

The Double Toe Times

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

Volume 12, Number 10

October 1994

TCC/NCHC Traditional Workshop — A Huge Success —

By Bobby D. Whitefield, Workshop Coordinator
T.C.C. Southwest Region Vice President

A typical sizzling hot dry Texas summer got even hotter on August 6 when cloggers and non-dancers descended on the Waco Convention Center to "Hoedown Around in Waco Town." Sponsored by the Texas Clogging Council and the National Clogging and Hoedown Council, this was Texas' first workshop dedicated solely to traditional clogging and hoedown dancing. As workshop plans progressed for more than 18 months, people were told to come to Waco to "experience the excitement." A combination of musical expertise, authentic material, and a vast knowledge of traditional clogging ensured that those who attended were not disappointed.

An outstanding instructional staff featuring Bob Johnson from Chesapeake, Virginia, Ray Hattaway from Tallahassee, Florida, Garland Steele from Tornado, West Virginia, Betsy Farlow from Durham, North Carolina and Texas instructors, Nancy Biehler and Bobby Whitefield spent the entire day teaching the participants how to perform the various dances comprising our clogging and square dance heritage.

Dancers got first-hand experience on traditional/freestyle clogging steps and movements, how to perform the Traditional Southern Appalachian Big Circle dancing, the Running Set Hoedown, Smooth Mountain Square Dance, and 6-8 couple precision clogging.

Continued on Page 16



Instructors, left to right: Ray Hattaway, Nancy Biehler, Garland Steele, Betsy Farlow, Bob Johnson and Bobby Whitfield.

Making Good On Promises

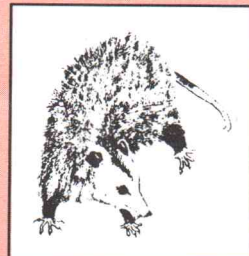
Nancy A. Biehler, Austin, Texas

During a decade of historical research into America's folk dances, I've been sorely remiss in sharing my findings with folk dancers. Now that I'm completing a second thesis, this one in history, I thought perhaps a few readers might be interested in some of what I have learned.

My present study concerns the figures of our folk dance, both in the Appalachian Square Dance, as they were recorded and preserved by Bascom Lunsford, and in the western Cowboy Dance, as they were documented and promoted by Lloyd Shaw. The parallel lives of these two men, each of whom lived and collected figures during the first half of the 20th century, one in the Appalachian Mountains, the other in the Rocky Mountain west, make their efforts that much more credible, as historians attempt to unravel a social record of the changing nation in the 19th century trans-Mississippi West.

An interesting image can be drawn from the calls themselves, as they differed between east and west. Here's one I love to use, written by Garland Steele some years ago:

*Hound dog's barkin' on
moon tonight, foxfire's
glowin', what an eerie
sight; hoot owl's callin'
back on the hill,
possum been tree'd by
a moonshine still.*



Digging through an old caller's notebook in the Lloyd Shaw Archives at Albuquerque, I discovered this fascinating contrast in a western patter:



*There was once an old
cow hand, stole some
cattle and changed the
brand; the sheriff got out
his old six gun, and
chased that crook from
sun to sun; threw a rope
around his neck and
yanked him off his horse,
by heck; strung him up on a cottonwood tree, as a
mighty good lesson to you and me.*

A clear picture of two parts of the country is communicated through these calls. On the one hand, you have a region where there are thick wooded areas, where hoot owls and possums are plentiful. The making of moonshine dates back to the 18th century, when it was easier for those early pioneers to haul corn across difficult terrain in its distilled form, and Appalachian settlers with long memories have not forgotten the whiskey rebellion put down by President Washington in 1794. Finally, the "eerie" glow of the foxfire is an authentic part of Appalachian Mountain mysteries. Continued on Page 6

THE DOUBLE TOE TIMES

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Bobbie Adams

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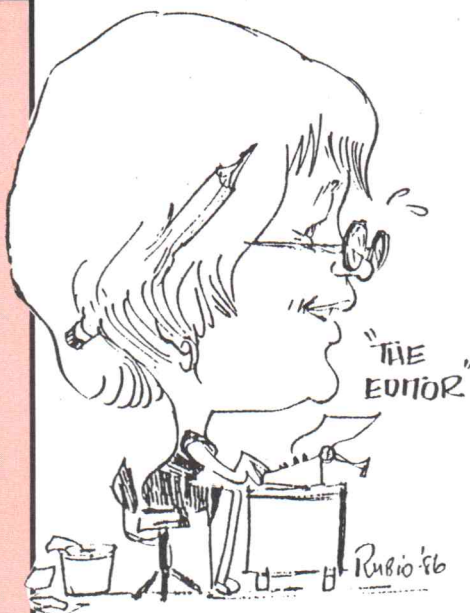
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FRONT & CENTER

Dear Readers,

Please take a look at our Directory! The bullet (•) beside some of the names indicates that these folks can, and do, promote old-time clogging. If you have been missed, please notify us.

Ira Bernstein sent a list of his concerts in Germany. The concerts are composed of a wide variety of clogging, step dancing and tap (including Appalachian flatfooting, French-Canadian clogging, Irish step-dancing, English clogging and the South African foot dance.) From September 30 through October 9, and October 11 through 16, he will appear in 15 different cities in Germany and one in Austria. On October 21-23 in Neu Anspach, Germany he will teach a clogging workshop and two tap classes at a weekend "residency." Additionally, he will spend the month of January 1995 in France, Austria and Germany. For specific information about any of these concerts you may call Rainer Zellner (49) 07073-2250 (Berlin, Germany).

NATIONAL ENDOWMENT FOR THE ARTS FELLOWSHIP

Eileen Carson recently received word that she has been awarded a two-year National Endowment for the Arts Choreographers' Fellowship — a very prestigious and competitive award that gives financial assistance for projects and activities that aid a choreographers' creative development. The grant not only rewards Eileen's incredible talent and efforts, but it also lends credibility and attention to the often neglected art of percussive dance.

Editor's Note: Many years ago a four-couple clogging group were asked to choreograph a mountain-style routine to Heymann's Pops Hoedown, to be performed live with the Florida Symphony Orchestra. This same concert had members of the Southern Ballet and the Florida Opera Company. Both groups, with a great deal of contempt, noticeably snubbed the cloggers. The cloggers had the last laugh however — they were the only ones to get an overwhelming standing ovation from the audience and three curtain calls. Congratulations Eileen for "hanging in there." We hope the trickle-down effect will be far-reaching!

This editorial was inspired by an article titled "128 New Couples in One Year" by Keith Rippeto, September 1994, *American Square Dance Magazine*. Since Square Dancing requires (usually) male/female couples, and since the foremost question in clogging seems to be "How do we get men into our club?" Let's explore some possibilities. I'll warn you it will require some "mind set" changes and a bit of coercion.

One of the reasons two-stepping draws men is that there is basically a flirtatious gallantry on the part of a man "leading" a woman through the dance. In long non-touching line dances the concentration is on each individual's fancy footwork. Most men simply aren't interested. (The same is true in jazzercise or aerobics classes!) I was amused by the press releases from one of the old-time dance weekends that stated "The weekend is limited to 50 dancers..." "Couples and singles are welcome, but an attempt will be made to keep a reasonable gender balance." "Singlemen are especially requested to register early so that single women will not be placed on a waiting list."

Bob Johnson made the statement that only through traditional couples dances will men be lured into our dance halls. Another well-known instructor had all women show up for the first night of class. He dismissed them for the evening and said that next week they *had* to bring a man with them — it could be a son, a father, a husband, or a friend, but they each had to bring a male partner. Most did and they now have a very successful club.

Front and Center Continued from Page 2

Dear Bobbie,

I am writing to you to congratulate the Castlevew Cloggers for a job well done, for giving 100% of themselves, unselfishly, and for the exceptional way they shared and promoted the true spirit of clogging.

During August the award-winning Castlevew Cloggers, under the direction of Shawnda Bishop, were in Western New York participating in the International Festival of Dance and Music. The 12-member "Wildfire" Team entertained many audiences in the Niagara Frontier area on their premier visit to Buffalo. This special group of cloggers have won Grand Championship titles in Florida and Utah, Branson, Los Angeles, Nashville and Las Vegas, and have also been featured performers throughout the country, including the Marie Osmond show and the Miss America Pageant.

Most of the dancers who appeared in the Western New York area have been selected to be dancers on the 1995 Clog America International Team which will be performing at many European Festivals.

The Castlevew Cloggers took time from their very busy schedule and joined the Kickin' Rhythm Cloggers of West Seneca, New York, under the direction of Cheri Fose, at their weekly clogging class. We were delighted with an impromptu performance and greatly appreciated the special steps instructions this very skilled group gave us.

Thank you Castlevew Cloggers!

Elaine Brock, Kickin' Rhythm Cloggers



The Castlevew Cloggers from West Valley City, Utah — The "Wildfire" Team

Cloggin' Hillbillies and spent several days with us in Thousand Oaks recently. During their visit they enjoyed clogging with the Conejo Valley Cloggers, meeting our members and exchanging ideas with our instructor, Julie Morris.

I first met Dianne and John at the end of last year when I spent quite a bit of time with relatives in the Auckland area. While there, just couldn't resist looking for the local cloggers.

Sent them home with my most recent back issues of the *Double Toe Times* and they were delighted to have them.

We hope to see them back here in a couple of years for a return visit.

Karen Peterson, Thousand Oaks, California

THUNDERBOLT CLOGGERS DANCE AT FAIR

For the first time ever, the Grayson County Fair association and a local radio station, K-LAKE, sponsored a County Fair which was held July 28-31 at Loy Lake Park in Denison, Texas. It was complete with livestock, produce and creative arts competitions, team roping, and even a Little Britches Rodeo. When Bill Wheeler, one of the fair organizers, called me and asked me if our clogging group would like to dance, I was really excited. After all, here was a chance to show all of Grayson County my new clogging team. You bet we wanted to dance. He lined us up a performance for the experienced cloggers, but I also have brand spanking new cloggers that have never performed in public.

We arrived at the fair in plenty of time to walk around and take in a few of the sights and rides before we were to dance. The weather was perfect...not too hot and the sun was shining.

Continued on Page 6



Left to right: John Skinner, Julie Morris, instructor for Conejo Valley Cloggers, Karen Peterson, who hosted the New Zealanders and Dianne Stanford-Skinner

Bobbie,

Though you might be interested in seeing our recent visitors, from Auckland, New Zealand. They are Dianne and John Stanford-Skinner. They are the driving force behind the

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 30 - October 1
Empire State Dance Festival
Syracuse, New York
Haley (NY)

October 1
Napa Valley Late Harvest Stomp
Napa, California
Millier (CA)

★ **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 15
Free Spirit Workshop
Freeport, Illinois
Kerr (IL)

October 21 - 22
Blistered Feet Workshop
Sault Ste. Marie
Ontario, Canada
Schryer (CAN)

October 21 - 22
Gopher State Clogging Convention
St. Paula, 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)

October 28 - 29
Halloween Clogging Workshop and Dance
Clarence, New York
Rick Smith (NY)

October 28 - 30
John C. Campbell Folk School Fall Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

★ **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 5**
Arizona 4-H Clogging Competition
Phoenix, Arizona
Steele (AZ)

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

November 12
Yankee Doodle Cloggers Turkey Trot Workshop
Melrose, Massachusetts
Ehrenfried (MA)

November 12
GCLA Fall Workshop
Milledgeville, GA
Rainey (GA)

November 18 - 19
Frolic in the Fall
Jamestown, Kentucky
Smith (KY)

November 19
Serotoma Club Florida Clogging Championships
Winter Haven, Florida
(813) 294-4700 / 324-3346

November 23 - 26
National Clogging Convention
San Diego, California
Gibbs (GA)

November 24 - 26
Mid-West Clogging Workshop
Fort Mitchell, Kentucky
Glenn & Fonda Hill (KY)

November 26
Open Clog Dance (Traditional)
Chesapeake, Virginia
Kensey (VA)

December 3
Triple "M" Holiday Hoedown Workshop & Dance
Atwater, California
Paiz (CA)

December 10
Clogging Country Christmas Workshop & Dance
Plant City, Florida
Eaton (FL)

December 26 - January 1, 1995
John C. Campbell Folk School Winter Dance Week
Brasstown, North Carolina
Dalsemer (NC)

and more...

★ 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)

January 27 - 28

Breezin' Easy Cloggers
Friday & Saturday Night Opry
Eustis, Florida
Carson (FL)

January 28

LaClog Workshop
Gonzales, Louisiana
Fielder (LA)

January 28

Northern Connection Clog Fest
Wheeling, West Virginia
Adkins (OH)

February 4 - 11

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

February 11

Indiana Clogging Council Workshop
Nashville, Indiana
Fleetwood (IN)

★ February 17 - 18

Florida State Fair Clogging Championships
Tampa, Florida
(813) 621-7821 / (800) 345-FAIR
(In FL)

February 17 - 19

Southern Spectacular
Fresno, California
Welch (CA)

February 18

Country Clippers Clogging Workshop & Country Western Dance
LaPeer, Michigan
Trojonawski (MI)

February 18

Gulf Coast Clog Workshop "Drigger"
Foley, Alabama
Erdwins (FL)

February 24 - 26

John C. Campbell Folk School English Ritual Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

February 26

Country Note Cloggers Festival
Windsor, Ontario
Canada
Roger Dzogola (CAN)

March 2 - 4

Spring Fling '95
Pigeon Forge, Tennessee
Pace (SC)

March 11

Southside Spring Clogging Workshop
McDonough, Georgia
Nelson (GA)

March 24 - 25

Sidekick Cloggers Hoedown
LaBelle, Florida
White (FL)

★ March 31 - April 2

Northeast Clogging Convention and Clogging Competition
Burlington, Vermont
Kendall (VT)

April 1

Rampage '95
Staunton, Virginia
Lohr (VA)

★ April 15

Lake County Fair Clogging Competition
Eustis, Florida
Carson (FL)

April 21 - 23

NCCA Clogging Convention
Roseville, California
Lee (NV)

April 28 - 29

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

April 29

Devils Delight
Toledo, Ohio
Malone (OH)

May 19 - 21

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

★ July 1

Alabama Firecracker Clogging Competition
Fultondale, Alabama
McCullar (AL)

July 7 - 8

Return to Summer Camp
Okeechobee, Florida
Loviska (FL)

July 28 - 30

Jamboree by the Sea
Weston Super-Mare
England
Nelson or Wells (GA)

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Making Good on Promises

Continued from Page 1

On the other hand, you have a portrait of the rough, unsettled west, where law and order are hard to enforce. The strong images of cattle, cowboys, and guns offer a vivid depiction of the ranching frontier during the cattle drives of the 1870's and 1880's.

Interestingly, the issues of freedom and independence, standard characteristics of the American way, are illustrated in both calls. The Appalachian pioneer celebrates his right to make moonshine, despite laws against it. The western cowboy takes his own risks in illegal cattle traffic, and pays a price for exercising his free will.

People often define themselves in relation to their environment, and it is understandable that their square dance forms might reflect their attitudes about life around them. At the same time, settlers wanted their children to learn to dance the traditional way, both as a way of retaining cultural values, and as a way of teaching them freedom of choice and personal creativity. The square dance, as one example, became a choice between the ways life in general ought to be.

A more Freudian consideration suggests that square formations create small townships, where couples visit one another. The completion of figures is followed by a return to a "home" position, where dancers honor their partners, demonstrating the rebuilding of social groups with communities intact, after settling in a new homeland. Some figures are associated with adulterous behavior, such as "Adam and Eve" and "Old Arkansas," where a female partner dances with other men and women in the square. Many figures recognize the notion of chivalry and moral behavior as part of the value system!

The oral tradition of the square dance is a cultural heritage unique to the United States. For three centuries, it has appeared in many parts of the country, in varying shapes and dance styles, with new calls and music, but continually it serves as the social bond of a community, from one generation to the next. It represents a legacy as old as the chain of generations who settled the country, filled with optimism, excited about the opportunities of a new land, determined to hold on to their past despite the harsh influences of pioneer life.

The Running Set of the Southern Appalachian region is one

part of this dance tradition, where extreme isolation created an atmosphere in which the dance was repeated over and over. This circumstance made it possible for the dance to be preserved unchanged, strong enough to flow over the trails west. It reappeared in a form known in the west as the Kentucky-Hoe-down or Cowboy Dance. And while it retained its square shape, the tradition of prompting the dances from within the circle changed. With many settlers of different backgrounds, it became necessary for a caller to announce the figures to help the dancers. A caller shouted figures from memory, "filling in forgotten parts with new words," and many times inventing entire new calls? Lloyd Shaw reported that the calls of the square dance survived through an oral tradition "spread without chronicler and without record," small parts lost along the way and new variations employed at each occasion.

I had an opportunity this summer to research Dr. Shaw's personal library, now in the possession of his granddaughter. Among his collection was an original set of Cecil Sharp's five-volume work on English folk dances, including Volume V, *The Country Dance Book*, where Sharp first documented the Running Set formation he observed in Kentucky in 1917. In the margins of this small volume, Dr. Shaw had penciled in his comparisons of Sharp's Running Set figures with those figures performed in the western Cowboy Dance. It was clear to him then, a half century ago, as it is to me now — the ancestor of the Cowboy Dance lay somewhere in Appalachia.

Just how much of the original dance survived in the west is the purpose of ongoing research. I'll keep you posted.

References:

(1) Blake Allmendinger, *The Cowboy: Representations of Labor in an American Work Culture* (New York: Oxford University Press, 1992), 62-63.

(2) Lloyd Shaw, *Cowboy Dances: A Collection of Western Square Dances* (Caldwell, Idaho: Caxton, 1948), 29.

Editor's Note: Nancy A. Biehler is a founding member of The Texas Clogging Council, the director of Heritage, Smooth Mountain Dancers, and a research consultant in American Folk Dance. She teaches in the Physical Education Department at Austin Community College.

Front and Center

Continued from Page 3

We danced for 30 minutes. I am sure that for the first-time performers it seemed a lot longer than that. Remember the first time you performed in public? Anyway, the performance went really well, and we even picked up a couple of new dancers for our team from the audience.

That same day at 6:30 p.m. Amanda Shirley, my Co-Director, and I clogged for the official opening of the Country & Western portion of the fair. Our good friend and former band instructor, Bill Wheeler, had asked us to dance a few weeks before. I had forgotten just how much energy it takes to put on a show when you have to dance every song! Oh well, we are young (that's what our parents are always telling us) and we can take it.

Performing at the fair was a great way to introduce my team to the area, and a great place to "break in" my new cloggers!



I would encourage other clogging teams to become involved in local events and not just limit yourselves to the larger more extravagant events. It really helps your image in the community, plus it just makes you feel good to be part of your hometown activities.

We are looking forward to next year's Grayson County Fair. If you are in the area around the end of July 1995, drop by and see us at the fair.

Kristi Kerr, Director, Thunderbolt Cloggers, Texas

MID-WEST Clogging Workshop

November 24, 25 and 26, 1994

THANKSGIVING WEEKEND

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and

Bill and Patty Harkelroad
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(513) 732-2564



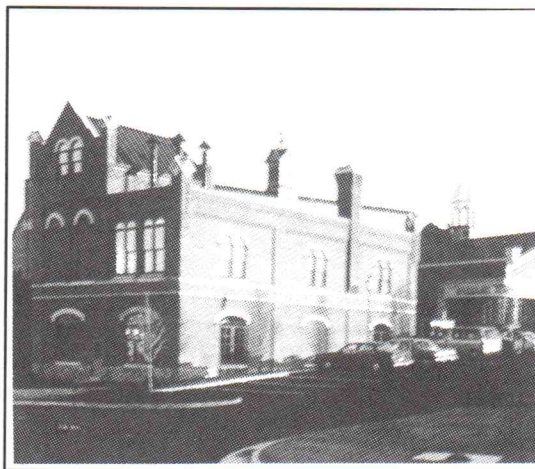
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Dave and Connie Huffman, Missy Fuller, George and Marilyn Fenner, Mike Guilfoyle, Tommy Roberts
Bob Johnson and the Flatland Cloggers

Introducing Chris Hill and Randy Kaiser

SCHEDULE:

Thursday

Registration 3 pm-6pm

Welcome Dance 7 pm-10pm

Friday

Registration 8 am

Workshop 9 am-5 pm

Demo's 6:30pm

(Must be registered for workshop)

Dancing following Demo's . . . 11 pm

Saturday

Workshop 9 am-5 pm

Dance 8 pm - ?

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Children Under 7 Free.

**Advance registration ends November 1st.*

No refunds made after November 1st.

ALABAMA FIRECRACKER CLOGGING COMPETITION

JULY 2, 1994 — NORA & LENDAL McCULLAR, DIRECTORS

As the date of our First Annual Firecracker Clogging Competition came closer, we were filled with anxiety and excitement. We did not know exactly what to expect — how many cloggers would show up — and what about spectators? How much food should we prepare for the concession stand, etc. etc.

Well, the day finally arrived. Our teams, *The Town & Country Cloggers*, *The Dixie Foot Stompers*, and *The Honey Bear Cloggers* spent most of Friday night decorating, stocking the concession stand, setting up trophies, etc. One team wanted to know if they could come and practice for a while and we willingly agreed to this.

After a few hours sleep, we all gathered at the Fulton-dale Community Center at 6:30 a.m. in anticipation of the crowd which we expected. Our expectations were more than met — the crowd got larger and larger and we had approximately 650 people in attendance. We had teams from Alabama, Georgia, Tennessee, and Mississippi and, of course, family members came along to cheer for their favorite teams.

Big John Walters and Shirley came over from Georgia to serve as Emcee for our event. Boy, can't Big John make you feel good when he announces your team. He and Shirley have certainly helped us in our clogging endeavors.

Our judges for the Competition were: Sandra and Kerry Thomas of Commerce, Georgia; Barry Fayne, Montgomery, Alabama; David Phillips, Snellville, Georgia; and Debian Woods, Meridian, Mississippi. The NCHC representative was Susan Phillips, Snellville, Georgia.

Foster's Photography was also in attendance and made pictures of teams, duets, and solos. They do a good job.

We had some of the most beautiful trophies we have seen in a long time. Kerry Thomas brought these along from Georgia. Since our competition was held during the Fourth of July Weekend, our trophies depicted this theme very well.

They were red, white and blue with stars and stripes — just beautiful.

We had many categories and many winners. The overall winners for each category are listed below:

Novice	Dixie Darlins
Four or More Couple Open Precision .	Clog'n F.X.
NCHC Line	Soundsation
Exhibition Open Line	Soundsation
Show	Soundsation
Four or More Couple Hoedown	Clog'n F.X.

We had many other teams which won First, Second, or Third Place in their age divisions and categories: *Whistling Dixie*; *Dixie Dusters*; *Lollipops*; *Silver Express*; *Silver Sparks*; *SugarBabies I & II*; *Country Classics*; *Touch of Class*; *Southern Charm*; *New Dimension*; and, *Miss Beverly's Dancers*.

Our competition started promptly at 8:30 a.m. and continued until 6 p.m. We had 47 team routines, approximately 100 solos and approximately 30 duets and the added attraction of a capella.

Our Over-all Grand Champions for the First Annual Firecracker Competition were:

A capella	Brandon Cardwell, Mississippi
Male Solo	Russ Coffey, Alabama
Female Solo	Blake Bartlett, Alabama
Duet	Russ Coffey, Blake Bartlett, Alabama
Team	Soundsation, Alabama

The Over-all Grand Champion Team received a large trophy plus \$300 in cash. Our a capella winner received \$100 cash. The Soundsation team was also awarded the Sportsmanship Trophy. This honor was given to the team which received the most votes from the other team directors.

We certainly appreciate all the cloggers, parents, and spectators who made this First Annual Alabama Firecracker Clogging Competition a great success.

Lest We Forget

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

Do you ever get homesick? I am right now. In the dead of winter I'm homesick. What for, you ask?

"...nippy autumn days...when the trees are leafless, so you can see a lot of things you never knew were there in summer...snow on the mountains, making every ridge and hollow stand out against the sky...open wood fires on the cold winter days...the woods, when the arbutus, one of spring's first flowers, blooms beneath the dead, dry leaves...the sight and smell of newly

plowed mountain pastures...the crying of the fiddle, the down beat of the up-right base..."

Just to show you how funny we as humans are, I've been homesick for the Stompin Ground.

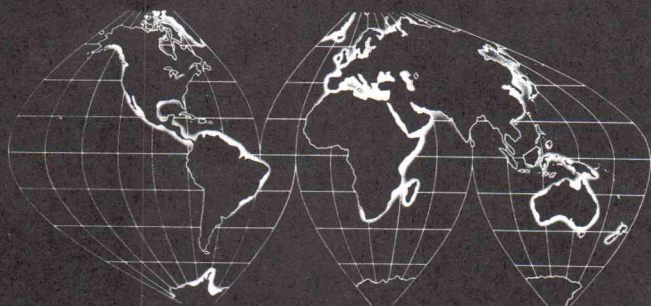
Not that I'm unhappy with my present surroundings — I am. For this is home and this is where my family is. However, I'm homesick for Stompin Ground, for somehow there is no place in the world quite like this spot. It casts its own shadow. The tiniest, fleeting

memories of so many young people gathered together clogging and having a good time. In the waning days of October when a call goes out to all who have won honors at a Sanctioned festival, meet here in Maggie Valley for the annual dance-off. Filled to the rafters, Stompin Ground once again plays host to the nation's largest clogging competition.

Stompin Ground, nestled against the lofty slopes of the Balsam Mountains, with its valleys and hills aflame with a palisade of reds, yellows and browns. It is October in Maggie Valley and God has set every tree and bush afire with his mighty paint brush.

Continued on Page 14

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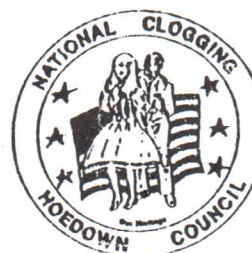
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1st Annual Return to Summer Camp '94

A Clogging Workshop

By Kathy Loviska
Palm Beach Gardens, Florida

Don't ever let it be said that a small clogging club can't put on a good clogging workshop. On July 8-9, 1994, in Okeechobee, Florida, approximately 150 cloggers attended the Lighthouse Cloggers' Return to Summer Camp '94 clogging workshop. There are only about 20 active members in the Lighthouse Cloggers, but with the help of their family and friends the convention was a *big success!*

Of course, as the Director of the Lighthouse Cloggers I may be slightly prejudiced, however, I want to say that all in attendance appeared to be having a good time.

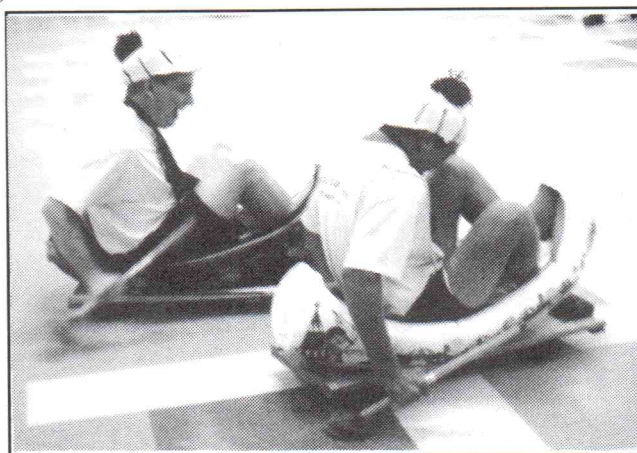
The instructors were among the best to be found. They included Rita Arnett, Marge Callahan, Jamie Conn, Christine Darville, Greg Dionne, Michelle Mahan, Tracy Mella-Crews, Sandy Redfern, Tina Schantzen, and Debra White.. Clogging routines from easy to advanced were taught, with a few non-clogging line dances and western swing mixers added for good measure to complete a good blend of dances to satisfy everyone's tastes.

On Saturday evening spectators enjoyed a program of exhibiting cloggers from the Lighthouse Cloggers, Country Rhythm Cloggers, Tap Crackers, and a freestyle hoedown mixer was performed by a group of cloggers from Clogging Connection, Indian River Cloggers, Sea Turtle Tappers, Pure Energy, Freedom Cloggers, Tap Crackers as well as others.

Also part of the program was a square dancer tip performed by a group of dancers from Palm Beach County and led by caller, Mike Doughty, who also ran



Left to right: T. Mella Crews, S. Redfern, R. Arnett and T. Schantzen



Greg Dionne and Jamie Conn

the sound equipment for the workshop. All of the instructors had very favorable comments about the wonderful job that Mike did on the sound and we all enjoyed his square dance demonstration.

Following the exhibitions, we all had a laugh or two at the instructors' expense watching them sing campfire songs, navigate the dance floor in their canoes and maneuvering grapefruit with a make-shift mallet made up of a pair of panty-house with another grapefruit inside. This make-shift mallet was tied around their bodies and was left hanging down behind them and could not be touched with their hands or arms. They were instructed to use only their body motion to get the grapefruit swinging between their legs, striking the other grapefruit on the floor and thus propelling it to the other side of the room. It was hilarious and the show was enjoyed by all.

The facility — the KOA Campgrounds Convention Center — was fantastic. There was a lot of room

and after we got it cool-down on Friday evening was comfortable throughout the workshop. The dance floor was large and uncrowded and with the borrowed stage from FCC, the instructors were all clearly visible to dancers on the floor.

The kitchen offered a very large selection from healthy foods like fruit salad, spaghetti salad, turkey sandwiches, ap-

ples and bananas to the usual hot dogs, pizza and wonderfully sinful desserts. Nobody went hungry at this convention.

KOA Campgrounds was beautiful with just about everything to offer campers that you could want or imagine. They had two swimming pools, a restaurant, game room and playground for the kids, tennis courts, golf course, etc. Cloggers that didn't want to camp had lodging available at two nearby hotels.

For the golfers out there, we are thinking about having a fun golf outing on Sunday morning for those that may be interested since the course is right there. If you are a golfer and find this an interesting idea, please drop us a line so we can get an idea of how many might want to play. It would be open to family members as well.

All in all, I believe that those who attended the Return to Summer '94 Clogging Workshop enjoyed themselves.

If you missed this year's event, plan to attend our 2nd Annual Return to Summer Camp in '95 — the date is set for July 7-8, 1995



Instructors, left to right: S. Redfern, D. White, T. Mella Crews, T. Schantzen, G. Dionne, M. Callahan, J. Conn and R. Arnett.

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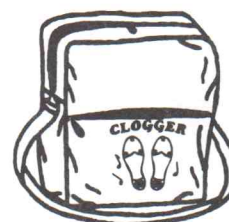
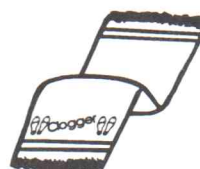
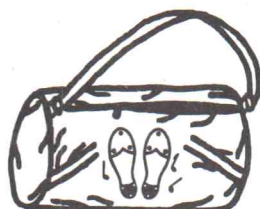
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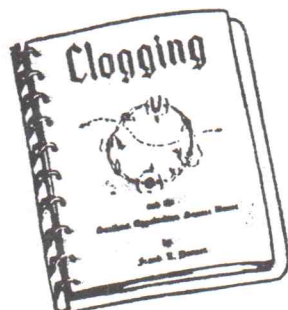
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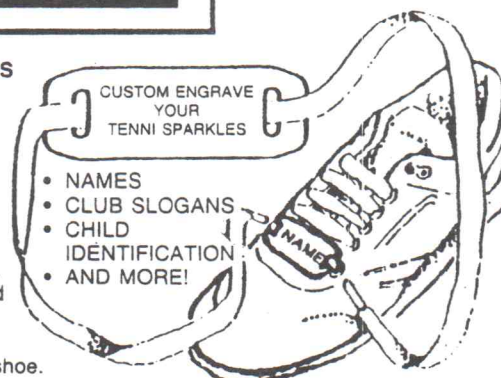
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Back for a Fourth Year, but Where's Dolly?

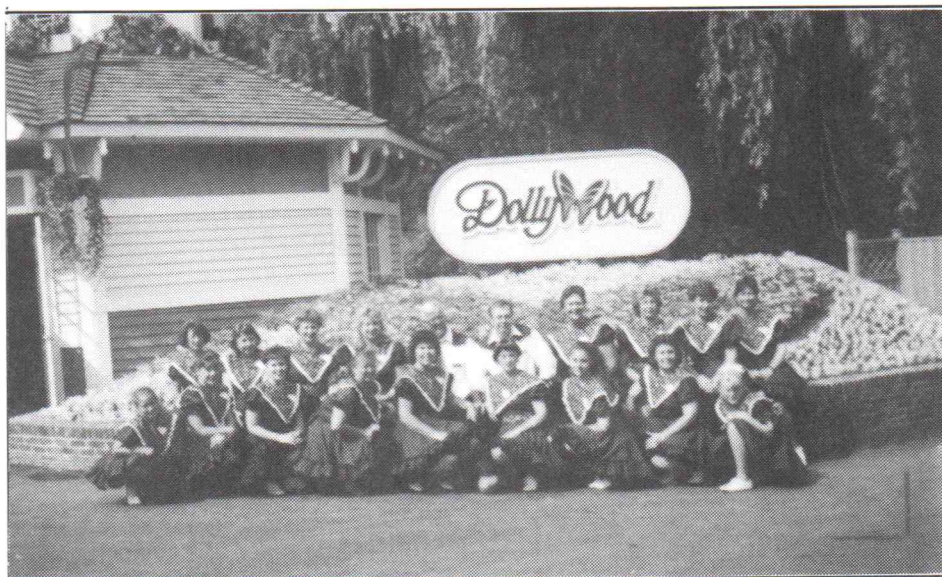
By Tracy A. Berry
Abbeville, South Carolina

Three years in a row, and still no sight of Dolly! But that didn't stop the Carolina Bluegrass Cloggers from going back to Pigeon Forge, Tennessee, to dance at Dollywood for a fourth year. The Carolina Bluegrass Cloggers, consisting of members from McCormick, Abbeville, and Due West, South Carolina, and Lincolnton, Georgia (we couldn't forget Carol!), danced at the park on Saturday, June 25 and Sunday, June 26.

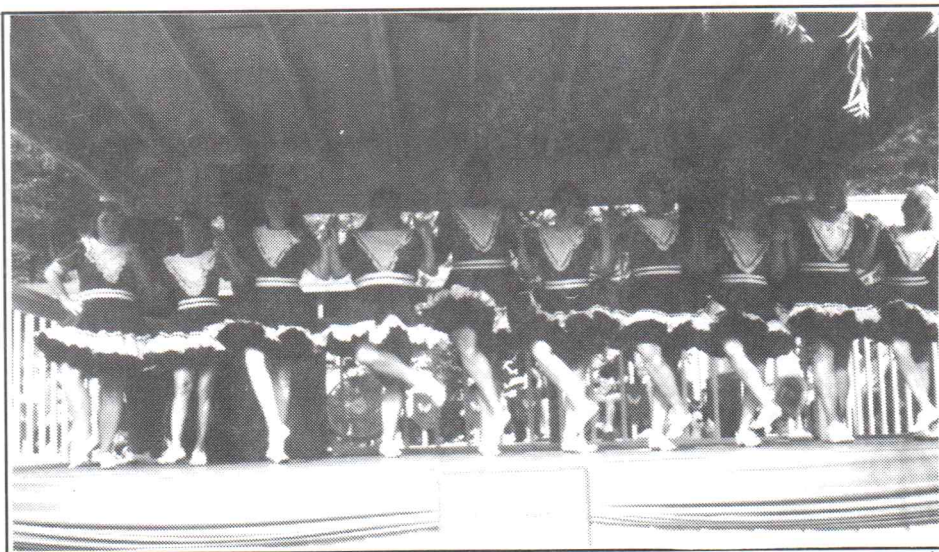
There's nothing quite like dancing to Orange Blossom Special with a *real* train whistle coming from behind you. Members of the group experienced this as they danced at the Village Clogging Stage right in front of the train depot. "Everywhere we turned on every side there were people watching," one dancer said. The group entertained responsive audiences with dances to "More Where That Came From" and "Time to Fly" by Dolly Parton and old favorites such as "Banjo Fantasy" and "Rocky Top."

Fortunately, the weather held out for most of the performances . . . until the last set on Sunday afternoon. During the break, the sky darkened, the clouds broke, and the rain poured down! And the group learned that, rain or shine, the Carolina Bluegrass Cloggers *always* finish performances at Dollywood. So, with soaked dresses and limp hair, the members of the group finished the set as the sun came back out and the audience dared to come back out to watch.

The group also enjoyed the free time in Pigeon Forge. We ventured out in Bumper boats and in the trolley that really does take you all over the city of Pigeon Forge for just a quarter! We experienced some hilarious accidents and incidents — Susan Morrah, who just received her South Carolina driver's license found out that she needed more than that to drive those go-carts without wrecking. And Ruth Freeman managed to lock herself in the hotel bathroom not once, but twice! You can imagine our director Rachel Broome's



The Carolina Bluegrass Cloggers pose by the Dollywood sign.



The group performing "Banjo Fantasy", a real crowd-pleaser.



The group does a routine to "Square Dance."

face as she discovered that one of her twenty dancers was locked in the bathroom an hour before the performance!

The Carolina Bluegrass Cloggers had an extraordinary time — dancing, playing, resting, and just enjoying their trip to Dollywood. Even if we didn't see Dolly, there just might be another year.

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Dixie Darlin's Travel to Canada

June 26, 1994; a day the Dixie Darlin' Cloggers had anxiously awaited for two months. At 7 a.m. we arrived at the Asheville, NC Airport bound for St. Marie de Beauce, Canada. The Manigance dance troupe from St. Marie had approached the organizers of *Folkmoor* with an idea that a clogging team from Western North Carolina would make a great contribution to the town's 250th birthday celebration.

The Dixie Darlin's were approached and immediate plans for our journey were begun. We sold candy, accepted generous donations from local businesses, coordinated new outfits, (much thanks needs to go to Green Valley Cloggers for lending us dresses, shirts, and skirts, and the sewing ability of two of their dancers) and worked on new routine after new routine. Everyone pitched in and did more than their fair share for this trip to be possible.

Some of the team had never flown before and none of us had ever been to a foreign country. We were in for a lot of new experiences.

After arriving in the Montreal Airport and going through customs we were met by our guides and interpreters, Lucie Fectau and Chantal Mercier. Then we were in for a four-hour bus trip to St. Marie. Upon our arrival in St. Marie, the Manigance dancers were clapping and cheering. You would have thought we were big celebrities!

A couple of hours after socializing with the dancers, "our families" for the week arrived to take us "home" with them. Two people per family. Keep in mind that we did not speak French and "our families" did not all speak English. Communication, at times, was interesting, to say the least. We spent a lot of time talking in broken sentences, using our hands to point, smiling and laughing at our mistakes in translating one language to another. After several days of this kind of communication we began to wonder if our American families would ever be able to understand us again. Somehow, things got easier and easier.

We toured Old Quebec City, a very old, but intriguing place on the St. Lawrence River. We were officially received by the Mayor of St. Marie and signed the "Golden Book" of the town; a book that is held for distinguished guest's

signatures. We were invited to the Vachon cake factory, Canada's version of Little Debbie cakes; to Smucker's jam factory; to a fiberglass tub factory; to a Canadian farm; to the Montmorency Falls — one and a half times as high as Niagara Falls; to the oldest Catholic Church in the area and to several more places. The Canadians made sure that we were well entertained while we were visiting their country.

And, of course, we danced and danced! The crowds were so receptive; and here again we were treated like celebrities. Our "fans," in some cases, just wanted to be able to touch us. We were so impressed with the crowds that after every performance we would go out and talk to the audience. They were so appreciative.

Our final show was a very emotional time for us all. We were performing with several other dance troupes, including our hosts, the Manigance dancers, for a crowd of 1,125. We did a 15-minute routine, 30-minutes shorter than any other time we had danced while we were in Canada, but it brought the house down. We were told a standing ovation is a very rare sight in Canada, but we had succeeded in getting one. WOW! did that ever spur us on.

The final show also had a flag presentation event. Here each country's flag was brought in, followed by the dancers from the respective country. Another standing ovation when the American flag entered the room. You couldn't have been here and not had a lump in your throat and tears in your eyes. With so much unrest between countries of the world today, the peace and comradery of these teams really made us appreciate the experience that we were in the midst of.

All too soon, for most of us, our visit was about to end. On Monday, July 4, we said a teary good-bye to our Canadian families. They waved good-bye with American flags and were singing an American song we had taught them as the bus left the parking lot. Again, we felt like celebrities. We had learned so much from them and them from us. The bus ride to the Montreal Airport was quiet and sad.

Then it was back to reality...duties and customs and plane tickets back to North Carolina. Are we ready to go back to Canada? You don't even have to ask twice!

Lest We Forget...Continued from Page 8

This is the clogging capitol of the world — where Kyle and Mary Sue Edwards call home. They built this majestic building for the sole purpose of preserving the heritage, customs and traditions of their beloved mountains. When you walk in the door you are confronted with history. Anybody who is anybody in Clogging has danced here. These hallowed halls hold more memories than you can imagine.

When my wife Sandy and I started the Hall of Fame in 1981 we were looking for a home. Kyle invited us to come look around. As I was walking around the dance floor something strange happened. Off in the distance I heard the shuffling feet of dancers and Sam Queen calling mountain figures. Strange as it seems *America's Clogging Hall of Fame* had just found a home. I'm homesick...and its time for me to get back to Maggie Valley and kick up my heels. Ain't no better place to do it than STOMPIN GROUND.

CLOGGING LOSES A FRIEND, KENNETH L. MILLER

A friend was lost by many on August 12, 1994, when Ken Miller died of an apparent heart attack in his sleep, at home in Huntsville, Alabama.

Ken was no stranger in the world of clogging. He, along with his wife Alice, had taught clogging for several years in north Alabama. They instructed the Scottsboro Cloggers and Rhythm-In-Motion Cloggers for twelve years before starting two new groups in Huntsville; the Rocket City Cloggers and Brindler Mountain Cloggers. Ken made all the cloggers feel like family. He was well liked by all and will be sadly missed. He is survived by his wife, Alice, one son, two daughters, three stepdaughters and three grandchildren.

David Gann

CALL & COUNT

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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

If "a picture is worth a 1,000 words", then a person to person workshop is worth a million (Waco, Texas, was great!). The irritating part of having to read about, think about, and analyze a written description is: Required mental effort may span 30-40 minutes. Physical execution of move under investigation will take seconds. Let's face facts. If we have promoted ourselves to instructor and/or musical director status, we have taught ourselves to read cue sheets heavily loaded with acronyms and symbols that take time to analyze, workout with the music, adjust to our target group, time to teach, time to practice and just minutes to execute. The analysis is part of the game. If we did not enjoy the challenge, we would not do it. Preamble's over. Read on.

Teaching LEAD dancers the engineering techniques of SETTING UP a TAG dancer for a well supported OUTSIDE ROLL (See: September issue) is one of the most useful UPPER BODY SKILLS that an instructor can pass along to students. Those set-up moves are:

- 1) Adjusting the upper body to the OUTSIDE DIAGONAL,
- 2) ROTATING the SHOULDER forward over the top,
- 3) ARCHing the ELBOW UPward,
- 4) BREAKing HANDHOLD to turn hand up-side-down until the palm is again facing upward, RETAK(E)ing the TAG'S HAND, LATCHED with THUMB ON.

All this preparation to be performed in one beat of music. Additionally, LEAD dancers should recognize that:

- 5) ROLLS and WRAPS are STIRRING MOTIONS requiring REACH and STRETCH over and around partner's head and stirring should be accomplished with THUMBS DOWN, pointed toward the floor.

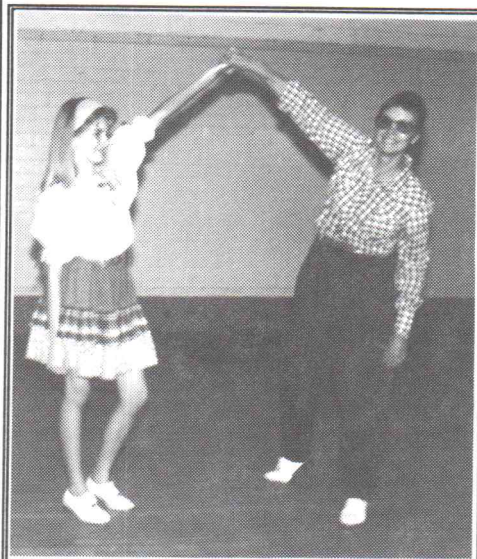
Every LEAD dancer should have WIND-UP, WIND DOWN, STRETCH and REACH, and STIRring skills tucked in his "can-do" bag of tricks regardless of

whether he is a guy/guy or a gal/guy, regardless of whether he is clogging traditional style circles and squares, or doing the Texas two-step, waltz or polka, or whatever.

Can we facilitate other partnering moves by coaching upper body skills like shoulder rotation, elbow arching and wrist turning. You bet!

ARCHING AND DIVING

The common components for ARCH UNITS and DIVE UNITS are: In the majority of figures requiring arches and dives, at some point in the maneuver, the couple will have to change itself (arch units to dive units, dive units to arch units) and turn itself 180° to come back in the opposite direction. TIMING is absolutely CRITICAL to the smooth execution of the column formation that we call Dip and Dive as well as to any other figure requiring ARCH and DIVE UNITS.



PRETTY WELL OPENED ARCH

A well executed OPEN ARCH is one where the ARCHING COUPLE places itself in a position to ROPE and CORRAL the DIVING COUPLE in the LEAST amount of TIME.

A mechanically efficient DIVE UNIT carries its INTERTWINED ARMS BEHIND its back so that, when it must straighten itself up to make its ARCH

UNIT, it can make its move with the LEAST WASTED MOTION and in the LEAST amount of CLOCKED TIME.

Insight into the mechanics makes it possible for sets or columns to perform each ARCH or DIVE UNIT neatly in 4 clean beats of music, every unit initiated on the downbeat.

In recreational dancing, latitude for breaking down, bumping and nudging, grinning and giggling is provided for and is an incorporated part of the fun. But groups preparing themselves for public EXHIBITION need PERFORMANCE and TIMING DEVICES on which they can depend to get their confidence up and keep it up. Partners need to know what to expect from partners. Couples should know what to expect from other couples.

There are two ways to form an arch that should be avoided because they are clumsy and time consuming::

1) "DROOPY ARCHES" grow straight up between partners. This method leaves the elbows dangling in the space under which the DIVE UNIT is expected to TUNNEL. Additionally, this position requires fumbling and repositioning by the ARCH UNIT to accommodate the BULK of the DIVE UNIT. The music is playing, time is passing, and it's likely the fumbling will cause the arch to break down with the dropping of hands. And when partners drop hands, they can not set up the outside roll which turns an ARCH UNIT around 180° to prepare itself to change into a DIVE UNIT. Waving hands and flapping arms brings to mind the old saw about decapitated chickens.

2) "RISKY ARCHES" are made by rotating the arms forward in the shoulder sockets and then, at the top of the arch, adjusting the stretch and reach to accommodate the BULK of the DIVING UNIT. No dangling elbows. But, the diving couple must wait to drop their chins until the upward swing is completed or risk getting KO'd in the process. The music is playing, time is

TCC/NCHC Traditional Workshop Continued from Page 1

In addition to a full day of learning new dance steps, figures, formations, and progressions, seminars covering such topics as how to set up dance formations, how to perform traditional dances during exhibitions, how to prepare teams for competition, competition rules, and how to call Appalachian Clogging and Hoedown dances were also offered.

A highlight of the workshop was an old fashioned Saturday night barn dance with music provided by Leon Best and the Dixie Coast Bluegrass Boys from Virginia. Until Saturday night, few cloggers had ever done a hoedown to live music. Whether it was a Mixer, Nine-Pin Reel, Country Hoedown, Running Set, Southern Appalachian, Smooth Mountain, Two-Step, Polka, Cotton-Eyed Joe or Waltz, audience participation was welcomed, and everyone got the chance to enjoy an evening of dancing, fellowship, and just plain fun. Various callers passed the microphone and led the dancers through many of the formations, figures, and dances taught during the day.

How was the workshop received? As one clogger put it, "I believe whenever we do something that brings us real joy, it is a spiritual experience." If that is the case, then the workshop and barn-dance was truly a revival and we all got religion. Everyone had a great time!

A special treat was provided when Bob Johnson's Flatland Cloggers "blew everyone away" by showing the audience what 'real' Appalachian traditional clogging was all about. It was easy to see why Bob's teams have won so many grand

championship clogging competitions. They, along with Nancy Biehler's Heritage Smooth Mountain Competition Team and Bobby Whitefield's Possum-Haw Cloggers had everyone hand clappin' and foot stompin'.

Unfortunately, Texas is not considered a 'traditional' clogging state and end-of-summer family reunions, last-minute vacations, fairs, festivals, and the fact that there has not been much exposure to traditional clogging and hoedown dancing, especially among our younger dancers, impacted overall attendance. Although registrations were less than hoped for, no one went home disappointed. The many positive comments passed along to the hosts, instructors, and Council officers should ensure that tradi-

tional clogging will continue and more than likely increase in emphasis within the Texas Clogging Council's overall clogging program.

Many Texas cloggers, like their counterparts throughout the country, feel that our "dance tradition" has been slipping away and part of our culture is being lost. Others are tired of single dimension workshops that concentrate on only one

Continued on Page 20



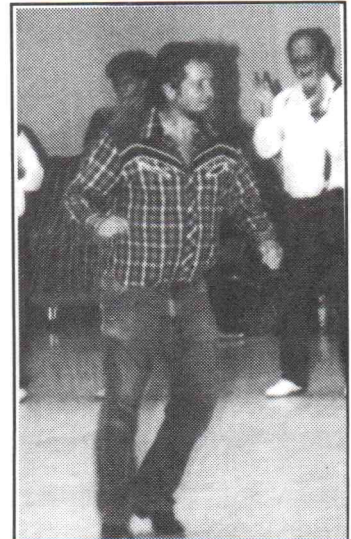
Bob Johnson calls figures to the tunes of the Dixie Coast Bluegrass Boys.



Shawn Johnson leads out the Flatland Cloggers.



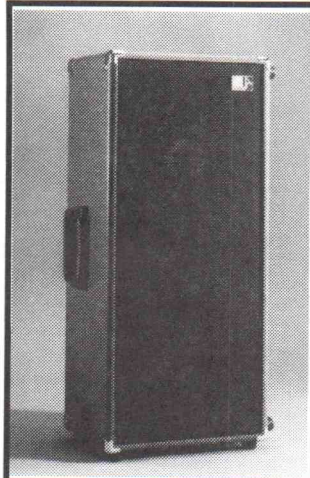
Bobby Whitefield leads 'em out!



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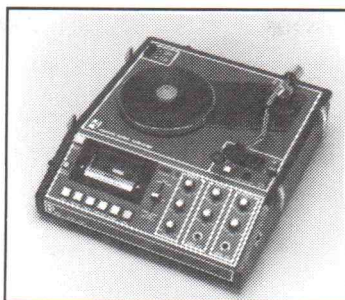


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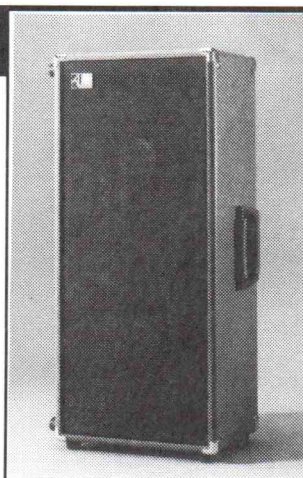


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GCLA Aids Flood Victims

Submitted by Bobbie Ramey, Editor, GCLA Clog Review

The efforts of many people came together August 13 as members of the Georgia Clogging Leaders Association held their Summertime Clogging Workshop in Perry, Georgia. The event was staged at the spacious Georgia National Fair and Agricenter's Heritage Hall, where more than 100 cloggers enjoyed not only a free workshop, but a chance to make a difference in the lives of those affected by the devastating floods spawned by tropical storm Alberto.

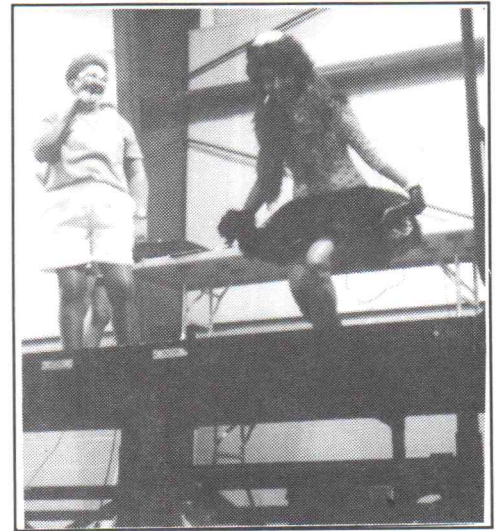
After a brief delay to allow for last minute back-up staging to be erected (yes, Alberto figured in that, too) the fun began. CGLA instructors led the participants through choreography to songs including "Girls With Guitars" "Gonna Make You Sweat" and "Radio Active."

Helen Ruis, a longtime instructor famous for her "surprises," kept the participants' curiosity whetted throughout the morning. Their reward was the popular Diane Wells, resplendent in her green polka dot and black tutu and matching green beanie. What really set the "look" off was the hot pink feather boa. Diane then graciously accompanied Helen in demonstrating the steps to "Why Haven't I Heard From You?"

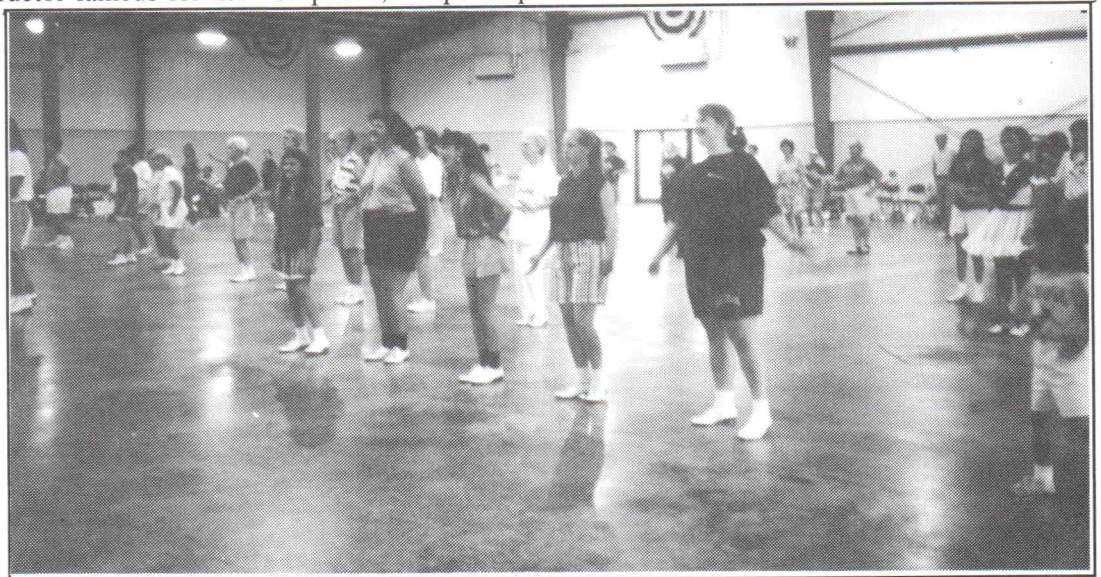
Other events of the day included the presentation of a cash award to Jeanne Wilkerson for her winning suggestion of *Clog Review*, the new title for the GCLA newsletter.

Perhaps by far, the most successful aspect of the day was the collection of many boxes of needed supplies and close to \$235.00 in cash donations for flood victims.

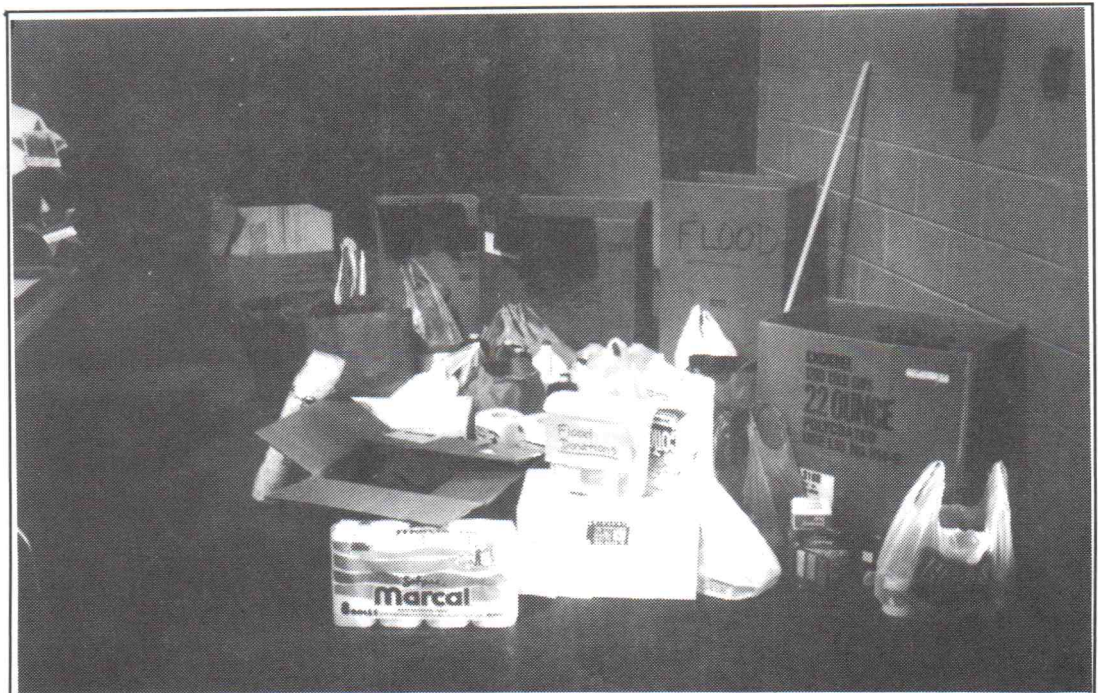
The "remains of the day" were tired feet and warm fuzzies.



Helen Ruis and Diane Wells



Workshop in Heritage Hall



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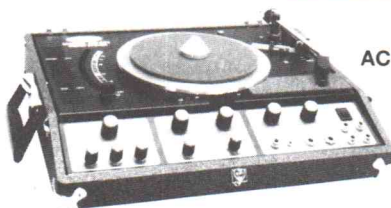
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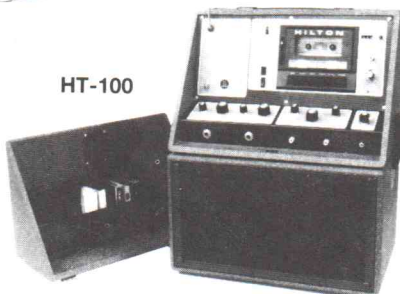
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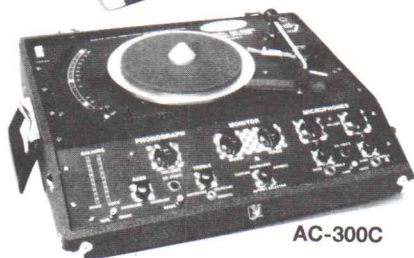
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TCC/NCHC Traditional Workshop Continued from Page 16

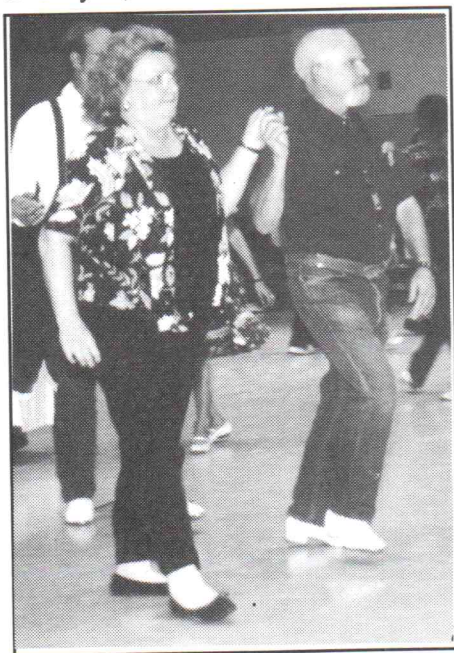
small aspect of clogging and believe we need to get back to what the clogging heritage is all about. Regardless, the folks who attended the workshop "experienced the excitement," had an unprecedented opportunity to pick up a little Appalachian heritage, and truly entered the realm of the spirit. It was great!

Cherish the heritage, and keep the tradition.

TALK ABOUT A FIGURE...WOW!

Lola Beaty, Friendswood, Texas
Friendswood Country Cloggers

Well, now that I have your attention; you should have seen the figures I saw at the "Hoedown Around Waco" workshop in Waco, Texas on August 6th. Watching Bob Johnson's Flatland Cloggers from Virginia execute those figures during that evening's entertainment was definitely a very special treat. If you've never seen a performance of a Kentucky running set, you just haven't been as lucky as we were that weekend. (It surpasses the normal stamina.) And of course, I am convinced that the boys on that spectacular team have rubber instead of bones in their legs and feet. But let's not take anything away from the girls. They too were pretty incredible. If you think mountain dancing is just for the "older clogger," or someone that can't do all of that fancy footwork, I'm here to tell you; *NOT!*



Betsy Farlow and Garland Steele

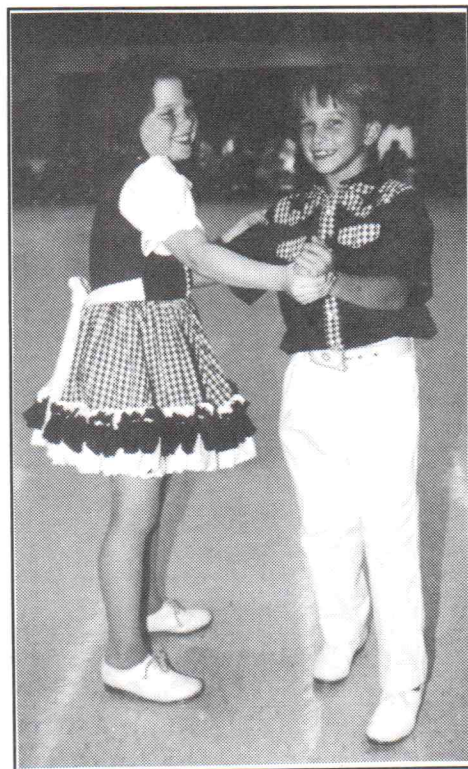
Our own Texas bred "Heritage" and "Possum-Haw" did a great job of making a giant impression with their beautiful smooth mountain routine. And we witnessed some real "Slap your Thigh" rise and shine that evening. (Betsy Farlow from North Carolina and Garland Steele from West Virginia were the first on the floor.) But let's back up to the daytime. In addition to Betsy and Garland's wealth of knowledge, we had some really great instructors and they showed everyone how much fun you can have with traditional dancing. (Nancy Biehler from Texas had us in stitches in her smooth mountain class.) Ray Hattaway from Florida taught some awesome footwork and Bob Johnson from Virginia showed us how to get down and hoedown. Thanks, Bobby Whitefield for all of your hard work to bring us this memorable workshop!

If you are one of those dancers that missed this workshop, I'm really sorry.



Heritage and Possum Haw show off their very smooth Smooth!

I heard comments from a lot of dancers that had never been to a traditional workshop before and they were amazed at how much fun and how exhilarating it was. They were also a little surprised at how challenging it was. If you have never participated in any traditional dancing and you think it might be boring, give it a chance, and give yourself a chance to experience something you just may thoroughly enjoy. Afterall, this is our heritage, and aside from the great clogging, there is so much interesting history and lots of cool stories. For instance,



Bob and Myrtle's granddaughter, Jessica Hicks & partner, Daniel Bricker

back in Ireland years ago, they had a garbage strike and clogging on the streets was outlawed because they were afraid fires would be set due to the sparks coming from the cloggers shoes. You know, you can never tell a clogger he can't dance anymore; so it is told that they would just grab a hold of a lamp post and clog up the wall. I believe this, don't you!

Texas is full of wonderful cloggers but I know there is a large number of cloggers that have never been exposed to more than one spectrum of clogging.

Continued on Page 22

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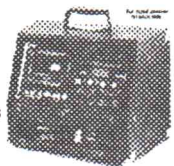
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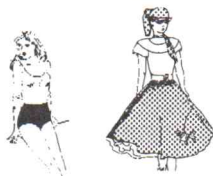


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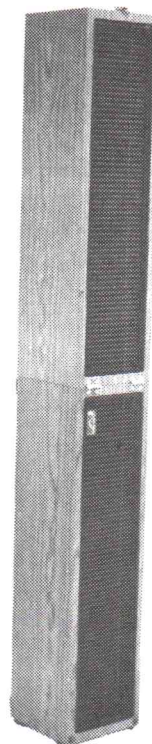
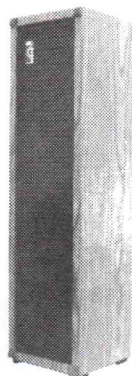
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Flatland Cloggers do a running set RUNNING!

It bothers me a great deal to know that so many of our dancers never get the chance to learn anything else other than a line dance. If this is 95 % of what is offered throughout the country at all of the workshops, the choice is simply not there. Our instructors can not even pass this traditional knowledge on to their teams if they themselves have not been properly exposed. I personally consider myself very fortunate that I can get out on the dance floor and have a lot of fun doing a line dance and then turn around and participate in a traditional dance and have

a little knowledge of what I am doing. But I want *MORE* and I feel that each state should offer more of this heritage to its dancers!

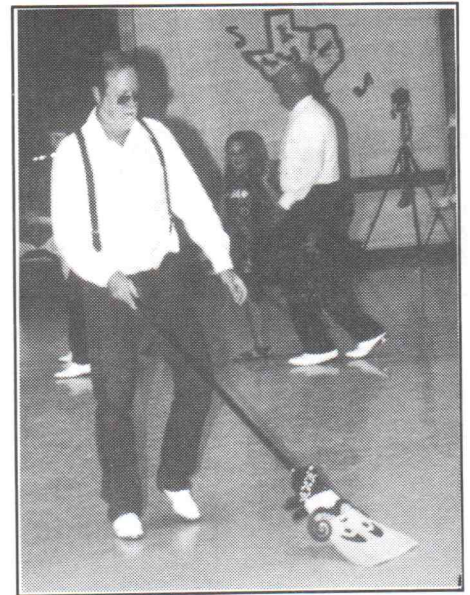
Our state sponsored annual rallies are big enough to support more than one level of traditional dance. We teach and learn many different levels of line dances, so why should we have only one level of traditional instruction. You can not throw everyone together in one room and expect anything else other than the novice traditional dancer to be overwhelmed if things are moving along, and the more

advanced traditional dancer to be bored if they have to keep backing up.

Let's keep this wonderful heritage alive and kicking!



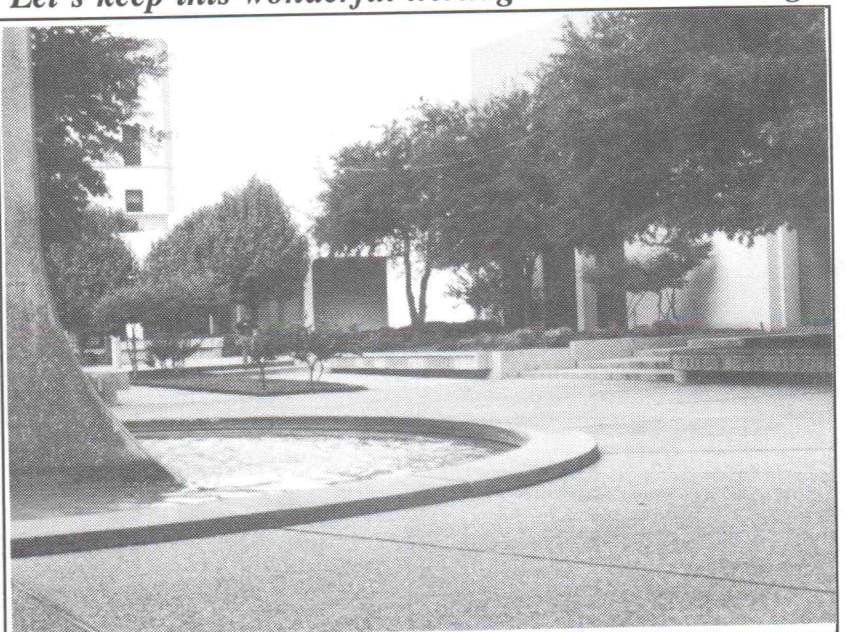
Deborah White attempts some of Shawn's steps.



Ray Hattaway and partner!

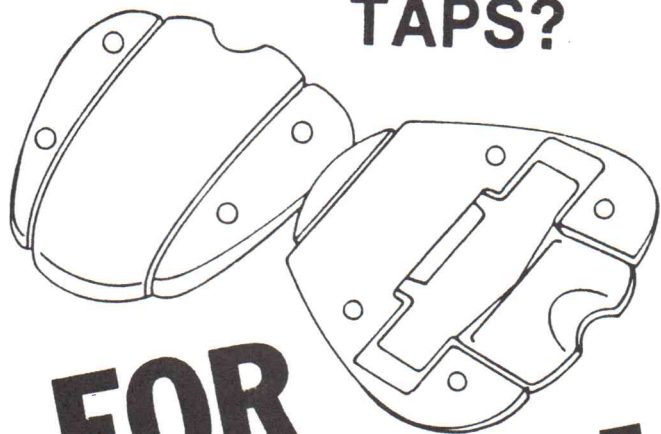
You know how it is when you do or see something you really love and you want everyone else to love it too? Well that is how I feel. However I do realize that not everyone will feel the same way. But at least that person should be able to say that they really tried it before they formed an opinion.

Bottom line is; it is up to our council members, our instructors and leaders, nationally and internationally, to offer this exposure to all cloggers. But they need to hear from *YOU!* Pick up your phone, or pen in hand, and let someone know if you too would like more traditional instruction in your workshops and the chance to put that knowledge on the floor.



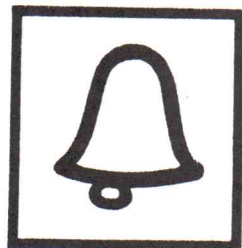
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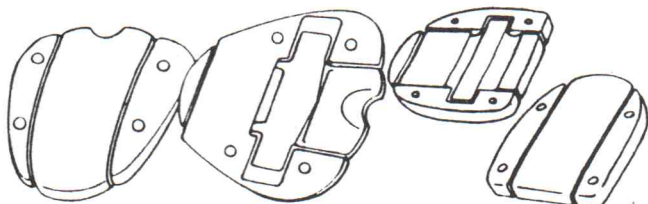


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DROOPY ARCH

Posed Reluctantly by Shannon and Susie

passing. If there are eight couples on the floor, you now have **FOUR SETS** operating on **FOUR DIFFERENT CLOCKS**. Yuch! Messy!

Let's engineer neat, mechanically workable **ARCH UNIT** and **DIVE UNIT DRILLS**, both units to be accomplished in 4 beats of music.

Design your drill session with all couples facing front and everybody arching, diving, and turning in the same four counts until they have developed a feel for the **UPPER BODY DRILLS**. For each couple identify 4 spots, 2 to dance out of, 2 to dance into.

Reinforce the concept of becoming an All Position Dancers (APDs) by **CHANGING OUT LEADS AND TAGS**.

ENGINEERING ARCHES: From the latched handhold position:

1) Couple commences to move forward while allowing the latched hands to fall between them until their arms have reached their full extension.

2) From the shoulder, rotating the arms rearward and upward which will force the . . .

3) Partners to turn into face their inside diagonals, facilitating full stretch and reach of the arch in one clean move.

Makes for a fully opened arch in 1 beat of music. No fumbling required and note the following:

Checkpoint 1: Nobody is at risk of getting KO'd. The arch is rotated rearward into the space the arch unit just vacated.

Checkpoint 2: The stretch and reach of the arch are instantly established, both bodies are already facing the inside diagonals and are thus ready to **ROPE** and **CORRAL** the bulk of the diving unit.

Checkpoint 3: The **LEAD's HAND** is already in **WIND-UP** position (**THUMB DOWN**) to provide for its outside roll, a **BUTTERFLY FLIP**.

A 4-count **ARCH UNIT** has been established. Add 4 counts for the outside roll. Now add 4 counts so that couples can settle down and **MARK TIME** before changing units and upon which **BARKED UTILITY CALLS** (e.g. **ARCH,2,3,4** or **DIVE,2,3,4**) can be overlaid. Design your own utility calls. Make **CHORUS BARKING** a part of your drill pattern.

Let's add in the **DIVE UNIT** which requires more concentration and greater skill. The establishment of a good **ELBOW & WRIST BRACE** carried **BEHIND** the **BACKS BINDS AND SNUGS** the **DIVE UNIT**.

ENGINEERING DIVES: From latched handhold position:

1) Couple commences to move forward while allowing the latched hands to fall between them until their arms have reached their full extension.

2) As the dive commences, partners extend their arms behind, rotating their arms in the shoulder sockets until . . .

3) Couple's elbows and wrists are wound around each other, forcing the partners to snug up shoulder-to-shoulder and hip-to-hip.

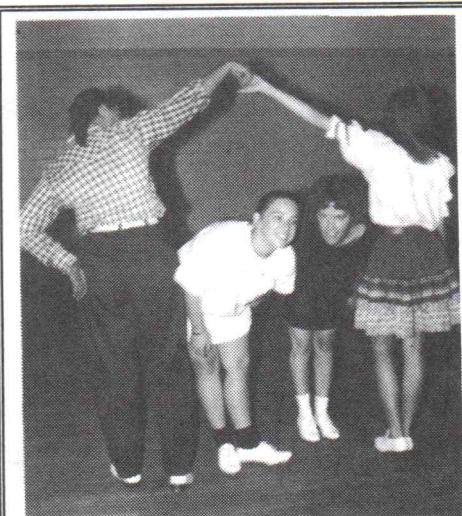
NOTE: **ARCH UNITS** end up in an excellent position from which to execute its required **BUTTERFLY FLIP**.

Checkpoint 4) The **DIVE UNIT** is not so lucky. It a harder unit to work. The **DIVE UNIT LEAD** must be prepared to **SET UP** his **TAG (WIND-UP)** for a fully executed **CAROLINA TWIRL**. Both the **Butterfly Flip** and the **Carolina Twirl** are outside rolls. Only the initial starting positions are different depending on whether the partners are finishing up arching units or diving units.

Checkpoint 5) As to **TIMING**, outside rolls are accomplished in 4 beats, 2 beats to balance, 2 beats to roll. Since the **ARCH UNIT** finds itself in the set-up position for its **Butterfly Flip**, it can rest

out the 2 balance beats of the roll phrase and wait for the **DIVE UNIT** to raise itself up and set up for its **CAROLINA TWIRL**.

DIVING UNITS TUNNEL under arches either forward or backward. Regardless of direction, they create **BULK** (Some two of us create more bulk than others). If forward, shoulder-to-shoulder and cheek-to-cheek; if backward, elbow-to-elbow and "cheek-to-cheek". (She wrote "tongue in cheek". The thread goes through the eye of the needle more easily if its narrowness is located on the introductory end.)



ARCH UNIT READY TO EXECUTE ITS BUTTERFLY FLIP.

DIVE UNIT, ARMS CARRIED BEHIND BACKS.

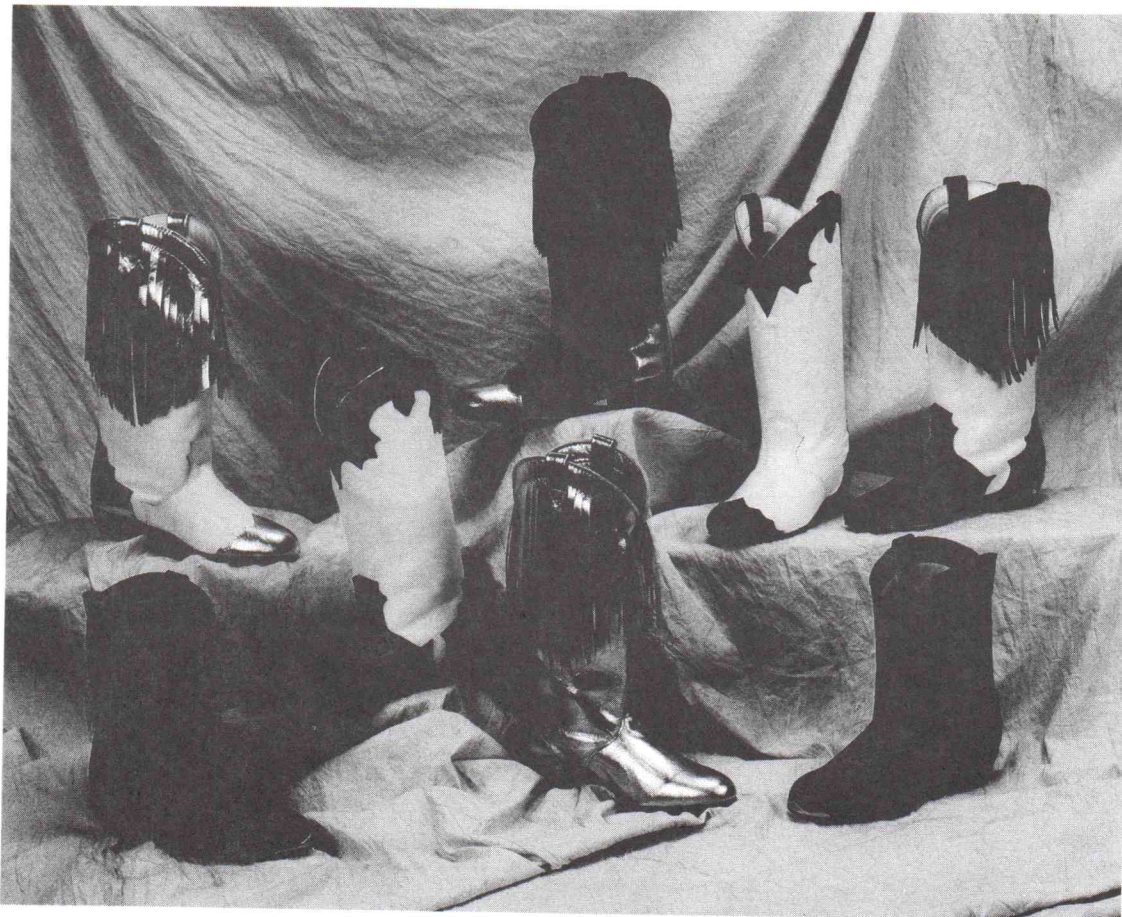
After your couples have developed a feel for the upper body moves, they can be squared up in two couple sets, odd couples facing the back, even couples facing the front. Design a 12-count drill pattern based on the **UTILITY CALL, ARCH & DIVE,3,4**. [Arch & Dive (4 beats), Balance & Roll (4 beats), Mark & Bark (4 beats)].

Look back to your July issue of **Double Toe Times** and look up the **Flapjack** figure in **Appalachian Quick Start**. See if your partnering drills have paid off. The suggestion box is open.

NEXT MONTH: Tracking and "track meets". Wagon wheels, "gearing up and shifting down".

Photo credits: Kelli McChesney
Shannon Gordon and Susie Rudder.
Photographer: Wayne McChesney

SHE FITS YOUR STYLE



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Breezin' Easy

The Breezin' Easy Cloggers assisted with the first Lake County Fair Clogging Competition on April 16th and it was a great success. Plans are underway with the Lake County Fair Association to repeat it next year but it will not take place on the same weekend as the POW-WOW. Sorry, Sandy, we had no control over the date.

We found an "old" picture of Kim Carson and Kevin Griffin in a photo album, and Sue Toor (then Director of the Sunshine Cloggers) had written on the photo "The new dynamic duo." Kevin was about eight years old then and Kim about 17. Ironically, 10 years later they both are still clogging and giving it their best. Both are club directors and instructors of their own competition team. Kim won overall female grand champion and Kevin won overall male grand champion in the Lake County Fair Competition.

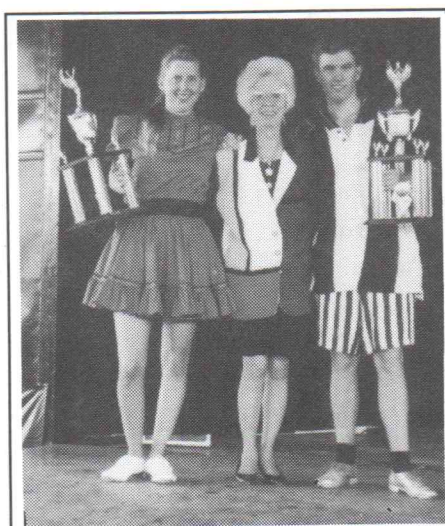
Many wonderful dancers, club directors and instructors, parents, family, friends, and fair-goers made this first competition a fun day and a fun competition — even though it was very hot. Lake County had not seen a clogging competition before, and fair officials were pleased with the turnout of young dancers.



Breezin' Easy Cloggers — First Place: 4 or More Couple Precision



The New Generation — First Place: Line



**Kim Carson, Overall Female Champ
Betty Dittman,
Dir. Lake County Fair Association
Kevin Griffin, Overall Male Champ**



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