

The Double Toe Times

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

Volume 12, Number 7

July 1994

COLONIAL CLOGGERS OF SOUTH AUSTRALIA Third Annual National Clogfest

BY JUDY NAYLOR HOYLE

"Boom It Was Over, Just Like That!"

Residents of the normally peaceful suburb of Plympton in Adelaide are still recovering from the vibrations of "BOOM! SHAKE THE ROOM," "EARTHQUAKE" and "DANCE." Will they ever recover from the invasion of CLOGGERS who descended upon them this Easter Holiday Week-end?

CONGRATULATIONS! Pauline Elliott, for doing such a great job and organising an event such as this, enabling us to meet Cloggers from other states in Australia. We had visitors from Canberra (N.S.W.), Victoria, Queensland and Western Australia. Our guest Instructors were Vickie Dean (N.S.W.), Dal Mulry (Cairns QLD), Erika Pearce

Brisbane QLD) and Cheryl McFadyen (VIC). Cheryl kindly stepped in for Erika when she was sick.

Our first morning began with stretching exercise and our circulation soon improved after the flamboyant arm movements in "OH HEART OF MINE" by Tandy Barrett. This routine caused lot of hilarity, as we Aussies are somewhat reserved when it comes to arm movements. Jeff Driggs' "NO LIMITS" and Steve Smith's "DANCE" was an inspiration to us all, and we were truly caught up in the excitement of new steps and great music.

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Marleen and Bev George — Sisters

Cloggerama Gramma's Count-Down To Pageant Night

BY TAMARA SWIHART
Jackson, Michigan

It'll just be niggling at your mind, so I might as well tell you up front the origin of my honorable title, "Cloggerama Gramma." Not too many months after I began dancing, the clogging fever nearly consumed me and everyone around me as I assured my friends and family of the endless benefits and therapies to be reaped from the dance. As a result, my four-year-old granddaughter, Brittany, dubbed me "Cloggerama Gramma." It stuck!

Once you're old enough to wear a "Gramma" moniker, you notice your options in life seem



Granddaughter Brittany Carrel gives thumbs up to "Cloggerama Gramma"!

limited. Fresh outer beauty fades a wee bit and that elusive inner beauty suddenly increases in value.

Movement and thought take on a slower pace, and energy levels gradually ebb downward. The spark is still inside you. It's just harder to ignite. Worse yet, the danger of becoming a plump couch potato becomes very real and dangerously desirable. I was fluffing the pillows on that couch with an eye toward lying down (just for a few minutes) when that clogging bug that bit so many of you bit me and changed my plans. What an energizer! What a rejuvenator! Where's life... let me at it!

Shortly after my revival I discovered *The Double Toe Times*. Even now, over two years later, I feed my insatiable clogger appetite by scouring each issue from cover to cover, absorbing every bit of information I can about the clogging world. That's where I saw it listed in the upcoming events...

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THE DOUBLE TOE TIMES

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FRONT & CENTER

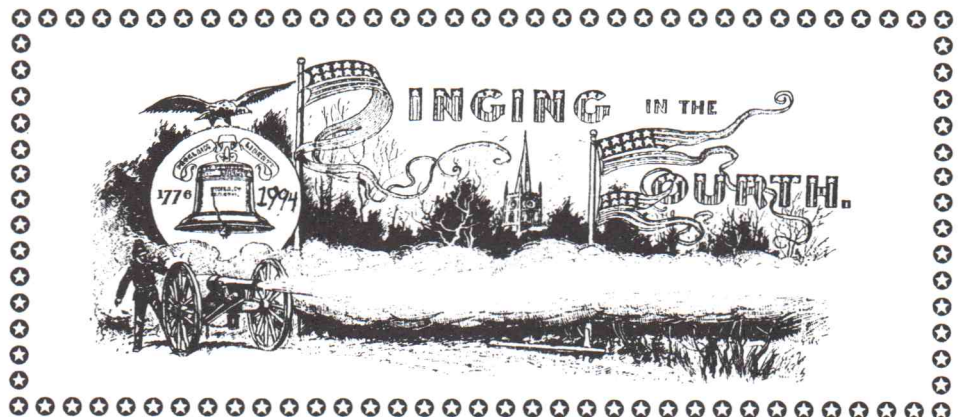
On July 4, two hundred eighteen years ago, the Declaration of Independence was signed by only two of the members of the Continental Congress. The signing was not completed until August 2, 1776. The fourth of July has been accepted as the official anniversary of U.S. independence and is celebrated as a legal holiday in all fifty states. This year it falls on Monday, which means for most, a glorious long weekend.

How it is celebrated in this vast country depends on the tradition and ethnic makeup of each community. We are truly a melting pot of nationalities. Picnics, parades, fireworks, flags flying, clambakes and corn roasts, fried chicken and barbecue — all of us celebrate quietly or noisily this grand experiment DEMOCRACY!

To be sure, this country has some warts that spoil her beauty, but I'm overjoyed that I live in a free nation. I read of the atrocities in Rwanda, Bosnia and China, the sad plight of Haiti and Cuba and I rejoice that I live in one of the nations of the world where I can vote, work hard, acquire education or none of the above if I choose.

Patriotism was instilled in my very soul during the second World War as we listened to Franklin Delano Roosevelt's fireside chats on the radio. We had ration books for sugar and meat and shoes. The empty lot across the street was divided into small Victory Gardens for vegetables. My Dad was an engineer at Servel — the plant converted from making gas refrigerators to B-47 airplane wings. Even in the heart of Indiana we had air raid drills.

I remember D-Day and the day The Bomb was dropped. And the end of the War! Then the Korean Conflict, Viet Nam, the shattering of the Berlin Wall, Democracy in Russia and South Africa, the dismantling of nuclear bombs and the end of the "Cold War", Desert Storm, Somalia. Through it all we have revered our Flag, our freedoms, and our responsibilities. I have my flag ready to fly on July 4th. Do you?



Front & Center Continued

To Jeff Driggs — T.A.P.

In the April issue of *The Double Toe Times* you addressed the idea of standardization of terms in the clogging “world.” I have (what I consider) some valuable points to discuss.

First, I come to this from a background of teaching clogging for the past 17 years. I have watched a tremendous array of growth and change. I teach in Southern California, and although we have been misunderstood regarding our terminology, we have found that translation and consistency in terminology are what best meets the needs of our dancers for recreational clogging. Without changing the movements of the step, we may change the name, to help our dancers relate it to something similar that they already are familiar with. If the step has no relation to current steps, we strive to keep the step movements and its name.

As a contrast to the ridicule, we have been praised, by many nationally renowned instructors, for the level of our dancers, particularly our adult dancers, and also for the sheer number (as many as 900 dancers attending a workshop) of dancers that we have, as well as the ability to bring them all together dancing the same routines. No matter what their opinion, these and other out-of-state instructors certainly enjoy the benefits of coming here to teach their material to our large group of cloggers.

To obtain the goal of recreational clogging, we have a comprehensive Glossary and Dance Dictionary that includes step breakdowns, along with popular dances at each level, beginning through advanced. We use the breakdown of levels as a suggested foundation of learning but not as a strict curriculum. We have the advantage of regular teachers meetings to share dances as well as other ideas related to teaching and cueing. We invite anyone to take a look at our system and we would be glad to share our philosophy.

I do not think that what works for us, is necessarily the best for every part of the country. I agree with you that every area has its own style and “flavor.” Their dancers have a different purpose and needs. It is up to each teacher to expose their dancers to as much variety as possible while still meeting the needs of the individuals. Our terminology has alienated some people. I strongly believe it has **NOT** sacrificed the dance form itself but rather the ego’s of the choreographers and it has done so for the benefit of the dancers.

I’m not writing to suggest our system is the only authority. However, I think what would be a positive step in communication between all areas, would be, 1) agree upon abbreviations for movements, and 2) to write in the counts under each movement.

In this publication are dances choreographed and submitted by cloggers. Many of them are written to excellent music that I would like to have a routine to and I’m sure they deem merit. I would certainly enjoy the idea of dancing the same routine as someone across the country and there may be routines that we have that someone else may enjoy. One thing that is preventing this from happening is a problem of communication.

For example: The abbreviation “T” is used in many step breakdowns. It is used most commonly to mean Tap, Toe, or Touch. Depending on how I try to interpret “T”, I could change a step and dance considerably. If I cannot succeed in making a step breakdown and cue sheet work, I’m obviously not going to be teaching that dance. If I succeed in making it work

but not necessarily the way it was intended then I am accused of plagiarizing and changing the dance.

Although not a simple solution, it would take a consensus of teachers to agree upon a standard set of abbreviations to movements. You have the capability of reaching teachers and then promoting the abbreviations through T.A.P. training. What the name of the step (as a whole) is called is not nearly as important as the breakdown and execution of the step.

The problem of counting the beats of music that each step requires, should be easily obtainable with cooperation and effort from every choreographer. There could be little room for error if the counts were listed under each movement. If I knew that a step was to use a certain number of counts and when each movement was to use each count, it would make the cue sheet considerably easier to read and understand.

I have discussed this with teachers in our area and I feel able to make the consensus that they agree with these kinds of modifications. How about those you have contact with? Would a list of movements and consistent abbreviations be a workable goal to strive for?

I would be very interested in hearing other ideas related to this subject. Thank you for your time and consideration.

Julie Morris, Oxnard, California

P.S. How sad to hear you are no longer writing the T.A.P. column. You have a lot of great information to share! It was always what I read first. Whether you received response or not, you had worthwhile material that can help challenge all teachers to think about. I wish you would reconsider and continue writing on whatever you think is important as well as bringing up subjects such as terminology and accreditation. You never know what kind of positive impact you may be having on new teachers struggling to become better and experienced teachers who may have lost the focus.

Dear Bobbie,

I hope you had a good time at Southern Spectacular. This letter is in response to the one you received from Elli Kern of Germany complaining that they couldn’t find any usefulness for the ‘California Dictionary.’ I have written to them and have enclosed a step list that NCCA, Inc. has adopted for their level list with exact step descriptions. I also let them know that I am willing to assist them if they are willing to ask for help. I have been in their shoes before, not knowing or understanding a lot and wished that someone would have offered to help me. I hope that they will accept my offer of assistance.

I just wanted to let your readers know that the ‘California Dictionary’ is not only a great reference book, but it really is a national dictionary as many of the steps were collected from the many syllabi’s which I have collected over the past 14+ years. Steps are steps and I chose many years ago to put into print form the many steps I had learned. 10 years ago NCCA accepted the job of publishing the Step Dictionary but I have been its only editor for the three editions and the many updates. No one else has been crazy enough to take on such a monumental task. Many others have tried but to keep up with the changing times and steps takes many, many hours of work. (Who sleeps — don’t we all just clog?)

Continued on Page 13

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

June 28 - July 2

National Cloggers Festival
Orem, Utah
Cobia (UT)

★ July 2

Alabama Firecracker Clogging Competition
Fultondale, Alabama
McCullar (AL)

July 7

Appalachian Workshop with Bob Johnson
Bath, Maine
Palmer (ME)

July 8

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

July 8 - 9

Summer Camp Workshop '94
Okeechobee, Florida
Loviska (FL)

July 14 - 16

Skagit Squares Fun Fare '94 (Clogging Program)
Mount Vernon, Washington
Mills (WA)

★ July 15 - 16

U.S. Clogging Championships
Ozark, Missouri
McLerran (MO)

July 15 - 16

Whistlestop Workshop
Ocala, Florida
Blong (FL)

July 15 - 16

Thunderbird Clogging Festival
Valdosta, Georgia
Bennett (GA)

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)

★ July 23

Mississippi Assoc. Clogging Instructors State Clog Competition
Meridian, Mississippi
McCraw (MS)

July 23

Clogging Extravaganza
Reno, Nevada
Lee (NV)

August 6

Hot August Night Clogging Workshop/Dance
Ceres, California
Mason (CA)

August 6

Hoedown Around Waco Town
Waco, Texas
Whitefield (TX)

★ August 6 - 7

Blue Ridge Mountain Competition
Gainesville, Georgia
Thomas (GA)

★ August 7

Natural Bridge Clogging Championships
Natural Bridge State Park, KY
Parrott (KY) / Driggs (WV)

★ August 11 - 13

Miss American Clogger Pageant
Spartanburg, South Carolina
Nichols-Pace (SC)

August 12

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

August 12

Ohio State Fair Clogging Expo
Columbus, Ohio
Adams (OH)

August 13

Free GCLA Workshop
Perry, Georgia
Gill (GA)

August 13

New Mexico Clogging Assoc. Convention
Albuquerque, New Mexico
Lukens (NM)

August 19 - 21

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

August 26 - 27

Rock 'n Country Workshop
Plant City, Florida
Conn (FL)

August 27

Arizona Assoc. Western "Drigger" Round-Up
Mesa, Arizona
Bartes/Pearson (AZ)

September 2 - 4

SCCA Anniversary Convention
Riverside, California
Szabo (CA)

September 9

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

September 9 - 10

Hoocan Clogmore Classic Weekend
Indianapolis, Indiana
Moreland (IN)

September 9 - 11

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

★ September 10 - 11

Carowinds Clogging Championship
Charlotte, North Carolina
Stephenson (SC)

★ September 10

Maryland State Fair Competition
Mechanicsville, Maryland
Loveless (MD)

September 16 - 17

Tommyknocker Cloggers Clogging Jamboree and Draft Horse Classic
Grass Valley, California
Cosick/Wilkinson (CA)

September 16 - 18

Northwest Clogging Assoc. Clogging Workshop
Vancouver, Washington
Hill (WA)

September 17

Kountry Kloggers Clogging Hoedown
Tifton, Georgia
Brown (GA)

★ September 17

North Carolina Clogging Championships
Brevard, North Carolina
Hall (NC)

September 24

Wild Wild West Clogging Convention
Sarasota, Florida
Kallio/Curry (FL)

September 24 - 25

Iowa Clogging Association State Convention
Glenwood, Iowa
Techau/Hyttek (IA)

September 30 - October 1

Empire State Dance Festival
Syracuse, New York
Haley (NY)

October 1

Albuquerque "Drigger" Clogfest
Albuquerque, New Mexico
Noe/Hooten (NM)

★ October 1

American Royal Clogging Classic
Kansas City, Missouri
Pearson-Shinoski (MO)

and more...

October 7 - 8

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

★ October 8 - 9

*Southwest U.S. Clogging
Championships
Tempe, Arizona
Pearson (AZ)*

★ October 8

*Southern Appalachian Mtns.
Clogging Championship
Mars Hill, North Carolina
Dillingham (NC)*

October 13 - 15

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

October 14

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

October 14 - 15

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

October 15

*Missouri Clog Council
Workshop
Jefferson City, Missouri
D.A. Nelson (MO)*

October 15

*Senior Clog Workshop
with Charlie Burns
Columbus, Ohio
Adams (OH)*

October 15

*Halloween Havoc
Clogging Workshop
Dublin, Georgia
Ruis (GA)*

October 21 - 22

*Blistered Feet Workshop
Sault Ste. Marie
Ontario, Canada
Schryer (CAN)*

October 21 - 22

*Gopher State Clogging
Convention
St. Paul, Minnesota
Husnik (MN)*

October 22

*ARK-LA-TEX
Workshop and Fundance
Marshall, Texas
Hedl (TX)*

October 22

*October Clog Fest
Columbus, Indiana
Fleetwood (IN)*

October 22

*Michigan Clogging Workshop
Davisburg, Michigan
McClelland (MI)*

October 28 - 29

*Buckshot Shindig
Ventura, California
Bice (CA)*

★ November 5

*Virginia Clogging Classic
Stuarts Draft, Virginia
Lohr (VA)*

★ November 5

*Southern National Clogging Classic
Anderson, South Carolina
Phillips (GA)*

November 5

*Fall in Step Workshop
St. John, New Brunswick, Canada
Sleep (CAN)*

November 5

*Oklahoma Square Dance Festival
Clogging Workshop/Exhibitions
Oklahoma City, Oklahoma
Robertson (OK)*

November 11

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

November 11 - 12

*River Road Park
Fall Clog Workshop
Eugene, Oregon
Sullivan (OR)*

November 24 - 26

*Mid-West Clogging Workshop
Fort Mitchell, Kentucky
Glenn & Fonda Hill (KY)*

November 23 - 26

*National Clogging Convention
San Diego, California
Gibbs (GA)*

November 26

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

★ ★ ★ COMING IN 1995 ★ ★ ★

★ January 6 - 8

*U.S. Open Clogging Classic
Disneyland Hotel
Anaheim, California
Welch (CA)*

January 13 - 14

*Hollywood Nights Clogging
Convention
Sanford, Florida
Holloway (FL)*

February 4 - 11

*Holiday Cruise for
Cloggers and Friends
The Caribbean
Burns (KY)*

February 17 - 19

*Southern Spectacular
Fresno, California
Welch (CA)*

March 24 - 25

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

May 19 - 21

*Euro Clog
Convention
Prague, New Czech Republic
Stevens (PA); Vasak (Czech)*

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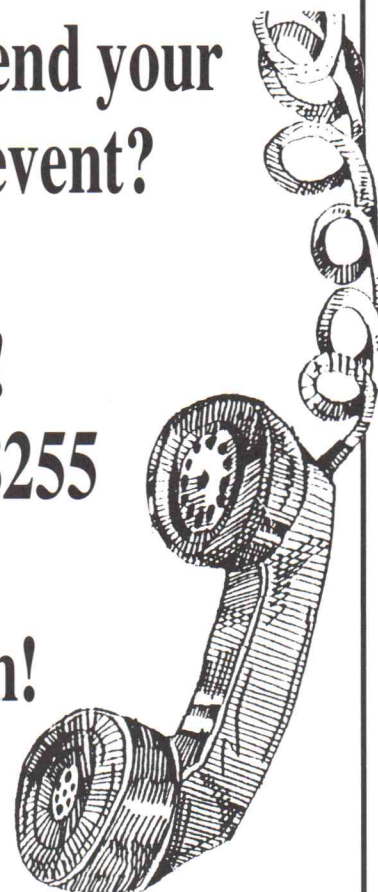
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APPALACHIAN QUICK START

JULY 1994

There are sections of our country where teams exist who have no idea the "line" clogging they do is a direct descendent of historic partnered clogging, traditional circle and square formations, big and little. Our American traditional clogging heritage has become cloudy as the "Rise and Shine" segments of the traditional dance form have oozed into our city populations and urban sprawls. If you did not grow up in Appalachian country where "Clogging, Fri.-Sat. nights" appears on community bulletin boards, or are fortunate enough to be associated with a group where the dance form is taught on a regular basis, the likelihood that you are participating in traditional clogging formations is small.

But why bother? Here is a list of reasons:

- 1) Homogenizes and focuses dancers at different skill levels on the same routine. Dancing complex, athletic step combinations to hot tempos with Jazz type overlays, does not imply you can handle 90°, 180°, 360°, 450° twirls, rolls, spins, find your partner, corner, clap your hands, square your set, or dance with two, three or four, handle progression, keep going, and still keep your head screwed on straight.
- 2) Dance complexities, challenges, and goals can be overlaid on the simpler clogging combinations, thus, utilizing the maximum number of dancers in the same time and space frames. We can take some real lessons from our Country and Western counterparts.
- 3) Cooperation and consideration among team members can be imprinted as part of the dance form rather than as a separate subject of team behavior and discipline.
- 4) It is our dance history. It needs to be preserved. It's a heck-of-a-way to relieve stress.

All teams deal with problems of limited time, limited access to facilities, and questions on how to pay the bills, how to keep dancers at different skill levels (polarization) dancing compatibly within time and space parameters. Dancers come. Dancers go. Team mix and cohesion are always in a state of flux. These complexities have to be addressed by governing units and artistic directors. There is more to team directing than the dance. Refer: T.A.P., Jeff Driggs, Double Toe Times, November '93-June '94. The insights and advice are worth the reading and cogitation.

Appalachian Style Clogging can and should be utilized to serve team cohesion. So what are the needs?

- 1) CALLERS and/or TEACHERS who, on a local level, teach dancers to TEACH each other to LEAD, CALL and TAG ALONG.
- 2) A language that transmits maximum information in the fewest number of words.
- 3) Partnering techniques and other structures recognized by both partners as the responsibilities assigned to the position (spot) that he/she is currently dancing (Females = 85% of dancing population.)
- 4) As many ALL POSITION DANCERS (APD's) as can be coached within any particular group, making an APD designation a challenge and a team achievement goal.

The formations, circles and squares, are built on partnering skills.

And: Yes, a structured point of view does tend to subtract from the nostalgia of the by-gone days when we danced as children with grand parents, parents, aunts and uncles. But unless, we come up with a preservation scheme, these wonderful dance forms may be lost to our children. These historic dance forms CAN be utilized to strengthen our groups. Teachers and dancers CAN become teachers and callers.

Nowhere is it written in stone that Appalachian figures have to be taught in a large circle. From a neo-instructor's point of view, having all odd couples and all even couples facing the same direction has it's teaching conveniences. Nobody, including an instructor who is instructing him/herself in the vagaries of teaching Appalachian figures, needs to be dealing with mirror images while in the early learning stages. Set odd couples facing front and even couples facing back, the front of the teaching hall = the outside of the circle. OR east and west, whatever works. Let your dancers call a figure or call half a figure. The big circle stuff and progression can come later.

No way, a whole workshop worth of information can be stamped out in three pages, so keep reading and stayed tuned next month: "Changing Spots" (that "leopard" stuff).

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Cloggerama Gramma Continued from Page 1

...The Miss American Clogger Pageant! A strange pang of longing swept over me. I'd laughingly stated that I wished I'd been 50 years younger when I discovered clogging so that I would've collected five decades of fabulous clogging experience. Only now I felt an overwhelming desire to be younger so I could enter the pageant. But why do I have to be younger? The pageant isn't about "young." It's about clogging, and I clog.



Granddaughter Brittany Carrel and "Cloggerama Gramma" do-si-do!

I wrote a letter to Simone Nichols, the pageant director, describing my feelings. She graciously offered to consider my request to add an older age division, so I kept watching for new information on the pageant. Over a year passed. Then, while attending a clogging convention, Simone asked me if I had seen her ad in the syllabus. My fingers flew through the pages and my heart took a leap. The Miss American Clogger Pageant was now offering a new age division... 50 and Over!



C.L. Adams (Adams Modeling & Finishing School, Haslett, Michigan) demonstrates proper eyeshadow and lipstick application techniques.

My excitement quickly overclouded by a new emotion... *self-doubt!* Do I really dare? Will my family chalk my decision up to early senility? Still I don't want to miss possibly my last opportunity to clog in such a wonderful pageant (I'm a few years older than the average contestant. Well... all right, I'm a *lot* older. But I'm not *old!*).

I confess that I've wanted to enter a pageant ever since I was a make-up consultant for pageant contestants over a quarter of a century ago. It was a desire I doubted I'd ever fulfill because of the emphasis on youth and perfect beauty. Finally a pageant has arrived that focuses more on what you've accomplished than what you were born with. And how neat to be in a competition with all those marvelous young stompers who tuck high-powered motors inside the hollowed-out heels of their clogging shoes (how else could they clog for three-and-a-half minutes without their feet touching the stage!).

Then came the "buts"... but I've only been clogging just short of three years... but will my feet do justice to the music?... but I might forget my steps... but I'm 55-years-old. OLD!! I'm alive... and I'm raring to clog, so there are no legitimate "buts" left. I'm entering that pageant. (I've hidden a morale booster in my mind to pull out every time I lose my courage: "Let 'em laugh or let 'em cheer... this is gonna be my year!" Yes, this is going to be fun... as soon as I stop beating the joy



out of it with doubts and buts.

Wanting to do something is one thing... doing it is another. I glued a quote on my computer to stare back at me every hour of every work day, "The will to win is not nearly as important as the will to prepare to win." Hard work lay ahead. As one clogging instructor impressed upon me when I



"Cloggerama Gramma" polishes runway skills.

was so eager to learn it all in the first year: "Time and practice make a clogger!" I needed a plan and I needed to focus on that plan. For starters, I changed my computer password to "FOCUS" to remind myself daily to not become weakened by dabbling in things that wouldn't promote my pageant preparation efforts.

And there is definitely a need for preparation.

The first and most important task was to select my dance music. This turned out to be the easy part and the hard part. For months I bought and borrowed music tapes and perked up my ears to music everywhere I went, searching for that special clogging tune. I covered everything from blue grass, country, pop, swing and rap to symphony. When it was all over, I picked the song I had considered from the very beginning (my secret, for now). It fit my criteria of being something familiar, and toe-tappin', and when I hear it my whole body breaks into a smile and a "yee-haw" escapes up from my innermost parts. Then for the next few weeks I fought doubts that maybe I'd picked the wrong song. **Continued on Page 14**



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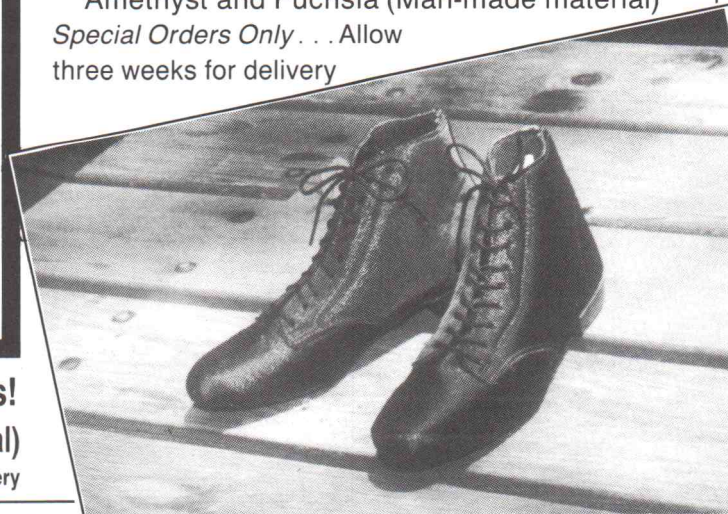
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Colonial Cloggers of South Australia Continued from Page 1

After lunch in the glorious autumn sunshine shaded by the eucalyptus (GUM) trees, we continued through the day with *"Boom! Shake The Room"* by Scott Radabaugh. Two of S.A.'s Clogging sisters, Marleen and Beverley George, dressed up in appropriate *Rap Gear*, and gave us a real performance. They had us in fits of laughter, and although we didn't all get the moves right, we sure had fun trying!

Those of us who were not quite ready to drop, hung in for Claudia Collier's *"Smooth Criminal"* which is quite a challenge with those triple quick slip steps!

We revived ourselves for the evening session and demonstrations were performed by our visiting groups. These were very well received and S.A.'s A Cappella clogging demonstration proved popular with everyone.

Our second day opened with *"You Can Depend On Me"* (Steve Smith) followed by *"Standing On The Edge of Love"* (Pauline Elliott). Pauline



Clogging Shoe Arch at wedding of Heather and Damien Ashby

got more than she had bargained for when she asked us to get closer to the stage. While she danced to the back of the stage, Vickie and Jason (N.S.W.)

promptly jumped onto the stage, and as she turned they were right in front of her giving her the fright of her life. This put Pauline *"On The Edge"* alright, wondering what they would do next, but it certainly put the rest of us in gear for the rest of the day. *"Boom! It Was Over"* was a favourite with the N.S.W. group and by this time we were all getting used to the arm movements.

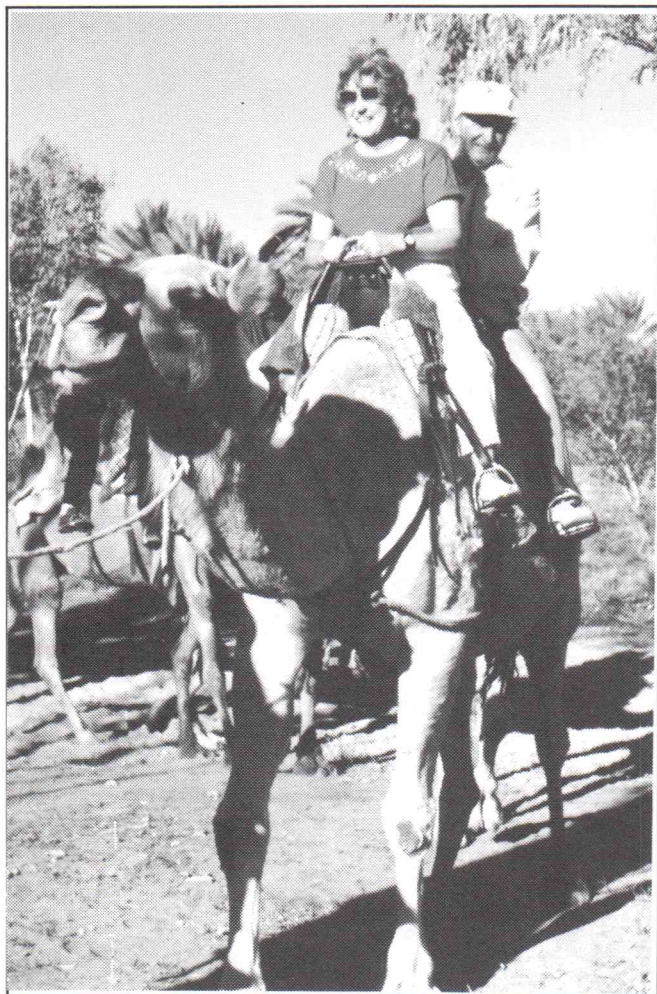
The Buck Workshops were the highlight of the day, with *"I'm Gonna Get You"* (Claudia Collier), quite a challenge for some of us. *"Midnight Train"* (T. Barrett & J. Parrott) and *"Earthquake"* (J. Driggs) were favourites, especially the Loco step, some of us got a bit carried away with this!

After looking forward to our last evening together, the culmination of the Clogfest, we were not disappointed. The hall was buzzing and full of eager cloggers as we danced our favourite routines. Our guest artistes, the Blueglass Band *"Highly Strung"* entertained us and encouraged us to Freestyle. The majority were on the floor *"Having a go"* either freestyling or line dancing to the music. Supper was too inviting to refuse, so as we sat and listened to the music we knew it was all coming to an end.

Goodbyes were said; some staying on for a few days for Pauline's classes and some heading for home. We all felt the same, all the work, the planning, the anticipation, the excitement! Then... *"Boom! It was over... just like that!"*

Colonial Cloggers of S.A. decided *"Enough is Enough!"* and so, Clogfest over, our two Clogging Lovebirds Heather and Damien were given the okay to get married and we sent Pauline off to Alice Springs in the Outback (Crocodile Dundee Country), to be with her husband and family who were visiting from the U.K. Instead of taking a taxi to meet for dinner, Pauline likes to be different and chose to go by CAMEL!

Photo on far left: They rode off into the sunset on the back of a camel, not to be seen for a week.



Southern Spectacular U.S. OPEN CLOGGING CLASSIC

at the Disneyland Hotel



JANUARY 6, 7, 8, 1995

Registration Fee: \$45 per competitor
\$25 per spectator

COMPETITION CATEGORIES:

TEAM

Championship Line
Championship Show
Championship Precision
Championship All Girls
Acapella
Small
Cabaret

DUET

Championship Matched
Championship Buck & Wing
Championship Show
Acapella
Short

FREESTYLE

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Fresno, CA 93744
(209) 298-8036

HOST TEAM:

Southern Spectacular Cloggers

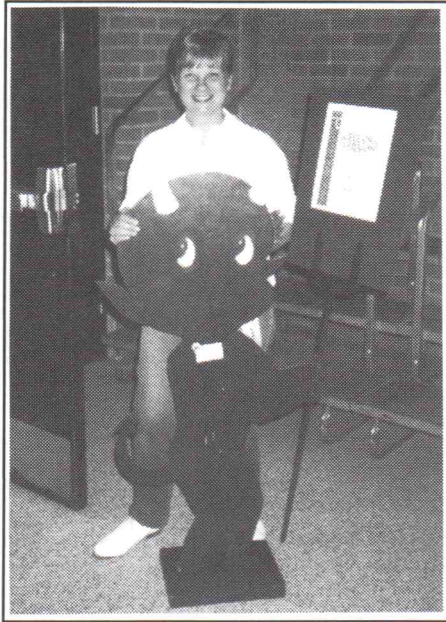
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DEVIL'S DELIGHT

By Dawn Malone, Toledo, Ohio

The Red Devil Cloggers' 8th Annual Devil's Delight was another success! With all the many workshops being put on year after year we feel privileged that ours is still well attended. There are no friends like clogging friends.



Linda Dzogola and Double Toe Joe

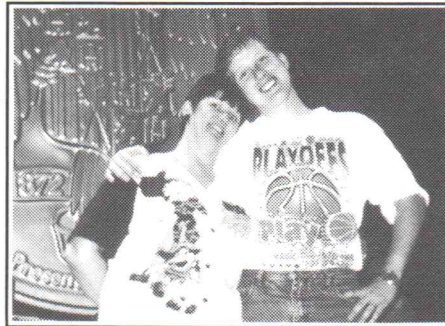
Every year we also meet new friends. We had a crowd of 200 plus and we still have room for more. Scottie Bilz and Sallie Adkins were a joy to have in Toledo. Scottie has not been in this area very much and he was very well received by the dancers and young girls in our club. We had many requests to have Scottie back in the future. Randy jokingly told Scottie he would think about it — and almost got attacked by a group of dancers.



Steve and Tiffany Taylor (working hard for Sallie when she was teaching)

What can we say about Sallie that everyone doesn't already know? She was funny, taught great routines and kept the workshop going the special way that she

always does. Sallie was an instructor at our first workshop and has been a friend to the Red Devils ever since; (except when she called me up on stage, in front of everyone, to sing Happy Birthday to me!). I asked her if she was going to embarrass me — she did. I've never been comfortable getting up in front of a group of people and being the center of attention. Only Sallie could get me to do that.



Sallie Adkins and Scottie Bilz

Something happened that day to make every Devil want to dig a hole big enough to crawl into. We laughed about it afterwards, but when it happened we didn't think it was funny.

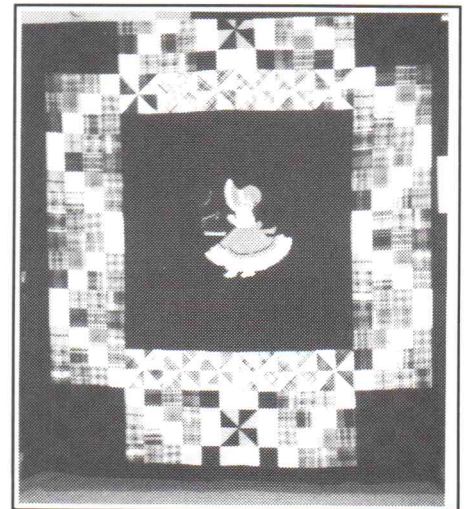
For our exhibition we wanted to do something a little different. We normally don't do a lot of moving around the floor, but we got together with our dancers and choreographed a routine to Orange Blossom Special. We went from a moving cross to a circle and then lines. Next, we moved our lines by intertwining every other person to form a double V and then back into two lines to end the routine. It all sounds good, but we never made it past the circle. Our fearless leader (Randy) got a little anxious and started into the circle too early and everyone followed him, knowing it wasn't time yet. We were nervous as it was, and we think that the fact that the size of the room was different and we were facing a different direction than we were used to practicing in, we were disoriented. Everyone made a great attempt to fix it but we finally realized we couldn't. A couple of us walked off the floor in tears, but we were encouraged to try it again. With the en-



Red Devil Cloggers

couragement from all the dancers, we attempted it again. When we reached the part that we messed up on we all looked at Randy and hoped he wouldn't get anxious again. We passed that point and finished the routine, without a hitch, it felt great. We got through it with determination and the wonderful encouragement from the dancers, Scottie and Sallie. It gave me goose bumps!

That's what I mean when I said that there are no other people like our clogging friends. The rest of the exhibitions were great! We raffled off a beautiful quilt made by our dancers with donated material from our members. We would like to thank the dancers for supporting us, the members and their families for working so hard and Scottie and Sallie



Quilt won by Barbie (a Red Devil)

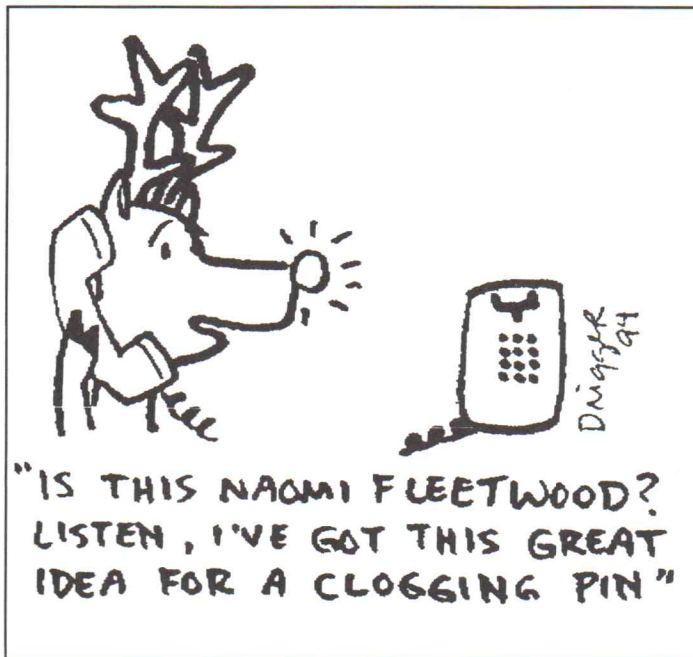
for a great job with their instruction. The winner of our free pass for next year was Dee Galina (Michigan). We hope everyone enjoyed themselves as much as we enjoyed having them in Toledo. See ya next year!

Front & Center Continued

By the way — did you stay up long enough to snap a picture of those still dancing at 4:30 a.m. at Southern Spectacular on Saturday (really Sunday morning) night? It was a really fun weekend.

I hope more and more people come for next year's when Southern Spectacular goes to the Circus under the Big Top!

Janice Hanzel



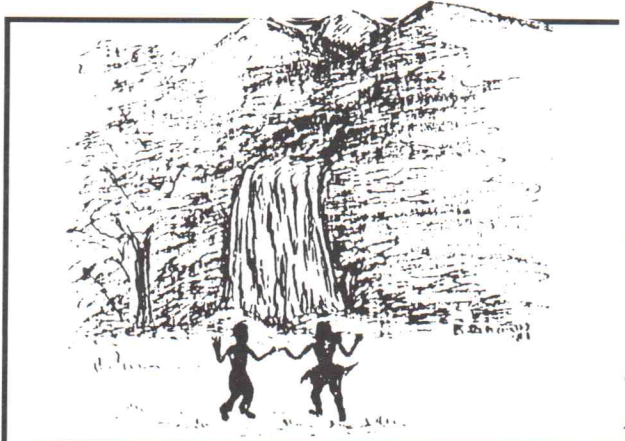
Dear Ms. Adams,

I recently had occasion to see a copy of your fine magazine. I just sent in a subscription form to your P.O. address.

At this time I would also like to submit to you the following announcement of my first grandchild's birth, with picture. Her mother, my daughter, is a clogging instructor and director here in Knoxville.

Mr. and Mrs. Anthony Reynolds (Christina Dudley) announce the birth of their first child, a daughter, Arielle Elise, on February 2, 1994. She weighed 7 lbs. 14 oz. and was 20 inches long. Christina is the director of the Platinum Express, Electric Stompers, and Southern Sweethearts, of Knoxville, Tennessee.

Donna Dudley, Knoxville, TN



THE 11th NORTH CAROLINA CLOGGING CHAMPIONSHIPS

Saturday, September 17, 1994
Brevard High School, Brevard, NC

All day competition starting at 10:30 am

Sanctioned by American Clogging Hall of Fame

Host Team: Land of Waterfalls Cloggers

EVENTS

2 Couple, 4 Couple and 8 Couple Precision • 2 Couple and 4 Couple Hoedown
8 Couple Southern Appalachian Free Style • Line • Open • Duo/Duets • Individuals • Show • Smooth

TROPHIES FOR

1st, 2nd, and 3rd Place - All Categories • Grand Champion • Overall Grand Champion

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FOOD AND SOFT DRINKS WILL BE AVAILABLE

Cloggerama Gramma

Continued from Page 8

I knew my choice was right for me, but I still played with the idea of dancing to M.C. Hammer.

The pageant rules state we can only dance for 90 seconds. I needed help to get my tape cut down from two-and-a-half minutes. I randomly picked a recording company out of the yellow pages and struck gold (actually, his name is Jim *Diamond*). I felt so guilty as this young man diligently cut out sections of the music at my request. It was like authorizing a hatchet job on those fine banjo strums. Jim said performers edit music all the time and not to worry. He did what I thought I wanted and came up with 90 seconds of exciting clogging music.



Jim Diamond (Harvest Productions, Lansing, Michigan) gives “Cloggerama Gramma” nervous moments as he scales music down to 90-second time limit.

Next I needed to decide what steps would go best with what was left. Come Saturday morning I chased my husband out of the house. “Enjoy

breakfast at Crackerbarrel!” At last, the house was all mine in which to choreograph my dance (choreograph! . . . Did you hear that word? . . . ME!!!) I did take a class on choreography at the C.L.O.G. National Convention. It seemed so easy the way Scotty Bilz laid it out — the intro, the bar-counts, the bridge, the end. HELP! I suddenly had “writer’s block” of the feet. None of my steps wanted to fit, and those that did didn’t seem grand enough for a pageant. Choreographing this 90-second dance was becoming my greatest challenge in the whole pageant preparation. Normally, I can learn a dance routine in 45 minutes, but suddenly the months left before the August 13, 1994 pageant seemed too short for learning a 90-second routine. The dance would be 40 percent of my points, so it needed the “focus.” Why couldn’t I come up with any suitable (spectacular) steps. Maybe, I’d be more creative tomorrow. Actually, now that I knew what music I’d be using, I really needed to get a costume around. Plan deviation or procrastination? Focus!

Looking around for costumers wasn’t as easy as I imagined. I sketched several designs and hungered for a professional opinion. After much searching, I decided that I might be the best choice to do the job since I’d sewn for recitals and theater and done various costuming. What did the pageant people say? Your costume should reflect your song selection and be age-appropriate. Would somebody tell me what’s “age-appropriate” for a Granny? (Scratch whatever you’re thinking. I want sequins and Spandex. Well, sequins, anyway!) Funny how I imagined costume designing would be a snap,

just like choreography. Guess this just wasn’t one of my creative days. Couldn’t waste a day though . . . pageant’s only a few months away. I needed to work my plan.

Shopping was always a good choice when nothing else seemed to come together. “Look profesional,” suggested 1992-93 Miss American Clogger Cindy Pryor. “A nice dress or a suit. Age-appropriate. Nothing trendy.” The 5-minute interview would be done in private with a panel of judges and would be worth 30 percent of my total score. WOW! I could win or lose 30 percent in just five minutes. Could there be some tricky angles about pageant interviews unknown to a beginner like me? Thirty percent of your points for just five minutes is a big hunk of 100 percent. And that reminded me . . . the 30 percent for the evening gown portion included an on-stage question which would be derived from your earlier-in-the-day 5-minute interview with the judges. Yes, I needed someone with experience and insight to advise me. There had to be a coach out there somewhere.

I decided it wouldn’t hurt to shop for that evening gown with what was left of the day . . . a sequined gown, of course. Heaven help me! The gowns were all frontless, backless or sleeveless, and some even slipped out a bare leg with every step. Back to age-appropriate again . . . better go with the most coverage. The saleslady graciously protested (obviously good at her profession), suggesting I not worry about what other people might say or think. Instead, she advised that a person could wear anything they had the body for.

Continued on Page 24



Jim suggests musical phrases to remove to scale music down to pageant’s 90-second time limit.



Jim assures “Cloggerama Gramma” nothing can go wrong with editing equipment like this.

7TH ANNUAL OKTOBER(CLOG)FEST

OCTOBER 22, 1994

DONNER CENTER • COLUMBUS, INDIANA

INSTRUCTORS:

Jeff Driggs • Naomi Fleetwood
Brent Montgomery • Josh King

FEES:

PREREGISTRATION	\$15.00
AT THE DOOR	\$18.00
SPECTATORS	\$ 3.00

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due to Fall Foliage and
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SCHEDULE:

Workshop9:00 AM - 4:30 PM
Dance7:30 PM - 10:00 PM

The 1993-94 Miss American Clogger ◇ PAGEANT ◇ August 11, 12 & 13, 1994

CONTESTANTS ARE JUDGED ON:
Clogging Ability • Interview • Evening Wear

AGE DIVISIONS ARE:

6-11 • 12-14 • 15-17 • 18-26 • 27 & 49 • 50 & Over

AWARDS INCLUDE:

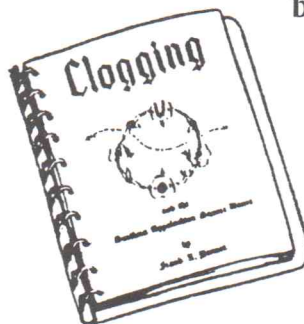
1 Overall winner, 1 winner and 4 runners-up in each age division, Talent, Interview, Photogenic (each age division), Best Clogging Costume, Most Beautiful Evening Gown, Congeniality, Advertisement Sales & Ticket Sales, participation trophies given to all non-finalists.

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APPALACHIAN QUICK START continued.

Acappella combinations and terms:

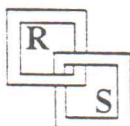
- | | |
|--|--|
| 1) 2 Basics (4 beats) | 4) Fancy Double (4 beats) |
| 2) Triple Basic (4 beats) | 5) Vine** [7 "singles" (double steps) and one rock step] |
| 3) 8-Count Change =
2 basics and a Triple Basic (8 beats) | 6) Chain (1 double step and 3 rock steps) |

** It is useful to encourage new dancers to listen for and count single beats in the music. [The term "single" is used in some locations to indicate a "single" basic, indicating that one double step is used in front of one rock step. Thus, the logical progression of "double" basic (2 double steps used in front of one rock step) and "triple" basic (three double steps used in front of one rock step)]. When dealing with new dancers, the term "spot" seems to carry more "punch" than the term "position". Of course, instructors can make these shifts. That's why we're instructors (she wrote tongue-in-cheek!)

<p>Partner/Corner Spots (positions).</p> <ol style="list-style-type: none"> 1) Your spot, under your feet. 2) Your partner's spot, under his/her feet. 3) Center spot, between partners (Avoid dancing in center spot, has to do with spacing.) 	<p>Partner/Corner Positions [Pull-by positions]</p> <ol style="list-style-type: none"> 1) Shoulder to shoulder (front faced, opposite faced) 2) Face to face 3) Back to back 4) Back to front
<p>Hand position and contact.</p> <p>LEADS (guys, on left): Palms up. Thumb and fingers "firmly" but politely encases TAG'S partnering hand (Do not play with your partners rings or any other part of your partner's hand).</p>	<p>Hand position and contact.</p> <p>TAGS (gals, on right): Palms down. Fingers down. (If TAG shakes her hand, can she dislodge her LEAD? If she can, LEAD is not sufficiently "latched" on to adequately transmit dance information.)</p>
<p>Wagon wheel turns or stars</p> <ol style="list-style-type: none"> 1) Make quarter lines in four counts 2) Half turns in eight counts 3) Whole turns in sixteen counts 4) Dancer on outside of star, more distance to quarter line, bigger steps. 5) Make quarter lines in six counts if wheels or stars are greater than four across. 	<p>Setting up and engineering Carolina Twirl.</p> <ol style="list-style-type: none"> 1) Object: Turn partners 180 degrees in four counts. 2) Change dancing spots with partner (Square it up!) 3) LEAD preps on fourth count of call phrase. Show hip to TAG. Rotate over-the-top right shoulder/elbow, hand turns over and TAG "latch" is made. Pulls TAG under his elbow-arch. Thumb is upside down. Stirs thumb over and around TAG's head, and sets his TAG in his home spot and taking his TAG's home spot. Partners avoid dancing in center spot. 4) TAG follows LEAD's thumb with her nose. Push hands up over head. If you are ducking under your own arch, you're probably not helping your LEAD. Shame on you!
<p>Two and four-count calls on four-count phrases.</p> <ol style="list-style-type: none"> 1) Carolina Twirl, three, four [2/4] 2) Swing your partner, three, four [2/4] 3) Odd couple, Flapjack [4/4] 4) Even couple:: Bring it back [4/4] 5) Odd man: Shoot the Squirrel [4/4] 6) Circle left, three, four [2/4] 7) Allemande left, three, four [2/4] 8) With your corner, allemande left [4/4] 	<p>Swing your corner/partner</p> <ol style="list-style-type: none"> 1) LEAD engineers 1 & 1/4 turns, taking TAG's home spot and "tractors" his TAG into his home spot., rolling TAG 1/2 turn to again set up faces-front partnership. 2) Set hands and shoulders/elbows. Establish torque in spin. 3) LEADS Never, never, throw TAGS away! <p>Setting up an arch or a dive.</p> <ol style="list-style-type: none"> 1) For arch: Rotate up from the shoulder. Do not lift arms. 2) For dive: Rotate down from the shoulder. Lock hands and elbows to stabilize shoulder brace.

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6TH ANNUAL NORTH CAROLINA CLOGGING COUNCIL, INC. STAMPEDE

Winston-Salem, North Carolina • September 9, 10 & 11, 1994

Events will take place at the Benton Convention Center, Fifth Street, Winston-Salem, North Carolina

Hosted by Log Cabin Cloggers

Instructors: Junior Bertaux, Marge Callahan, Jeff Driggs,
Chip Futrell, Simone Pace, Elliott Skeen, Chris Stone,
Chip Summey, Eddie White, and Monika White

Guest Instructors: Tavis Thompson, Jamie Watson,
David Carter, Anthony Hewitt, and Vicky Conrad

New This Year: Traditional Hall

Join us on 18,810 square feet of wood floor.

Pre-registration ends August 31. No refunds after August 31.

REGISTRATION FEES

	Non-Members	Members
DANCERS (in advance)	\$18	\$15
(at the door)	\$23	\$20
SPECTATORS	\$ 8	\$ 5
VIDEO CAMERAS	\$25	\$15
CHILDREN 5 and under no charge.		

NOTE: Video cameras will be registered at the door only,
but will not be required to be registered on Friday night.

ITINERARY

Friday

7 pm - until Barn Dance: ALL EXHIBITIONS, plus mountain dancing, fun dances, requests, mixers;
featuring our guest instructors and a LIVE BAND. Location: south main hall.

Saturday

9 am - 5 pm Workshops: basic beginner (spectators), easy level, intermediate, and advanced line
dances; seminars; figures and steps taught throughout the day. New this year:
traditional hall.

5:30 - 7:30 pm The individual and couple Council Grand Championships and presentation of all awards.
Location: south main hall.

8 pm - until After Party: Hawaiian Luau! Hula-hoop, hula, limbo, ukelele, best costume, best lai,
most creative coconuts, and best Don Ho impersonation contest. Location: Best
Western hotel.

Sunday

8 - 11 am NCCC, Inc. Conference (Members Only). Location: Best Western hotel.

HOST HOTEL

Best Western Regency Inn

128 N. Cherry Street, Winston-Salem, NC
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\$49 flat per night

When making reservations, send one night's
deposit in advance. Reserve your room before
August 23, 1994 and state that you are with the
NCCC, Inc. Stampede.

Make Checks to:

North Carolina Clogging Council, Inc.

c/o Pat Murphy, Treasurer, NCCC, Inc.
408 Rosewood Drive, Lexington, NC 27292
(704) 243-2874

CLOGGING WORKSHEETS

CRIPPLE CREEK

Intermediate Line

Ralph's Record #90-1109-A

Choreography by Francis Larrimore
5864 E. Decatur St., Mesa, AZ 85205

COUNT 8 BEATS

A-BREAK-SYNCOPATION-B-C-D-½ OF B-ENDING

PART A

MOVE RIGHT	IN PLACE	MOVE LEFT	IN PLACE
2—DS(xib) R(ot) S(xif) DT(xif) H DT(xb) H DS(xib) R(ot) S(xif) DS DS(dxo)			
L R L R L R	LR L R L R		

4—DT H DT H DS RS Double up basic, turn ¼ Left on RS
L R L R L R

2—DS B E DS RS DT H DT H DS RS Rocking Chair & Double Up
L R L R LR L R L R L R

2—EIGHT COUNT VINE — Left & Right

BREAK

4—DS DS DS RS Triple, Turn ½ Left on each Triple
L R L RL

SYNCOPATION

2—TO STO DS TO STO DS BR(fwd) H BR(bk) H TO(jib) H DS
L R L R L R L R L R L

PART B

2—DOUBLE CROSS OVER — Left & Right

4—DT(xif) X DT(XB) H DS RS Windshield & Basic, Move L&R on basic step
L R L R L RL

2—DS B E DS RS DT H DT H DS RS Rocking Chair & Double Up
L R L R LR L R L R L RL

FORWARD	BACK UP
2—DS DS DS KK(½L) H DS RS RS RS	Triple Karate & Chain Step
L R L R L R LR LR LR	

PART C

2—EIGHT COUNT VINES (L&R)

1—DT(xif) H DT(xb) H TO(ib) H DS Windshield & Windmill, In Place
L R L R L R L

DT(xib) H DT(xb) H DS RS Windshield & Basic, In Place
R L R L R LR

REPEAT C ABOVE BUT LEAVE OUT RIGHT COUNT VINE

PART D

½ OF FIRST PART OF B

ENDING

1—DS(xib) R(ot) S(xif) DT(xif) H DS(xb) ½ of Double Cross Over
L R L R L R

1—TO STO TO STO DS E Toe Stomps, Have Fun
L R L R L L

CHURCH ON THE CUMBERLAND ROAD

Artist: Shenandoah

Record: Columbia 38-68550

Choreography by Mort and Judie Rand — (810) 852-9275
245 Toucan, Rochester Hills, MI 48309-3462

WAIT 8 BEATS, LEFT FOOT START

A-B-C-BREAK-A-B-C-BREAK-D-A-B-C-BREAK-C

INTRODUCTION

4—JIVE STEPS TOE HEEL TOUCH HEEL
L L R L

PART A

1—STRAIGHT DS SL S(xib) DS DS(xif) DS SL S(xib) DSRS
LINE VINE L L R L R L L R L RL

1—DOUBLE DS DT RS RS
UP FANCY R L LR LR

1—STOMP STOMP DSRS KICK
BASIC KICK L R LR L

PART B

1—CAR STEP DS DT(ots) RS DT(ots) RS & STOMP DSRS
L R RL R RL R L RL

1—TRIPLE DS DS DS RS (turn 360 right)
R L R LR

REPEAT ALL OF B

PART C

2—BUTTER- DS SL (move toward the left) S(xib)
MILK L S R

1—FANCY DS DS RS RS
DOUBLE L R LR LR

BREAK

2—DOUBLE DS DS
STEPS L R

2—SHUFFLES DRAG/SLIDE DRAG/SLIDE
BOTH BOTH

PART D

1—HEEL TOE H S T S(xib) H S T S(xif) H S T S(xib) DSRS
VINE L L RR L L RR L L RR L RL

1—KARATE DS K(pivot ¼ R) RS KICK
ROCK R L LR L

1—FANCY DS DS RS RS
DOUBLE L R LR LR

REPEAT ALL OF D

ENDING

1—DOUBLE DS DS(xib) BA(ots) BA(ots) BA(xib) BA(xif)
JOE L R L R L R

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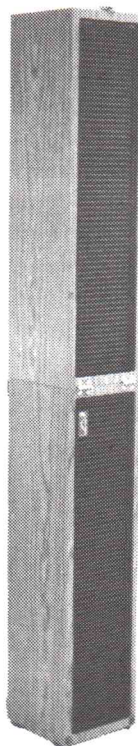
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To Every Thing There Is A Season...

A SAD FAREWELL TO JODY SWAIM

I know I've only been with Hickory Flat for two years but it really doesn't take any time at all to get attached to your cloggers and their parents. They become a part of your family and you form a camaraderie and a unity that is truly hard to explain or imagine.

It didn't take any of us long to become attached to Jody and his parents (Terry and Carolyn). They fell right in with our family.

We appreciate the humor, the fun and determination that Jody shared with us.

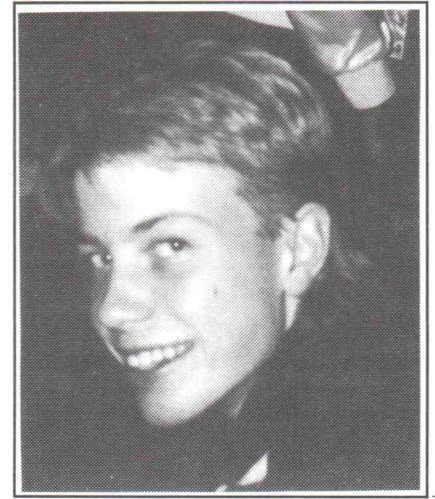
If anyone had ever had the opportunity to talk with Jody then you would know how easy he was to talk to, how easy going he was. He never knew a stranger and he was definitely pure country.

Our team has suffered a great loss and it will take a long time to heal but Elliott and I know that Jody would not want us to cry or dwell on the sadness but he would want us to smile and go on clogging just for him.

Hickory Flat presented a trophy to Jody's parents. This trophy is special to us and Jody because it was won out of friendship and fun when we danced with the Rhythm Master Cloggers as Flat Rhythm. We never did it for the competitiveness but we did it because we love it.

WE LOVE YOU JODY!!

Elliott & Cheryl Skeen, and The Hickory Flat Hoedowners



THE COURIER TRIBUNE — Jody Swaim will be remembered as "a young person who radiated enthusiasm in everything he did."

That's how Raymond Caviness, a vocational education teacher at Eastern Randolph High School, described the 16-year-old sophomore who was killed in a car accident Friday morning on his way to school.

"He was just a great person to be around," Caviness said.

Family and friends will say goodbye to Swaim today at 2 p.m. when funeral services are held at Bethel United Methodist Church, where he was a member. Swaim, the son of Terry and Carolyn Swaim, will be buried at Mount Lebanon United Methodist Church Cemetery in Randleman.

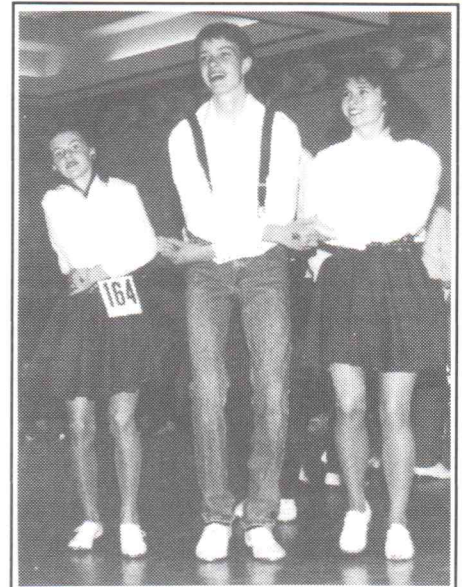
Swaim was killed Friday morning in a

head-on collision on Randolph Church Road near N.C. 22. An N.C. Highway Patrol report said Swaim, 3743 New Salem Road, Climax, was traveling east in a 1967 Ford Mustang when he struck an oncoming 1994 Chrysler operated by Richard Gray Bennett, 45, a resident of Randolph Church Road.

The cause of the accident is still under investigation. Bennett was treated and released at High Point Regional Hospital for minor injuries.

Faculty and students at the high school were in shock Friday morning when they learned of Swaim's death. Principal Pat Chappell said a student who came upon the accident first told her about it and expressed concern that it was a fellow student. Chappell said she went to the scene of the accident with track coach, John

Continued on Page 30



A FRIEND LOST

Jody Swaim (center) had the sharing spirit. We discovered it only too recently. Jody danced with the Hickory Flat Hoedowners in North Carolina. But when we were looking for guys to help us, he jumped at the chance to dance, even with total strangers. This picture was taken at the 1994 NCHC championships in January. Jody and four guys from Hickory Flat and Fancy Free joined us in a traditional six-couple Southern Appalachian. They did it more for the fun than for the trophy; we consider the grand championship as much theirs as ours.

We looked forward to dancing with Jody again. Now, though we hardly knew him, we will miss him.

The Panther Creek Mountain Dancers
Moultrie, Georgia.



Jody dancing with "Flat Rhythm" (Hickory Flat & Rhythm Masters) January '94

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Choreography: Unknown

Wait 32 Beats — Start on Right Foot

VINE RIGHT SCUFF VINE LEFT STOMP

SWIVEL LEFT CENTER LEFT CENTER (both feet)

STAMP STAMP KICK KICK
R R R R

ROCK STEP STAMP KICK KICK ROCK STEP SCOOT(fwd)
R L R R R R L L

STEP(fwd) HITCH STEP(back) HITCH
R L L R

STEP(back) HITCH STEP(fwd) TURN ¼ LEFT
R L L PIVOT

START OVER

SWEETHEART SCHOTTISCHE

Couple Dance or Line Dance

Choreography: Unknown

As a couple dance, you will face LOD side by side. Man's right arm will rest easy on lady's shoulder. Lady will hold her hands up in front, then couples' right and left hands will be joined and held eye level of lady. Man will be slightly behind lady to her left and on inside. Both start on left foot and move together.

Start on Light Foot

MOVE STEP TO SIDE STEP BEHIND STEP TO SIDE CHUG
LEFT L R L R

MOVE STEP TO SIDE STEP BEHIND STEP TO SIDE CHUG
RIGHT R L R L

MOVING STEP FWD CHUG STEP FWD CHUG
FORWARD L R R L

MOVING STEP BACK STEP BACK STEP BACK CHUG
BACK L R L R

STEP CHUG
R L

Chug means: lift leg and bend at knee and hold for one count.

NOTATION: R = Right Foot
L = Left Foot
RL = Right and Left Foot
(R) = To Right
(L) = To Left
(B) = Back or Behind
(F) = Front
(XIB) = Cross in Back
(XIF) = Cross in Front

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Left Foot Lead — 16 Count Wait

SEQUENCE: A - B - C - A - B - C - A* - B** - C*** - END

A

2 FLEA FLICKERS (fwd) DT(up) DS(xif) DT(up) DS(xif)
L L L R
&1 &2 &3 &4

2 BASICS (turn ½ left)

REPEAT PART A TO FACE FRONT
(*DO PART A 4 TIMES — TURNS ARE ¼ LEFT)

B

STRUT BASIC H(tch) RD DS RS
L LR L RL
1 &2 &3 &4

COTTON-EYED DT(xif) DT(ots) DS RS
JOE R R R LR
&1 &2 &3 &4

MJ DS DS(xib) R(os) H(wt)(turn ½ L)
L R L R
&1 &2 &3 &4

S RS DS RS BrSL
L RL R LR L R
4 &5 &6 &7 &8

REPEAT PART B TO FACE FRONT
(**DO PART B ONCE — TURN IS FULL LEFT)

C

COLE STEP DS SL RS SL RS S SL DS DS RS
(move fwd) L L RL L RL R R L R LR
&1 & 2& 3 &4 & 5 &6 &7 &8

MacNAMARA L S S(xib) H(ots) S S S R
R H(ots) S S S H(w) DS S
&1 &2 &3 &4 &5 6 &7 &8

REPEAT PART C TO FACE FRONT
(***DO PART C 4 TIMES — TURNS ARE ¾ LEFT)

END

MacNAMARA L S S(xib) H(ots) S DS
R H(ots) S S S DS
&1 &2 &3 &4 &5 &6

3 FLEA FLICKERS

2 BASICS (back up)

2 FLEA FLICKERS

DS S S S
&1 & a 2

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Cloggerama Gramma

Continued from Page 14

Looking down, I determined a need for something custom-made. At the same time I made a mental note to up my daily work-out time, wondering if maybe there'd still be enough time to chisel off some poundage.

The search for the gown was NOT narrowing. I'd scoured expensive stores, cheaper stores, second-hand stores, other folks' closets, garage sales and rental possibilities, discussed having it custom-made and passed the word among friends for a possible loaner. I kept hoping the perfect gown would jump out and grab me. So far it hadn't happened. Please, no. I don't want to sew a gown, too.

What WAS happening to me was a feeling of awesome respect for all of the details that needed to come together in order to present a completed pageant candidate. My need for a coach kept popping up, and finally, so did the coach. What a blessing! C.L. (that's what he's called) operates a highly-respected modeling agency and preparing people for pageants seemed to be a particular pleasure for him. It sure was for me. Not only did he make suggestions for the interview, the stage presence, the hair and make-up, and the dance routine, he directed me to a dressmaker. The burden was finally off me for the costume and for the gown. I'd be getting together with the seamstress soon to show her my sket-

ches. She's excited and so am I.

As the pageant grows closer, I'm still concerned about my dance routine being perfect enough. I've studied videos of all kinds of clogging steps, trying to add something unique, but I keep returning to simple and familiar steps. I have no doubt that the other contestants have these concerns as well. I've come to accept it as a healthy part of the whole experience. My 90-second music tape has been reproduced over and over again on a 90-minute tape to allow me continuous practice without interruption. Through practicing each day for longer periods of time, I've found that my confidence grows as my surefootedness grows. I've had to guard against taking all the fun out of the pageant experience by trying too hard. Clogging should be allowed to fun. It has a long-time reputation for being fun. I know it leaves me with a song inside and a grin on my face.

Add the pageant experience to all that clogging joy and you enhance your position for sharing this crazy clogging love. How fulfilling to be able to share



Joyce Thomas (Thomas Bridal Creations, Portland, Michigan) adds her own touch to "Cloggerama Gramma's" gown and costume designs.

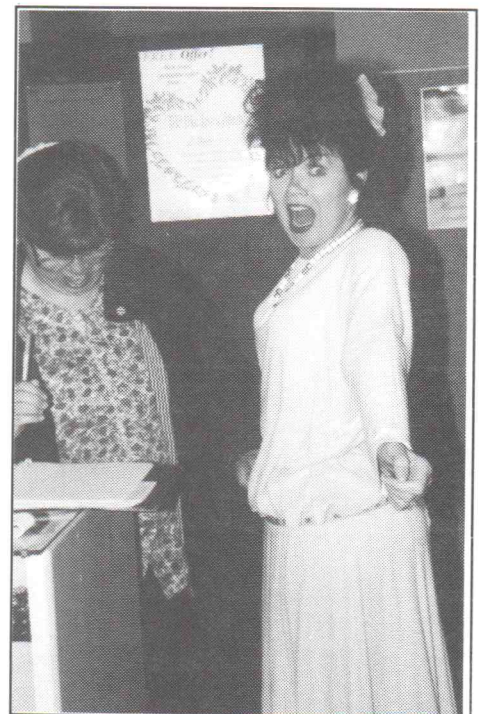
something that makes other people feel good and helps them forget for a while why they weren't enjoying life. Strangers pay me back in smiles. The very best part is that the clogging experience is something I just know God can enjoy right along with me, and pleasing Him pleases me.

As for the pageant, I've found all you need to do is mention the Miss American Clogger Pageant and ears perk up. Suddenly people want to hear more. To me, this pageant is a ticket to expand my boundaries for sharing my love of clogging, to teach and encourage others (I have a feeling every contestant would say that if asked). It's my belief that to have a beautiful life, you need to color it "beautiful." I've colored myself into the Miss American Clogger Pageant on August 13, 1994 in Spartanburg, South Carolina. (Eager? No doubt I was the first contestant to make my motel reservations.) Come on down... be a part of the pageant or just enjoy a great evening watching the youngest and the oldest doing something really wholesome and beautiful? You'll be glad you did. Look for me in the Granny Division. I'll be watching for you!

For information Contact:

Simone Pace

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"Cloggerama Gramma" receives the news women dread — hip measurements.

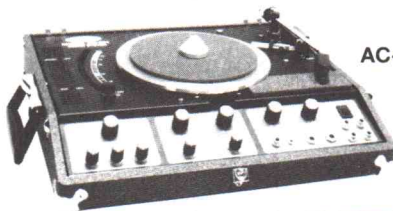
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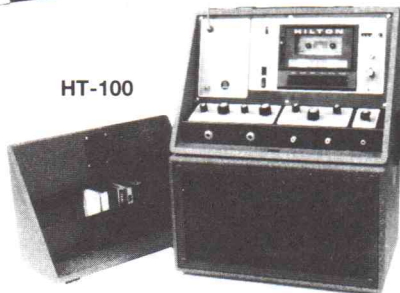
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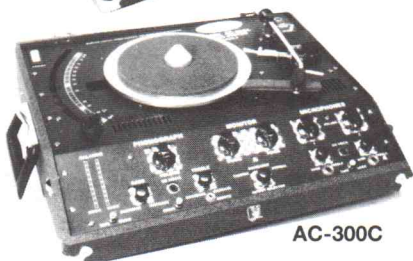
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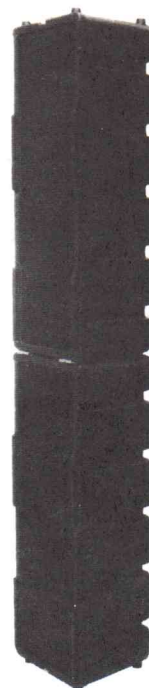
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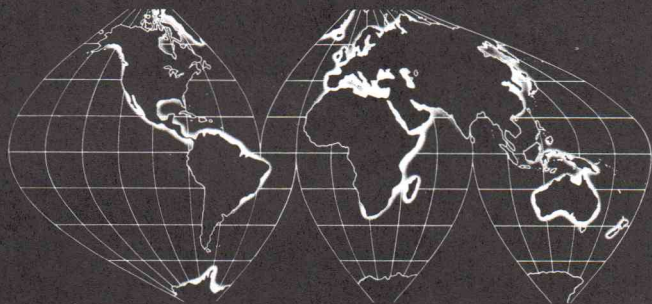


Liberty Cloggers recently competed and took high honors in the St. George Red Cliffs competition. Overall grand trophies were won by Breakdown Express, Liberty Mountain and Dixie Cloggers. Pride, Freedom and Silver Stompers also took first place. Duets and Freestyle were also won by many of our cloggers. Shown are, front row, left to right: Julie Shumway, Carolyn Gardner, Christi Embry, Camie Whitlock, Ashley Cannon, Kati Prestwich, Megan Cannon, Tiffany Soelberg, and Maria Topol. Back row: Desi Atwood, Kristina Shumway, Katie Harris, Melanie Carter, Molly Cannon, Ramee Kendall, Chevy Allred, Gerald Reynolds, Gregg Crockett, and Tyler Prestwich.



Members of Liberty Cloggers are, front row, left to right: Amber Myrup, Emily Jones, Hollie Jones, Rachael Warnich, Lindsay Gardner, and Brittney Kueven. Middle row: Holly Smith, Gina Brereton, Mellissa Murdock, Bethany Cannon, Tiffany Olsen, Leah McConnell, Andrea Allman, and Andrea Eyre. Back row: Lori Gardner, Alisha Kirby, Heidi Haws, Bryony Wise, Hazel Smith, Heather Radford, Devin Wise, and Amanda Stevenson.

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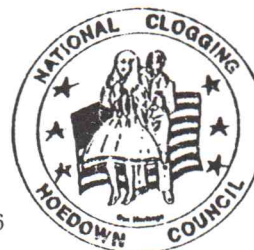
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Inquiries: Call any Officer.

APPALACHIAN QUICK START continued.

OK! Preamble's over. So what's practical? Here are two "Called Precision" figures and a synchronized bow to be used as experimental stuff. The next page is a "crib sheet" of utility information. It is a "bare bones" draft for which no apology is offered at this time. Not all of your dancers will catch on or dance at the same rate of speed. Call only on a down beat. Always allow 4 beats for the call. Initiate all figures on a down beat. Be generous with "Utility Calls" to keep everybody dancing while slower dancers are catching up (or you are trying to remember what comes next!). They are: 1) Mark Time (a 2-count call on a 4-count phrase [2/4], followed by an additional four counts, i.e. 2 basics under the call, 2 basics in the next 4-count phrase, 8 beats total) , and 2) Mark and Roll (a 2-count call on a 4-count phrase [2/4], i.e., 2 basics under the call followed by an additional 4 basics, 1/4 turn on each, 12 beats total). Carolina Twirl on next page.

CALL & COUNT	FORMATION AND FIGURES. Do not buck the down beats.	HINTS & FINESSE
CIRCLE LEFT [2/4]	Use 12 counts for circle and balance 4 beats. Mark Time when required.	Give slower dancers and chance to catch up, caller a chance to think.
ODD COUPLE: FLAP JACK [4/4]	ODD couple arch, travel over even couple, Carolina Twirl. EVEN couple dive, travel under odd couple, Carolina Twirl.	Change spots with corners. Mark 4-8 counts, wait for next call.
EVEN COUPLE: BRING IT BACK	EVEN couple arch, travel over odd couple, Carolina Twirl. ODD couple dive, travel under even couple, Carolina Twirl.	Ditto.
SWING YOUR CORNER [2/4]	LEAD engineers one and one quarter turn in 6 counts with corner and sets corner TAG in 2 counts. Ends up facing partner TAG.	Change spots with corner. LEAD sets up corner TAG in his home spot. Mark time, wait for next call.
SWING YOUR PARTNER [2/4]	LEAD engineers one and one quarter turn in 6 counts with partner and sets TAG in 2 counts. Trade spots. Ends up facing corner.	Ditto.
CIRCLE HALF	Couples return to original positions on the square.	Use 8 beats. Mark 4-8 counts and wait for the call.
ODD MAN: SHOOT THE SQUIRREL (COON, GATOR)	1) Circle one full turn. As the ODD LEAD is returning to his spot, he joins his partners/corners' hands and quits the circle to dance solo on his spot. 2) The small circle rotates until the ODD TAG is directly across from her lead. The EVEN COUPLE makes an arch and "shoots" the ODD TAG under to her ODD LEAD. 3) ODD COUPLE swings 8. EVEN COUPLE Carolina Twirls and marks 4.	Use 12 counts for the circle and join and 8 counts for the "shoot". Everybody returns to their original spots. Keep it square!
EVEN MAN: SHOOT THE SQUIRREL	Ditto above. Change ODD for EVEN.	Ditto.
SWING YOUR CORNER. SWING YOUR PARTNER. CIRCLE HALF.		
RIP THAT ROUND [2/4]	ODDS arch. EVENS dive through. ODD COUPLE rolls, shoulder to shoulder, back to back, through their own arch.	Dancers end up in a straight line with the EVEN dancers on the ends.
HEY!!	Mark 4 counts. Stomp on 1. Hold 2. BOW on 3. Hold 4, 5, 6. Come up on 7. Hold 8. Mark 2 8-count changes. End with Triple Stomp-Stomp.	BOW

In the meantime, all you rompin', stompin', double toein', heel clickin', floor poundin', partner rollin', squirrel shootin', wheat mowin', bow knot tyin', oyster divin', clam diggin', garden gate swingers, all yaw'll wanna-be's and wanna-be-better's, it's time to hitch up your suspenders, fluff out your ruffles, and spit on your taps.

WACO, TEXAS!! HERE WE COME!! AUGUST 6!!

Feed back, opinions, and/or suggestions are solicited in person or in writing by the author. Dibbie retired as an Information Specialist, University of Florida. She is accustomed to being a "Straw Target". So fire away! Dibbie Dunnam, Route 1, Box 244, Micanopy, Florida 32667 (904) 466-3538. Many thanks to Ray Hattaway, Panther Creek Mountain Dancers, Bob Johnson, Flatland Cloggers, Paul Waugh, Sundancers, Kathy Johnson, Suwannee Stompers, Vivian Bennett, Thunderbird Cloggers, Jeff Driggs, T.A.P., for their workshops and other assistance in getting this series started.

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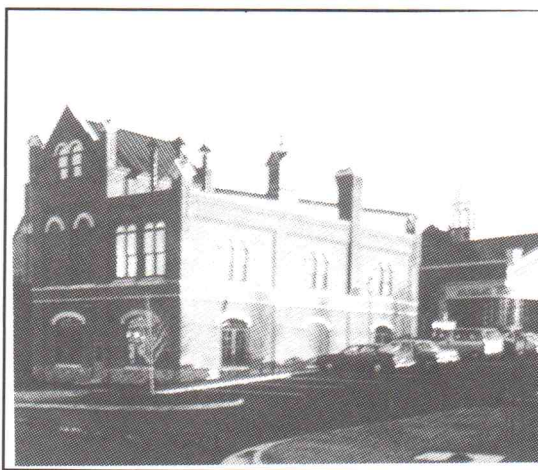
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Welcome Dance 7 pm-10pm

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Demo's 6:30pm
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James "Navajo" Pressley Dies - May 7, 1994

The week prior to the ACHF Spring Festival, I received a phone call from Bob Johnson regarding our friend "Navajo." He had been in an industrial accident and had suffered massive head injuries. He and his two-step team were to have presented a country-western seminar and performance at the ACHF Spring Festival, Maggie Valley, North Carolina. His team honored the commitment and was well received.

"Navajo" will be remembered by

many Florida dancers for his participation in the country-western hall at several Pirate's Balls. He often joined us at the Sunday brunch at the Harley Hotel and was ever the soft-spoken Southern gentleman.

James "Navajo" Pressley died May 7, 1994. He is survived by his wife and two children.

Earl Powell sent this information which Navajo had written himself as a bio.

NAVAJO

I begin teaching Country Western dancing in October, 1983.

All Day Workshops

Sante Fe Rose, Greensboro, NC
Cowboys, Fayetteville, NC
Piedmont Country Western Dance Association, King, NC
Sunshine Cloggers Pirate's Ball, Orlando, FL

Half-Day Workshops

Suttons, Whiteville, NC
Youth Assistance Program, Shelby, NC
Rexham Corp., Charlotte, NC
Legal Auxiliary of Charlotte, Charlotte, NC

Weekly Classes

Long Branch, Rock Hill, SC
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NAVAJO and wife VICKI

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Country City
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West Texas Country

Guest Instructor — North Carolina

American Clogging Hall of Fame, Maggie Valley
Carolina Country Western Dance Association, Charlotte
Carolina Boot Scooters, Charlotte
Cayotoe Joe's, Charlotte
Triad Western Dancers, Greensboro
Palomino Club, Charlotte
Charlotte Moose Lodge, Charlotte
Kannapolis Lions Club, Kannapolis
Head Injury Support Group, Charlotte
Twin Harbors Campground, Albemarle
Mt. Holly Community Center, Mt. Holly
Huntersville American Legion, SC
River Hills, York, SC
Weddings, picnics, and social affairs

I formed Navajo's Country Steppers in 1986. Presented the idea for a country western dance association to my dance team and we started Carolina Country & Western Dance Association on April 28, 1990. Also, met with people in Fayetteville, and helped set up a country western dance association.

Helped form Carolina Boot Scooters in Charlotte, and was the 1st President.

I am an American Partner and Line Dance Association Judge.

JODY SWAIM

Continued from Page 20

Maness, and learned unofficially that Swaim had been killed.

"Everybody on campus knew him and he probably didn't have an enemy in the world," she said. "He was happy-go-lucky and always smiling."

A crisis intervention team was activated to help students deal with the news. Guidance counselor Janet Johnson said she and other counselors were just listening to students, giving them a chance to express their feelings. Many who were close to Swaim were allowed to go home.

"Really, they get more support from each other rather than the adults. At this age, death you know mentally is a reality, but in your gut, it's hard to realize that someone your age is dead."

Track coach Maness remembers Jody as someone who always strived to do his best. On Thursday, Swaim competed in a track meet against Southeast Guilford High and ran the two-mile race. While he didn't place in the top three, Swaim ran a good race, Maness said.

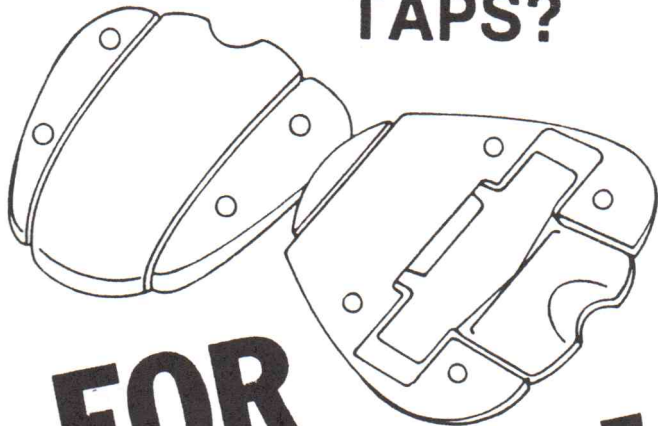
"He was getting better every meet. He was very conscientious about being the best he could be," he said. "We all loved him and we've lost a good friend."

After competing in Thursday's track meet, Swaim had returned to school where he helped set up and rehearse for a talent show and also worked on a Future Farmers of America horticulture project. New FFA officers had been elected that day and Swaim was chosen as reporter.

Swaim was also a member of the Hunter Safety Contest Team that was slated to compete Saturday in Salisbury in state competition. The team decided to compete anyway because Swaim would have wanted them to, Caviness said.

Caviness said, "He was just involved in a whole lot of different things, he was easy to get close to. It just numbs you."

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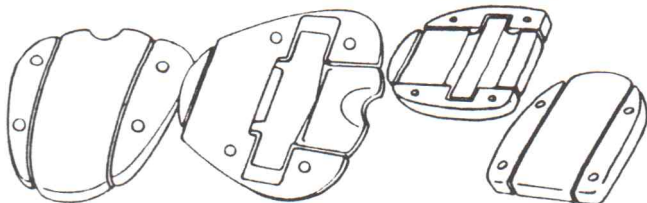
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BUTTON OFF MY SHIRT	RCA	RONNIE MILSAP
COIN MACHINE	ESP	ELMER SHEFFIELD
COUNTRY SONG	RHYTHM	WADE DRIVER
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HUMMING BIRD	EPIC	RICKY SKAGGS
I CAN TELL B/WAY Y/DANCE	COMPLEAT	VERN GOSDIN
I DON'T CARE	MCA	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
JUST ANOTHER DREAM	POLADOR	CATHY DENNIS
JUST SEND ME ONE	ESP	E. SHEFFIELD
MISQUE	RALPH'S	RALPH PIERCE
MOUNTAIN MUSIC	RCA	ALABAMA
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MY TOOT TOOT	EPIC	ROCK'IN SYDNEY
MY WAY	ESP	E. SHEFFIELD
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THE CARPENTER	COLUMBIA	JOHN CONLEE
THE DREAM	GRIFFEN	IRENE CARA
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THERESSA LYNN	RALPH'S	KEVIN SALLEW
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THIS HEART	COLUMBIA	SWEETHEARTE RODEO
TIGHT AS TWIN FIDDLES	COLUMBIA	VERN GOSDIN
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VENUS	LONDON	BANANARAMA
WAIT TIL SUN SHINES NELLIE	ESP	E. SHEFFIELD
WALKING IN JERUSALEM	EPIC	RICKY SKAGGS
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
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