rest Area in Tennessee.

Keep up the good work, Bobbie! We look forward each month to the *Double Toe Times*!

Pam & Bob Gallatin, Instructor and Director
The Sand Spur Cloggers

Reflection On Being A Candidate by P.H. Hannaway Wesley Chapel, Florida

Not for political office this,
or even some military role,
for modern "men of medicine" speak a jargon all their own.
First one, then two specialists reviewed the case,
their verdicts have been garnered;
procedures explained in full and gory detail.
My cartilage's worn thin and spurs do exist,
thus these old knees readily resist
most tasks they were intended to do.
I'm a *candidate* for joint replacement,
both knees at one time, and afterwards,
it's been said, I'll be *bionic*.
"Way to go!" say I.
After all, at age three score and five,
there are mountains still to be climbed,
winding paths to be discovered,
and, perhaps, I *should* finally learn
to clog/dance a step or two!

Front and Center
Continued from Page 26

Dear Bobbie,

The Hogtown Heelers are doing their annual Christmas show at the Gainesville Nursing Home this afternoon. And we are sponsoring an Open House on next Tuesday evening, hoping to attract some folks into beginning classes at the start of 1994. As you have said, you have to figure out how to "feed the monster." We have a great facility and don't want to give it up.

Attached is a copy of an article that recently appeared in the local paper. We even got the crossed ankle photo on the front page.



May your life be filled with the warmth, comfort, and activity that enables our species to survive with good cheer the deep winter season. Bears most probably have the ultimate solution.

Fond regards, Dibbie Dunnam, Micanopy, Florida

WHO'S IN THE TAIL-LIGHT
By Virginia Mitchell

Reprinted from Minnesota "Gopher Tales" with author's permission.

In 1984 I turned 40, got contact lenses, and took up clogging. There's a song by Dolly Parton called "And You Thought I Couldn't Dance." Change that to "And I Thought I Couldn't Dance" — that's the way I felt when I first started clogging and discovered I *could* do it. I *still* feel that way after nearly ten years as a clogger. The wonder and joy of it has never worn off. The first time I saw clogging I was completely enchanted. I waited three years before taking the bit by the teeth. It was the sound that got to me. I loved it! I'd always wanted to make music and decided I could make it with my feet. Sort of like being the percussion section of a band.

For three months I took the family car, without telling where I was going, and every Saturday morning went to classes. I practiced during the day when no one was at home, rolling up the carpet in the dining room to get at the wood floor, and then putting everything back in place by 3:30 p.m. so all evidence of my activity was gone. I spent hours on the phone with my clogging teacher having her talk me through all the new moves of all the simple steps we now do without conscious thought, and then doing these simple movements over and over until my muscles did them automatically. I was so proud of myself for actually tackling the body language and footwork successfully and so painfully shy about letting anyone in my personal life know what I was up to.

In the beginning I looked like I was glued to the floor because I was afraid of falling down and hurting myself. It took two years

to acquire some of the "floaty-skipping" look I so admired in other cloggers, and a little longer to become comfortable with the "pop-basic" and the buck steps.

In about my fifth year I choreographed my first song, I think it was "Grandma's Feather Bed." I didn't get serious about choreographing until two years ago. It's only a small step from getting "itchy" feet when a certain song is playing, to thinking this or that step would look nice with that section of music, that starts you on the path to choreographing your own songs. If you think about what turns *you* on, what pleases *you* and gives *you* a high, you will usually create something that other people will want to dance to.

I started teaching because someone else I was practicing with couldn't execute a step so I broke it down for them. As a consequence I've been teaching almost as long as I've been clogging. So... all you new cloggers who think you could never teach much less put steps to a song, keep this in mind! Every time you talk over a step and show a slight turn of the foot or a certain placement of the toe, everytime you decide a particular step is not comfortable for *your* body and you use a different one with the same count that keeps you on the correct foot, you are teaching or choreographing.

It has taken me a long time to start my own classes because of the financial investment. Now that I have the equipment I'll be starting classes this fall. I also give private lessons to those who wish to learn songs that are often played but not currently being taught.

Statistics: I've been a clogger for almost ten years, performed with three different groups, guest taught for at least five years, am pushing 50, single, have two grown sons, and live with the dearest, most loving, giving, and compatible gentleman I have ever met in my life. I work at AccessAbility, Inc., a sheltered workshop, and have been living in Oakdale for a year now and love the area and the inherited townhome we live in.

Virginia Mitchell



Clickety Cloggers Exhibition Team

L to R: Front row: Dora Wagner, Amber Kahle, Edna Condia, Judy Blackann, Gwen Babcock. **Second row:** Herb Blackann, Director, Becky Richardson, Dee Tarantino, Dolly Lewis, Teddi Figuli, Andrea Sooy, Russ Sooy. **Back row:** Pete Condia, Jane Goodrich, Sofie Horvath, Kristy Young, Sue Williams, Jerry Tarantino.

The Clickety Cloggers Exhibition Team of Cleveland, Ohio, participated in the International Folk Festival at the beautifully refurbished Palace Theatre in Cleveland on November 27, 1993. Accompanied by the Boiled Buzzards, an old-time string band under the direction of Dan Levenson, the Clickety Cloggers performed two numbers representing "Southern Appalachian Music and Dances."

It was a "first" for this type of music and dance to be included in this colorful annual event which highlights performances of all ethnic and nationality groups of Northern Ohio and is sponsored by the International Services Center of Cleveland.

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