The Double Toe Times

A CLOGGING MAGAZINE

Volume 12, Number 9

September 1994

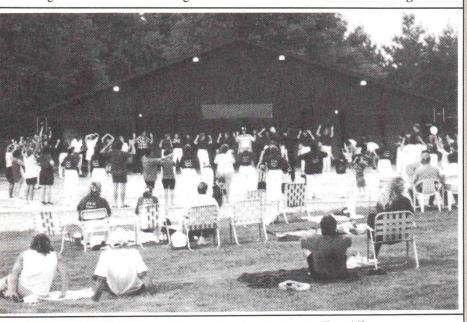
News from the Midwest

In the last one and half years, George and I and our two clogging groups have been working hard holding many fund raisers to build a dance pavilion at Cowan Lake State Park near Wilmington, OH. Our dream has been to have an outdoor dance pavilion, where in the summer we can hold dances out in the open under the blue skies and in the beautiful surroundings of Cowan Lake State Park.

We have raised over \$13,000 in the last year and a half. Our fund raisers have been: monthly clogging dances, quilt raffles, donations, a haunted trail for Halloween at Cowan Lake State Park (very successful), and four clogging workshops, with talented clogging instructors from the Mid-West such as: Sally Adkins, Columbus, OH; Lee Adams, Grove City, OH; Bill Harkelroad, Batavia, OH; Glenn and Fonda Hill, Covington, Kentucky; Randy and Dawn Malone, Toledo, OH; Louise Pitcher, Cincinnati, OH; and Linda Smith, Xenia, OH. Thanks, Guys.

The first of June, we were short \$9,000 to complete our project of the pavilion, so George and I went to the bank and borrowed the remainder so we could begin living our dreams and our cloggers would have a nice place to dance, close to home, in the summer. The public is invited — free of charge — to enjoy fun, entertainment of different clogging groups, square dancing, line dancing and public participation. It's fun for the entire family, and great for the surrounding communities.

Continued on Page 6



Audience participation: Birdie Dance For All

Southern Appalachian Big Set Square Dancing

By: Phil Jamison

(Editor's Note: Reprinted by permission to the Double Toe Times from The Old Time Herald, Summer 1993. Phil is the dance editor for The Old



Time Herald. He is a member of the Green Grass Cloggers, and plays old-time banjo, fiddle and guitar.)

In Western North Carolina, as in some other regions of the Southern Appalachians, traditional square dancing is not done in four-couple sets; instead, it is done in a single set with the dancers arranged in one large circle around the floor. Square dancing in this form, which is sometimes called a "Big-Set," has a different flavor and flow than square dancing in four-couple sets.

There are as many variations on the Big Set as there are callers and communities where square dancing is still done. I have seen versions of it in recent years at local dances in W. Virginia, Georgia and N. Carolina. It is not a new dance form. One account that appears in the Handy Square Dance Book describes big set dances that were done in Green County, Mississippi in Alabama before 1850.

In many areas, the common practice up through the first part of this century was to have dances in the home. Even with the furniture moved out of the largest room and the carpet rolled back, there was usually room for only one four-couple square set. When space permitted, more couples could be added to create the big circle set, since the dances can be done with any even number of couples.

The Big Set works well in many different dancing situations. The dances can be made as challenging or as simple as the situation dictates; with the caller choosing the figures to match the dancers' abilities. For this reason, it is an ideal dance to call at weddings or similar events, which often challenge a caller's patience, and where the dancers tend to have more enthusiasm than experience, focus, or in some cases, sobriety.

Aside from offering variety when included in an evening of four-couple squares and contras, big set square dances have some advantages. The fact that an even number of couples can join in the big circle avoids having to coax reluctant couples out onto the floor to complete four-couple square sets. The one big set, which can be as large as the dance floor allows, fosters a sense of unity, with everyone dancing together. The progression that takes place during the dance, as in a contra line, lets a dancer get to dance and swing with many other dancers besides their partner, also adding to the sense of community on the dance floor. With everyone "active" as in most of the newer contras, there is very little time spent waiting to dance. Many of the figures are relatively simple, but fast-moving. In addition to use contra terminology again, these dances are "forgiving," i.e. if you mess up, all is not lost. Each figure ends with a partner swing that gives even the most disoriented novice dancer a chance to find his or her place and continue the dance without the whole set falling apart.

Continued on Page 10

THE DOUBLE TOE TIMES

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Jackson County Jamboree Each Saturday at 7:30 p.m. Freestyle and Mountain Style Square Dancing to Live Bluegrass Music.

Located off I-77 on Cedar Lakes Road at the Fairplain Exit. Call 304-372-2921 for info.

LKM Auditorium

Each Saturday at 7:30 p.m. Freestyle and Mountain Style Square Dancing and Couple Dancing to Live Music.

Located on 21st Street, Nitro, West Virginia on I-64. Call 755-7763.

FRONT & CENTER

Several months ago I appealed to you to help encourage others to subscribe to this magazine. We have experienced a modest increase — but, DON'T QUIT NOW! If you'd like some printer's overruns of back issues as a promotional, drop me a line. The situation is still critical.

I've had wonderful response to my call for old-time cloggers, flatfooters and jig dancers! Jeff Driggs sent information on traditional gatherings in West Virginia.

Each Memorial Day Weekend. The Capitol Grounds in Charleston, WV, hosts the *Vandalia Gathering*. A weekend long gathering of traditional artists, dancer, musicians, and craftsmen. Including nightly square dances, old-time fiddle contests, open clogging and flat-footing. Call 1-800!-CALL-WVA for info.

Footmad.

Friends of Old Time Music and Dance in Charleston, WV, hosts Traditional Square and Contra Dances throughout the year. Call Pam Curry at 345-1298 for info. Clogging at Skate-O-Rama Each Friday at 7:30 p.m. Freestyle and Mountain Style Square Dancing to Live Bluegrass. Located on Route 21 North in Ripley, West Virginia. Call 372-8048.

Throughout July and August. Davis and Elkin's College, in Elkins, WV hosts a Heritage Series, which includes workshops on Mountain Style Square Dances, Flat-footing and Clogging. Call 1-800-CALL-WVA for information.

Patty Neafus, mother of 16-year-old Chris Ginn (three-time Junior National Champion of Old Time Clogging and Old Time Buck Dancing) sent a program from The Swannanoa Gathering in North Carolina — July 10-Aug. 6. Faye Warren sent flyers for the Old Fiddler's Convention in Galax, Virginia, August 10-13. Leona Miller sent a print-out about the 15th Annual Folk Dancing Festival in Mountain View, Arkansas, September 9-11, 1994. (We noted with amusement that our very own Steve Smith, Georgetown, Kentucky, is on the staff for this event and his bio includes "...and is current competition editor for the Double Toe Times." It's news to me! B.)

My write-up about the Traditional Workshop in Waco, Texas will appear next month. Additionally, I'm compiling a list of names and addresses where cassettes of old time string band music can be purchased. Bobby Whitefield recommended *The Old Time Herald*, a quarterly magazine dedicated to Old Time Music, \$18 one year, P.O. Box 51812, Durham, North Carolina 27717.

And finally, the following letter from a fellow editor:

Your readers may be interest to know that if they visit the Washington DC area, there is a place where they can come to hear live, old-time music and cut loose on the dance floor if the spirit moves them.

At the Clog Palace, we dance to live traditional music only. We are a spontaneous group; there is no choreography or organized events there. There is a wooden dance floor where people can freestyle clog, buckdance, flatfoot, or whatever you may call it. There's often a waltz, and occasionally a two-step. We do not permit taps, as it detracts from the music (not to mention the floor).

The dancers that I know are all traditional. We love the past and want to honor and preserve it in the music and dance we support. Before we sound too serious, I should add, we have a lot of fun while doing this. My friends and I are particularly fond of the old-time and bluegrass music at the festival in Mt. Airy, North Carolina.

Front and Center Continued from Page 2

You will always find wooden boards on the ground to the side of the stage with flatfooters happily dancing to the music. Likewise, the Appalachian String Band Music Festival in Clifftop WV, though only five years old, is fast becoming a favorite among old-time dancers and musicians.

In the past five years, I have been concentrating more on my banjo playing than my dancing. However, I did attend the Augusta Heritage Center's Old-Time Week this summer, and took Phil Jamison's Appalachian Buckdancing class. I highly recommend any workshop that Phil conducts. He showed us videos that he made (with a grant from the state of North Carolina) of traditional buckdancers throughout the state.

If any of your readers would like to know more about the Clog Palace, you can encourage them to contact me at the address and phone number below.

Thanks for all your efforts,

Julie Mangin - (301) 495-0082 Publisher and Editor, The Daily Clog 95E Wayne Avenue #301 Silver Spring MD 20901

Northern Light Cloggers Take Second Place...

Cassie Cushman Tina Kicker Emily Pike Jennifer Sarazin Chelsea Geoffrey Holly McCreary

Five-year-old Chelsea with her gold First Place Medal.



What a pleasant surprise for Kara Kendall, instructor for the Northern Light Cloggers of Vermont to learn that her young team of cloggers brought home a second place trophy from the Papoose Pond Clog Camp Clogging Competitions! Kara was unable to attend with her team and left the directing up to team captain 11-year-old Jennifer Sarazin. The team was so excited when they learned that they had won second place that they almost ran over camp director Mrs. Laurie Palmer!

Dear Bobbie,

I wish I had taken a camera to the 1994 Memorial Day Clogging Spectacular in Columbus, Ohio, with Steve, Charlie, Jeff, Tandy and Sally. I know why it is so successful. Those teachers didn't dance and 'hide.' They were 'available' for questions on and off the floor for the whole weekend. Even in the evenings, while one was MCing the others were all on the floor.

They never stayed in one spot, but danced beside everyone. Believe me I bet there were some thrilled cloggers when Steve covered so much of the floor with so many people.

I enjoyed the T.A.P. sessions. The first time for me — and after 15 years of clogging, I'm still learning.

Apparently Jeff received some criticizing concerning his motives. People who critize "just do that" they never get involved nor offer their time to help others. Nor have they ever followed Jeff or Tandy's life very closely. I've always been so grateful for people like them who have all the "know-how." and take their own time to help others with no thought of repayment, except self-satisfaction. You know there are hours and hours of dedication and work to encourage clogging that have no money signs on them. I wish people would just stop and think or check facts before they are so eager to find fault.

I have never attended a workshop or seminar that I didn't learn something to take home — you just have to keep an open mind — the ''know-it-alls'' never learn. Nor do they know the true joy of clogging — fun — learning something new — or the experience of making friends in different places.

I'm physically fading out, but clogging burns just as much in my heart as it did 15 years ago, and I have so many people and teachers to thank.

I'll be attending our State Square and Round and Clogging Convention at the Civic Center in August — I'll take my camera and get some shots for you. One of my students, my daughter-in-law Ann and her helper, Holly, are teaching a number there.

You can tell by my letter I'm an optimist. You'll never hear anything bad about a workshop from me. People work so hard to put these on that they don't have intentionally bad sound, etc. Given a chance, most things are corrected the next time.

For someone who had cancer surgery in '75 — a 4-bypass in '90, and a back fusion 8 months ago, I'm lucky to be here — feeling good.

Love, Marge Briggs (Michigan)

Dear Bobbie and the Clogging World,

Brevard College and Henry Jones are proud to announce the beginning of a College Clogging Team — Appalachian Mountain Magic!

The team will be directed by Henry Jones. Henry has 18 years of clogging experience. He has danced with Little River Cloggers, and Leather-n-Lace. He is an ACHF judge and clogging instructor. He is working toward being certified by NCHC and CLOG as a judge and clogging instructor.

Henry will be teaching a clogging course as a college credit in PE this Fall at Brevard College. He is also looking for dancers to build a clogging team for Brevard College. Brevard has scholarships and other financial aids for cloggers who need and/or qualify for financial aid.

If you are interested in the scholarships to Brevard or would like more information about the Clogging program, just call or write to: Henry Jones (1-704-966-4426)

Route 1, Box 322, Lake Toxaway, NC 28747 or,

Robert G. McLendon (1-704-883-8300) (Dean of Admissions & Dean of Financial Aid) 400 North Broad Street, Brevard, NC 28712

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

September 2 - 4

SCCA Anniversary
Convention
Riverside, California
Szabo (CA)

September 3

Clogdown Workshop Jackson, Michigan Sumner (MI)

September 9

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

September 9

Hillbilly Hoedown Clogging Competition Franklin, North Carolina (800) 336-7829

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 (CAN)

September 16 - 17

Appalachian Clogging & Hoedown Festival Mountain City, Georgia Gibbs (GA)

September 17

Kountry Kloggers Clogging Hoedown Tifton, Georgia Brown (GA)

★ September 17

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

★ September 17

Clog-Fest Competition Greenfield, Missouri Dennis (MO)

September 24

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

September 24 - 25

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

September 30 - October 1

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

* October 1

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

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 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 15

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

October 15

Halloween Clogging Workshop Fultondale, Alabama McCullar (AL)

October 21 - 22

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

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

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

October 28 - 29

Buckshot Shindig Ventura, California Bice (CA)

October 28 - 29

Halloween Clogging Workshop and Dance Clarence, New York Rick Smith (NY)

* 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 5

Traditional Workshop with Bob Johnson Leithsville, Pennsylvania Keinert/MacCarthy (PA)

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 11 - 12

Frolic in the Fall Jamestown, Kentucky Smith (KY)

November 11 - 13

Nevada Country Dance Festival Reno, Nevada (702) 829-5864

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(Int) Betty's Bein' Bad	(Int) Some Old Side Road		(Int) Birth of Rock	
(Int) You're The One That I Want	(Beg+) Break My Stride		(Int+) Mony Mony	/
(Beg +) Toot-Toot	(Int) No Steel Guitar Rag		(Int) Maybelline	
(Beg+) Get Back To The Country	(Int+) Out Of My Dreams &	Into My Car	(Beg+) Bad Moor	n Risin'
	step breakdown, and cuei			
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News from the Midwest Continued from Page 1

We are continuing with our fund raisers to meet the bank payments and hope to have the pavilion paid off by next year.

We want to express our sincere thanks to our cloggers who have worked very hard helping us with these fund raisers. They are a wonderful group of people.

Also, special thanks to multi-talented Randy Cann, the Spectrum Dance Company and Pure Energy, who performed at our Grand Opening on June 18. They were great! Thanks are also in order for our two wonderful clogging groups: G&M Country Cloggers and the G&M 3rd Edition Cloggers, who did a terrific job!

We invite "you all" to come to our "Cowan's Lakeside Pavilion." (1st, 3rd, and 5th Saturdays of the Month).

George and Marilyn Fenner, Blanchester, Ohio

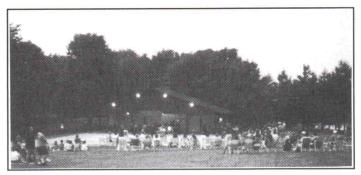


G&M 3rd Edition & Country Cloggers



The Clinton County Clogging Workshop—our 4th Clogging Workshop fundraiser for the outdoor dance pavilion at Cowan Lake State Park, Wilmington, Ohio—was held May 26, 1994). The workshop included terrific clogging instructors who volunteered their time and talents: Sally Adkins, Columbus; Lee Adams, Grove City; and, Linda Smith, Xenia. These instructors made our workshop a success with their talent, humor and liveliness.

Many, many thanks to Sally, Lee and Linda. You three are tops!



"Cowan's Lakeside Pavilion"



G&M 3rd Edition



Need to rest those clogging feet.

Clogging Instructors, shown from left to right: Sally Adkins, George Fenner (Marilyn in front), Lee Adams & Phyllis Rose, Linda Smith & Leslie.



Lee Adams and Clog 4 U Senior Cloggers performed after workshop!

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	IIINENAKI
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.

NCCC, Inc. Conference (Members Only). Location: Best Western hotel.

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Best Western Regency Inn 128 N. Cherry Street, Winston-Salem, NC

(919) 723-8861 \$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

7TH ANNUAL OKTOBER(CLOG)FEST

OCTOBER 22, 1994

DONNER CENTER • COLUMBUS, INDIANA

INSTRUCTORS:

Sunday

8 - 11 am

Jeff Driggs Naomi Fleetwood Brent Montgomery Josh King

FEES:

Preregistration \$15.00 At The Door \$18.00 Spectators \$ 3.00

FOR MORE INFO OR TO PRE-REGISTER:

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61 Salzburg Blvd., Apt. G Columbus, IN 47201 812-379-2548

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Ramada Inn 800-228-2828

Holiday Inn 812-372-1541

Knights Inn 812-378-3100

Days Inn 800-325-2525

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SCHEDULE:

Workshop 9:00 AM - 4:30 PM Dance 7:30 PM - 10:00 PM

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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

By: Dibbie Dunnam, Musical Director, Hogtown Heelers, Route 1, Box 244, Micanopy, Florida 32667 (904) 466-3538

Our focus in this series of articles is three fold:

- 1) To advance PARTNERING as a teachable basic skill through elemental drill.
- 2) To develop a series of UTILITY CALLS and drills to be used on a recognized time format to make learning to "BARK" a teachable and learnable basic skill.
- 3) To utilize these basic PARTNERING and BARKING skills to enhance interest in learning to teach, dance, and call Southern Appalachian Traditional squares and circles.

Fun and The series targets the Exercise (F&E) end of the clogging skilllevel spectrum for the purpose of augmenting recreational dancing and exhibition capabilities.

OK! Preamble's over. Let's get down to the business of teaching and learning how to ROLL a partner. We're going to call this business: "engineering" INSIDE ROLLS and OUTSIDE ROLLS.

From last month, recall; some "engineering" terms and other good stuff:

- 1) Two EXACT dancer SPOTS, LEADs (on the left) and TAGs (on the right) and a third CENTER SPOT between LEAD and TAG which has size, volume and keeps a respectable distance between partners.
- 2) LEAD dancers, regardless of whether they are guy/gents or gal/gents, engineer rolls, wraps, swings, and twirls. Theirs is the responsibility of steadying the partnership (spacing, placement, and direction). They do far less of the actual turning and spinning.

Our LEAD dancers should be coached to take the "engineering" aspects of their position seriously, SETTING UP their tags for a successful roll and for SETTING them DOWN in the correct position and facing the right direction at the close of a roll (twirl or swing).

TAG dancers, on the other hand do far more of the spinning, whirling, and petticoat flashing. It doesn't take a tag dancer many beats of music to figure out whether she is dancing with a lead dancer as a partner or is just having a good time fiddle-faddlin" through the figure with another party.

3) Our greatest need in promoting Appalachian squares and circles as a viable and useful dance form from within an urbanized clogging population which is primarily female is the ability to coach All Position Dancers (APDs).

CONCEPTS to CONSIDER

- 1) The JACK HORNER thumb.
- 2) The WIND-DOWN position.
- 3) The WIND-UP position.
- 4) The ELBOW ARCH.

Wan'na discombobulate a novice dancer in a quarter beat of music? Turn'em around to face the back of the room. Nothing discombobulates novice partners faster than a Carolina Twirl which is an outside roll that turns the partnership 1800, from facing the front to facing the back.

Let's break down INSIDE ROLLS and OUTSIDE ROLLS into their most mechanical and elemental components.

INSIDE ROLL DRILL--IN SLOW MOTION:

From the three spot partner formation (LEAD spot, TAG spot, CENTER spot) put your dancers through this experimental slow motion INSIDE ROLL:

- 1) LEAD latches (thumbs on) onto TAG's hand to indicate he is about to engineer a move.
- 2) LEAD turns 1/4R to face TAG's shoulder, moves into CENTER spot while raising latched hands toward the back of tag's head.
- 3) TAG responds by turning on her spot 1/4L to face her LEAD. Termed INSIDE ROLL because TAG turns INSIDE to face her LEAD when they initiate roll.

Checkpoint 1: LEAD's THUMB should be pointed toward the floor (JACK HORNER THUMB, upside down, "looking for that plumb").

- 4) LEAD can say to TAG: "look at my thumb and follow my hand" (or "FOLLOW JACK HORNER").
- 5) LEAD "STIRS" his THUMB behind and around (stretch and reach) his TAG's HEAD until JACK HORNER (thumb is

still pointed downward) finds the front section of TAG's DANCING SPOT. Roll is 3/4 completed.

Checkpoint 2) At this point in roll, LATCHED HANDS are being held overhead, LEAD's THUMB is still pointed downward, his ELBOW is ARCHED upward, and his right shoulder is rotated forward in its socket, a highly uncomfortable position to sustain for an extended period of time. Let's call this arm position the ELBOW ARCH.

At this point in open recreational dancing, partners will drop hands to make possible the LEAD's return to his dancing spot with his shoulder socket still in tact. Or LEAD will hold on too long, whip the tag around too fast, balance will be wrecked, and both will end up scrambling for position. OK for recreational dancing, definitely not OK for elegant exhibition.

HOLD ON!! DO NOT DROP HANDS OR CHANGE ARM POSITION!! HANG IN THERE and keep going!!

6) LEAD returns to his spot, LATCHED HANDS move downward into CENTER SPOT. To relieve the strain on his shoulder and elbow, LEAD should turn his upper body to face his outside diagonal. LEAD is now in WIND-DOWN position.

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Southern Appalachian Big Set Continued from Page 1

One other reason these dances work so well with beginners is that unlike circle mixers, dancers keep their same partners throughout the dance. This is very important if there are couples which include small children, as often is the case at family events such as weddings.

Though there are many different versions of the basic southern Appalachian big set square dance, what I describe below is my version that has evolved over years of calling for many inexperienced dance crowds. I've included only a few of the numerous "circle-up-four" figures that are common here in western North Carolina. The descriptions that follow are intended for callers who are faced with one of the most challenging calling jobs there is: making order out of a disorderly crowd that consists of a hodgepodge of inexperienced dancers. These may include small children, over-rambunctious teenagers, tourists (from-who-knowswhere), tipsy wedding guests and a whole range of others in between.

THE SET UP

First of all, don't assume that the dancers know anything! Many of them (myself included at times) will have trouble knowing their right hand from their left. Have the dancers join hands in a large circle around the room, with the men to the left, and the women to the right of their partners. Count off the couples around the ring, counter-clockwise. Then have each "Odd" numbered couple turn to the right to face the adjacent "Even" numbered couple, and join hands in groups of four. Orient the groups so that all the Odd couples have their backs to the cent of the floor.

THE PROGRESSION

Before teaching the figures of the dance, I usually show how the progression goes. As a way to teach it, have all the couples slide to their own left one place to face a new couple. This practice progression will help disoriented couples know which way to go when the time comes. It is a sideways progression, as opposed to one that goes up and down the line, as in most contra dances.

THE DANCE

The dance runs as follows: the group of four circles to the left, then back to the right, a "circle-up-four" figure is called, followed by a swing with the other person's partner (the "opposite"), and then

a partner swing. All couples then progress to find a new couple to dance with. The sequence can be repeated as many times as is appropriate for the particular group of dancers.

It is customary to start the dance with an introductory figure that involves all of the dancers in one large circle. After the introductory figure, at the call, "Odd couples out, Circle-up-four," the Odd couples step up to the Even couples to their right, join hands, and circle to the left. A closing figure can also be used at the end of the dance to bring all the dancers back together again into one big set.

CIRCLE-UP-FOUR FIGURES

Here are just a few of the many traditional circle-up-four figures that are common at dances here in western North Carolina.

- 1. "Right Hands Across" Like a right-hand star, but formed by joining right hands with just the person across the group of four, i.e. the two men join right hands with each other and the two women do the same. With right hands joined, dancers move forward, turning the figure in a clockwise direction. "Left-hands Back" Left hands joined, turning counter-clockwise.
- 2. "Eight Hands Across" Men with arms straight across, join both hands and women do the same with their arms beneath the men's. Turn the formation around to the left (clockwise). "Ladies Bow, The Gents Know How" Men raise their arms over the women's heads and down behind their backs, while the women duck under. The women then raise their arms over and behind the men's heads to form a basket. Spin the basket to the left.
- 3. "Georgia Rang Tang" Righthand turn all the way around the opposite, then men return to the partners, passing back-to-back, and turn them with a lefthand turn all the way around. Repeat with a right around the opposite and a left around your partner again.

The three figures I've described are easy to teach and useful in many situations because they are symmetric, i.e. the Odd and Even couples do the same things, so it doesn't really matter who is Odd and who is Even.

Here are a few figures which are nonsymmetric. In these, the Odd couple acts as the active couple and does the figure.

1. "Four Leaf Clover" - Without

breaking the circle of four, the Even couple raises their joined hands to make an arch. The Odd couple goes under the arch, turns back-to-back, and bringing their hands over their heads, forms a fourleaf clover with each dancer's arms crossed in front. (Hands remain joined throughout this figure.) Turn the formation to the left. "Turn It Over" — Now the Odd couple raises their joined hands to make an arch for the Even couple to pass under, opening up into the circle again.

- 2. "Birdie In The Cage" The Odd lady steps into the middle while her partner and the Even couple circle to the left around her. "Bird Hop Out and The Crow Fly In" The Odd lady rejoins the circle while the Odd gent steps into the middle and they circle three around him. This figure can be repeated for the Even "bird" and "crow."
- 3. "Through The Garden Gate" The Even couple raises their joined hands and move forward while the Odd couple goes under the "gate," then both couples turn and repeat the figure. Next the Even couple goes through a "gate" made by the Odd couple and then returns.

These are just a few of the many "circle-up-four" figures that are used in big set square dances. Other common ones include "Roll the Barrel," "Duck for the Oyster," "the Figure Eight," "The Ocean Wave (or Double Bow Knot)" and "Lady Round Lady" and the "Gent Also." There are numerous others that vary from region to region.

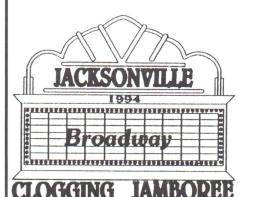
These figures and others may be used in any combination or alone depending on the abilities of the dancers. I usually pick a few to use in each dance, so that the time spent teaching is kept at a minimum, but I have seen callers use half a dozen or more, one after another, all in one dance and without teaching with a walk-through, when calling for experienced dancers.

INTRODUCTORY FIGURES

Here are a few introductory figures that can be used to begin a dance. They may be easy enough that they can be called without a walk-through. Start the dance with all dancers joining hands in one large circle.

- 1. "Circle to the left, Back to the right, Into the middle and back."
- 2. "Circle to the left, You're going wrong, other way back," (circle to the right), "Swing your partner, Promenade." Continued on Page 34

FIFTEENTH



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Lest We Forget

By Dan Angel, Founder America's Clogging Hall of Fame

The old man sat before the fire listening to the Hiss and Simmer of the burning logs which tell him their secrets on cold winter nights.

For a moment he sucked on his pipe and stared into the leaping flames, his eyes far away in time and in another place. When he finally spoke there was a hint that the memories of nearly a century were tugging for expression.

"Lordy, you should have seen the way we used to dance," he stated. "We would push the chairs out of the way and Mr. Ed Carpenter would strike up a tune on his fiddle. Yea...those were the days. It was about all we had to do after the cool weather took over." It seemed that dancin' wasn't the only activity they had.

When the year's harvesting was done, and the frosts were beginning to tip-toe down from the Smokies, word would get out that a "Corn-Shucking or Molasses Pullin" was to be held on a certain night. Usually, someone would bring a fiddle or a dulcimer. When the music began the shucking couples would break out into a spontaneous dance and forget about the corn that was to be shucked.

Suddenly there was a twinkle in his eyes. "Yea," he explained, "those were the days. We only had enough room for about a dozen people. We really cut some good figures in our time."

Off in the distance the thunder was rolling a reveille to the hills and to the hill-born. The sky was black with prophecy, and rain bearing clouds raced across the Nantahalas.

Some-how, when rain is falling it lulls a'body into a mood for recalling old things and old ways and old customs.

"Yes sir... I can recollect when folks from miles around used to meet down at the Higdonville School House. I was just a young'un. That old school only had one big room and several classes was taught in it. There was only the one teacher, a Miss Billingsley. This was the place where everyone in our community met. Everybody brought their own bucket with food in it and a hearty appetite."

As the old man explained it, this was a place for get-togethers where folks could catch up on the going's on in the community and where the young folks did a "little courtin" on the side."

"That's where I met my wife. Lordy, how she could dance," he stated, "she was as light as a feather on her feet and could move like an angel."

He leaned back in his wooden rocker, took another puff at his pipe and let his eyes drift back to the flames.

The fiddle tunes he knew as a boy are only echoes. The fire still burns as

it did in his youth. The flames still dance on the ceiling and perhaps as he sits there he sometimes dreams.

As I look down, I notice the old man tapping his foot to a steady beat. A faint smile breaks across his wrinkled face and if you listen closely you will hear him "hum" the ancient mountain tune "Sourwood Mountain."

He is one of the last links to our past. The years of nearly a century knock with frosty fingers upon his heart. He lives in the present and it's difficult to get him to talk about the past. When he does his memories are a flood-tide of wonders.

"Yea...those were the days," he explains.

Once again his eyes are far away in time and another place. You know, somehow he doesn't seem like an old man when his eyes light up. And now, with a century-less-two-years behind him he has seen clogging. He now sits beside the fire in his favorite chair studying the flames.

"Yea...those were the days...you should have been there...we cut a pretty good figure," he nodded. No, he really doesn't seem like an old man. Here sits a landmark and his years have made him a legend.

This legend is my friend, Aaron McCall.

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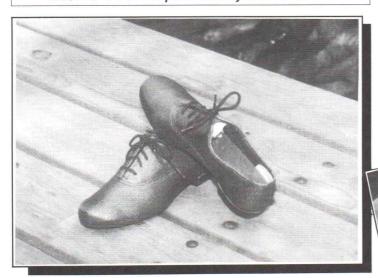
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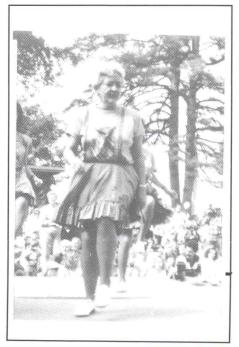
By Anna Gerow

In the August issue of the *Double Toe Times*, the article "Leukemia as Compared to Clogging," ended by saying that if anyone else in the clogging community had leukemia, you would like to hear about it.

I am the director of the Company Shops Cloggers in Burlington, North Carolina. One of my dear, close friends, Janette Godwin, and a dancer on my team, was diagnosed with AML in February of this year. Janette, who is employed with Southern Bell Telephone, has been on the clogging team for six years. She will be 48 on September 9th.

After six weeks of chemotherapy and confinement in the hospital, she remissed, enabling her to return home. She lost all of her beautiful, thick, white, natural curly hair, but she never lost her terrific sense of humor or that inner drive to get her life back to normal.

I never pressed her about coming to clogging practice, but called and visited her frequently, keeping her informed about upcoming shows the team had. To our surprise, in the middle of April, she began showing up for our weekly practices. She had been receiving transfusions regularly, and her stamina gradually began to strengthen. At first, she would only dance one or two routines during practices, but in May she said she felt



ready to perform at two of our shows. With a bandana tied around her head the same design as our costumes, away she went, dancing with as much energy and enthusiasm as any of us!

Even though Janette was in remission, she had to continue treatments for a week at a time, again confined to the hospital. She had only two treatments left, when during her last visit, a bone marrow biopsy revealed that the cancer had reappeared. Without a bone marrow transplant, she was told she only had two months to live.

Janette has only one sibling, her sister, Betty Gordan Waugh. After extensive tests, her sister's marrow proved to be a perfect match! She came home for the month before knowing she would return for a hospital stay of 45 to 50 days. During this time that she was home, she labored deligently refurbishing her century-old home, an on-going project ever since before being diagnosed.

Knowing how determined she was to finish the house, I did not expect Janette to show up for practices, but as usual, I kept her up-dated about performances. One such performance was on July 24th, out of town, and we had all planned to meet somewhere to car pool. When I arrived to meet the rest of the team, who should show up but Janette! We were all so excited we could hardly contain ourselves! She danced three of the routines that evening without a hitch, and she had not been to a practice in over six weeks!

This perserverance she has shown throughout has certainly been an inspiration to all of us on the team. We are a very close group as we are an all adult female team. It is pure therapy often times at practice just to be together to laugh and chatter between dances, and when Janette would appear at a weekly practice unexpectedly, it would just perk us all up even more!

On August 9th, Janette was admitted to the hospital to prepare herself for a bone marrow transplant. To do so, she is having to receive massive doses of radiation to be followed by chemotherapy. These treatments are extremely grueling, not to mention damaging to

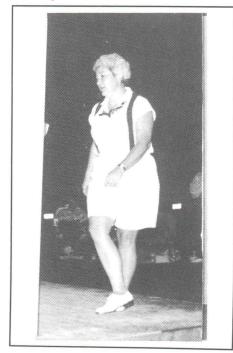


JANETTE GODWIN

the vital organs. Right now she is like the "Kid in the bubble," as her body has no immune system. She is not allowed out of her room, but the room is equipped with an exercise bike which she's been on as much as possible — keeping those clogging muscles in shape!

If all goes well, she will receive her sister's marrow on August 19. What an endurance trial this has been and one yet to come...

Blessed is a person whose perseverance DOES prevail.



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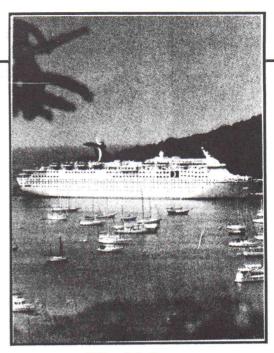
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WEST VIRGINIA FIGURES

by Lou Maiuri

Here are some figures that are danced in West Virginia which are traditional for this area. You will find identifiable characteristics in figures that are danced in other parts of the country, but called by different names. However, the figures are different.

West Virginia has a lot of mountain-style square dances every week. You can choose from at least four or five within a 50-mile radius of where I live.

The figures which I will describe have been danced for years in parts of West Virginia, and have remained virtually unchanged.

FIGURE #1:

MILK THE COW AND WEAN THE CALF

Milk the cow (swing your corner)

Wean the calf (swing your partner)

Seventy-five... (swing your corner)

Trade her right back for a dollar and a half (swing partner)

On to the next and circle up four.

This figure is danced around Marlington, WV. I understand the theme of the patter, but I've never been able to understand how the figure correlates with the patter.

FIGURE #2:

BOXY DICE

Eight hands up and boxy dice.

(The two men put their arms around the waist of the two ladies while the ladies put their hands upon the shoulders of the men on both sides.)

Circle first to the left.

Now back to the right.

(Drop hands and make a ring.)

Swing corner — swing partner.

Circle four and on to the next couple.

This figure is danced around Keyser and New Creek, WV. I never could find out what boxy dice meant. The figure is a variation of a show basket figure.

FIGURE #3:

BRIDLE OLD JOHN

Let's bridle old John. Me and You Evens arch and the odds go through.

(The even couple makes an arch and the odd couple with hands around each others' waists goes under the arch and turn as a couple while the even couple also turn as a couple.)

Turn right around and what do you do
Odd couple arch and the evens through.

(Even couple goes under the arch and both couples
turn to face each other.)

This figure is danced around Marlington, WV, but is called by a different name. (I'll go under and you go over. I'll go over and you go under.) Bridle Old John comes from Tennessee. The first time I heard it was at a place called Grinders Switch in Dickson County, Tennessee.

FIGURE #4:

RAILROAD TRACK

Ladies to the center and back to back Gent walk the railroad track.

(From a promenade the ladies step into the center of the set about one or two steps and turn to face out. The gents continue to walk in a counter-clockwise direction.)

Skip you partner and swing the next, and promenade around the set.

(The figure is danced until you get back to your original partner.

This figure is danced in the Helvetia area of WV. I call this figure and I also taught it at Maggie Valley, N.C. during the ACHF Spring Workshop in 1992.

The figure is usually done from a big circle as a visiting couple figure; however, I have used it as a break figure in a four couple set.

There are other figures that are danced here that you don't see around, especially figures used in running set like the Farmer's Daughter, and Butterfly Whirl.

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Phone: (704) 689-1424/689-1166



There is a new team in the Northeast called the "New England All-Stars." Kara Kendall, instructor for the Northern Light Cloggers in Strafford, Vermont, got an invitation to have her team be in the show at the Four Seasons Dance Festival in Durham, North Carolina just as Kara's older team had given up clogging as graduating from high school and getting ready for college had to take priority. The younger Northern Light Cloggers were just too young. Not wanting to miss out on such an opportunity, Kara sent out flyers to teams with cloggers ages 15-20 to put together a regional All-Star Team. The response was surprising and the team was born!

Meeting for the first time was interesting and the team just clicked. With just a few weeks to get ready, practices happened in Vermont and at the Northeast Clogging Convention held in Vermont. One team member had to travel four hours each way to practice. The music for the show finally arrived and the choreographing began along with a quick raffle to help with traveling expenses.

The trip to Durham via Gardner, Massachusetts, to pick up another driver and team member was from snow to beautiful flowers and trees in bloom! What a delightful change from ski jackets to shorts in one day.

Durham was just wonderful! The New England All-Stars were a hit and even entered the exhibitions just a few hours before going on stage. The team put together a quick routine in the hotel hallway with borrowed tape player and tapes! This team was just so proud to be representing New England! They made new friends and had a lot of help being in their first clogging production from a lot of people. Everyone helped everyone else.

The workshop was great, the hotel beautiful, people wonderful and the show was an experience of a lifetime!

The team learned so much and really worked hard. Not easy dancing together for the first time with a few practices on the road.

The New England All-Stars have been invited to be in the show at the Nationals in San Diego, California, and can hardly wait. Fundraising for the trip has started and Kara and her Mom (everyone knows Beth won't fly anywhere) are going over land, with stops at Grand Canyon and other sights.

This New England team is made up of teen cloggers from all the New England states and Eastern New York. Kara Kendall, organizer, from Vermont and the Northern Light Cloggers; Nancy Davison from Portland, Maine and Jackie Rutter from Cape Elizabeth, Maine are from the Casco Bay Cloggers. Dena Ouelett is from Gardner, Massachusetts and the Chair City Cloggers; Nora Palmer is from Bath, Maine and the K.T. Cloggers; Tracey Boel and Stacey Monohan are from New York state and the Hill Country Cloggers. Their friend Sarah is representing the state of New Hampshire. Fawn Lloyd is from Randolph, Vermont and the Dance in Motion Dance Studio. Kristin Baker is from New York and the Countryside Cloggers.

This new team has the written endorsement of the Northeast Regional Clogging Association and the financial endorsement of the Maine Instructors of Clogging Association. See you all at the National and come up north to the Northeast Clogging Convention in Burlington, Vermont, March 31-April 2, 1995.

Many thanks to all the cloggers that support this team in the Northeast, to our new friends in the south, to CLOG, INC. and especially to our home teams and families that really made this happen. We love you all.

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with Lee Adams and Charlie Burns

5:30 Dinner on Premises:

Spaghetti, Salad, Bread, Butter and Drink \$3.50, must be pre-paid and RSVP by October 1st.

	Pre-Registered	At Door
Clog Workshop	\$10.00	\$12.00
Country Line Dance	\$ 4.00	\$ 4.00
or Both	\$12.00	\$14.00
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Information, Registration, & Payments: MAIL TO HOST:

LEE ADAMS - 614-871-4394 2866 Alkire Road Grove City, Ohio 43123

WEEKEND AT THE CAPITOL SATURDAY, OCTOBER 15, 1994

JEFFERSON CITY HIGH SCHOOL 609 Union Street, Jefferson City, Missouri

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FEATURING:

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Headquarters Motel: Ramada Inn
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4 Persons / Room \$39.00

Workshop Fees: Preregistration At Door (syllabus add \$2) (inc. syllabus) MCC Member - Dancer \$15.00 \$18.00 Non-MCC - Dancer* \$18.00 \$20.00 Dancers 7 & Under (no syllabus) \$8.00 \$10.00 Spectators (no syllabus) \$1.00 \$1.00 MCC Fall Workshop Tee Shirt \$8.00 \$10.00

Make Check Payable to MCC and mail with names to: Missouri Clogging Council, Pat Monday-Lanning, Treas. 1180 South Pennsylvania Avenue, Springfield, Missouri 65807

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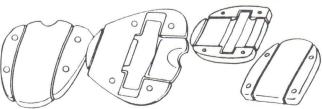
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STUARTS DRAFT HIGH SCHOOL STUARTS DRAFT, VIRGINIA

> NOVEMBER 5, 1994 9:30 A.M.

EVENTS

Open Precision Duos/Duets Line

Freestyle Hoedown Individuals Show

CONTESTANTS MUST PRE-REGISTER BY OCTOBER 15TH

FOR MORE INFORMATION, CONTACT:

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INSTRUCTORS: TONY & DEBI DILLOW • GREG DIONNE JAMIE CONN . DAWN HOLLOWAY . ELAINE ENFIELD

Dancer: Advance Registration: \$8.00 \$10.00 At The Door:

Spectator: \$2.00 • Syllabus: \$4.00

ADVANCED REGISTRATION DEADLINE: SEPT. 10

PAYABLE TO: CLOGGING CLOVERS 4H CLUB 8175 WEBBER RD., SARASOTA, FL 34240

EXHIBITIONS: Interested in exhibitioning on Saturday Night? Contact Jo Ann Kallio (813) 371-7175

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Great News... Dave Kinsey and the Chesapeake Bay Cloggers Share Their



Dear Bobbie,

Enclosed you'll find the drawing for a portable stage we use for shows on parking lots, carpet and flat ground. I've been 'going to send it'' since January; but I'm sure you know how things get put on the lower shelf!

If you need better directions, just call.

Dave Kinsey Director Chesapeake Bay Cloggers 4037 Tarnywood Dr. Portsmouth, Virginia 23703 (804) 484-4063

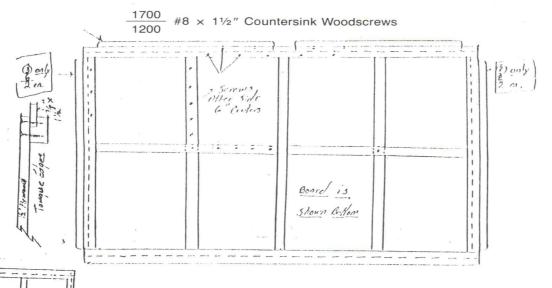
STAGE — FULL SIZE
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Also need: 1 Gallon of Elmers Professional Wood Glue

18 Sheet 1/2" Plywood Finished One Side

1 Sheet $\frac{3}{8}$ " Plywood Finished Both Sides (Need $\frac{21}{14}$ strips $1\frac{1}{2}$ " \times 8')

$$\frac{396'}{375'}$$
 of 2" × 4" (Rip into 2" × 2") $\frac{792'}{550'}$ $\frac{576'}{400'}$ of 2 x 2 notched $\frac{3}{8}$ x $\frac{3}{4}$ —





2 — Glue All Joints and Install Screws from Top (be careful screws do not hit grooves) (Where Tongue is installed every other screw should hit tongue)

Additional Schematics Continued on Page 32

MID-WEST Clogging Workshop

November 24, 25 and 26, 1994 THANKSGIVING WEEKEND

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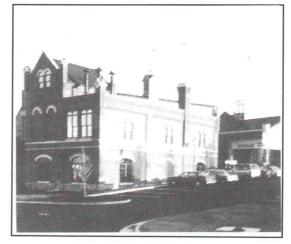
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SCHEDULE:

Thursday

Registration 3 pm-6pm Welcome Dance 7 pm-10pm

Friday Workshop 9 am-5 pm Demo's 6:30pm (Must be registered for workshop) Dancing following Demo's . . . 11 pm Saturday

Dance 8 pm - ?

MAKE CHECKS PAYABLE TO: **Midwest Clogging Workshop**

Workshop 9 am-5 pm

Mail to either host.

HOT NEWS FLASH! WE'VE ADDED A COMPETITION

Line, Precision, Hoedown, Duo. Duets and Individuals *Trophies for 1st, 2nd & 3rd in all categories.* Grand Champion and Overall Grand Champion Call or write for rules and information.

In Advance* At Door

Dancers: \$25.00 \$30.00 Spectators: 8.00 10.00

Syllabus: Free with Registration Only Video Cameras: Free with Dance Registration

Children Under 7 Free.

*Advance registration ends November 1st. No refunds made after November 1st.



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GENERAL INFORMATION

Our headquarter hotel is the Holiday Inn Centre Plaza in Fresno, California. That's where everyone will be, and where all of the events will be held. The hotel has about 300 rooms that will be taken very fast. If we need more rooms, arrangements have been made at the Hilton Hotel, which is only two blocks away. Room rates are the same at both hotels, \$71.00 per night, occupancy is 1-4 persons.

Travel Arrangements... Special travel arrangements have been made with Delta Airlines and Amtrak to Fresno through **Azella** *only*. Ask Barry if you want more details.

SOMETHING FOR EVERYONE

3-Day Pass includes

all workshops & dances
Spectator

1-Day Pass

\$30.00 Pre-Registered
\$40.00 At the Door
\$30.00 Pre-Registered
\$40.00 At the Door
Spectator

\$5.00

Syllabus must pre-register

\$10.00 Pre-Registered
\$40.00 Pre-Registered
\$40.00 Pre-Registered
\$40.00 Pre-Registered

Dinner Show Choice of \$25.00 Pre-Registe Prime Rib or Chicken Cordon Bleu \$30.00 At the Door Vegetarian upon Request —

includes hospitality reception, sit down dinner and show.

SCHEDULE

1 111-1111
Registration 6 p.m.
Welcome Dance
Workshops in three halls/all levels 8-10 p.m.
Friday Night Clog Dance 10 p.m???

SATURDAY:

FRIDAY.

Workshops in three halls/all levels 9-4 p.m.
Hospitality Reception 4:30-6 p.m.
Dinner and Show 6-9 p.m.
Saturday Night Clog Dance 9-Midnight
Open Dancing 9-Midnight
Midnight Workshops Midnight-2 a.m.
After Hours Dance 2-4 a m

SUNDAY:

Workshops						2		. 10	·2 p.m.
Die Hard Dance								. 2-4	4 p.m.

PRE-REGISTRATION

All pre-registrations and orders must be received by *January 31, 1995*. No refunds after January 31, 1995. *No Exceptions*. Make checks payable to:

SOUTHERN SPECTACULAR

P.O. Box 17037 Fresno, California 93744





JANUARY 6, 7, 8, 1995

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

COMPETITION CATEGORIES:

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HOST TEAM: Southern Spectacular Cloggers



Homespun Cloggers

On The Move Again

By Duffy SchryerSault Ste. Marie, Ontario, Canada

We had two luxury coach buses and a van for an 11-hour ride for 100 Homespun Cloggers from Sault Ste. Marie, Ontario, Canada to the 3rd Memorial Day Clogging Spectacular in Columbus, Ohio.

We raised the money to pay for the buses by having a clog-a-thon and recital. Our recital was in April with 130 Homespun Cloggers taking part.

Enclosed is a picture of one of our popular and fun acts in the show, our clogging grammas, dancing a routine to Gramma's Feather Bed, dressed in their nite attire, of course.

A Special Thanks to our hosts and instructors, Jeff Driggs, Sally Atkins, Tandy Barrett, Charlie Burns and Steve Smith, who made us all feel so welcome, we had a great time.

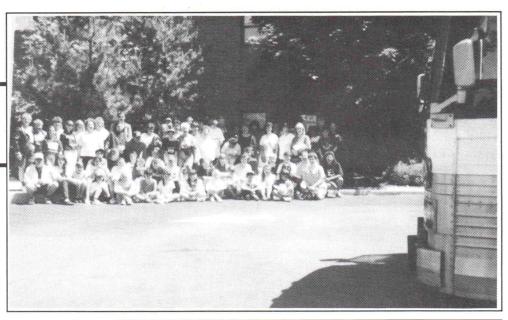
Enclosed is a picture of me receiving a trophy for the largest group of registered dancers.

On Saturday night, 80 Homespun Cloggers danced a routine I choreographed, called Clearly Canadian. We then handed out Canadian pins and flags.

Also on Saturday night, the winner of the Bingo game was Chelsey Souliere, a Homespun Clogger.

Thanks for a wonderful weekend!









CLOCKWISE, FROM TOP: 100 Homespun Cloggers - On The Move Again; 15 Cloggin' Grammas; Charlie, Steve, Duffy, Tandy, Jeff and Sally (what is Charlie doing to Steve?); Chelsey Souliere and Jeff.

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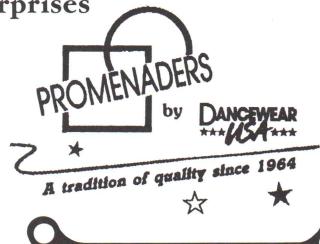
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sizes

Continued from Page 8

During ROLL DRILL, the TAG never leaves her spot. She starts out facing front. She ends up facing front. The LEAD is doing all the heavy work.

Run the slow motion INSIDE ROLL DRILL enough times to let your LEAD DANCERS absorb the ELBOW ARCH and WIND-DOWN position concepts. Now have partners change positions and run the drill again. Remember we want to coach as many APD's as we can.

Having illustrated how the LEAD's arm, elbow, and hand have to rotate to

accommodate WIND-DOWN at the close of the INSIDE ROLL, we are in an excellent teaching position to introduce the SET-UP or WIND-UP for a neat and smooth OUTSIDE ROLL.

An OUTSIDE ROLL is one where, when a TAG's LEAD initiates the roll, the TAG's first turn is 1/4R, her face is to the outside, her back is to her partner.

This is where we have to stop and think. Outside rolls will break down if not properly engineered by lead dancers and the Carolina Twirl is an advanced outside roll. BUT WE ARE STILL NOT DOING CAROLINA TWIRLS YET!! BE PATIENT!!

The neatest way for a lead to closeline his tag or give her a swift elbow jab to the ear is to attemp an outside roll without first SETTING UP his LATCHED HAND, ELBOW ARCH, and shoulder positions to facilitate the roll.

The WIND-DOWN position for the INSIDE ROLL now becomes the WIND-UP position for the OUTSIDE ROLL.

OUTSIDE ROLL DRILL-SLOW MOTION

- 1) LEAD WINDS-UP: upper body to outside diagonal, briefly breaks handhold, rolls shoulder forward, ELBOW ARCHES upward, hand turns over, palm is up and thumb is again placed on top of tag's hand which has not moved. All one neat, clean, smooth motion to be accomplished in one beat of music.
- 2) LEAD eases backward into the CENTER SPOT raising the LATCHED HANDS toward the front of his TAG's head (thumb is pointed downward). As the hands are raised, LEAD can make his turn 1/4R to view his TAG under his ELBOW ARCH. Says to TAG: "Follow my thumb" (or "FOLLOW JACK HORNER").
 - 3) TAG will turn on her spot 1/4R to face outside, her back

is to her partner as her -->.

- 4) LEAD "STIRS" his thumb (stretch and reach) over and around his TAG's head until JACK HORNER (thumb is still pointed down) finds the back section of tag's dancing spot. Roll is 3/4 completed.
- 5) Outside roll can be closed in handhold partner position with no hand juggling. The hard part of the outside roll is the set-up.

Checkpoint 3: When an APD understands the mechanics of inside and outside rolls and a LEAD DANCER can execute the WIND-UP for the OUTSIDE ROLL, teaching the rest of the Carolina Twirt is a snap. They get a power gleam in their eye that says, "I know I can pull this together!!. I'm the dancer with the know-how!! I'm in charge!! I can show off! I love it!!"

All the above OUTSIDE ROLL drill applies to the Carolina Twirl with these added considerations.

- 1) The Carolina Twirl is a move which turns the partnering pair 180° while the LEAD and his TAG exactly change spots (speaks to squaring up of small set). Partners, who have been drilled to exactly change spots with each other while executing the Carolina Twirl, rarely have to be reminded to square a set.
- 2) After the WIND-UP for the outside roll, the LEAD backs up into the "BEHIND SECTION" of the CENTER SPOT while DRAWING HIS TAG IN FRONT of him INTO THE "BE-FRONT SECTION" of the CENTER SPOT, and ROLLS TAG under his ELBOW ARCH. The LEAD's thumb is always pointed downward and Jack Horner stirs the tag around (reach and stretch).
- 3) The move closes when partners have finished the roll, have changed spots and change directions.

Checkpoint 4) If the WIND-UP was a proper SET-UP, there will be no need to finaggle the hands to finish the move.

Timing is also a skill consideration. The actual roll is accomplished on the 4-count DO-IT phrase. The OUTSIDE ROLL WIND-UP (Carolina Twirl) is coached onto the fourth count of the CALL phrase, known as PREP-ON-4. Resetting the hands after the INSIDE ROLL WIND-DOWN is coached onto the first beat of a BALANCE phrase following the DO-IT phrase.

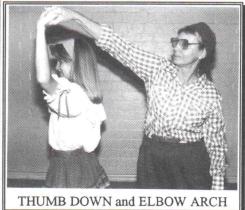
Try UTILITY CALLS (BARKS):
INSIDE ROLL,3,4;
OUTSIDE ROLL,3,4;
CAROLINA TWIRL,3,4.

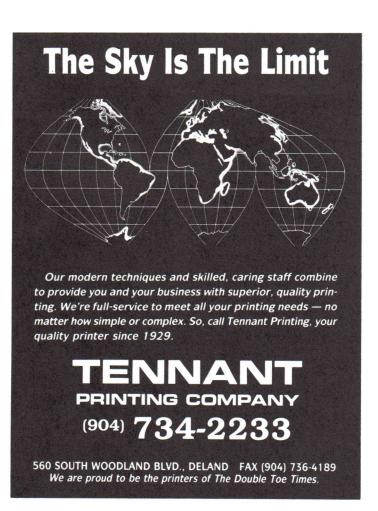
Mix and match the UTILITY BARKS until you have worked out a smooth set of 4-count BARKS, ROLLS, and BALANCE phrases. Let your able dancers share the BARKING.

Next month: The Arch, the Dip, and Dancing Cheek to Cheek!!

Photos: Wayne and Kelli McChesney







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September 10 & 11, 1994

Carowinds Clogging Competition Charlotte, North Carolina Stephenson - (803) 327-CLOG

September 10, 1994

Maryland State Clogging Championship Clinton, Maryland Loveless - (301) 884-5830

October 8, 1994

Southern Appalachian Mountains Clogging Championships Mars Hill, North Carolina Dillingham - (704) 689-1424 / 689-1166

October 29, 1994

First Coast Clogging Championship Jacksonville, Florida Dionne - (904) 781-9195

November 5, 1994

Southern National Clogging Classic Anderson, South Carolina David & Susan Phillips - (404) 985-5557

November 19, 1994

Florida Clogging Championships Winter Haven, Florida Tim Van Devender - (813) 294-4700

November 23-26, 1994

N.C.H.C. Traditional Hall C.L.O.G. National Convention San Diego, California Call Any Officer

Annual Membership dues are \$20.00.
Mail check and application to:

The National Clogging & Hoedown Council
P.O. Box 5068, Hendersonville, North Carolina 28793.
Inquiries: Call any Officer.

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SEQUENCE: Wait 8 Beats /A /B /A /C /A /BREAK /C /A /ENDING LEFT FOOT LEAD

LEFT FOOT	LEAD
PART A 1 WHIPLASH ROLLS	DS DS(xif) SL/STEP DR/STEP SL/STEP DS DS(xif)+ROLL/ROLL/ROLL L R R L R L R
4 SINGLE BASIC	DS R/S (turn ¼ R on each—clap hands twice on R L R "R/S"—alternate footwork w/repeat)
1 WHIPLASH ROLLS	$\begin{array}{cccccccccccccccccccccccccccccccccccc$
2 FANCY TRIPLES	DS DS(xif) DS(xib) R/S(xif) (alternate footwork on repeat) L R L R L
PART B 2 TURKEY DRAG	DR HEEL(w)/TOE(flap)/STEP DS RS (alternate footwork on repeat) R L L R L R L R L & 1 & 2 & & 3 & 4 \\ \label{eq:decomposition}
1 COWBOY TURN	DS DS BR(up)/SL DS(xif) R/S R/S R/S (turn $\frac{1}{2}$ L on the R/S's) L R L R L R L R L R L R
PART C 1 UNCLOG	HEEL(tch)/STEP SCUFF/SL HEEL(tch)/STEP SCUFF/SL L R R R L R
2 #1 BASIC	DS R/S (turn ½L to face back — alternate footwork w/repeat) L R L
REPEAT UNCLO	OG AND BASICS TO FACE FRONT AND ADD:
1 FANCY STAMP	DS DS STAMP(f)/HEEL STAMP(ots)/HEEL L R L R L R
BREAK (INSTR	UMENTAL)
1 GLORIA	&/STEP DT/STEP(xib) STEP STEP DT(b)/STEP(xib) STEP L R L R & \$ 2 & 3 & 4 & &
	STEP(scuff)/SL STEP(scuff)/SL (turn ½L on 5th beat) L R L R L R 5 & 6 7 & 8
2 TOUCH BACKS	$\begin{array}{lll} DT/SL & TCH(b)/STEP & (alternate footwork on repeat) \\ L & R & L & L \end{array}$
1 TRIPLE TURN	DS DS DS R/S (start turn $\frac{3}{4}$ L on the 1st "DS" — to face front) L R L R L
REPEAT GLORI TURNS W/REPI	IA, TOUCH BACKS AND TRIPLE TURN-AROUND FOOTWORK AND EAT
ENDING 4 UNCLOG	$\begin{array}{lll} \text{HEEL(tch)/STEP} & \text{SCUFF/SL} \text{ (alternate footwork w/repeat } -\text{moving fwd)} \\ \text{L} & \text{L} & \text{R} & \text{L} \end{array}$
2 BASKETBALI TURN	L DS R/S L R L
1 TRIPLE BASIC	DS DS DS R/S R L R L R
1 SHAVE & HAIRCUT	STEP DS(xif) STEP R/STEP(xif) L R L R L

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SEQUENCE: I A B C A B C* A B B* WAIT 16 BEATS, BEGIN LEFT FOOT

INTRO BASICS & DSRS DSRS DS DS DSRS TRIPLE LRLRLR LRLRL (turn 360L on Triple) (Repeat using opposite footwork) PART A COWBOY DS DS(xif) DS(ots) SLIDE STEP(xib) VINE LRLRLR R

LR	L		RL RL							
(on	last	two	Rock	Steps.	cross	left	foot	in	fron	

COTTON	DBL/ACROSS	DBL/OUT	DSRS	(turn	$\frac{1}{4}R$)
EYED JOE	R	R	R LR		

RS DS(xif) RS RS

BASIC	DS	DSRS	K	(turn	1/4R)
W/KICK	L	R LR	L		

REPEAT PART A TO FACE FRONT

PART B ROOSTER RUN	DS L		xif) I	BA(ots)	BA(x	ib)	BA(ots L) STEP(xif)
SOCCER TURN	DS L		L/UP	DSRS R LR	(turn	1/2 I	_)	
BUTTERMILK			-	DSRS L RI				DSRS R LR
REPEAT PART	ВТ	O FA	CE I	FRONT				

PART C	
KICK & BASIC	KICK RS DSRS
DASIC	L LK L KL
TRIPLE	DS DS DSRS (turn 1/2R

R L R LR

REPEAT PART C TO FACE FRONT

 $B^*\colon Add\ 2$ extra Buttermilks to finish dance $C^*\colon Turn\ ^3\!\!\!/\, R$ on Triples and repeat 3 times to face all 4 walls

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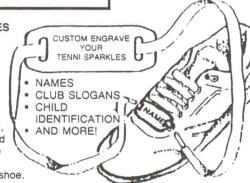
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More On Standardization and Tap

By Tim Spivey, Live Oak, Florida

My grandmother was a retired English teacher and we had some spirited debates at the supper table. She believed the language should not change, that slang and new usage would be the death of the civilized world. I maintained that if the language did not change and adapt, it would go the way of the dinosaur.

I see a similar discussion going on about clogging.

Some folks feel clogging needs to be standardized; some do not. Both have good arguments. If dancers and instructors feel more comfortable with a standardized system of teaching and writing cue sheets, fine. Or if they like to improvise from time to time, fine.

Opinion Time

This is my position: half the fun of reading a cue sheet after a workshop is trying to remember what the cues are supposed to mean. And if I can't remember, the other half of the fun is adapting the step, finding something that fits the music.

But along with the fun of adaptation may come some responsibility — giving credit to the original choreographer. If I have to print up a new cue sheet to teach the routine, I'll insert something like "Choreo by: Jeff Draggers, [Bobbie — yes, DRAGGERS] adapted by Tim Spivey." So far, I haven't been accused of plagiarism. Or maybe Jeff just hasn't found out yet.

Anyway, until clogging choreographers start copywriting their stuff, there is an implied freedom of interpretation. Dancers have been "stealing" steps for years. And Diane Wells said at a workshop recently, "If you can't do the step this way, fake it." After all, we're all friends here, right?

Observations

About the shortage of ideas for the TAP column, I wonder if it comes from insecurity on the part of "amateur" cloggers. It's understandable. Though I feel comfortable aggravating some "professional" instructors at workshops, I still hesitate to compare my experiences with theirs — even though I know they would listen. If you've got some ideas, send them in. If you don't think you can write perfectly, Bobbie can edit your story and make it flow (sorry Bobbie).

About doing the same routine to the same song as folks in another state — that's not important to me. I fact, I like

to see what other folks do. At a recent workshop during request time, I saw at least three versions of Old Time Rock & Roll. The thing that seemed to matter most to the dancers was not that they all knew the same version, but that they got on the floor together. I remember a similar occasion when I saw a routine that I liked better than the one I was doing.

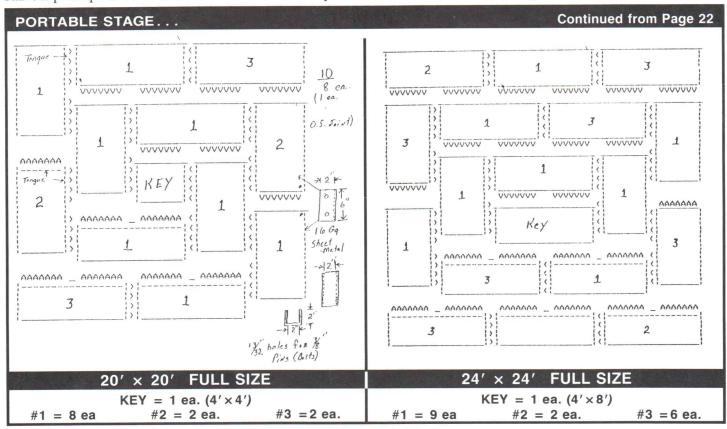
Of all the words of wisdom I have heard from my instructors, the one I refer to the most is "There's no right way or wrong way to clog." It gave me the confidence to keep going when I got frustrated, and the willingness to adopt new styles.

The Future

I asked Marge Callahan recently about a great new dance she had demonstrated. I kidded her — "I know you made all those steps up yourself." She grinned and said "That fancy step? Lori dreamed that one while she was asleep."

Scientists say that evolution is partly the result of mutation, unexpected changes in cells, genes and chemicals, that are passed on to the next generation.

If life evolves through mutations, clogging evolves through "faking it." And through dreaming.







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Southern Appalachian Big Set Continued from Page 10

3. "Circle to the left, Back to the right, Right to your partner for a grand right and left, Meet your partner and swing."

ENDING FIGURES

There are a variety of fun ending figures that bring everyone back into one big circle set again. When possible, it helps to arrange ahead of time for an experienced couple to lead the ending figures when the time comes. Here are a few easy endings.

- 1. "Promenade," (counter-clockwise around the room), "Join hands," (in one big ring), "Circle to the left. Right to your partners for a grand right and left, Swing your Partner."
- 2. "Promenade," (counter-clockwise), "London Bridge." (Lead couple turns and promenades back the other way, arching over all the other couples. Each couple turns to follow, doing the same.) Then the lead couple, and the others following, turn to tunnel under the arches.

3. "Promenade," (counter-clockwise), "Ladies fall back three (or any other number of) places and swing, Promenade..." Continue until everyone is back with his and her original partners.)

Other ending figures include "The Grand March," "The King's Highway," "The Shoo-Fly Swing," "The Basket," and "Wind Up the Ball of Yarn."

The Southern Appalachian big set square dances work best if the figures are kept simple and if the music is fast and exciting. Bascom Lunsford, in his book, "It's Fun To Square Dance," recommends music played in "a lively, headlong style," at about 140 beats per minute. Try it out. That's pretty fast! It makes for a fun, lively dance.

The timing of the calls is very free-form and does not have to fit to the phrasing of the tune as in a contra dance. The dancers respond to the calls, rather than the musical phrase, so it doesn't matter if they fall behind a little. When I call,

I tap my foot and call to the beat of the music, waiting until the dancers are ready for the next figure, before giving out the next call. In so doing, it is actually the dancers, not the caller, who set the pace. This phenomenon of the caller following the dancers, and not vice-versa, has always fascinated me. It would be difficult to call a Southern Appalachian big set square dance, and get the timing right, without being able to watch the dancers.

The Southern Appalachian big set is a fun, versatile form of square dancing that can be used in many different situations. While it works well, with beginners, it can also give experienced dancers a chance to cut loose and it provides a change of pace during an evening of contras or four-couple squares. I have found that getting all the dancers in one large set adds to the communal spirit of a dance event, and the fast, free-form nature of the dance will break the ice and loosen up the most uptight crowd.

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