

# The Double Toe Times

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

Volume 13, Number 3

March 1995

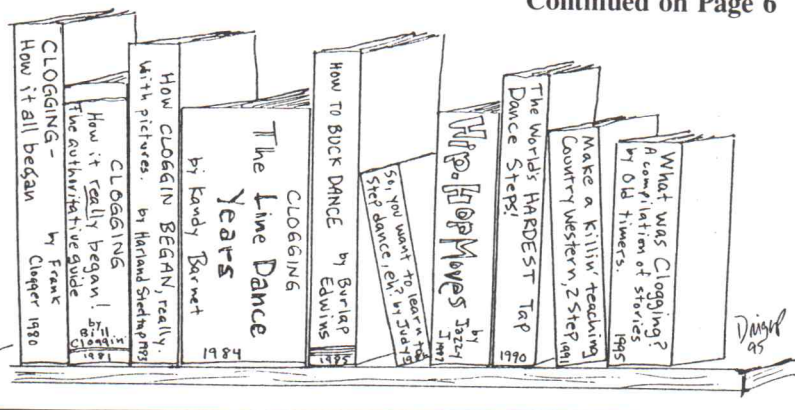
## What Does It Take To Become A Nationwide Instructor?

By Jeff Driggs

As promised in *Front & Center*, Bobbie Adams has recruited a collection of instructors to give their insights into what it takes to become a "National" instructor. My goal was always just to be a well-liked person. I need the reinforcement. If the "National Instructor" part follows...gravy!

So, how does a local instructor find the need for road atlas and a Franklin planner? I think for me it was partially a matter of luck and timing. As a greenhorn dancer attending my first workshop at Fontana Village in 1982, I ambled up to the microphone at an open step teach like I knew what I was doing, and in my nervousness found that by making people laugh I could compensate for what I lacked as a teacher. The promoters booked me for the staff the following year. To this day, I've had people come up to me at workshops and say "Even if I don't like the song you're teaching to, I come to see what crazy thing you're going to do." Maybe I'm disqualifying myself from a serious discussion of this topic, but I do realize that — for me — what I do on stage is as much entertainment as it is instruction. Sure, I've come a long way in learning to break down steps and choreograph, but I've got a gimmick. I know it and I use it. Sometimes it works, sometimes it doesn't, and I sure wouldn't encourage anyone to try to copy that style. For every encore, there's been a flop. But no matter how you market yourself — how funny or cute or charming you think you are — you've still got to produce something that people want to dance. Maybe it's here that I can give some serious advice to you.

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## Origins of Appalachian Tradition

By Nancy A. Biehler

I envy the heritage of all those folks along the eastern mountains. They have ancestors who lived among them for hundreds of years without changing the way they lived. Some might look upon it as a lifetime of going nowhere. But there are other factors about that kind of lifestyle that reveal a profound sense of security and honor. It's a fascinating process to investigate the cultural idiosyncracies that bound the people together along the Blue Ridge. I thought I'd share some of it here, but you'll have to bear with me on this. It may get a little tedious!

The earliest documented exploration of the Appalachian region occurred in 1673, when Englishmen John Needham and Gabriel Arthur ventured south from Virginia to Hickory Nut Gap to establish trade with the Cherokee. England's subsequent attempt to halt further western settlement with the Proclamation of 1763 failed to slow the advance of colonials, who already resented British interference. John C. Campbell described the "Great Road," which followed a trail from Philadelphia west to Lancaster, Pennsylvania, then southwest into Virginia and down "through the Blue Ridge," routing settlers into the mountains. English emigrant registers reveal that a large number of Scots-Irish emigrated between 1773-1776. Michael Montgomery pointed out that as many as 300,000 immigrants from Ireland arrived in America during the six decades preceding the Revolution. He identified Scots-Irish pioneers as one of the earliest and largest groups to move into the Appalachian backcountry.

The ethnicity of the Scots-Irish is a blend of the northern Irish, lowland Scot and North Briton migrants who merged along the border areas of northern England. Mostly tenant farmers, they displayed a mix of "poverty and pride," according to David Fischer, which set them apart from "other English-speaking people in the American colonies." A strong clannish background characterized the northern border immigrants, who formed intimate social groups among cousins, aunts and uncles, and banded together for common defense. This kinship structure served the people well in the secluded mountain regions of North America. Traditional responsibilities developed from the obligation to help one's kinfolk, the closeness of living in the same community, and the economic benefit of sharing the work collectively. Group chores like barn-raising, hayings, corn-shuckings, bean-stringings and apple-peelings, often preceded a community square dance. One scholar felt that the music bound the community together in the same way that joint labors created interdependence.

Continued on page 8



## THE DOUBLE TOE TIMES

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Bobbie Adams

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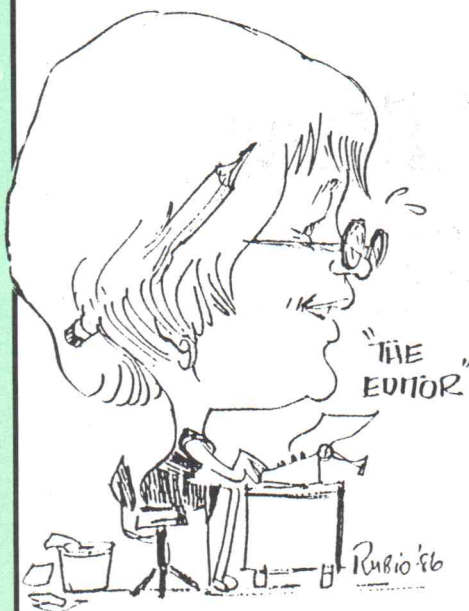
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And, in a week from now, my dearest friend, Carol, will be here for an eight-day visit. I believe 1995 marks 40 years that Carol and Bill Harker have put up with my shennanigans. They are godparents to my two oldest daughters. I am truly blessed.

**The lost is found!** In an editorial some time ago I lamented that Don Pedi, North Carolina, and Tony Elman, California — two of my favorite old-time musicians, were no longer at the addresses I had for them. Don dropped a note that reads: *At a recent holiday gathering Phil Jameson, of the Green Grass Cloggers, mentioned you were unable to obtain a current address for two dulcimer players; Tony Elman and myself. I can't help you with Tony Elman's address, but mine is below.*

*Thanks for your interest.*

Don Pedi

Grapevine Productions

Route 6, Box 214-B

Marshall, North Carolina 28753

704-689-9126

Don also included a flyer about all of his cassettes, and I already own every one!

Annette Lieb, Director of the Quicksteppers, Leinfelden, Germany, faxed a note and a routine to *Thank God I'm a Country Boy*. The note was nice and readable. The routine, however, was too pale to read. Annette — please mail a darker copy!

Thanks, Bobbie.

Dear Bobbie Adams:

I was driving the 50 miles home from my job, having also stopped by the hospital where my 82-year-old dad faced another operation following his recent 5 heart bypasses, knowing his future care is upon my shoulders, and the thought ran through my mind... I wish something would be in the mail when I get home, something that would be life-changing.

When I saw *The Double Toe Times* on the kitchen table my spirits lifted and my first impulse was to grab it and devour it from cover to cover as usual. Then I remembered how tired I was and I thought "maybe tomorrow." But I couldn't resist thumbing through the magazine... and I must share my thoughts with you as I saw my own picture staring back at me and read the wonderfully uplifting paragraph that accompanied the picture.

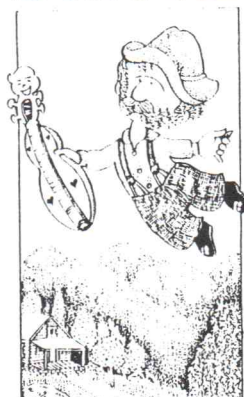
## FRONT & CENTER

Dear Readers,

As one grows older it is not the *things* one amasses but the *friends* that are truly our blessings. This humble house/office hosted Lee Adams (Ohio), and Dee Gallina (Michigan) — both of whom went out of their way to come by and talk.

Then, one evening after I had gone to bed, the front doorbell rang. Sadie charged out from under the bed, barking ferociously, and my first thought was "Now where did I hide my gun?" I hollered and he hollered. It was my adopted son Greg, who lives in Tampa, which is about two hours from here. I do not believe he knows how to use a phone, nor does he realize what fright can do to an old woman, but we had a lovely, long-overdue visit and then he was on his way again.

## Don Pedi



and the  
**Mountain  
Dulcimer**



## Front and Center — Continued from Page 2

Life sometimes gets heavy with sorrow and disappointments which run off with your joy and strength. It happens to each one of us at one time or another. Then someone takes a moment to do something very thoughtful, very beautiful and very unexpected and your strength and joy are restored.

That's what happened to me when that dear fellow contestant from the 1994 Miss American Clogger Pageant so generously remembered me and put forth the effort to share her thoughts about me with *The Double Toe Times*. I may never know who she was; she could be any one of those lovely and talented ladies I was privileged to meet. They were all so kind to me and made me feel so good about being there. I look back on the pageant as one of the great highlights of my life. Such beautiful people!

I find myself grabbing for a tissue each time I think about the magazine item. It was just what I needed at this time. I don't mean to be over-emotional, but I can't help it... it meant a lot.

Thanks to whoever you are, Dear Heart, for your generous act, your very special kindness to me. And to you, Bobbie Adams, for printing it.

With sincerest thanks, Tamara Swihart

Senior Division Queen, 1994 Miss American Clogger

P.S. Just before my Dad's surgery I became 1995 Ms. Michigan Senior Citizen and will compete for 1996 Ms. National Senior Citizen in October. Old isn't all bad!

### Alaska/Michigan... Connect in San Diego from Betty McIntire, Anchorage, Alaska

A couple of summers ago, Dee Gallina and her husband, while on a visit to Alaska, stopped by to clog and visit with the Chugach Mountain Range Cloggers. We were so delighted to have them visit with us, and had a wonderful evening clogging together, showing each other's different routines, and just visiting and making friends. (*Dee wrote an article on this visit years ago*).



Virginia and Dave Ulmer, Dee Gallina and Betty McIntire

Three of us from the Chugach Mountain Range Cloggers (Dave Ulmer, our instructor, Virginia, Dave's wife, and myself) planned to attend the National Clogging Convention in San Diego, and although we knew that Dee would be attending the Convention, we wondered how would we ever find one another amongst two to three thousand cloggers? But, it happened — and on the very first day — while waiting to board the Hornblower Invader for the Instructor's Brunch on the Bay Cruise. What a great reunion! After big hugs with everybody, introductions to many new friends, and reminiscences about our first meeting, we finally boarded the Invader for our luncheon cruise. A fun event, long to be remembered! I'll tell you why!

When we first got on board the Invader, each was given a slip of paper with the name of a barnyard animal written on

it; we were told to hold this paper for further instructions. Prior to the luncheon, as a get-acquainted effort, the game and the slip of paper was explained — about eight to ten people each with the same barnyard animal made a team, and each team member had to find the other members by making the animal sound that these particular animals made. Can you imagine all these adults going around making noises like pigs, horses, cows, turkeys, chickens, etc? (Oink! Oink! Gobble! Gobble! etc.) It was a riot!

But this was just the beginning of a fun-packed, program-packed, entertainment-packed weekend at the 1994 National Clogging Convention in San Diego, California. A good time to meet old friends — and make new friends!



Hemet Social Security Stompers: Howard Hummer (Dir.), Hattie Parks, Claretta Gear, Dorothy Pospisil

Hemet, California's own *Social Security Stompers* is a fast-moving, crowd-pleasing, clog dance exhibition team. Composed of senior citizens, it performed at the San Diego Wild Animal Park's "Festival of Lights" on December 19th. On November 25th, they put on an exhibition, in their new costumes, at the 11th Annual National Clog Dance Convention. Howard Hummer won 1st Place in his age group (males over 50), in the International Solo Clog Dance Championships. Howard Hummer and Hattie Parks, National Clog Duet Champions in their age group (American Dance Championships) recently performed a duet in the movie "Horses and Champions" partially filmed in Hemet. The first showing (or screening) of that movie will be in Hollywood on January 14, 1995.



The Chair City Cloggers celebrated our 5th Christmas in 1994 and would like to say *Thanks* to Joe Hedl of the Marshall Texas Cloggers for getting us started back in 1990.

We would also like to say *Hello* to Eldon and Lori Sheldon in Florida for all they did for us while they were with our club. Also, want to wish all cloggers a healthy and happy new year.

Sincerely, Pauline Cormier, Hubbardston, Mass.



# 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.

1995

**March 3 - 5**

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

**March 3 - 4**

*Texas Cloggers Rally*  
Amarillo, Texas  
(806) 371-0119

★ **March 9 - 12**

*Sunshine State Bluegrass  
Festival Clogging Competition*  
Punta Gorda, Florida  
White (FL)

**March 10 - 11**

*Possum Trot Workshop*  
Victorville, California  
Hansen/Strong (CA)

**March 11**

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

★ **March 11**

*K.K. Kickers Novice  
Competition*  
Lawton, Oklahoma  
Melby (OK)

**March 17 - 18**

*South Carolina Clogging  
Council Stampede*  
Aiken, South Carolina  
Anderson/Williams (SC)

**March 25 - 26**

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

**March 24 - 26**

*IPCA Illini Classic*  
Peoria, Illinois  
Wallis (IL)

**March 25**

*"Just for Kicks" Workshop*  
Indianapolis, Indiana  
Hasler (IN)

★ **March 31 - April 2**

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

**April 1**

*Rampage '95*  
Staunton, Virginia  
Lohr (VA)

**April 1**

*No Foolin' Workshop*  
Valparaiso, Indiana  
Handley (IN)

★ **April 1**

*Upstate Clogging Classic*  
Clemson, South Carolina  
Pace (SC)

**April 7 - 8**

*Springtime Stomp  
Clogging Festival*  
Dublin, Georgia  
Ruis (GA)

**April 8**

*TrailBlazers Spring  
Clogging Workshop & Dance*  
Coweta, Oklahoma  
Beach (OK)

**April 8**

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

**April 8**

*Spring Splash • Bilz Workshop*  
Jacksonville, Florida  
Robbins (FL)

★ **April 15**

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

★ **April 15**

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

**April 21 - 23**

*NCCA Clogging Convention*  
Roseville, California  
Lee (NV)

**April 21 - 22**

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

**April 21 - 22**

*Nickel City Clogging Festival*  
Buffalo, New York  
Haley (NY)

**April 22**

*ACHF Spring Workshop  
The Stompin' Ground*  
Maggie Valley, North Carolina  
Maiuri (WV)

**April 28 - 29**

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

**April 28 - 30**

*Silver State Square/Round  
Dance Festival*  
(Full Clogging Program)  
Reno, Nevada  
(702) 322-0027

**April 29**

*Devils Delight*  
Toledo, Ohio  
Malone (OH)

★ **April 29**

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

**May 6**

*Rhythm Express Open Clog*  
Greenwood, Virginia  
Lohr (VA)

★ **May 6**

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

**May 6**

*Cinco de Mayo  
Clogging Festival/Workshop*  
Mesa, Arizona  
Pearson/Steele (AZ)

**May 6**

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

**May 19 - 21**

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

**May 19 - 20**

*Clogging Assoc. of Wisconsin  
CAW Jamboree XI*  
LaCrosse, Wisconsin  
Argus (WI)

**May 26 - 27**

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

**May 26 - 28**

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

**May 26 - 28**

*Memorial Day Dance Spectacular*  
Columbus, Ohio  
Driggs (WV); Adkins (OH)

**June 1 - 3**

*International Square &  
Round Dance Convention*  
(Full clogging program)  
Mandan, North Dakota  
Vollan (ND)

**June 2 - 4**

*Papoose Pond Clog Camp*  
North Waterford, Maine  
Palmer (ME)

**June 4 - 10**

*Blue Ridge  
Old-Time Music Week*  
Mars Hill, North Carolina  
Dillingham (NC)

★ **June 10 - 11**

*Renfro Valley Clogging  
Competition*  
Renfro Valley, Kentucky  
(800) 765-7464

**June 15 - 18**

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

**June 17**

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

**June 21 - 24**

*National Square Dance  
Convention*  
Birmingham, Alabama  
McCullar (AL)



## and more...

### ★ July 1

*Alabama Firecracker  
Clogging Competition*  
Fultondale, Alabama  
McCullar (AL)

### July 7 - 8

*Return to  
Summer Camp*  
Okeechobee, Florida  
Loviska (FL)

### July 7 - 9

*Uncle Dave Macon Days*  
Murfreesboro, TN  
Wendy Bryant (615) 896-3799  
Turner (TN); Ginn (IN)

### July 9 - August 13

*Augusta Heritage Arts  
Workshops*  
Elkins, West Virginia  
Bernstein (NY); Carson (MD);  
Sutton (NC)

### July 14 - 15

*Thunderbird Clogging Festival*  
Valdosta, Georgia  
Bennett (GA)

### ★ July 14 - 15

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

### July 22

*Clogging Extravaganza*  
Reno, Nevada  
Lee (NV)

### July 22

*Arizona Clogging Assoc.  
Summer Workshop*  
Dewey, Arizona  
Bartes (AZ)

### July 28 - 30

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

### August 12

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

### ★ August 10 - 12

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

### ★ August 19

*Cedars of Lebanon  
Clogging Competition*  
Lebanon, Tennessee  
King (TN)

### ★ September 9 - 10

*Carowinds Clogging  
Championships*  
Charlotte, North Carolina  
Stephenson (SC)

### September 30 - October 1

*Colorado Clogging Council  
Fall Workshop*  
Grand Junction, Colorado  
Limborg (CO)

### October 6 - 7

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

### October 20 - 21

*Halloween Havoc*  
Dublin, Georgia  
Ruis (GA)

### October 21

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

### November 4

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

### November 11

*Arizona Clogging Assoc.  
Fall Workshop/Dance*  
Tempe, Arizona  
Bartes (AZ)

### November 10 - 12

*Insane Diego Hoedown*  
San Diego, California  
Thompson (CA)

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## Becoming A Nationwide Instructor

### Continued from Page 1

Work hard. Look around at the styles around you and at other dance forms to find that move or step that can make a routine memorable — a hook. Work harder than you thought you were able to make your students feel like you have real interest in their success. The new up-n-comin' instructors I've seen who are doing well are not the ones who win all the competitions, but the ones who take the time to make people feel special. Public relations is paramount to your success. The days of a national workshop promoter seeking you out are over. You have to have the initiative to promote yourself. Be seen, be social and be sure to let promoters know you're out there in a way that lets them feel like they can be a part of your success. Promoters have egos too. Send out some cuesheets to workshop promoters and seriously ask for their opinion. Don't be obnoxious, but be a presence. I know it sounds old-fashioned or corny to say "work hard" and "be persistent," but the truth is that being a national instructor is not glamorous. It won't make you a star. You have to put the time into your choreography, your presentation and your commitment to those who come to see you. The dancing has to come first. I always am just a little apprehensive when people ask me to sing at a workshop. I don't think it's everybody's cup of tea, and I sure don't want to give people the impression that I want their approval of my mediocre sing-

ing. Don't get caught up in the frills of public attention to overly promote some other interest. Make your routines be the gauge of your success as an instructor. Is your material being danced? You've got to take it seriously — not just flit around with your entourage, dropping names of exotic places and the celebrities you've met. Sure, I'd be kidding you if I didn't say I enjoyed the attention that goes along with being a guest instructor. I think we all consciously seek that. Besides, who wouldn't mind having their name on the flyer, getting your airfare and room paid for, and making a little money to boot. Just remember, hype will only go so far. You can have the biggest build-up in the world and go nowhere fast if you don't deliver the goods on that stage.

A good teacher puts the interests of the students first and their own second. There's not a point I've made here that I couldn't share with you a personal experience of regret. Most of the mistakes I've made as a teacher were because I was so busy worrying about the politics of becoming, being and staying a "national instructor" that I forgot what an instructor was supposed to do — teach good clogging. Concentrate on making your routines fun and danceable. Now make them accessible. If you have talent and personality (or connections) the rest can happen. I promise you.

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## START SMALL — THINK BIG

By Bobbie Adams

Josh King [Tennessee], Jeff Driggs [West Virginia], and Marge Callahan [Florida], all nationally-known instructors, have agreed to share some thoughts about how clogging instructors can become more widely travelled.

Speaking as a former workshop/convention organizer; 1) one of the best ways to find new talent is to attend all the small workshops in your area. Watch the dancers. They will fill the hall to overflowing if the instructor on stage has charisma, exciting choreography and good teaching techniques. They will literally walk out of the hall if an instructor has none of the above, leaving only the instructor's own dancers who, for the most part, already know the material.

2) Watch the "good" instructor after they leave the stage. Does he/she "smooze" with the dancers? Does he/she honor the next instructor's stage time? Does he/she help a dancer (quietly, out in the hallways) who had a problem with a step or step sequence? Or does the instructor leave the stage, talk only to his/her clique (perhaps loudly — interfering with the next "teach"), or just leave the building completely, having no interest in either the dancers or other instructors?

3) Do not make the mistake of inviting an instructor to teach at a workshop on the basis that they will bring their entire club along. There are many, many dancers who only clog one night a week and simply will not do demos, performances or workshops.

4) There is a huge difference in teaching on home turf with the ability to teach in a two-hour time slot over several weeks

that which an instructor must convey to dancers unfamiliar with his/her voice and terminology in a 45-minute time slot. Time's up! Boom! Dance it!

5) Finally, some personal criteria of my own. Is the instructor "clean in thought, word and deed," especially on stage. Our halls are filled with impressionable children who idolize some of the instructors. Is their material the kind that could be repeated in school or church? Does the instructor "Dress for Success?" i.e., conform to local costuming? Wear clean clothes? Use deodorant? Use mouthwash?

*More on this series in next month's issue of the Double Toe Times.*

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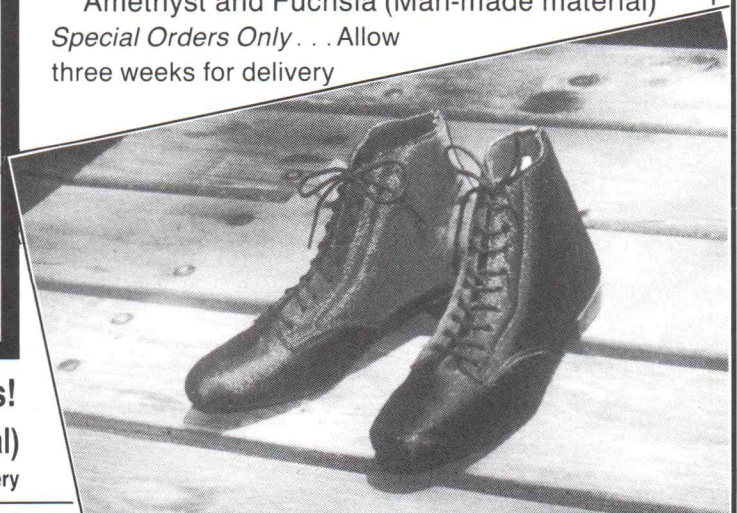
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## Origins of Appalachian Tradition

### Continued from page 1

The clan network governed a loosely-knit society and assured certain rights to every family member, including the right to own land. According to Fischer, a heritage that comprised rented lands and high taxes caused the Scots-Irish to be fiercely protective of their property. Harvest failures, the potato famine, and the growing sheep industry in England and Scotland, which claimed hundreds of acres of land for grazing, ultimately drove these emigrants from their homeland. The free land found in America became a permanent legacy for their descendants. The desire for land ownership thus became a significant factor in fostering the Scots-Irish determination to farm in the rugged wilderness. Indeed, centuries of solitary living in subsistence conditions formed a profound attachment to the land. Appalachians' reverence for their land lent certainty to their lives. Thus, "place" became an important aspect of their traditions.

While land gave the mountaineer his independence, isolation helped to insure his freedom from outside intrusions. In the backcountry of Appalachia, these concerns translated to staunch resistance to change and a suspicion of strangers. Secluded family units had limited contact with the outside world and, consequently, little access to differing opinions. Thus, the mountaineer retained rigid views about the old ways.

Isolation influenced Appalachians in other ways as well. Loyal Jones believed the pursuit of independence in the secluded mountains was a withdrawal from the constraints of urban society. Since the earliest American settlements, the wilderness symbolized an escape from persecution. For example, Puritans viewed their colony as a "sanctuary"; isolation in America merely enhanced this idea. Hardships were considered necessary for achieving salvation. Horace Kephart recognized a "violent independence that made the Appalachian mountaineer forsake all the comforts of civilization." The seclusion created a free, self-reliant individual, beholden to no man but his own kin, and deeply loyal to family. Indeed, researchers argue that the intensity of isolation empowered Appalachians to resist outside pressures to modify their culture. They sought a simple way of life, unencumbered by government or industry. During the three decades including and after the Civil War, Appalachians moved deeper into their protected hollows, suggesting it was more a matter of choice than circumstance. Harsh living conditions did not improve, but were accepted as one's fate. Of necessity, mountaineers developed a sense of humor and love of music and dance that sustained them through difficult times.

A similar process of transferral occurred with America's square dance. It is unique because of the cultural ancestry that shaped it during the periods of isolation in Appalachia and throughout its journey across the continent. An oral tradition, in which calls and figures are passed down from father to son, generation to generation, helped preserve that heritage. Extreme isolation created an atmosphere in which the dance was repeated over and over. It enabled many facets of the dance to survive unchanged, to remain strong enough to flow over the trails west.

In 1917, Cecil Sharp conducted an investigation of folk songs and dances in Appalachia. He claimed Appalachian folk heritage "came from a part of England where the civilization was least developed—probably the north of England, or the border country between Scotland and England." He identified the Appalachian Running Set as a descendant of the May-pole Round, an ancient pagan ceremonial, and pointed to several figures related to early pagan ceremonials. "The Old Shuck Basket" or "Weave the Basket" is similar to a singing game called "Draw a Pail of Water," associated with rituals of well worship. "Birdie in the Cage" involves dancers circling around one person. Sharp interpreted this figure to be descended from the practice of dancing around a sacred bush in a prayer for fertility, i.e., a good harvest.

Consistent with the use of dances in religious worship, the Morris Dance emerged in England as a ceremonial exhibition performed exclusively by men. During years when a difficult winter followed a poor harvest, the Morris men were called upon to revive the season of spring with the drumming of their feet. As a result of the importance of the Morris men to ritual dance, a great number of figures survived.

For centuries, the English country dance sustained the Morris dance patterns in several formations — circle, longways (contra) and square. Sharp noted that the uniqueness of the country dance lay in the interaction between two or more couples. He considered it a "democratic dance," where couples "change positions in the set and take turns leading the figures." During the long period in England before monarchs ruled, such a dance culture thrived.

When the first of the Stuart kings came to power in the 17th century, it began to change. The country dance became popular at court during the reign of James I, where the longways set was predominant. Participants in the lines were arranged in hierarchical order from the head of the formation. French observers brought it across the channel in the 18th century and it evolved in France as a "contredanse francaise," or "contra dance." The varieties of the contra included a version of the English square, known as a "quadrille." It utilized only five figures that were executed from memory in a pre-arranged pattern. Despite the limitations of the French adaptation, it gained popularity in America during the War of 1812. Newly-liberated Americans considered it patriotic to practice French rather than English dances. French influence is apparent today in Anglicized commands of the dance, such as "Promenade," "Balance," "Chassee" (pronounced "sashay") and "Allemande."

The original country dance, however, escaped the rule of kings and courtly English society with the first immigrants to the mountain regions of the New World. Sharp's identification of the Appalachian Running Set referred to a series of dance figures bound together by promenade movements. They were danced with considerable speed, with each participant's body "inclined in the direction of the motion, as in skating." According to David Whisnant, Sharp probably misunderstood regional terminology in naming the dance a "Running Set." He pointed out that locals considered "running sets" an activity, much like "playing ball."

Similarly, the square dance tradition in Appalachia involved a circle formation. Though sometimes limited by the number of dancers or size of the room in which it was danced, it was always a progressive dance with movement around the circle, from one couple to the next. Sharp observed groups of dancers running in smaller sets; hence, he documented square sets with only four couples participating. Margot Mayo contended that the figures themselves did not change much from community to community. It was the "manner in which they were danced and the tempo of the music [that] constitute the chief differences."

Twentieth-century society is a transient one in which technologically-advanced travel and communication fill people with hopes for better opportunities. Many have lost their special relationship with place, and without that connection, much of what provides them an identity is also lost. James Michener once referred to "home" as "the sum of all understandings, experiences, emotions and loyalties" one has been "allowed to accumulate." The Appalachian heritage, carefully nurtured in the 18th and 19th centuries, exemplifies profound cultural ties to home. Two hundred years of obscurity guarded many of its people's traditions. Fortunate for us, the square dance survived as a representation of the continuity of that heritage.

*About my sources: Some 50 footnotes make up the research for this article. Interesting as they are, I have deleted them for space considerations. Therefore, if you have any questions with respect to any of the data contained herein, please contact the Double Toe Times editor for more information.*



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# THE GOLD COAST CLOGGERS

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Marilyn Wilkerson, Director/Choreographer

The Gold Coast Cloggers from Fort Lauderdale, Florida have again been a part of history in the making. For the second time we were asked to attend and perform at the Chiles/MacKay Inaugural Jubilee in Tallahassee on January 3, 1995. The first time we were invited to the state capital was in January 1991.

The group of cloggers ranging in age from 6-13 years with director Marilyn and Michael Wilkerson and their families traveled from the 80 degree temperatures of southeast Florida to North Florida to be greeted with 40 degree temperatures. Wearing their team jackets over sweatshirts and costume shirts they gratefully added another layer of clothing when they received their Inaugural tee-shirts. Static electricity made their hair stand on end and they loved seeing their breath stream out as they laughed. The cool weather was fun until they had to stand out in it for hours.

The smaller kids in the group didn't even know who Governor Chiles was or that Tallahassee was the capital of their state. They know now! They watched the flags fly, the singers sing, and witnessed the governor and his cabinet being sworn in to represent their state. The 21 cannon salute made us all jump and it filled the air with excitement. Not totally understanding the festivities the kids asked questions of government and leadership.

The group joined the "Walkin' with Lawton" parade marching right up front with the governor. Governor Chiles, as in the past, greeted the kids personally and posed for photos with them at the Jubilee Street Festival.

The street festival had us running around sampling all types of food, making puppets and hearing the sounds of Florida by its representatives. Some even saw the Governor's Mansion.

Pre-show for The Gold Coast Cloggers had the kids changing out of all those layers of clothes and team jackets into new "show sweatshirts specially made for the trip in the event of cold weather. The girls pleaded to keep their long pants on instead of wearing their short skirts. (They didn't win!) The boys for the first time were glad they had to wear jeans.

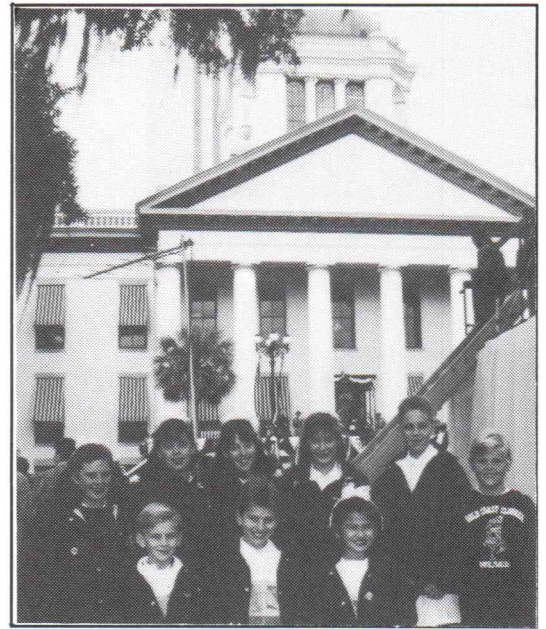
Showtime was on time and I personally think they danced hard and fast to keep warm. The show consisted of our usual traditional freestyle formation to warm up to the song "Dance" and then onto synchronized routines and our new show version of "Elvis and Andy." Dolly's version of "It's time for me to Fly" is always a crowd pleaser and then our ending freestyle to "Get me back to Dixie" introduced all the dancers.

The eventful day was not over. The music festival that evening had us dancing and singing to the sights and sounds of the Bellamy Brothers in concert. People approached us all night complimenting us on our performance at the street festival. We were all surprised that they recognized us.

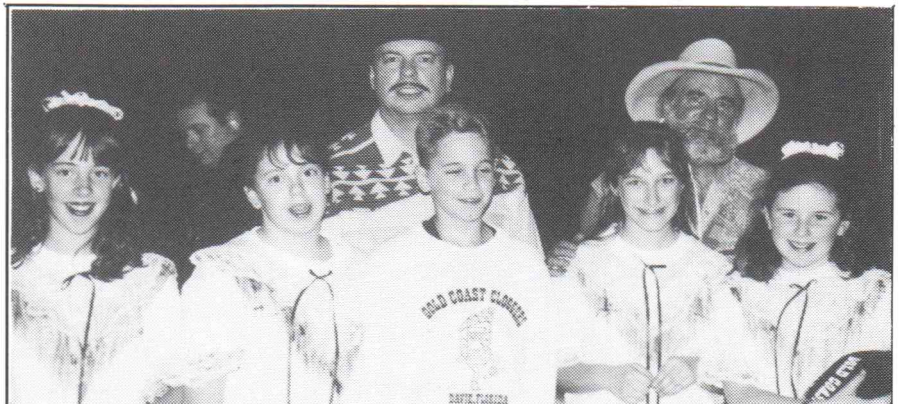
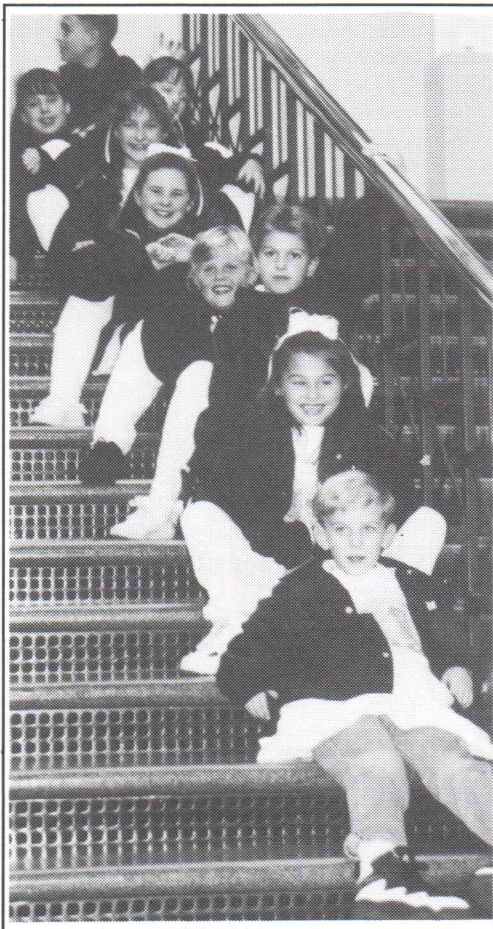
Continued on Page 20

**On Left:** After hours of standing in the cold, City Hall was warm and the stairs made a great place to sit. What a line-up!

**Below:** Gold Coast Cloggers with the Bellamy Brothers at music festival.



**Gold Coast Cloggers in front of Old Capital.**  
**Back:** Lauren Traxler, Nikki Nielsen, Melissa Shannehan, Randall Wilkerson, Jeff Feller, Kristin Manning. **Front:** Todd Traxler, J.J. McCaw, Angel McCaw.





# CALL & COUNT { 1 2 3 & 4 } { & a 1 2 3 & 4 }

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

When we teach beginners, it is of paramount importance that we set up for them digestible bite size elementary skills and drills. In line clogging, we take 1-count steps and 2-count combinations and over time we turn them into 4-count and 8-count combinations.

In figure clogging, if you work with a dead-bang 4-count phrase, everybody, including your novice caller, will be listening for that first count in four, the downbeat. If you build 4-count "think pads" into the figures, you give brains a chance to catch up with feet. You build a 4-count infrastructure [*infra*: a prefix meaning under or beneath] on which everybody depends, a sense of timing evolves, and confidence builds.

To paraphrase a memorable line from Nancy Biehler's "A Frontier Christmas" article (Ref.: Double Toes Times, December 1994): The caller becomes the conductor of a living symphony of movement, a weaver of patterns. A novice caller does not start at the symphony level. He/She starts at the "Chop Sticks" level.

When you get slick enough in your calling skills and your dancers have a repertoire of several simple figures in which they feel confident, you can begin to drop the utility aspects of your calls and slip your refined calls into elegantly placed 2-count phrases. You can eliminate the figure padding, trim the fat, and those elegant, energetic, and precise figures will rise to the surface like cream on Grade A milk.

But that is not where we are at! Pop the bubble, come back down to earth, roll up your sleeves and tie double knots in your shoe laces.

Even at national workshops where the skilled and the semi-skilled meet to upgrade their knowledge and abilities, the caller/instructor will set up the dancers with "directionals". He/She will walk the dancers through the figures before he/she calls the figure by name, and before his/her vocals become an integral part of the dancing rhythm known as "patter."

What are some of the "teach tools" that shuck the corn so that we deal with the individual kernels on the local level?

1) Teaching and calling partnering units as recognizable 4-count dance units;

2) Dictating the simple step patterns over which you impose the upper body partnering moves;

3) Padding figures so brains can catch up with feet.

OK! Preamble is over. Time to get down to business.

Vocalizing a 4-count timeline should sound something like this:

And a one.	And a two.	And a three.	And a four.
------------	------------	--------------	-------------

Two 4-count dance units can hitch themselves together to become one 8-count unit, two 8-count units into one 16-count unit. In line clogging, the "put the pieces-parts" together principle is used all the time.

Let's take a look at a coded timeline:

& a 1	& a 2	& a 3	& a 4
-------	-------	-------	-------

In line clogging:

DS	DS	DS	DS
& a 1	& a 2	& a 3	& a 4

becomes

DS	DS	DS	RS
& a 1	& a 2	& a 3	& 4

which becomes

DS	RS	DS	RS
& a 1	& 2	& a 3	& 4

which becomes

DS	DS	RS	RS
& a 1	& a 2	& 3	& 4

Four "kicky-steps" [or however you encourage your beginners into double toe steps] become 4 double steps which become a triple basic which becomes 2 single basics which become a fancy double.

Because we are successful instructors, we weekly resist the internal drive to enhance our own dance skills or to show off what we can do. We resist skill level boredom and the temptation to buck every rock step. We teach and dance "plain vanilla".

The "plain vanilla" fascination of successful instructing is in addressing individual dancers at their skill and apprehension levels, and piecing together a group of individual dancers so that they become a single cohesive operating unit. "I can't do that!" or "I don't want to do that!" flops over and become "Hey! Yeah! I can handle that!". We develop skills for controlling the dance floor.

The art of calling a line dance is one of those skills.

It is interesting to observe that the "rise and shine" portion of the traditional partnered dances has evolved into a recognizable line dancing form. It is equally interesting to observe that as many of the 4-count, and 8-count combinations have become named, the ability to "call" the combinations is a valued teaching and recreational skill. Sequence is always a problem regardless of how skillful your feet become. We are



# Heel, Toe, Away They Go!

## Cloggers Head for Disney World

By Garnet Topper

Reprinted from "Senior Times,"  
November 1994, Vol. 11, Issue 11.

Clogging is foot-stomping fun!

So say the highly energized seniors who clog, shuffle and stomp at senior centers and other locations throughout central Ohio. Under the direction of Grove City resident Lee Adams, the seniors have clogged their way to national awards and appearances from here to Florida.

Clogging is a dance that dates back to the days when "Turkey in the Straw" was a top hit. Music has changed since those early years. And so has its style. Today's cloggers dance to hits like "Locomotion" and "Rocky Top" — any

music with the quick two-two-two-four clogging beat.

"Clogging has a more sophisticated look today," Adams said. "It's progressed from "do what you want to do" foot-stomping to a well choreographed routine.

"Changes in music and style have boosted clogging's popularity. Today, kids, mom, dad, grandma and grandpa all clog. And that's evident in the increased number of classes, clubs, workshops and competitions," Adams said.

Adams speaks from experience. In the past two years, her classes have ballooned. There are over 300 in her line and clogging classes — one-third of them

seniors. Many seniors are members of her Clog-4-U team.

In October, the senior team thrilled throngs of visitors at the famed Florida theme park in Orlando. "After viewing our tapes, we were invited to perform at Magic Kingdom and Epcot Center,"

Adams said. "Disney liked our spunk and spontaneity."

"Our team's performance opened the door for other senior groups. We had the honor of being the first senior group to perform at Disney World!" she said.

Being first is nothing new to the senior cloggers.

Last year, the dancers competed in the National Show Stompers competition at Myrtle Beach, South Carolina. They placed first in the senior division and won four individual awards.

Cloggers were also a hit at this year's Ohio State Fair. Nearly 800 cloggers, including the Clog-4-U team and 27 other Ohio teams, stomped their way through the first All Ohio Cloggers Expo Fair. So successful was the Expo, it will be an annual featured event.

The Clog-4-U's popularity continues to grow with each demonstration. In the past year, they appeared at the Crystal Pistol's grand opening in Seneca, South Carolina, and Church Street Station at Rosie O'Grady's in downtown Orlando.

Locally, they performed in parades, at holiday events, nursing homes and at Red, White and Boom. Wherever they appear, the response is overwhelming!

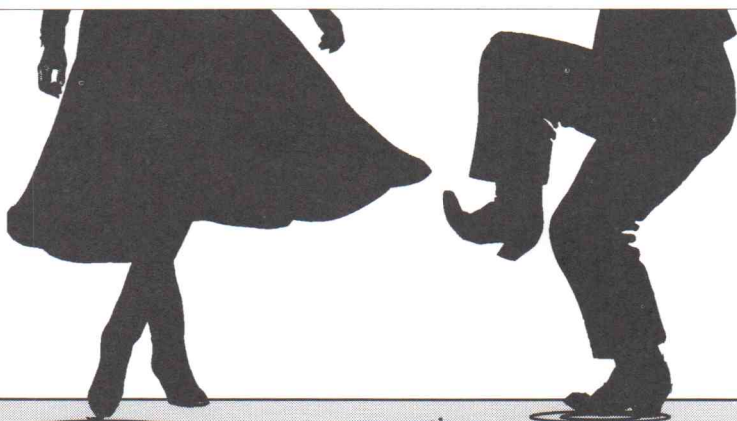
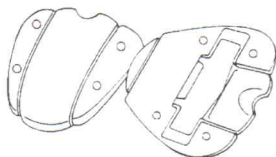
Senior Cloggers like to travel and perform. But they also like the health and social benefits they get from clogging.

**Continued on page 24**





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# Here a Clogger... There a Clogger... Everywhere a Clogger.

By Karen Maus, Shongaloo, Louisiana

Three and a half years ago a young group of boys and girls got together to form the group we now call the Buck-N-Wing Cloggers. This young group is a product of their big sister group the Rock-N-Country Cloggers. I started teaching this group in August under my mother's carport every Thursday afternoon. November was soon upon us. It became too cold for them to dance outside, so I moved them to my house. No, we didn't clog under my carport. We clogged in my kitchen. Every Thursday afternoon I would move my dining room furniture into my living room to make room for eight little cloggers. My husband was very patient about the chaos on Thursdays.

When spring came we went back to mother's carport, but the next winter we used the living room of my mother-in-law's rent house. It had an old heavy rug that covered the living room floor. We would roll it back and dance on ice. This was a hardwood floor. It was just as slick as ice.

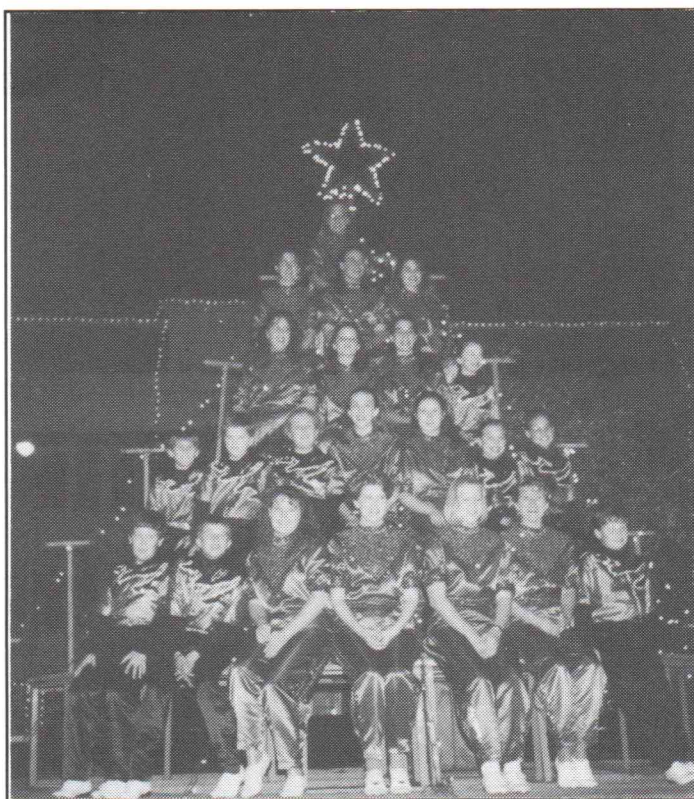
The next spring we went to Adam's patio, which was close by and handy for most of the dancers. Adam's mother loved having his clogging lessons at her back door because it cut down on her kid's taxi service.

When winter came again, we moved our lessons to what the townspeople fondly refer to as the farm house. It's a house in the middle of a hay field. It's at the end of a long, rough, very muddy road. This was the last move we made for clogging.

We have stayed in this one place for quite some time. On occasion, we will travel back to Adam's house for lessons. This group enjoys practicing outside best of all. The group has stayed together through all of their moving about. I guess you could say this group really loves what they do to readjust so many times and still stay with it. This group is very unique. They not only love



Buck-N-Wing Cloggers out on the farm.



Rock-N-Country and Buck-N-Wing in Marshall, Texas.

to clog but are very active in many other things such as, raising prize livestock, playing the drums, hunting and fishing, being active in their church, playing the piano, playing baseball, reading, cross-stitching, and even writing the President. Oh yes, I now have a new kitchen floor.

The group is working on their first show routine to be used in Branson this June. They traveled to Dollywood two years ago and won first place in precision. The group is very excited about what they will get to do this summer. Their sister group, Rock-N-Country will also be traveling to Branson in June. Rock-N-Country is looking forward to seeing some of their old friends from past competitions and making new ones. They especially hope to see Randy Kiser from Kentucky. Both groups traveled to Marshall, Texas, during the Christmas holidays to perform during the Christmas Light Spectacular. The groups took time out to pose for a picture on the foundation of the Singing Christmas Tree.

This is the first year we have subscribed to *The Double Toe Times*, and I must say that we have really enjoyed reading about the clogging activities across this great land. We love to hear about the exciting events and activities that other groups are involved in. Remember to keep clogging alive in '95'.



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# NEWS FROM THE HILLTOP

By Babs Slack, Springhill, Louisiana

The Good-N-Country Cloggers of Springhill, Louisiana, have been busy the last several months. They held a beginner's workshop every Monday night from September through November of this past year.

After twelve weeks of instruction, on December 5, 1994, ceremonies for the 1994 graduating class of Good-N-Country University were held. A review was held of the routines they had learned and then final exams were given. These included a clogging relay and a three-legged clogging race.

After passing their exams with flying colors, the graduates were presented with caps adorned with tassels and emblazoned with GNCU. With their friends and relatives in attendance, the 1994 graduating class marched into the clogging hall to "Pomp and Circumstance," led by Babs Slack, Dean of Clogging (director) and Karen Maus, Doctor of Clogging (instructor), who were dressed in full graduating regalia (including collars and sashes denoting their illustrious titles).

Following was an address by Dean Slack in which she not only praised the graduates for their progress and prowess as cloggers, but also included praise for the love, devotion, and tremendous patience shown by Doctor Maus during the previous months. Nor did she forget to express sympathy for the trials that both friends and loved ones must go through (i.e., the incessant tapping, the interrupted television programs to watch new steps over and over and over, the burned dinners forgotten in the excitement of finally getting that new routine down).

She also warned that it was not over. Even though the workshop was finished, the cloggers were not. "They will,"

she warned, "be doing basics, triples, shuffles, and stomps in elevators, in airports, in Wal-Mart, behind a shopping cart in Brookshires and even in the halls of school. And let us pray that the church pianist never breaks into a rousing rendition of "When The Roll Is Called Up Yonder" because *they'll be there.*"

With a final warning that few were immune to the clogging bug's bite and that even those who had complained the most about the new cloggers zeal could suddenly, without a moment's



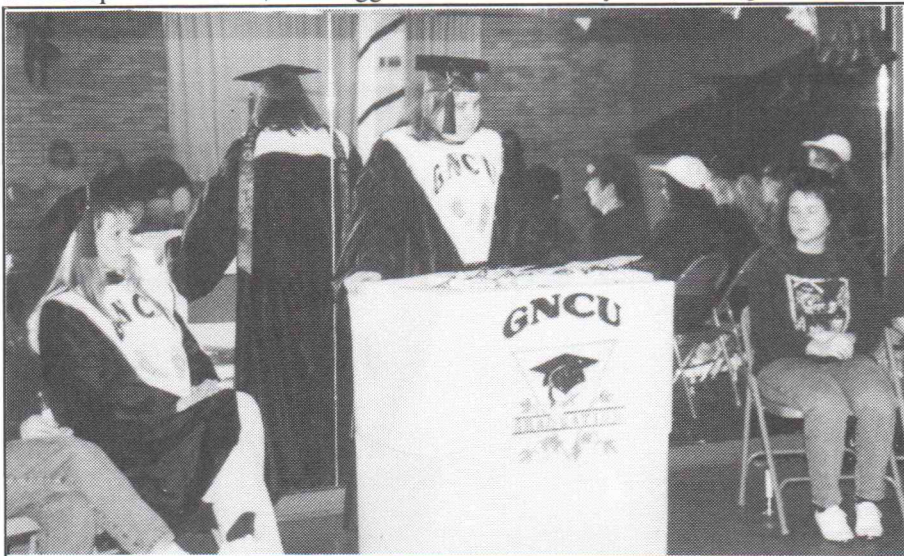
1994 Graduates of GNCU

warning break into "Rocky Top," she turned the program over to Doctor Maus.

Doctor Maus, with much handshaking and heartfelt congratulations, bestowed the Bachelor of Clogging Degree on each graduate as she handed them their diploma.

The Good-N-Country Cloggers were so impressed with the progress of the graduates they requested that Dean Slack issue on their behalf an invitation to the Class of 1994 to join their club. All of the class accepted and we look forward to a Happy New Year with eleven new members.

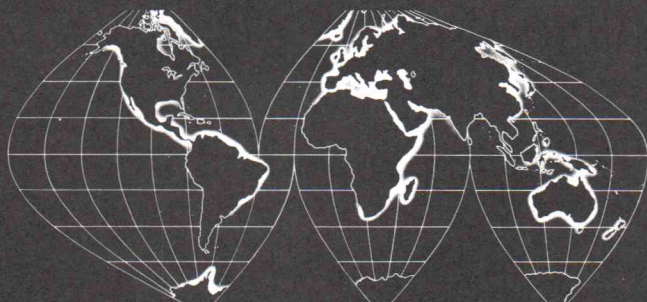
After the conclusion of the ceremonies, everyone stayed for our annual Christmas Party. We all enjoyed fellowship and refreshments. Everyone especially enjoyed looking at the albums of pictures and news articles kept by Lois Triplet (co-director and unofficial but excellent club historian). They brought back some great memories and fun times had by the club since its beginning. A good time was had by all and as the lights were turned out in the clogging hall, echoes of taps and laughter and Christmas and New Year's wishes could still be heard.



Dean Slack shares her wisdom with new cloggers as Doctor Maus anxiously awaits to graduate the new class.



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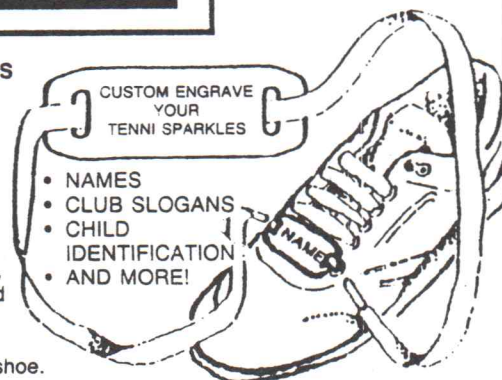
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constantly reinventing ourselves and "What goes around, comes around."

The really skillful callers are the ones who call the next combination in the 4-count phrase preceding the 4-count dance unit.

### Here's the bait and the hook!

If we have this skill in line clogging, we can build this skill in figure clogging. To make figure clogging work for our groups, we must be able to:

1) Identify and teach simple 4-count partnering combinations which will later be pieced together into 8-count, 16-count, 24- and 32-count figures.

2) Identify and teach upper body partnering skills that make partnering a fascinating and non threatening dance activity, regardless of gender (All Position Dancers, known as APD's).

3) Be able to control the floor.

Note aside: One of the criteria on a competition score sheet is "ability of the caller to control the floor".

But that is not where we are at! How does a novice caller take control and maintain control of the floor on his own home ground with people who go glassy eyed when he/she says "Partner up"?

The handiest "utility call" for controlling a mess of beginners is:

Mark Time,3,4.

A "utility call" is a teaching tool at the most functional level.

Recall that the emphasis of this series is not on the "already do's". This series focuses on the "wannado's", groups with four to twenty dancers, female dancers most likely in the majority, not located in the heartland of figure clogging, with needs to homogenize their double/double hot shots with their beginning and intermediate dancers.

This can be done on a recognizable 4-count infrastructure. It can be learned and passed on.

The question that "wannado's" need to ask themselves is: "How do I control the floor while I figure out what to do next?". Mark time,3,4 is a good enough solution to the problem until you figure out something that works better for you and your group.

Regardless of how well you prepare your partnering units for 4-count calls and 4-count dance units, when you stick them in that circle for the first time, time and space continuums are going to go fuzzy and somebody is going to lag behind or end up facing the wrong direction. Mark Time,3,4 is your call to hold position, keep dancing until the next call and should be used frequently.

A bevy of beginners is like a flock of ducklings having just quit the nest and is bravely swimming behind the big duck across the pond for the very first time. To keep the flock focused on the problem at hand, the big duck has to quack

frequently or the ducklings loose track of the problem at hand, get disoriented, become lost and quit swimming.

Even if the big duck is a little shaky about where he/she is taking the flock, he/she must be brave and appear to know where he/she is going.

Here is a fifteen minute lesson plan for a beginner's partnering drill using pull-by/follow-up utility calls and single basics, all partnering units facing front.

Set up instructions: Leads (left foot) and Tags (right foot) face to face. Shake right hands or right hands across. Do not drop hands.	
Caller <4-count phrase>	Dancers <4-count phrase>
Call: Mark Time,3,4 [sets tempo and cranks the engine.	Marking basics.
Call: Right pull-by, face to face.	<Execute partnering unit.> <Mark basics to wait for next call.>
Repeat call 2 more times	<Same as above.>
Call: Right pull-by, back to back.	<Execute partnering unit.> <Add 2 stomp doubles.>

Run this drill three or four times until the partnering units are keying their follow-up positions relative to the person with whom they are dancing.

**Working to the left:** Now put your dancers in that scary circle. Tell everybody to take just a minute to decide which is their left hand. Tell leads to turn 1/4 left and tags to turn 1/4 right and shake left hands with their corner. Now run the same drill on the left with corners. The admonishment is still: "Do not drop hands".

Set up instructions: You are now facing your partner. You are going to execute a 4-count right pull-by, back to back, with your partner and a 4-count left pull-by, back to back, with the next person down the line. Do not drop hands with the person behind you until you have taken the hand of the next person down the line. After second pull-by: "Add 2 stomp doubles, please."	
Caller <4-count phrase>	Dancers <4-count phrase>
Call: Right pull-by, face to face.	<Execute partnering unit.> <Mark basics to wait for next call.>
Call: Left pull-by, back to back.	<Execute partnering unit.> <Add 2 stomp doubles.>
Call: Mark Time,3,4.	

If you are getting brave, you just overlaid your last call on top of the second stomp double. If you didn't, you'd better be prepared to "bark a quick quack" before you lose track of your flock.

This fifteen minute lesson plan establishes a call and count protocol between your novice caller and your novice dancers. It is not written in stone. Modify or embellish it as you choose.

When the next national or regional Appalachian workshop becomes available in your area and your group says: "Let's do it!", now that's a job well done.



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\*Must be postmarked by May 1, 1995.

#### SCHEDULE

**Friday**  
Dance 7:00 p.m. - 10:00 p.m.

**Saturday - Pirate Nite!**  
Workshops 9:00 a.m. - 5:00 p.m.  
Dance/Exhibitions 7:00 p.m. - 11:00 p.m.

**Sunday**  
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**Exhibition Teams:** All dancers performing in exhibitions must be registered dancers of this Jamboree. Exhibitions will be limited to 5 minutes each. Register early as only a limited number of exhibition slots are available. **YOU MUST HAVE FOUR REGISTERED DANCERS TO EXHIBITION.** If you wish to exhibition, contact Elyse at 313-445-3980.

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# Lest We Forget

By Dan W. Angel, Founder A.C.H.F.

Mountain men and mountain music. You can't separate the two. They go together like sourwood honey and cat head biscuits.

That goes for good clogging and good music. They go hand-in-hand. Any old square dancer will tell you right up front that whenever they hear a good fiddle tune being played the way it is supposed to be played they can't keep their feet still. Heroes we like to yarn about really lived. Mountain born and raised.

Take the late Les Waldroop, who was just one song away from greatness when the Great Architect of the Universe called him home. Fired by a dream, Les spent his entire life playing and writing country music. His words spoke of a life of serenity and love for his beloved Nantahala Mountains. The legendary Loretta Lynn recorded one of his songs. When the World's Fair came to Knoxville, Tennessee, Les was asked to write a song for the celebration. He accomplished it in just one day and released a few weeks prior to the opening ceremony in Knoxville.

Back in fifty-one Les began his own band using his kinfolks. There was Lloyd Waldroop, Wendle Waldroop and "Fiddling" Mickey Waldroop. They played for the high school assembly programs and on any given Saturday night you'd find them "making music" wherever there was a square dance being held. Les playing the steel guitar, Mickey on fiddle, Wendle on base and Lloyd on guitar. The sets would last about fifteen minutes and while the dancers were outside catching their breath the Waldroops would do what they did best, pick and sing the music of their mountains.



LES WALDROOP

Les was a giant of a man. He could go bear hunting with a hickory switch. His massive arms showed signs of a man used to hard work. The callused hands of this music man were as gentle as a summer breeze. His heart was overflowing with love for his fellow man. In the fifty-some years of knowing Les Waldroop I never heard one person say anything bad about this gentle giant.

His red suspenders were his trademark. They added a sort of flair to stage appearance. When Les was on the stage he was in charge. Here was a man that knew what to do with a song. His music was pure and written in a way to glorify what he was singing about.

Les opened the "Musical Mill" at the bottom of the town hill. On Friday and Saturday nights, folks would come to listen to the mountain balladier as he sang

his songs. These same folks would take to the floor when the band would play Arkansas Traveler, Back Up and Push, or Steel Guitar Rag. During the summer months the "Mill" would be packed with "Summer Folks" who would just drop by to take in the local flavor as the Waldroop Boys went about making music the ole fashioned way.

Les is gone now, but his music will live forever. Come sundown, when folks gather at "Pickin On The Square" the locals speak freely of Les and his music. If you listen closely you may hear the steel guitar in the background playing a medley of songs Les wrote. Of all his accomplishments I think that Les would be most proud of the fact that those who knew him as a brother, friend and neighbor, felt that he lived proudly, with honor, dignity and respect from each of us.



## Gold Coast Cloggers — Continued from Page 10

After their concert, the Bellamy Brothers (Howard and David) visited with us. Then over to see Billy Dean in concert. What a day and night! We were even on the 11 o'clock news "Walkin' with Lawton."

Was this exciting for us? You bet your britches! The kids learned about their capital city and government. They entertained at an historical event, met Florida's head of state, Lawton Chiles (*see photo on right*), and they were recognized for their talents. Whew...

One of our sponsors has presented the group with individual plaques commemorating the event and others paid for new costumes and sweatshirts. Cheeseburgers, chips, cookies and candy were also donated.

Let me say, as director, my pride comes from the enthusiasm and unity of these kids. Last summer we performed at Disney's Magic Kingdom, did a workshop in Valdosta, Georgia, performed eight shows at Dollywood — performing over 70 shows in 1994. The kids are like family. We practice once a week and party and play hard together. IS MY JOB FUN OR WHAT?



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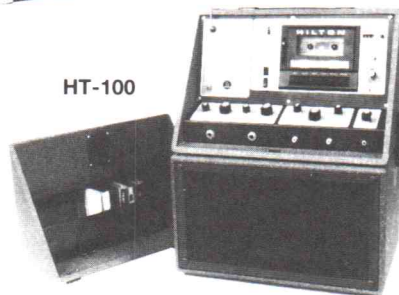
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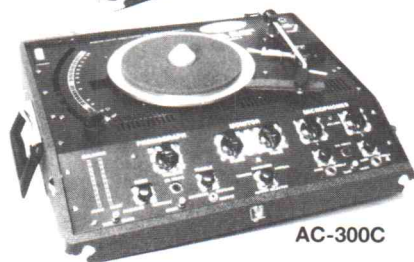
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# Old-Time Herald's FESTIVAL GUIDE 1995!

It's soon going to be that time of year again! Here are some vacation and weekend ideas for 1995. Bear in mind that some competitions require pre-registration. If you are not familiar with the event, it would be a good idea to check before planning a vacation or a trip. Neither the Old-Time Herald nor the Double Toe Times is responsible for changes in scheduling or for cancellations. Codes: wab (wheelchair accessible buildings); hp (handicap parking); arr (advance registration necessary); afr (no charge to competitors, admission fee, or a portion, refunded to competitors).

**Double Toe Times Editor's Note:** I have taken the liberty of reprinting only those festivals that include *dance* in this Guide. May I recommend the *Old-Time Herald*, "A Magazine Dedicated to Old-Time Music" as an outstanding source for old-time venues and music, plus a wide variety of articles reflecting both historical and contemporary subjects. A one-year subscription costs \$21. U.S. and \$18 foreign. It is published quarterly. Send to: Old-Time Music Group, Inc., 1812 House Ave., Durham, NC 27707.

## ALASKA

**APRIL 3 - 9 (Juneau)**

**ALASKA FOLK FESTIVAL.** Workshops, concerts, dance, children's events, jamming. Tom Paul, P.O. Box 21748, Juneau, AK 99802. (907) 463-3214.

## ARKANSAS

**APRIL 14 - 16 (Mountain View)**

**33rd ANNUAL ARKANSAS FESTIVAL.** Concert, dance. Ozark Folk Center, wab; hp; concert, open stage. Elliott Hancock, Ozark Folk Center, Box 500, Mountain View, AR 72560.

**JULY 3 - 6 (Mountain View)**

**FOLK DANCE WEEK.** Workshops, concert, dance. Info as above.

*Note: There are many events throughout the year at the Ozark Folk Center. We have listed a few of them. Please contact the address given above to receive more detailed information.*

## CALIFORNIA

**MARCH 10 - 12 (Santa Rosa)**

**SONOMA COUNTY FOLK FESTIVAL.** Luther Burbank Center for the Arts; hp; wab; concerts, workshops, dance, children's events, jamming, storytelling; Betty Nudelman, P.O. Box 1018, Windsor, CA 95492. (707) 838-4857.

**MAY 21 (Agoura)**

**TOPANGA BANJO-FIDDLE CONTEST, DANCE & FOLK ARTS FESTIVAL.** Paramount Ranch; wab; hp; competition (arr by Apr. 20); folk song workshops, concerts, dance, children's events, jamming; Dorian/Dalia Keyser, P.O. Box 57195, Tarzana, CA 91356. (818) 345-3795.

**MAY 21 (San Francisco)**

**NORWAY-DAY FESTIVAL.** Herbst Pavilion, Fort Mason Center; wab; hp; Norwegian dance, open stage, demonstrations, songs, crafts, children's events; Robert Hendrickson, 2001 Helen Road, Pleasant Hill, CA 94523.

**JUNE 16 - 18 (Santa Barbara)**

**LIVE OAK MUSIC FESTIVAL.** Wab; hp; camping; workshops, concerts, dance, children's events, jamming, open stage for children. Brandon Jones. (805) 541-4278.

**JUNE 23 - 25 (Calabasas)**

**15th ANNUAL SUMMER SOLSTICE FOLK MUSIC & DANCE FESTIVAL.** Soka University campus; wab; hp; camping; concerts, workshops, dance, jamming, children's events, storytelling, arts & crafts, documentary film presentations. Elaine & Clark Weissman, California Traditional Music Society, 4401 Trancas Place, Tarzana, CA 91356. (818) 342-7664 (fax 818-609-0106).

**JULY 28 - AUGUST 5 (Mendocino)**

**LARK IN THE MORNING MUSIC CELEBRATION.** Camping, workshops (over 50 instructors), dance, jamming, open stage, children's events. P.O. Box 1176, Mendocino, CA 95460. (707) 964-5569.

**DECEMBER 29 - JANUARY 1, 1996 (Malibu)**

**12th ANNUAL MUSIC & DANCE CAMP.** Camp Hess Krammer; wab; hp; camping; workshops, concerts, dance, children's events, jamming, open stage, mtn. and ocean hikes, folk videos, arts and crafts, puzzles, storytelling jokes, new games. Elaine & Clark Weissman, CTMS, 4401 Trancas Place, Tarzana, CA 91356. (818) 342-7664.

## GEORGIA

**JULY 7 - 9 (Helen)**

**APPALACHIAN MUSIC FESTIVAL.** Unicoi State Park; wab; hp; workshops, concert, dance, open stage. Bob Lack, Unicoi State Park, P.O. Box 849, Helen, GA 30545. (706) 878-2201 x282.

**SEPTEMBER 16 (Blairsville)**

**OLD TIMER'S DAY.** Vogel State Park; wab; hp; camping; concerts, dance, jamming. David Foot, Vogel State Park, 7485 Vogel State Park Road, Blairsville, GA 30512. (706) 745-2628.

**OCTOBER 6 - 7 (Athens)**

**1995 NORTH GEORGIA FOLK FESTIVAL.** Sandy Creek Park; wab; hp; camping; concerts, dance, children's events, storytelling, arts & crafts demonstrations and sales, traditional foods. Angela Henson. (706) 613-3620.

## IDAHO

**JUNE 25 - JULY 1 (Coeur d'Alene Lake)**

**10th ANNUAL LADY OF THE LAKE SUMMER MUSIC & DANCE CAMP.** Workshops on contra, square and English dance, Latin Balen and hiphop. Penn Fix, 703 W. Shoshone Place, Spokane, WA 99203. (509) 838-2160.

**AUGUST 20 - 26 (Coeur d'Alene Lake)**

**LADY OF THE LAKE FAMILY WEEK.** Aged-based workshops in contra dance, African dance, drumming, storytelling, singing, fiddle, percussion, arts & crafts. Penn Fix, 703 W. Shoshone Place, Spokane, WA 99203. (509) 838-2160.

**SEPT. 29 - OCT. 1 (Coeur d'Alene Lake)**

**15th ANNUAL LADY OF THE LAKE FALL WEEKEND.** Workshops in contra, square and couple dancing. Penn Fix, 703 W. Shoshone Place, Spokane, WA 99203. (509) 838-2160.

## ILLINOIS

**SEPTEMBER 3 - 4 (Geneva)**

**18th ANNUAL FOX VALLEY FOLK MUSIC & STORY TELLING FESTIVAL.** Island Park; wab; hp; camping; concerts, workshops, dance, children's events, jamming, open stage, folk arts, storytelling. Juel Ulven, FVES, 755 N. Evanslawn Ave., Aurora, IL 60506. (708) 897-3655.

**FEBRUARY 3 - 5 (Chicago)**

**UNIVERSITY OF CHICAGO FOLK FESTIVAL.** University of Chicago Campus; concerts, dancing, workshops, jamming. Kate Early, Box 7, Faculty Exchange, Univ. of Chicago, Chicago, IL 60637. (312) 702-9793 or (312) 728-7409.

## INDIANA

**MARCH 10 - 12 (Bloomington)**

**MARCH MADNESS DANCE & MUSIC WEEKEND.** Cajun, swing, squares, and contras, concerts. Tamara Loewenthal (812) 333-3180 or Miki Bird (812) 333-9625.

**JUNE 23 - 25 (Battle Ground)**

**INDIANA FIDDLERS' GATHERING.** Wab; hp; camping; concerts, workshops, dance, jamming, open stage, children's events. Kirk Hallman, P.O. Box 49, Battle Ground, IN 47920. (317) 742-1419.

## IOWA

**AUGUST 29 - SEPTEMBER 4 (Avoca)**

**20th NATIONAL OLD-TIME COUNTRY MUSIC CONTEST & FESTIVAL.** Pottawattamie County Fairgrounds; camping; wab; hp; competition (afr), workshops, jamming, children's events, concerts, dance, open stage, arts & crafts, musical instr. trade fair. Bob Everhart, Nat'l Trad. Country Music Assn., P.O. Box 438, Walnut, IA 51577. (712) 784-3001.

## KENTUCKY

**JUNE 2 - 4 (Whitesburg)**

**SEEDTIME ON THE CUMBERLAND—FESTIVAL OF TRADITIONAL MOUNTAIN ARTS.** Appalshop; wab; hp; concerts, dance, craft fair, theater performance, film & video premiers, art & photography exhibits. Jim Branson, Appalshop, 306 Madison St., Whitesburg, KY. (606) 633-0108.

**JUNE 25 - JULY 1 (Somerset)**

**KENTUCKY SUMMER DANCE SCHOOL.** Wab; hp; camping; workshops, concerts, dance, children's events, open stage. Leslie T. Auxier, KY Heritage Inst., 7900 Harp Pike, Frankfort, KY 40601. (502) 223-8367.

**JUNE 11 - 17 (Hindman)**

**18th ANNUAL APPALACHIAN FAMILY FOLK WEEK.** Hindman Settlement School; workshops, concerts, dance, crafts, storytelling, instrument building. Mike Mullins, Hindman Settlement School, Box 844, Hindman KY 41822. (606) 785-5475.

**DEC. 26 - JAN. 1, 1996 (Somerset)**

**WINTER IN THE WOODS.** Wab; hp; camping; workshops, concert, dance, children's events, open stage. Leslie T. Auxier, KY Heritage Inst., 7900 Harp Pike, Frankfort, KY 40601. (502) 223-8367.

## LOUISIANA

**JUNE 24 - 25 (Lafayette)**

**FESTIVAL DES VIEUX TEMPS.** Vermilionville; wab; hp; workshops, concerts, dance, jamming, open stage. Faren Serrette/Sally Angella, Vermilionville, 1600 Surrey St., Lafayette, LA 70508.

**JULY 14 - 15 (Natchitoches)**

**NATCHITOCHES/NSU FOLK FESTIVAL.** Prather Coliseum on NSA campus; wab; hp; concerts, dance, children's events, crafts, storytelling, Gumbo cookoff. Don Hatley, NSU, P.O. Box 3663, Natchitoches, LA 71497. (318) 357-4332.

## MASSACHUSETTS

**APRIL 21 - 23 (Natick)**

**NEW ENGLAND FOLK FESTIVAL.** Natick High School; wab; hp; camping; workshops, concerts, dance, children's events, jamming, crafts. NEFFA, 1950 Mass. Ave., Cambridge, MA 02140. (617) 354-1340.

**JULY 22 - 29 (Plymouth)**

**FOLK MUSIC WEEK.** Pinewoods Camp; workshops, dance, concerts, open stage, jamming. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA

01060. (413) 584-9913 (fax 413-585-8728).

**JULY 28 - 30 (Lowell)**

**LOWELL FOLK FESTIVAL.** Wab; hp; concert, dance, parades, crafts, ethnic foods. Lowell Nat'l Historic Park, 169 Merrimack St., Lowell, MA 01852. (508) 970-5000.

**JULY 29 - AUGUST 5 (Plymouth)**

**CAMPER'S WEEK.** Pinewoods Camp; workshops, dance, concerts, jamming, children's events. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA 01060. (413) 584-9913 (fax 413-585-8728).

**AUGUST 5 - 12 (Plymouth)**

**FAMILY WEEK.** Pinewoods Camp; workshops, dance, concerts, jamming, children's events. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA 01060. (413) 584-9913 (fax 413-585-8728).

**AUGUST 26 - SEPT. 2 (Plymouth)**

**AMERICAN DANCE WEEK.** Pinewoods Camp; workshops, concerts, dance, jamming. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA 01060. (413) 584-9913 (fax 413-585-8728).

## MICHIGAN

**JULY 21 - 23 (Marquette)**

**17th ANNUAL HIAWATHA TRADITIONAL MUSIC FESTIVAL.** Tourist Park; wab; hp; camping; workshops, concerts, dance, children's events, jamming, open stage. Patience McCarthy, 648 Mangum Rd., Marquette, MI 49855.

## MINNESOTA

**AUGUST 4 - 6 (Zimmerman)**

**MINNESOTA BLUEGRASS & OLD-TIME MUSIC FESTIVAL.** Camp In The Woods Resort; hp; camping; workshops, concerts, dance, children's events, jamming, open stage. Jed Malischke, P.O. Box 480, Spooner, WI 54801. (715) 635-2479.

## NEW HAMPSHIRE

**JANUARY 1996 TBA (Durham)**

**RALPH PAGE LEGACY WEEKEND.** Univ. of New Hampshire; wab; hp; workshops, dance. NEFFA/RPLW, 1950 Mass. Ave., Cambridge, MA 02140. (617) 354-1340.

## NEW JERSEY

**APRIL 29 (New Brunswick)**

**NEW JERSEY FOLK FESTIVAL.** Eagleton Inst. Lawn, Douglass Campus, Rutgers; wab; hp; competition (arr by Dec. 1), workshops, concert, dance, children's events, crafts; Angus Gillespie, American Studies Dept., Douglass Campus, P.O. Box 270, New Brunswick, NJ 08903. (908) 932-9174.

## NEW MEXICO

**SEPTEMBER 2 - 3 (Santa Fe)**

**21st ANNUAL SANTA FE BANJO & FIDDLE CONTEST.** Santa Fe Rodeo Grounds; wab; hp; camping; workshops, concerts, dance, competition, jamming. George Butterfield, 13213 Pinehurst NE, Albuquerque, NM 87111. (505) 298-3080.

## NEW YORK

**MAY 14 (McDonough)**

**GOLDEN COUNTRY JAMBOREE.** Del-Se-Nango Fiddlers Music Haven; concert, dance. Marjorie T. Crawford, RD 3 Box 233, New Berlin, NY 13411. (607) 847-8501.

**JUNE 17 - 18 (Valhalla)**

**CLEARWATER'S GREAT HUDSON RIVER REVIVAL.** Wab; hp; concerts, children's events, dance, jamming, crafts, environmental exhibits, activists, small boats. Judy Green, c/o Clearwater, 112 Market St., Poughkeepsie, NY 12601. (914) 454-7673.

**JUNE 23 - 25 (Altamont)**

**OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE.** Altamont Fairgrounds; wab; hp; camping; concerts, dance, workshops, open stage, children's events, jamming. Andy Spence, P.O. Box 399, Guilderland, NY 12084. (518) 765-2815.

**AUGUST 20 - 26 (Ashokan)**

**ASHOKAN FIDDLE & DANCE/SOUTHERN WEEK.** Camping; workshops, concerts, dance, jamming, open stage. Jay Ungar & Molly Mason, RD 1 Box 489, West Hurley, NY 12491. (914) 338-2996.

**SEPTEMBER 22 - 24 (Long Island)**

**LITMA FALL WEEKEND.** Baiting Hollow; camping, competition (arr by Sept. 1), workshops, concerts, dance, jamming, children's events. Sherri Guthrie, 136 S. River Rd., Calverton, NY 11933. (516) 369-7854.

## NORTH CAROLINA

**APRIL 7 - 9 (Brasstown)**

**SPRING DANCE WEEKEND.** Workshops, dance. Bob Dalsemer, John C. Campbell Folk School, Rt. 1 Box 14A, Brasstown, NC 28902. (800) FOLK-SCH.

**APRIL 28 - 30 (Wilkesboro)**

**7th ANNUAL MERLE WATSON MEMORIAL FESTIVAL.** Wilkes Community College; wab; hp; concerts, workshops, dance, children's events, jamming, midnight jam. Brenda Shepherd, M. Watson Festival, Wilkes Community College, P.O. Box 120, Wilkesboro, NC 28697. (919) 651-8691 (fax 919-651-8749) 1-800-343-7857.

*Cont. on Page 26*



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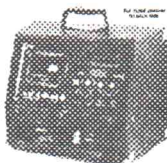
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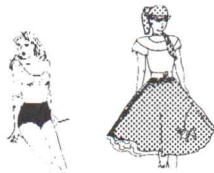


## VIDEOS

- Clogging, Country Line Dance
- Song Write, Musical Instruments

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**Stompin' Ground  
Maggie Valley  
North Carolina**

**March 17-18, 1995**

**SCCC Championships  
Competition & Workshop**

Aiken, South Carolina

Peggy Williams - (803) 578-3291

**April 15, 1995**

**South Atlantic  
Clogging Championships**

Clyde, North Carolina

Shirley Finger - (704) 456-5933

**April 22, 1995**

**ACHF Spring Workshop  
Stompin' Ground**

Only 1st & 2nd Place Winner in ACHF-Sanctioned Events  
are eligible to compete in Dance-Off in Maggie Valley

Maggie Valley, North Carolina

Lou Maiuri - (304) 595-1568

**May 6, 1995**

**Georgia State Clogging Festival  
Helen, Georgia**

Dan Angel - (706) 886-1228

**June 24-25, 1995**

**Showboat Clogging Competition  
Ocala, FL**

Jo Cummings - (904) 245-5295

**Membership in America's Clogging  
Hall of Fame is \$15 per year.**

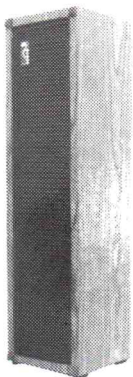
**Direct all inquiries and correspondence to  
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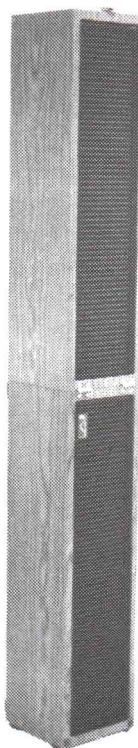
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## Heel, Toe, Away They Go! Continued from Page 12

"I have seen some major differences," Adams said. Dancing has lowered blood pressure and cholesterol and helped those with diabetic and arthritic conditions. "It also promotes fellowship and friendship and fills a gap for women who love to dance, but have no partner," she noted.

Gahanna resident Marilyn Sindel claims clogging is a stress outlet. "The steps are so fast and furious, you can't think of anything else," she said. "After watching a performance, my son laughingly said, 'I can't believe you people retire — to work so hard!'"

For years, Rita Speakman of Columbus, watched her kids participate in activities and sporting events. "Now the role is reversed," she said. "My children and grandkids watch me perform. They think it's great! And that makes me feel good. It gives me self-confidence."

Columbus resident Michael Figliola lost 12 pounds by clogging. "I like exercising, and I also enjoy the fantastic friendships I've made!" he explained.

Bertie Allen of Gahanna doesn't have anybody to dance with. So she clogs. "I have bad feet," she said. "But that doesn't stop me. I take two Advil. And when the music starts, I forget my aches and pains."

Like her students, Instructor/Director Adams benefits from clogging. "In addition to keeping fit, I get a deep sense of satisfaction from performing," she said. "Especially in nursing homes. They are very receptive to our performances. In fact, one woman asked us to return on her birthday. We returned and gave her the greatest gift we could give — ourselves."

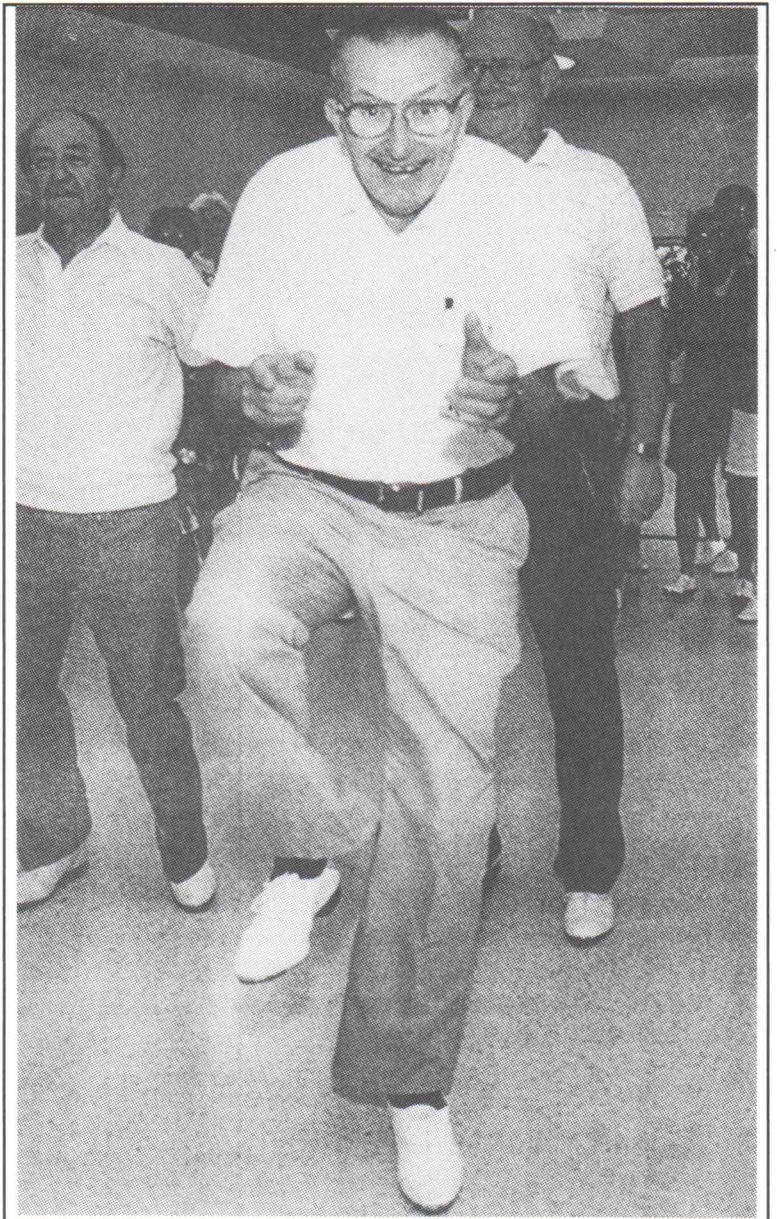
Adams teaches 102 seniors whose ages range from 56-82. She has room for more. "The requirements are minimal," she said. "A good attitude, and ability to pay attention, a willingness to learn, share your knowledge with others, and have fun. That's all I ask of my students."

Adams never stops. If she's not clogging or teaching, she's making plans. Big plans. If you think the Disney World appearance couldn't be topped. Think again.

She is currently in the process of producing a tape to send to the Cherry Blossom organizers in Washington, D.C. "We want to show the lawmakers



**Lee Adams is instructor/director of the Clog-4-U team.**

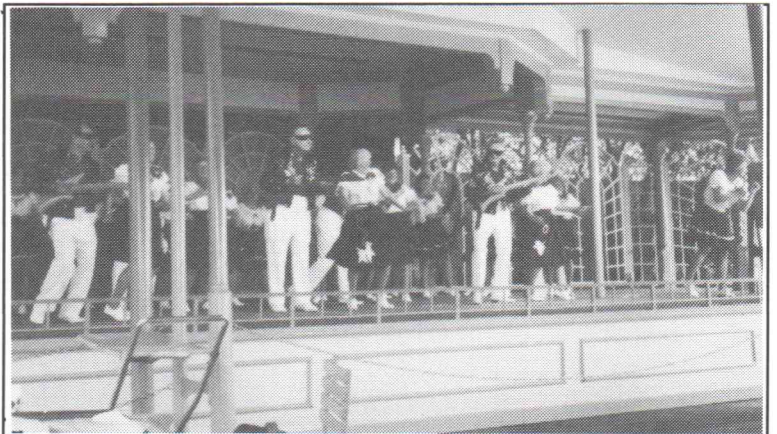


**Ken Strickler, 75, of Grove City, Ohio, hams it up while practicing with the Clog-4-U group at McDowell Senior Center.**

that seniors are physically fit," Adams said.

The Clog-4-U team members aren't packing their bags yet. But with their director's tenacity and determination, they have little doubt that they'll be smelling cherry blossoms in the spring!

*Garnet Topper is a local freelance writer who enjoys clogging herself.*







1995

# NICKEL CITY FESTIVAL

**APRIL 21 & 22, 1995**

Between Buffalo and Niagara Falls  
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**ALL LEVELS OF CLOGGING  
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**Host Hotel: Holiday Inn Resort and Conference Center**  
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**Registration Fees:**

Before April 8, 1995	\$18.00 Dancer	\$5.00 Non Dancer
After April 8, 1995	\$23.00 Dancer	\$5.00 Non Dancer

**Information or Registration:**

LINDA HALEY (716) 537-9662  
9685 East Holland Road, Holland, New York 14080

## 9th ANNUAL VIRGINIA CLOGGING ASSOCIATION



**APRIL 1, 1995**

**INGLESIDE RESORT & HOTEL  
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9:00 a.m. - 5:00 p.m. Workshop  
6:30 p.m. - 7:30 p.m. Individual Competition  
7:30 p.m. - 9:00 p.m. Team Exhibition/Open Dance

**Featured Instructors:**

SHERRY GLASS • CHIP SUMMEY

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dancers will receive free admission into the workshop.*

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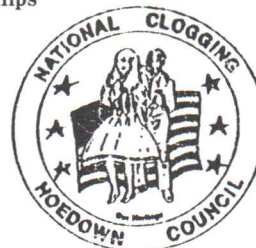
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**March 11 & 12, 1995**

Sunshine State Bluegrass Festival  
Punta Gorda, Florida

Debra White - 813-675-0717/675-2406

**April 1, 1995**

Upstate Clogging Classic  
Clemson, South Carolina

Simone Pace - 803-949-3300

**April 15, 1995**

South Atlantic Clogging Championship  
Clyde, North Carolina

Shirley Finger - 704-456-5933

**April 29, 1995**

Gulf Coast Clogging Championship  
Foley, Alabama

Brenda & Shannon Erdwins - 904-944-2527

**June 24 & 25, 1995**

Showboat Clog Competition  
Ocala, Florida

Jo Cummings - 904-245-5295

**July 1, 1995**

Alabama Firecracker Clogging Competition  
Fultondale, Alabama

Nora McCullar - 205-631-7572

**July 22, 1995**

East Coast Clogging Championship  
Chesapeake, Virginia

Bob Johnson - 804-424-1998

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.



# FESTIVAL GUIDE 1995!

Continued from page 22

## NORTH CAROLINA — CONTINUED

**MAY 26 - 28 & OCT. 13 - 15 (Black Mountain)**  
**BLACK MOUNTAIN FOLK FESTIVAL.** Camp Rockmount; hp; camping; workshops, concerts, dance, children's events, jamming, open stage. Beverly or Cynthia, 100 1/2 W. State St., Black Mountain, NC 28711. (704) 669-6813.

**MAY 26 - 28 (Union Grove)**  
**OLE TIME FIDDLERS & BLUEGRASS FESTIVAL.** Fiddler's Grove Campground; hp; camping; competition (arn by May 10), workshops, concerts, dance, children's events, jamming, open stage. Harper A. Van Hoy, P.O. Box 11, Union Grove, NC 28689. (704) 539-4417.

**JUNE 2 - 3 (Mt. Airy)**  
**23rd ANNUAL BLUEGRASS & OLDTIME FIDDLERS CONVENTION.** Veterans Memorial Park; competition (af; arn by May 30). Jack E. Jones, 319 W. Oakdale St., Mt. Airy, NC 27030. (910) 786-6830.

**JUNE 4 - 10 (Mars Hill)**  
**BLUE RIDGE OLD-TIME MUSIC WEEK.** Mars Hill College; wab; hp; concerts, dance, open stage, jamming, arn. The Center for Continuing Education, Mars Hill College, Mars Hill, NC 28754. (800) 582-3047

**JUNE 10 - 11 (Millbridge)**  
**SPRING JAMBOREE.** Sloan Park; wab; hp; concerts, dance, children's events. LaRue Costley, 401 Groff St., Concord, NC 28027. (704) 786-7351.

(Swannanoa) **JULY 9 - 15: CELTIC WEEK**  
**JULY 16 - 22: OLD-TIME WEEK**  
**JULY 16 - 22: DULCIMER WEEK**  
**JULY 23 - 29: CONTEMPORARY FOLK WEEK**  
**JULY 30 - AUGUST 5: BLUES WEEK.**

Warren Wilson College; wab; hp; workshops, concerts, dance, children's events, jamming, open stage. Jim Magill, Dir. The Swannanoa Gathering, Warren Wilson College, P.O. Box 9000, Asheville, NC 28815-9000. (704) 298-3325 x 426.

**AUGUST 3 - 5 (Asheville)**  
**68th ANNUAL MOUNTAIN DANCE & FOLK FESTIVAL.** Asheville Civic Center; wab; hp; workshops, concerts, dance, children's events. Vickie Hensley, Asheville Area Chamber of Commerce, P.O. Box 1010, Asheville, NC 28802. (704) 258-6107, (800)-257-5583).

**SEPTEMBER 9 - 10 (Millbridge)**  
**AUTUMN JAMBOREE.** Sloan Park; wab; hp; concerts, dance, children's events. LaRue Costley, 401 Groff St., Concord, NC 28027. (704) 786-7351

**SEPTEMBER 16 (Burnsville)**  
**MUSIC IN THE MOUNTAINS FOLK FESTIVAL.** Wab; hp; workshops, concerts, dance. Denise Cook, P.O. Box 882, Burnsville, NC 28714.

**OCTOBER 27 - 29 (Brasstown)**  
**FALL DANCE WEEKEND.** Dance. Bob Dalsemer, John C. Campbell Folk School, Rt. 1 Box 14A, Brasstown, NC 28902. (800) FOLK-SCH.

**DEC. 26 - JAN. 1, 1996 (Brasstown)**  
**WINTER DANCE WEEK.** Workshops, dance. Bob Dalsemer, JCCFS, Rt. 1 Box 14A, Brasstown, NC 28902. (800) FOLK-SCH.

## OHIO

**JUNE 10 (Wooster)**  
**FIDDLE FEST '95.** Wayne Center for the Arts; wab; hp; competition (arn by June 1), workshops, concerts, dance, jamming, open stage, arts & crafts demonstrations. Roberta Looney, 237 S. Walnut St., Wooster, OH 44691. (216) 264-2787.

**AUGUST 26 - 27 and SEPT. 2 - 4 (Malvern)**  
**GREAT TRAIL FESTIVAL.** Great Trail Farm; wab; hp; competition (af), concerts, dance, jamming. Barbara Garduno, P.O. Box 552, Malvern, OH 44644. (216) 794-9100.

**OCTOBER 27 - 29 (Gambier)**  
**24th GAMBIER FOLK FESTIVAL.** Kenyon College; wab; hp; workshops, concerts, dance, jamming, traditional craft demonstrations. Howard Sacks, Kenyon College, Gambier, OH 43022. (614) 427-5850.

## PENNSYLVANIA

**JULY 4 (Doylestown)**  
**JULY 4th CELEBRATION & FIDDLE CONTEST.** Fonthill Museum Ground; workshops, concerts, dance, competition. Nick & Cindy Amoroso, 540 Pebble Hill Rd., Doylestown, PA 18901. (215) 230-9339 or 348-9461.

## RHODE ISLAND

**SEPTEMBER 1 - 3 (Esoheag)**  
**16th ANNUAL CAJUN & BLUEGRASS FESTIVAL.** Stepping Stone Ranch; wab; hp; camping; concerts, workshops, dance, children's events. Franklin Zawacki, 151 Althea St., Providence, RI 02907. (401) 351-6312.

## SOUTH DAKOTA

**AUGUST 4 - 6 (Canton)**  
**16th ANNUAL SIOUX RIVER FOLK FESTIVAL.** Newton Hills State Park; wab; hp; camping; workshops, concerts, dance, jamming, open stage, children's events. Gaynor Johnson, 1031/2 S. Main, Canton, SD 57013. (605) 987-2582.

## TENNESSEE

**JUNE 30 - JULY 1 (Smithville)**  
**SMITHVILLE FIDDLERS JAMBOREE & CRAFTS FESTIVAL.** On the Square; camping; wab; hp; jamming, open stage, competition, children's events, crafts, Chamber of Commerce, P.O. Box 64, Smithville, TN 37166. (615) 597-4163.

**JULY 8 - 10 (Murfreesboro)**  
**UNCLE DAVE MACON DAYS FESTIVAL.** Cannonsburgh Pioneer Village; wab; hp; concerts, children's events, jamming, dance, competition, living history demonstrations, bicycle race. Gloria Christy, P.O. Box 5016, Murfreesboro, TN 37133-5016. (615) 893-2369 or (615) 848-0055.

**JULY 14 - 16 (Memphis)**  
**MEMPHIS MUSIC & HERITAGE FESTIVAL.** Court Square downtown; wab; hp; workshops, concerts, dance, children's events. Judy Peiser, Center for Southern Folklore, 130 Beale St., Memphis, TN 38103. (901) 525-FOLK, (fax 901-525-3945).

## TEXAS

**APRIL 20 - 23 (Hallettsville)**  
**TEXAS STATE CHAMPIONSHIP FIDDLERS' FROLIC.** Knights of Columbus Hall; wab; hp; camping; competition, concerts, dance, jamming, children's events, barbeque cookoff. TSCFF c/o K of C Hall, P.O. Box 46, Hallettsville, TX 77964. (512) 798-2311.

**APRIL 29 (Turkey)**  
**BOB WILLS DAY.** Wab; concerts, dance, parade, arts & crafts, BBQ. Theresa Clinton, Turkey City Hall. (806) 423-1033.

**MAY 12 - 14 (Glen Rose)**  
**LONE STAR STATE DULCIMER FESTIVAL.** Oakdale Park; wab; hp; camping; workshops, concert, dance, competition, jamming, open stage, children's events. Dana Hamilton, 904 Houston, Arlington, TX 76012.

**MAY 26 (Athens)**  
**ATHENS OLD FIDDLERS REUNION.** Downtown Square; wab; hp; camping; concert, dance, competition, jamming, open stage, carnival. Mary Ensign, Rt. 6 Box 6040, Athens, TX 75751. (903) 675-1859.

**SEPTEMBER 23 (Lakehills)**  
**15th ANNUAL CAJUN FESTIVAL.** Lakehills Civic Center; wab; hp; competition (arn by Sept. 20, af), workshops, concerts, dance, open stage. Robert M. Caswell, P.O. Box 830, Lakehills TX 78063.

## VIRGINIA

**SEPTEMBER TBA (Buena Vista)**  
**ROCKBRIDGE MOUNTAIN MUSIC AND DANCE CONVENTION.** Wab; hp; camping; concerts, dance, jamming, open stage. Becky McKenzie, Rt. 2 Box 146E, Fairfield, VA 24435. (703) 377-2231

**OCTOBER 28 (Ferrum)**  
**BLUE RIDGE FOLKLIFE FESTIVAL.** Ferrum College campus; wab; hp; concerts, workshops, dance, children's events, jamming. Ferrum College, Ferrum, VA 24088; Roddy Moore (703) 365-4416.

## WASHINGTON

**MAY 26 - 29 (Seattle)**  
**NORTHWEST FOLKLIFE FESTIVAL.** Seattle Center; wab; hp; concerts, workshops, dance, children's events, jamming, arts & crafts. (206) 684-7300.

**JULY 2 - 9 (Port Townsend)**  
**FESTIVAL OF AMERICAN FIDDLE TUNES.** Wab; hp; camping; workshops, dance, concerts, jamming, children's events. Centrum, Box 1158, Port Townsend, WA 98368.

## WEST VIRGINIA

**APRIL 23 - 28 (Elkins)**  
**AUGUSTA SPRING DULCIMER WEEK.** Davis & Elkins College; hp; wab; workshops, concerts, dance, jamming. Augusta Heritage Center, Box OT, David & Elkins College, Elkins, WV 26241. (304) 636-1903.

**JUNE 15 - 17 (Glenville)**  
**WEST VIRGINIA STATE FOLK FESTIVAL.** Camping; workshops, concerts, dance, jamming, competition. WVSFF, P.O. Box 362, Glenville, WV 26351. (304) 462-8549.

**JULY 8 - 15 (Capon Bridge)**  
**FAMILY WEEK.** Buffalo Gap Camp; workshops, dance, concerts, children's events, jamming. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA 01060. (413) 584-9913 (fax 413-585-8728).

**JULY 9 - AUGUST 13 (Elkins)**  
**AUGUSTA HERITAGE ARTS WORKSHOP.** Davis & Elkins College; hp; wab; workshops, concerts, dance, jamming, children's events. Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. (304) 636-1903.

**JULY 15 - 22 (Capon Birdge)**  
**ENGLISH AND AMERICAN DANCE WEEK.** Buffalo Gap Camp; camping; workshops, dance, concerts, jamming. Steve Howe, Country Dance & Song Soc., 17 New South St., Northampton, MA 01060. (413) 584-9913 (fax 413-585-8728).

**JULY 30 - AUGUST 4 (Elkins)**  
**DANCE WEEK.** Davis & Elkins College; hp; workshops, concerts, dance, children's events, jamming. Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. (304) 636-11903.

**AUGUST 6 - 13 (Elkins)**  
**AUGUSTA OLD-TIME WEEK.** Augusta Heritage Center; wab; hp; workshops, concerts, dance, children's events, jamming. Davis & Elkins College, Elkins, WV 26241. (304) 636-1903.

**AUGUST 11 - 13 (Elkins)**  
**AUGUSTA FESTIVAL.** Elkins City Park; hp; concerts, children's events, jamming, dance, craft fair, poet's gathering, folklife tent, food. Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. (304) 636-1903.

**OCTOBER 15 - 22 (Elkins)**  
**OCTOBER OLD-TIME WEEK.** Davis & Elkins College; hp; workshops, concerts, dance, jamming. Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. (304) 636-1903.

## WISCONSIN

**MARCH 10 - 12 (Dodgeville)**  
**THE GREAT CAJUN MUSIC & DANCE WEEKEND.** Folklore Village Farm; wab; hp; workshops, concert, dance, cajun food. Martha Tyner, 3210 Co. BB, Dodgeville, WI 53533. (608) 924-4000.

## AUSTRALIA

**FEBRUARY 17 - 19 (Yarra Junction, Victoria)**  
**YARRA JUNCTION FIDDLERS CONVENTION.** Camp Eureka; wab; hp; workshops, concert, jamming, open stage, dance. Ken & Maddy McMaster, 361 Clarke St., Northcote, Melbourne, Australia 03-481-7662.

## CANADA

**JULY 7 - 8 (Dartmouth, N.S.)**  
**MARITIME OLD TIME FIDDLING CONTEST.** Prince Andrew High Shool Auditorium; wab; hp; camping; competition (arn by July 6, af), workshops, concert, dance, jamming, children's events. James Delaney, P.O. Box 3037, Dartmouth E., Dartmouth, N.S., Canada B2W 4Y3. (902) 434-5466 or (902) 434-4190.

**JULY 9 (Dartmouth, N.S.)**  
**MARITIME OLD TIME JAMBOREE.** Beazley Sport Field; wab; hp; camping; concert, dance, jamming, open stage, children's events. James Delaney, P.O. Box 3037, Dartmouth E., Dartmouth, N.S., Canada B2W 4Y3. (902) 434-5466 or (902) 434-4190.

**JULY 21 - 23 (Vancouver Island, B.C.)**  
**11th ANNUAL ISLAND FOLK FESTIVAL.** Providence Farm in Duncan; hp; camping; workshops, concert, dance, jamming, open stage, children's events. Cowichan Folk Guild, Box 802, Duncan, B.C., Canada V9L 3Y1. 748-3975.

**AUGUST 3 - 8 (Rousseau, Ontario)**  
**THE WOODS MUSIC AND DANCE CAMP.** Concerts, workshops, dance, jamming. Judith and Grit Laskin, 18 Simpon Ave., Toronto, M4K 1A2. (416) 461-1864.

**AUGUST 10 - 13 (Toronto, Ontario)**  
**MARIPOSA FESTIVAL '95.** Concerts, workshops, dance, children's events. Colin Puffer, 60 Atlantic Ave., Ste. 107, Toronto, Ontario, M6K 1X9. (416) 588-8371.

## ENGLAND

**MAY 13 (Farnham, Surrey)**  
**FARNHAM FOLK DAY.** Wab; hp; workshops, concerts, dance, jamming. Mrs. Casey Music, P.O. Box 296, Aylesbury, Bucks HP19 3TL. (0296)394411 or fax (0296)392300.

**JUNE 2 - 4 (Bude, North Cornwall)**  
**3rd BUDE FOLK ARTS FESTIVAL.** Parkhouse Centre; wab; hp; workshops, concerts, dance, children's events, jamming, open stage. Mrs. Casey Music, P.O. Box 296, Aylesbury, Bucks HP19 3TL. (0296)394411 or fax (0296)392300.

**AUGUST 4 - 11 (East Devon)**  
**SIDMOUTH INTERNATIONAL FESTIVAL OF FOLK ARTS.** Sidmouth; wab; hp; camping; concerts, workshops, dance, children's events, competition (arn for dance), jamming, open stage, storytelling, street performance. Mrs. Casey Music, P.O. Box 296, Aylesbury, Bucks HP19 3TL. (0296)394411 or fax (0296)392300.

**AUGUST 25 - 28 (Towersey, near Thawe)**  
**TOWERSEY VILLAGE FESTIVAL.** Wab; hp; camping; workshops, concerts, dance, children's events, jamming, open stage. Mrs. Casey Music, P.O. Box 296, Aylesbury, Bucks HP19 3TL. (0296)394411 or fax (0296)392300.

**SEPTEMBER 1 - 3 (Fleetwood, Lancashire)**  
**FLYDE FOLK FESTIVAL.** Wab; hp; camping; concerts, workshops, dance, competition, jamming, children's events. Alan Bell, 55 The Strand, Fleetwood, Lancashire, England (01253)872317.

## FRANCE

**AUGUST 4 - 13 (L'Orient, Brittany)**  
**FESTIVAL INTERCULTUREL.** Wab; hp; competition, workshops, concerts, dance, cinema, visual arts. Jean Pierre Pichard, 2 Rue Paul-Bert, 56100 Lorient, France Tel. 011 33 97 21 2429; fax 011 33 97 64 3413.





## Indian River Cloggers

9th Annual

# POW WOW '95



**When:** April 21, 22, 1995

**Location:** Kiwanis Island,  
Merritt Island

**Workshop:**

**Friday:** 7 pm to 11 pm  
**Saturday:** 9 am to 5 pm  
& 7 pm to 10 pm

### INSTRUCTORS:

Diana Allen, Marge Callahan, Claudia Collier (Georgia)  
Jamie Conn, Tony Dillow, Greg Dionne and Debra White

**Motel:** Holiday Inn, Merritt Island, FL  
(On SR-520) • \$45.00/night (sgl. or dbl.)  
(1-407-452-7711, Mention you are Cloggers)

### Pre-Registration Deadline:

**APRIL 18, 1995**

### Donation:

\$12.00 per dancer in Advance, \$14.00 per dancer at the Door  
Children 12 and under \$5.00 in Advance, \$7.00 at the Door  
Spectators \$2.00 • FCC MEMBERS receive a \$2.00 discount

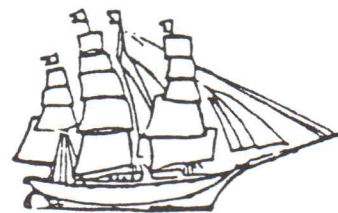
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INDIAN RIVER CLOGGERS INC.  
P.O. Box 541784, Merritt Island, FL 32954-1784

### For information call:

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# OHIO STATE FAIR CLOGGING EXPO

*Mark your calendar Ohio! Saturday, August 12, 1995*

The Ohio State Fair Clogging Expo • Columbus, Ohio

*Hosted by Lee Adams and her Senior Clog 4 U Cloggers*

Once again we will be performing together. This year we will perform the Cotton Eye Joe, Calling Baton Rouge, and Rocky Top. Attire will be Black knee shorts or pants, with your team t-shirt. During individual team demos, team uniforms can be worn, if you wish.

This year we have decided to add a mini production; a Celebration. The theme of the celebration will be:

**“Cloggers have 12 reasons to Celebrate the Season”**

January ..... Football

February .. Valentines Day

March ... St. Patrick's Day

April ..... Easter

May ..... Memorial Day

June ..... Flag Day & Weddings

July ..... The 4th of July

August .. State Fairs and Festivals

September .. Labor Day/School Days

October ..... Halloween

November ..... Thanksgiving

December ... Christmas (All together)

Register your team before April 1st, 1995 and you will then be given a month in our Celebration. Select the music, choreograph a dance to your team's level, and costume your team to fit the occasion.

Additional information and cue sheets will be available in the near future. So be watching your mail for updates. Please send a \$2.00 processing fee upon registration.

**Help Help Help  
SPREAD THE NEWS!**

**For information or details please contact:**  
**LEE ADAMS — 614-871-4394**  
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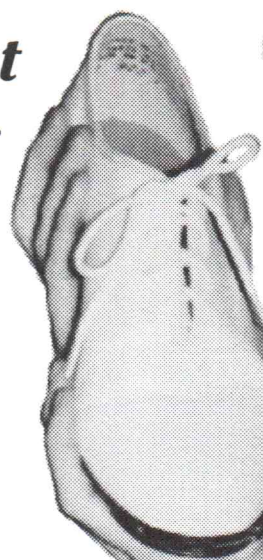
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