

The Double Toe Times

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

Volume 13, Number 5

May 1995

OPRY FLORIDA STYLE

By Nancy Mahan, Eustis, Florida

The Breezin' Easy Cloggers had their Friday/Saturday Night At The Opry the last weekend of January 1995. It was a "sell out" both nights. This was the first year we've tried an Opry Show and it was great.

We usually have an annual Country/Western Jamboree . . . but this year we decided to do things a little differently. We were pleased with the turn-out, and really appreciate the help from the Steppin' Out Cloggers and also Elton Sheldon and his dancers from Lady Lake.

There were country singers, blue grass music, line dances, gospel and comedy, in addition to our cloggers. The photo below was taken during our Opening Ceremony. Turn to page 5 for more photos.



III What does it take to become a Nationwide Instructor?

By Josh King, Lebanon, Tennessee

One of the questions that I get asked most frequently in the course of a workshop weekend is "How can I become a 'national instructor'?" (It's either that, or "What do you do in 'real' life?", or "Those sure are swell pants, where'd ya get those?") Well, I'm going to try to lend some insight into answering ONE of those questions . . .

I usually try to shop at the major department stores. I find that Levi's have a good overall fit . . . No, I'm just kidding! I'll try to tackle the "instructor" one.

I don't remember the exact moment that I sat down and said, "I want to be a national instructor." I do, however, remember the first clogging routine that I ever choreographed. I took a "step page" out of one of the clogging publications at my director's house. I used some of those steps, some from a recent workshop with Burton Edwards, and I even made up one or two. Before I knew it, I had choreographed my first routine . . . "Freeze Frame"! I have a videotape of my first, last, and only performance of that new routine (which incidentally keeps me humble). It was by no means a super routine . . . but it was a start!

Well, I caught the choreography bug, and began finding music and writing like wildfire. I would show all of my new routines to my neighbors or to the team. Everyone was always supportive, but something wasn't there. They liked the dances, but they never said, "Let's learn that one!" Finally, after countless routines that were never taught (I have a binder full of them at home), I choreographed a routine that everyone WANTED to learn . . . It was "I Think We're Alone Now" by Tiffany! (Well, it was popular back then!)

That's where it all starts. I had finally choreographed a routine that people wanted to learn and enjoyed dancing. HALF of the battle was over. It's like Jeff Driggs said . . . **People have to want to dance your material.** And you have to choreograph alot! You can't make it as a national workshop instructor teaching other people's routines.

I was given the opportunity to teach our team on a regular basis. This is *invaluable* experience! I didn't limit myself to teaching just my routines; I would also teach the dances I had learned at the last workshop. Your team is a prime learning atmosphere because you can teach your friends. There's a certain comfort level there that you won't find the first time you get up to teach a room full of 75 strangers.

This gave me the opportunity to learn how to **break a step down, count it out, and get it across in the easiest way possible.** Those three things are what I try to base my workshop presentation on. I'm not quite as funny as Jeff "Cletus T." Driggs (although I tell my share of bad jokes!), and I may not be as good a clogger as some dancers . . . but the ability to break a step down so most everyone can learn it is the underlying purpose of a workshop!

Continued on page 5

THE DOUBLE TOE TIMES

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Bobbie Adams

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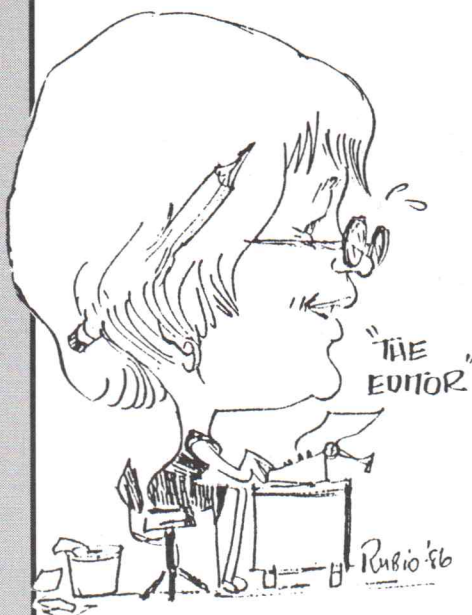
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FRONT & CENTER

Dear Readers,

First, the new Post Office rates put a dent in our mailing budget; then, our printer has raised our prices due to the enormous jump in the cost of paper. So, due to economics, the *Double Toe Times* has been forced to raise subscription fees to \$24 per year U.S., and \$30 per year Canadian. This increase becomes effective June 1, 1995. Any subscriptions that come in at the old rate on or before June 1, 1995 will be honored for one year. Advertising and U.S. and Canadian Directory Listings will stay the same.

Foreign Directory Listings (excepting Canada) will go from \$36 per year to \$48 U.S. per year. (They are currently costing us more than \$36 U.S. a year *just for postage!*)

As much as we regret the necessity of having to raise our rates, we know from the wonderful notes and cards you readers send that you would probably be distressed if it ceased being published.

We must ask those of you who enjoy the *Double Toe Times* to be our sales force. Buying printing by volume works just as effectively for the publisher and reader as volume buying at someplace like "Sam's Club". The more we print, the less each one costs to print.

If you have any comments or questions, write, phone or fax to us. We need all the help you can give us!

Bobbie

THE LOST IS FOUND! Linda Noe at Dusty Strings in Seattle, Washington, wanted me to let her know when I found Don Pedi. My friend Carol Harker delivered the message, and since one good turn deserves another, gave us the address for: Tony Elman, Acorn Music, 1185 Keith Avenue, Berkeley, CA 94708. (510) 845-6612.



Dear Bobbie,

Every month for a long time now, when I get a new issue of the *Double Toe Times* I plan to sit down and write to tell you how much I enjoy and appreciate your magazine. Then, before you know it, another month has rolled around and I have another great magazine to read. I am either too busy or unorganized (or both).

Front and Center — Continued from Page 2

I especially like the attention being paid to old time and traditional dance styles. The group I work with is doing a lot of what we call old time exhibitions. We wear pioneer style outfits and perform big circle sets—small circle sets and a few contra style dances. We still do some line dances too, but only the traditional songs. A part of our performance usually includes a demonstration of old time instruments such as spoons, bones, jaw harp, and occasionally a banjo or fiddle or two. —By the way, we need to add a bullet by my name in the directory.

Enclosed you will find my DTT renewal fee and a picture (see photo on previous page) of the Driftwood Valley Cloggers performing at the Shelbyville [Indiana] Pioneer Fair. Whenever possible we dance with live musicians. This particular festival has a wonderful old time band from the area. We continue to find a great deal of interest in the preservation of traditional music and dance. We find it to be very relaxing and a lot of fun.

Keep up the good work. I'm looking forward to the next issue.

Sincerely, Carolyn Kell

IT IS WORKING! In 1992 and 1993 you held *The Bear Went Over the Mountain Workshop* in an attempt to bring back and preserve mountain style hoedown. You and many of your friends from around the country, who are leaders in clogging, have given a lot of free time and money to this project. From my professional experience, the promotion of ideas sometimes takes one to three years or more to start having an effect.



(Above: Left to right) Vince Di Rito, Jeanette Major, Clarence Koss, Dibbie Dunnam (Instructor), Mascot Chris Vestal, Myrna Nahrup, Lou Nahrup, Ulyse Sylvestri, Marilyn Landwehr, Jack and Beverly Turner, Gaylene Schnell, Paul Robie and Norman Bernard. (Not shown: Kaye Arnold, Eleanor Frank, Attilio Bellia.) (Below) Lori Sheldon, Dibbie Dunnam, Eldon Sheldon, Earlean Sheffield.



Lori and I try to watch as many clogging shows and competitions as possible. Since last summer we've been seeing more and more groups put mountain style into their performances. In fact, at the recent Tampa State Fair, we saw the most entries in this category so far.

As you know, Lori and I teach clogging to retirees here in the Villages of Lady Lake. Last fall I mentioned to you the

desire we've had to introduce mountain style to our group, but did not know how to go about it. You suggested we call Dibbie Dunnam, who is in our area. Bobbie, she was fantastic with our people. They are still talking about her day with us. Plus I have been studying like crazy to keep (ahead?) up with our class. Dibbie was also very happy with our cloggers, and has agreed to come back. I think she will be excited over our progress.

Again, thanks to you and your friends for working so hard to save a little piece of history. The benefit to those of us who respond to you is — It's so darned much fun!

Eldon Sheldon, Sheldon's Super Stompers
(Lariettes and Two-By-Fours)

P.S. — We now have twenty-five cloggers, twelve of whom are men. The average age of our group is 66+ years. The Villages of Lady Lake is the greatest place to retire and has the facilities for any lifestyle — including clogging.

I wanted to write to let you know about a really great workshop we attended. It was the Southern Spectacular Clogging Workshop and Dinner Show in Fresno, California.

Barry Welch and the Southern Spectacular Cloggers made us all feel so welcome. We arrived on Thursday and after a six-hour plane ride we felt we just had to clog. We gathered the brave and headed for Clovis, California, where he holds his weekly classes. We had a great time trying new routines, and a new way of learning what to do. You see, in California the routines are "cued" so everyone gets to dance just about everything.

Friday started the workshops, and we danced all day. It was good

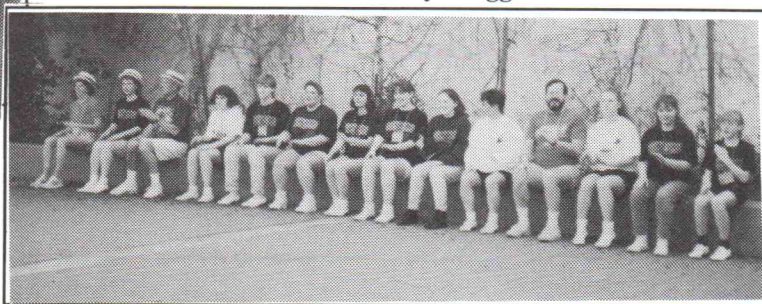
to see familiar faces. Chip Woodall and Sherry Glass were a comfort to see. Did you know that at that workshop everyone clogs until 4 a.m. (Yes, that's right... in the morning!) I don't know where the West Coast gets its energy, but I was drained of all mine.

The hotel accommodations were splendid. Saturday proved to be very exciting. Our performance of "Will Rogers Follies" was to take place at the dinner show. While getting ready, we noticed the lobby quickly being transformed. A radio station had come in and had a pre-concert party in honor of Brooks and Dunn, The Tractors and David Ball. Some lucky members of our group were fortunate enough to get autographs and pictures. Our hotel was attached to the Civic Center and to our surprise the entertainers mentioned were staying in our hotel. We were on alert for the rest of the weekend.

The dinner show was, as stated, *Spectacular!* Our performance a great success. I taught two routines and the people there were very responsive. If anyone gets to travel the west, take the opportunity an look up local clogging groups, I know you won't be disappointed. Clogging the West Coast is extraordinary. I know my group agrees. On behalf of the Mountain Valley Cloggers, I would like to thank Barry Welch, The Southern Spectacular Cloggers, and fellow cloggers out west for making us feel so welcome.

Sandi Rantala, Ashby, Massachusetts

Below: The Mountain Valley Cloggers before the show



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

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 12 - 13

Country Jamboree
Bonifay, Florida
Skinner-Corbin (FL)

May 12 - 13

Clogging Showcase
San Antonio, Texas
(210) 492-8700

May 13

Fun Clog Dance
Warren, Ohio
Whaley (OH)

May 13

GCLA Spring Workshop
Columbus, Georgia
Gill (GA)

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 - 17

29th Annual Square Dance and Clogging Festival
Slade, Kentucky
Jett (KY)

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)

★ June 24 - 25

Showboat Clogging Competition
Ocala, Florida
Cummings (FL)

June 28 - July 3

National Cloggers Festival
Provo, Utah
Cobia (UT)

★ 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 14 - 16

English Clog Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

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)

★ July 29

East Coast Clogging Competition
Chesapeake, Virginia
Johnson (VA)

August 5

"Clog on down the Road"
Seaforth, Ontario, Canada
McCall (CAN)

★ August 5 - 6

Blue Ridge Clogging Competition
Gainesville, Georgia
Thomas (Ga)

August 5 - 6

Camp Clog
Slade, Kentucky
Driggs (WV); Barrett (GA)

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Tape #5 — Easy/Int. & Intermediate (plus a Line Dance)

You Will - Patti Loveless

(Easy/Int.)

He Thinks He'll Keep Her - Mary

Chapin-Carpenter (Int.)

Waiting for a Star to Fall -

Boy Meets Girl (Int.)

Wild One - Faith Hill (Int.)

Easy Lover - Phil Collins (Int.)

The River of Dreams -

Billy Joel (Int.)

If Bubba Can Dance (Int.)

A Little Less Talk - Toby Keith

(Easy/Int.)

Funky Cowboy - Ronnie

McDowell (Int.)

If The Good Die Young -

T. Lawrence (Int.)

Line Dance:

Having A Party - Rod Stewart
(Easy!)

Tape #6 - Int. plus thru Advanced plus (also Line Dance)

That's What Love Can Do - Boy

Krazy (Int. +)

Slipping Away - Vince Gill (Adv.)

Love & Understanding - Cher

(Adv. +)

Pretty Words - Vince Gill (Adv. +)

Steel Bars - Michael Bolton (Adv.)

The Sign - Ace of Base

(Int. +/Adv.)

Liza Jane - Vince Gill (Adv.)

Line Dance:

Mercury Blues - Alan Jackson
(Int. +)

**Cue sheets included for all routines.

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

TAPES ARE \$25.00 EACH

Tape #5 _____

Tape #6 _____

Shipping 3.00

Total _____

Becoming a Nationwide Instructor — Continued from page 1

One of the best resources a new or future instructor has is a workshop which features a national instructor. Next time you're at a workshop, *pay attention to the instructor's teaching style*, rather than just learning the dance. How does the instructor break certain steps down? Watch how they pace the routine so they can complete it in an hour.

When I was young(er) and first venturing into the world of choreography, I tried to model my teaching and choreography after one of my favorite instructors. I said to myself (I don't always talk to myself!), "What does he do that makes me enjoy his classes and want to learn the routines. Or better yet, what makes me want to dance it when I get home?" Well the answer was simple... **the routines were fun!** Not difficult, but fun.

Sure there's a place for advanced routines, but 90% of what I teach at workshops consists of easy and intermediate routines. A good routine doesn't have to be completely original. It's extremely difficult to teach that many new steps in an hour. I always try to have one or two original steps in a routine, the rest being steps I've learned elsewhere. The originality comes in how you put those steps to the music.

I guess I've been skirting the issue of actually **becoming** a national instructor. Maybe because there is no easy answer. What I've described are things I did to *prepare myself* to be a national instructor. So here's what to do (or, at least what I did) to actually get the workshops:

First, it helps if there are a lot of workshops in your area. When I was starting, I didn't have that going for me (in Texas), but I was fortunate enough to have the support of my team and a super state clogging organization, the Texas Clogging Council. At the annual workshop, the Texas Cloggers Rally, there are always teaching slots all throughout the day which are filled with local talent. You don't get paid for teaching as a local instructor, but you get free admission to the workshop, and great exposure.

That's the key... teach as often as you can, in as many different events in your area. It's surprising how quickly you can change from an unknown to a recognized instructor. After a couple years of teaching locally, I got my first paid workshop! Some cloggers from Louisiana were in my intermediate class at the Texas Cloggers Rally. After the workshop, they asked if I would like to come teach at their workshop! I didn't have to think twice.

That's how it all starts. The rest is word of mouth. People will see you at workshops, and if they like your stuff, they'll ask you to teach at their workshop.

I actually had a little bit of help to begin travelling widely. When someone calls a national instructor to teach a workshop and that instructor is booked, they will most often ask, "Do you have anyone you would recommend?" I had many people (of whom Jeff Driggs, Steve Smith, and Scotty Bilz are just a few) who felt comfortable recommending me to teach at workshops. Recommendations are not something you can "ask" them to do for you. If an instructor recommends an up-and-coming instructor for a workshop, and it turns out poorly, who do you think gets blamed? By recommending someone, that instructor is putting their name and credibility on the line, as well as that of the new instructor.

When you begin to get paid for teaching a workshop, your responsibilities to that event don't end when your routine is through. You have to be prepared to help direct a Friday or Saturday evening program, socialize with the dancers, and hopefully keep people entertained all weekend. (I'm not suggesting that it's an instructor's *responsibility* to run a fun dance. We don't mind *helping* with them, though.) But the instructor must be ready for anything. It's this complete package that "Steve Smith" must feel comfortable recommending you for.

Outside of teaching in your area, that is the quickest, best, and most productive way to get into the national teaching circuit. It's a proving ground of sorts. But if you have what it takes, eventually you'll be recognized. If you can create a "buzz" in your home state, then maybe a national instructor or two will take note. The rest, with a little perseverance (and a lot of friends), will fall into place. *Good Luck!*

Opry Florida Style — Continued from page 1



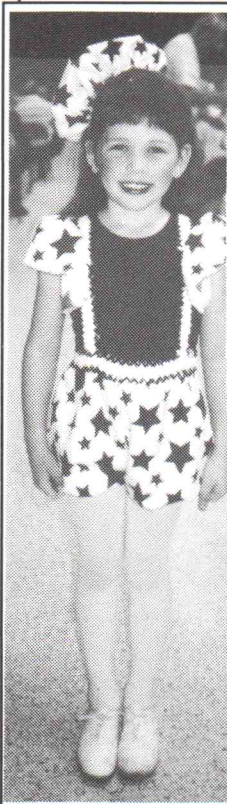
Little Heart Breakers



Stepping Out



Amanda Driggers (9) and Shaina Edwards (7) — Duet



Soloist:
Allynsen Kirk (7)

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

Let's consider the practical aspects of a "dead bang" 8-count music bar.

Our settler/pioneer ancestors were a rough, tough bunch, highly transient, diverse and disbursed. Their musical entertainment was individual and had to be transportable. When they did get together to play, sing, and dance, there had to be some pre-recognized musical structures which permitted them to quickly meld themselves into a "fun group". Otherwise, folks would get miffed, shoot somebody, and go home mad.

We could spend some time debating the historic validity of 2/4 or 4/4 time signatures. Let's don't do that. We come to this musical enterprise as dancers/instructors and do-it-yourself callers. Let's take a look at the "dead bang" 8-count musical phrase and simply acknowledge that it can be divided into four(4) 2-count and two(2) 4-count phrases and 4-count phrases (bars) can be multiplied into 12-, 16-, 24-, 32-, and 64- count bars upon which we choreograph human motion. ["Beat me, Honey! Eight beats to the bar!" Sounds like a 4-count chant to me!]

If we taught ourselves to teach beginners to "foot-clog" in a line, we can teach ourselves to teach beginners to "body-clog" with each other face to face, shoulder to shoulder, back to back and back to front. We taught beginners to "foot-clog" on 2-, 4-, and 8-count bars. We can teach "body-clogging" on 4-count multiples and come up with figure clogging.

Eventually, we all go to regional and national Appalachian Square Dance Workshops, everybody has a partner, the dancers fill up the floor, and every dancer on the floor has structural insight into the figures even if they are working new figures for the first time.

OK! Preamble is over. Let's get down to business.

Let's recall some 4-count teach tools:

1) All utility teach calls gets their own 4-count bars regardless of whether they are a 2-, 3-, or 4-count calls. They are initiated on the 4-count downbeat. Vocally "padding" a 2-count call (Swing your partner, 3,4) is a teach tool and the padding can be utilized or dropped as fits the student group.

2) All "do-it" dance units are initiated on the downbeat of a 4-count bar.

3) All half-passes (partners exactly change spots) are accomplished on a 4-count bar. "Stripping" the figures into "pieces-parts" and "step padding" the "spots" are teach tools which are utilized or dropped as fits the expertise of the student group [i.e. Allemande Left is composed of two(2) 4-count half-passes which can be "step padded" with 2 basics between half-passes].

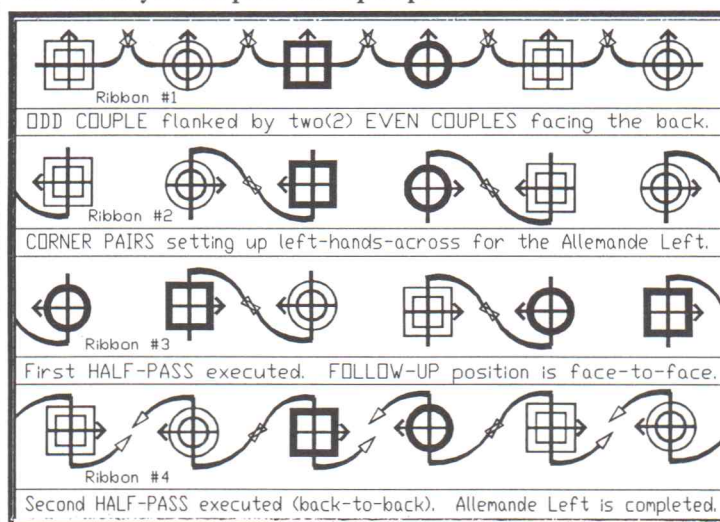
Let's take an analytical look at a big circle figure that we are going to call "Grande Sashay". If someone you know does not call this figure "Grande Sashay", then you call it what they call it and you do it the way they do it when you go to their house

to play. This stripped version is structured so that the exchange of hands for the lead dancers (our engineering partners) alternates exactly left, right, left, right, etc.

My job is to utilize computer aided drawing (CAD) to manufacture rigid, unmoving icons for the purpose of illustrating changes of spots, positions, and partners. Your job is to analyze this information and use your imagination to translate the rigid, two dimensional icons into three dimensional motion which fits any particular age or gender group with which you are working.

Take a look at the icon ribbons below (Oh! Come on!! You survived individual and partner icons in previous issues. Be brave and take a look!). But, don't read across the ribbons.

First, follow one dancer at the time down the graphic. After you have followed three or four icons down the page, then see if you can pair them up as partners or corners.



Choose a dancer in Ribbon #1. How about Otis (Odd Lead). Can you find him? Check out his nose (arrow). Which direction is he facing? Check Ribbon #2. Did he change spots? Did he change direction? Which hand has he extended, latched, and with whom? For Ribbon #2, if you answered "no", "yes", "left hand with corner," you're on tract. Keep going.

Time to turn the icons into mind's eye people. The couple will not unlatch hands in any half-pass. So between Ribbons #2 & #3, two people will have moved through a left pull-by, left shoulder to left shoulder.

Keep tracking Otis down the graphic.

Check Ribbon #3. Has he changed spots? Has he changed direction? Can you identify the follow-up position? Check Ribbon #4. Has he changed spots? Which shoulder/shoulder pull-by got him there? Change of direction? Follow-up?

CAMPBELLS SOUP CANS!! Many thanks to Margo Howland, Maryland, for the kudos and to Dick and Lynne Cook for the soup can idea. Wish I had thought of that. If you haven't a clue, re-read your Double Toes Times, April 1995.

STEP INTO HI COUNTRY!



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The full cushion insole board and outsole were designed to enhance the quality of every step.

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When every step counts, experience the difference of Hi Country.



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Spring Fling

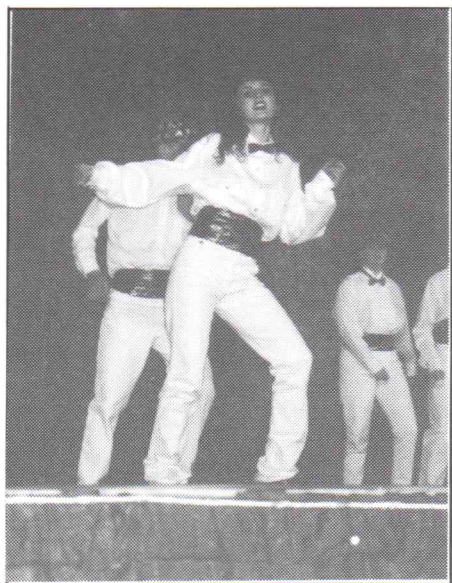
By Simone Pace, Lyman, South Carolina

Another Spring Fling has come and gone, and we *survived*. Our pre-registration was low by about 300 people, so we were not expecting the blockbuster event that we had. Our total attendance was well over 4,000 people this year. Boy, were we surprised! Lynne and I both went to Pigeon Forge with a feeling that something awful would happen, but when we got the workshop cranked into motion after the first few bumpy hours of dealing with some minor problems, it was smooth sailing!

The Grand had renovated the convention center this year and provided more staff, so things on that end were as smooth as silk. Things at the hotel weren't quite as smooth, and we must apologize for the mix-up. It seems that someone in reservations did not do their job! The hotel had been overbooked by 200 rooms!



The Cox Family from California with Simone

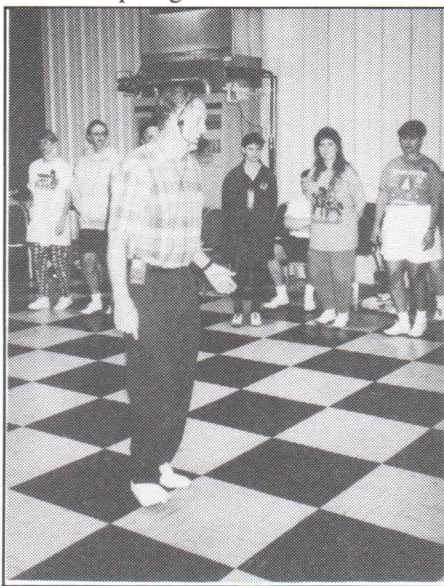


Footstompin Heel Clickers

Many angry cloggers had to be moved across the street. Of course, Lynne and I don't handle reservations, but in times like these we wish there was something we could do for our dancers. All I can say is, write letters to The Grand!

Our Thursday night welcome dance was hosted by Nick Bailey from Wyoming, Sallie Adkins of Ohio, Jamie Watson from North Carolina, and Rob Keller from Minnesota. They kept the room hopping all evening. Bill Nichols came up and called a Big Circle dance and Dee Gallagher taught a routine. It was so much fun, no one wanted to leave!

Friday morning comes early in Tennessee, and by 9 a.m. with music blaring in four workshop halls and a line of dancers waiting to get in, we were off and running! Chip Woodall woke up and couldn't move. He had something wrong with his back and had to be taken to the



Charlie Burns - basic buck workshop



Above: Sherry Glass, one week before her wedding. She's glowing!



Photo on left: Dieter Brown as Charlie Chaplin

emergency room! They pumped him full of muscle relaxers, and he came back to the workshop and managed to teach all his classes with the help of Scotty Bilz. We had a few sound problems at first, and when the reserved seats went on sale, a stampede hit our registration booth, so by 11 a.m. Lynne was a wreck. When it was her time to teach, Rob Keller came to the rescue and taught in her spot.

By Friday night, things had calmed down and we began our program with the Banner Contest. Our judges were Eric and Grayce Bice from California and Nick Bailey from Wyoming. They presented the award to the Southern Starlite Cloggers from Summerville, Tennessee under the direction of Chris McCormick. Sherry Glass won the award (for the *fifth* time) for bringing the most dancers to Spring Fling. Our weary travelers were the Cox Family from California, traveling 3,000 miles to attend Spring Fling. We had 60 exhibitions followed by a great dance hosted by Steve Smith, JoAnn Gibbs and Charlie Burns.

Saturday, all workshops were filled to capacity and you could barely walk from one room to the next because of the crowd. Cloggers love to dance in crowded rooms — it makes us feel "together."

Continued on page 14



Photo on right: Shannon Glass "Puttin on the Ritz"



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Tell Me A Story: The Oral History of the Square Dance

By Nancy A. Biehler

In recent months, I've offered you my findings about the uniqueness of America's square dance as it varies across the continent. I've also attempted to explain how the Scots-Irish who settled Appalachia evolved their extraordinary dance culture. It is important that we as cloggers recognize the common threads that bind us as part of the same dance heritage. Few square dancers today have any understanding that the figures they perform became available to them through the efforts of early collectors like Bascom Lunsford in the east and Lloyd Shaw in the west. Perhaps even fewer cloggers realize that the traditional figures they perform laid the foundation for the enormous popularity western square dancing enjoys today. It is a fascinating journey to trace the calls as they traveled westward with our 19th century pioneers.

Several variations of individual Appalachian figures retained vernacular words, specific to the locale where they were danced. For example, the call "Cage the Bird" is observed in most parts of the country. In the Southern Highlands, it takes the following form:

*Birdie in the Cage, odd lady in;
Bird hop out and the hoot-owl in;
Three arms around and hootin' agin.*

However, the flat West Texas frontier was hardly noted for its trees, a common habitat for a hoot owl, and the call was altered to accommodate the new circumstance.

*Cage the bird and three hands 'round,
Bird hop out and the crow hop in;
Don't let him out til he crows again.*

Other modifications may be attributed to similar situations. One particular figure underwent several changes as it moved down the coast, then westward. The earliest form recorded was attributed to the Cape Cod region, where clams make good fishing at low tide.

*Dig for the oyster, delve for the clam,
Take 'em all home in an old tin can.*

However, it is often presented as follows:

*Dip for the oyster, dive for the clam,
Look for the hole in the ole' tin can.*

This version originated in the southern mountains, where there were no coastal areas for oyster or clam fishing. Hence, "Look for the hole" in the tin can was adopted. Still another account is evident on the Plains frontier, where settlers suffered from shortages of water and lumber. They lived in dug-outs and sod huts, rather than log cabins. The pattern

remained the same, but the call created a new understanding.

*Dig for the oyster, dig for the clam,
Dig for a home in a brand new land.*

Certain calls reckoned with what constituted proper behavior between men and women. In the Appalachians, there were two ways to swing your partner, "depending upon which side of the mountain you came from." A two-handed swing allowed a discreet distance between the partners, while a waist-swing was more intimate. In the West, the caller announced the following:

*Meet your honey, pat her on the head,
If you can't get biscuit, give her corn bread.*

Biscuit refers to the waist-swing; *corn bread* indicates a two-handed swing. The direction to *pat* the partner on the head is a reminder not to pat her anywhere else!

Indeed, a recent study suggested that square dance figures served to enforce a moral code of behavior in each community. For example, in "Adam and Eve," the active lady swings with every dancer in the set, both male and female. The underlying message is that of a woman who trades her place in the Garden of Eden for the outside world. In "Cheat and Swing," the question of fidelity in marriage is inferred, when the active lady in the set is free to swing any man. The man she elects has the choice of falling to the temptation, or turning her down. Such interpretations are plausible, if you consider the fact that most Appalachians had a devout religious orientation, and where these figures were used in a play party game, they might also have served as gospel lessons as well; however, given the ancient ancestry of many of the figures, it is difficult to determine the original meanings behind them.

Nonetheless, it is true that the language of the calls reflected the roughness of the people the further west one traveled.

*Git yo' little sagehens ready;
Trot 'em out upon the floor —
Line up there, you critters! Steady!
Lively, now! One couple more.
Shorty, shed that ol' sombrero;
Broncho, douse that cigaret;
Stop yer cussin', Casimero,
'For the ladies. Now, all set.*

One explanation for the crudeness was the shortage of women on the frontier. On ranches where there were plenty of cowhands and often no female partners, cowboys were known to tie handkerchiefs around their arms to designate the female

roles in the dance. An early study indicated that during the California gold rush, the dance became a game. This removed the aspect of courtship from its purpose. The lack of female partners was solved as men with "patches on their seats were automatically the ladies." Thus, the concern for courtesy and manners decreased.

*Pop your whip and jerk that line,
Let's start dancin' and have a good time.*

*Bite his ears and twist his tail,
Swing to the saddle and hit the trail.*

The last call of a square dance, "Promenade to the bar and treat your partners," originated with all male dancers, who bought their partners a drink at the end of the game.

Similarly, images of cowboy life and the various chores performed on the cattle trail were woven into the calls.

Oh, the ladies trail in and the gents trail out,

And we'll all stampede down the middle,

If you ain't got the tin to dance and shout,

You must keep up with the fiddle.

*Rope your yearling, brand your calf,
Swing your partner with a once and a half.*

*All hands up, and circle round
Don't let that herd stampede
Corral 'em on the open ground
And drift 'em in to feed.*

Expressions like "lock horns" referred to arm swings, "heifers" and "fillies" implied womenfolk, and "steers" applied to men dancing in female roles.

Some calls provide a glimpse of rough-hewn floors made of split logs that were hard on shoes during a long evening of dancing.

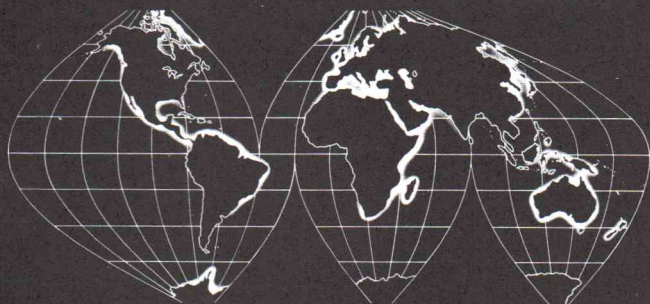
*Promenade 'til your feet get sore,
With your boot heels kickin' up splinters in the floor.*

*Old shoe sole is about wore out,
Grab a girl and walk about.*

A number of the figures increased in complexity the farther westward they appeared. Evidence suggests that various calls combined the patterns of two figures. For example, the original "Dip for the Oyster" involves three arches, completed with a "dishrag spin." Lloyd Shaw documented the pattern with an additional arch. In effect, it connects "Dip for the Oyster" with a second figure, known as "Roll the Barrel." Though

Continued on page 24

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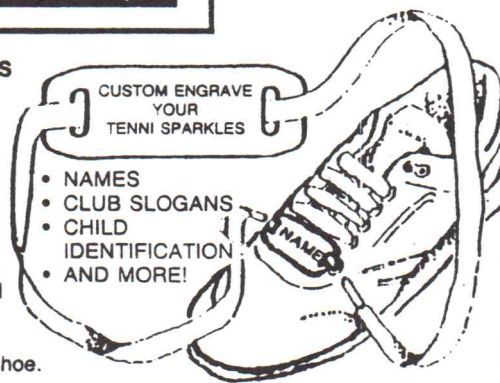
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OUR READERS WRITE: TWO VIEWS

We were offended by the article entitled, "What is clogging" in the February 1995 issue of the *Double Toe Times*. We have been clogging for 10 years and are always looking for more information about the "origin" of clogging. But statements like "Appalachian step dancing... (is a mixture of) British, African and to some extent Native Indian (cultures)"; and that "the banjo is originally an African instrument... with hand clapping, patting, and slapping (African juba)..." make the reader think that clogging had its roots in Africa. This is simply not true.

Here are some FACTS about clogging.

Clogging, according to the Encyclopedia Americana, is a solo step dance in wooden sole shoes brought to the USA from England, Scotland, and Ireland in the 19th Century. Clogging is a forerunner to tap dancing. The main settlers to the hills of Kentucky, Tennessee, and Virginia were from England, Scotland, and Ireland where the main natural resource was coal. The Africans settled on the plantations where the main natural resource was tobacco and cotton. The plantation workers danced to Gospel music while the mountain people danced to Mountain Music.

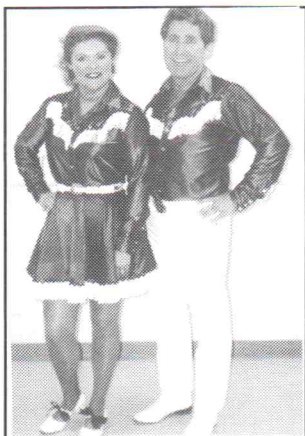
Appalachian Mountain Music is, again, according to the same Encyclopedia, banjo, mandolin, and fiddle music played with a syncopated rhythm which is derived from Celtic music of England, Scotland, and Ireland. Bill Monroe, born in 1911 in the hills of Kentucky, is called the "father of bluegrass." Other notable banjo artists are Pete Seeger and Earl Scroggs.

The type of banjo as we know it today, was popularized by Joel W. Sweeney, born in the USA (1810-1860). It was an adaptation of an instrument used by West African slaves in the New World. The banjo referred to in the February article was really called a BANZA, which was hollowed-out gourd with a long handle attached and four strings. This instrument, according to The New Grove Dictionary of Musical Instruments, came to the people of West Africa via the Middle East or Asia. Also a similar instrument that was brought to West Africa in the 16th Century was called the BANDORE. It originated in Italy.

All cultures have a form of step dancing; however, Clogging done with (wooden) taps in the early days has its roots in England, Ireland, and Scotland.

Thank you,

Sandy Schroeder
& Steve Leetch



California Cloggers Unlimited

I am a clogger from Amarillo, Texas, an area that is somewhat a desert or perhaps an oasis of clogging activity. I started clog dancing in 1986 (I have loved dancing and music all my life) and still have a burning passion for this wonderful activity.

In some of the previous issues there have been articles and letters about the conflict between the traditional and progressive branches of our chosen art, hobby, avocation, or whatever label one affixes to his obsession. I would like to add my two cents in a round-about way for what it's worth.

My daddy was an old-time fiddler. He started playing as a kid and continued until the day he died. As a young man living in New Mexico, he played in dance bands featuring the Bob Willis "Texas Swing" style popular in the 40's and 50's. After retirement, his music took a different direction as he started entering fiddling contests where he concentrated on breakdowns including hornpipes and reels, waltzes, and tune of choice (usually a song from his Texas Swing days). He earned well over 100 trophies, was New Mexico State Champion in his age group two years, performed at the 1992 American Folklife Festival at the Smithsonian in Washington D.C. and at the 1993 New Mexico Folklife Festival in Las Cruces, and was inducted into the New Mexico Old Time Fiddlers Hall of Fame. He had a long and illustrious "career." He was quoted in the September, 1992, issue of *New Mexico* saying "Fiddlin's a natural thing. It's a gift from God that lets you lift people's spirits." In his last contest at the Lea County Fair in Lovington, he placed second (his previous efforts in 1994 were rewarded with 1st place finishes). My personal favorite was "Bonaparte's Retreat," popular in the early 50's, I think. However, he played a special version that he learned from his father, where he cross-tuned his fiddle. The last time I saw him in June at our family reunion, I asked him to play it for me. He tried, but it had been awhile since he had played it, and he couldn't quite get it. He said he would go home and practice. My cousin, also a fiddle player, wanted to learn it when he got it down again. Now it's gone with my daddy. What does this have to do with clogging? I am preparing a scrapbook about Daddy, and in going through his things I found a letter to the editor in a National Old Time Fiddler publication. Reading this letter, I realized that the argument and the debate about the issue are the same whether it be fiddlin' or clogging. Many discussions lament the evils of the so-called "progressive" style and prophesy the imminent decline and fall of pristine, true-blue Ol' Time clogging. I think taking an inflexible stand on either side of this issue will increase misunderstandings and threaten the survival and continued growth of our clogging community. I ask that all ages consider the following observations:

1. With few exceptions, the detractors of "progressive" clogging are older. With few exceptions, the practitioners of "progressive" clogging are young. These young people are our future. They are the generations that will carry on. They are fantastic dancers, and having had the opportunity to sample all available styles (clogging, buck, Canadian, tap, jazz), they settle on "progressive" which is a combination of the above. When you read about the origin of clogging, what do you find? Clogging, an American dance form, was created by combining the various forms that the settlers brought with them.

2. So, where does this passion hail from, of pointing the finger at each other, of pronouncing exacting judgment — up to here Ol' Time, from here "progressive?" All traditions evolve. They never stop evolving—in music, dance, story, and language. Two main reasons are behind such constant changes: First, what I see is never exactly what you danced for me. Second, a good dancer will always try something new, just can't help it.

Change in a tradition is gradual, natural, and ever-present. So, tell me what is the natural "cutoff point" for true-blue Ol' Time style—1795? 1833? 1887? 1911? 1952? ?????? They are all equally arbitrary, and we all look silly when we impose them; as if we are saying—OK, change was fine until I came along, but from here on change is a no-no.

Maybe, just maybe, we should all settle down to dancing as well as we can and stop pointing fingers or devising artificial strictures, and start appreciating the real beauty of a living tradition; the delicate balance between tradition and innovation, the exciting range of diversity in spite of a sense of commonality.

And let us go back to being a real community where the old are revered and learned from and where the young are cherished and encouraged to seek new horizons. My charge to the young people is to continue to push to the edge of their dancing abilities but never lose sight of the rich heritage made available to them by those who went before. Let's not lose anything the way I lost my daddy's song, because it will diminish all of us.

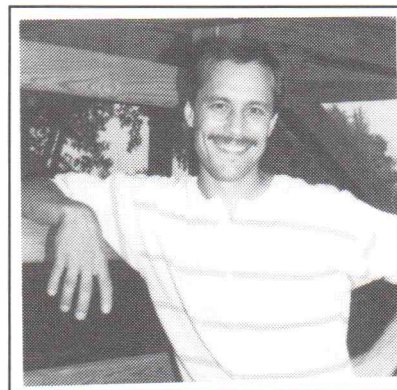
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Spring Fling

Continued from page 8

All our vendors stayed busy! Hank with P&H Engravers was busy making badges all day — and each of the other 23 vendors had lines at their booths. I think the newest “hot” item was the gold charms in the shape of a tap. Everyone got those!

Saturday night we were ready for our spectacular, which came together with the help of Barbara Kohler, Chip Summey, Sherry Glass, and Lynne Goode, plus lots of sweat and the hard work of many team directors, parents, and dancers. Each year we do the show and wonder if it is worth it. We are always stressed and usually attacked by one or two angry parents, but once the show begins and we see those happy faces, we are proud that we have the kind of career that is good for all those children. We hope to be a positive influence of them.

We introduced our staff at the beginning of the show. This was our tenth anniversary, and Bill Nichols (my daddy) was the only staff member who has been with us all ten years.

Our show began and we rolled back the clock to the twenties — gangsters, chorus girls, flappers, Coca Cola, cigarette commercials, the War, etc.

Featured vocalists were: *Sherry Glass* doing “Boogie Woogie Bugle Boy”; *Shannon Glass* doing “Puttin On



Banner Contest winners: Southern Starlite Cloggers



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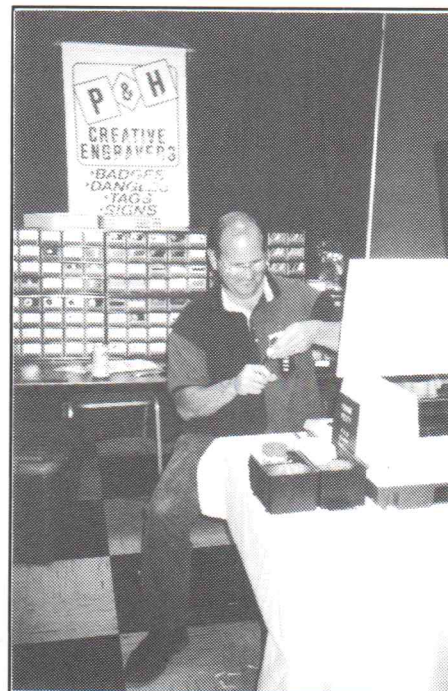
Step It Up & Go Cloggers



Brad Vassey - Newspaper Boy - “Coca Cola” Commercial

The Ritz”; *Kelli Stokes* doing “Don’t Sit Under The Apple Tree”; *JoAnn Gibbs* doing “Kansas City”; *Matt Sexton* doing “Swinging on a Star”; *Simone Pace* doing a sexy version of “Makin Whoopie!”; *Dieter Brown* doing “Charlie Chaplin”; and, *Dana Hansen* doing “Rock A Bye Your Baby”.

The show as followed by a dance hosted by Naomi Fleetwood, Chip Woodall and Scotty Bilz.



Hank from P&H kept very busy.

Spring Fling gives cloggers a chance to renew old friendships.

With that Spring Fling '95 came to an end.

We appreciate everyone who came. Thank you for your love and support. Please let us hear from you throughout the year.

We look forward to seeing you next year.



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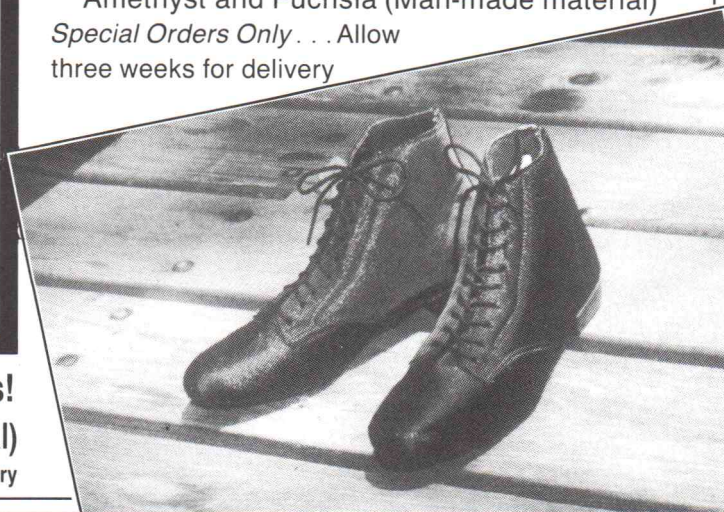
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You Can Tell You Are Getting Old...

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

When clogging was called square dancing.
When cake walks and box suppers were party of the Saturday night dances.
When the steam engine backed into town.
When coke cost a nickel and was purchased at a soda fountain.
When branch water was fit to drink . . . and was drunk from a dipper.
When the social calendar swirled around corn-shuckin, molasses pullin' and a barn dance.
When soap was made at home by cooking lye-water from an ash hopper and grease from cracklins.
When you could leave all your doors and windows in your home open and get a good night's sleep.
When coffee came in beans and you roasted and ground your own.
When the only clothes you had were *hand me downs* from your kin folks.
When you walked three miles one way to school . . . rain or shine.
When moonshine whiskey was referred to as *steam*, and was brewed by your Grandpappy.
When milk was delivered to your front door in a quart bottle before daylight.
When a man had the time to whittle and loaf.
When you visited Grandma, you sat on the front porch and watched Grandpappy swing and enjoy his afternoon cigar.
When infections were combatted with fat-back and turpentine.
When the local weekly newspaper featured articles on the Saturday night square dances and sewing bees.
When corn meal was water ground.

When Grandma used *Ground-Ivy* tea to get the 'hives' out of the newborn child.
When you wore *knickers* to school every day.
When your school lunchbox was a used *lard bucket*.
When the Saturday matinee and popcorn each cost a nickel.
When *Sassafras Tea* was a luxury.
When Mama went to the chicken lot and selected her prize hen for the family Sunday dinner.
When the family washing machine was a big black pot and a scrub board in the back yard.
When the first frost tip-toed down from the mountains, it was hog-killin' time.
When asafetidy was worn around your neck on a string in a Bull Durham tobacco sack.
When *Buck Dancing* was an inherited art and not taught in a workshop for a fee.
When Helen's Barn was the place to be on Saturday night.
When during the week you had fat-back for breakfast; and on the weekend you had streak-of-lean, cat-head biscuits, and saw-mill gravy.
When a postcard cost a penny and you could mail a letter for three cents.
When *Bay Rum* after-shave was sheik . . . ough.
When *Burma Shave*, *See Rock City* and *Jefferson Island Salt* were the only signs along the highways.
When you square danced in your street shoes, never heard of taps, could hear the caller call the figures, and hear the music that was non-amplified.
When a man's word was his bond.

When the Saturday night square dance cost 25¢ stag and 50¢ drag.
When we passed down the art of Southern Appalachian Square Dancing to the next generation and charged them nothing.
When we bought a pack of baseball cards for a nickel and got *Bazooka* bubble gum in the same pack.
When each of us could tell Mama we loved her.
When the two-winged airplane came to town and a ride was \$2.
When the circus came to town and in order to get in, you fed the elephants.
When you hear Perry Como sing *Wanted*, a tear slides down your cheek.
When square dancing was required in physical education classes.
When Raymond Fairchild plays *Foggy Mountain Breakdown* on his banjo and you just sit and clap your hands.
When you took a bath on Saturday night whether you needed it or not.
When Mama made you stay at home and *churn* milk to make homemade butter.
When cornbread, buttermilk, beans, onions, tomatoes, and cucumbers was your basic meal.
When you hated to live in the country because you were too far from town.
When you got a *whoppin* at school and when you got home there was a repeat performance.
When there was a family dinner, the children were fed last and you fought over the chicken legs.
When we took the time to thank *God* from whom all blessings flow.

Lest We Forget

Are you looking for an unusual place to visit that will take you back into time and another generation? Look no further. Hayesville, North Carolina has just what you are looking for.

"The Country Store." Located on the Square in Hayesville and operated and owned by Wayne Phillips, who is affectionately known as *The Squire of Clay County*. This store (if you call it a store) has something for everyone who loves antiques.

Once you enter the door, you have

taken a step back into history, time and another generation in which folks lived with the simple things of life. These collectable antiques are there for you to look at, sometimes pick up and touch, and for everyone to enjoy. A doctor of the early 1900's would feel right at home, as would a farmer of the same era. These were the days when a man's *word was his bond*. These were the times when the country store was a gathering place for folks to come and catch up on the local news and purchase the necessities of life. Well,

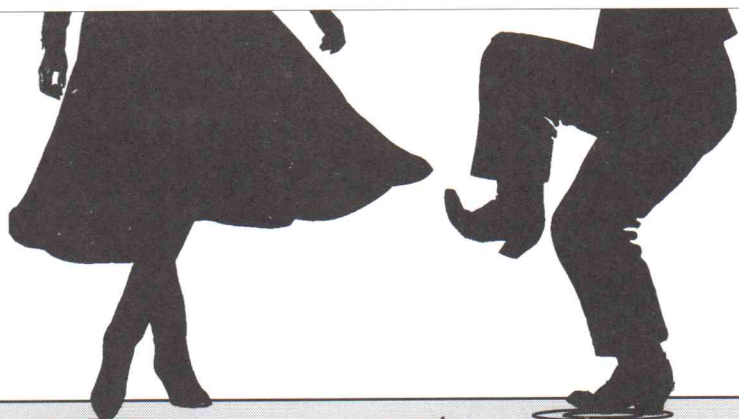
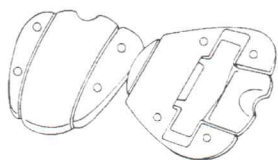
By: Dan Angel, Founder A.C.H.F.

things haven't changed much for Wayne and his establishment. I take that back. Things have changed just a bit. He still sells R.C. Colas and Moon Pies, chewing tobacco for just a shade over what he pays for them. Everything else is a journey into the past way of life for the mountain folks.

Anybody who is anybody has been to the Country Store, for this is the most unique store in all of western North Carolina.

Continued on page 26

Clear As A Bell!



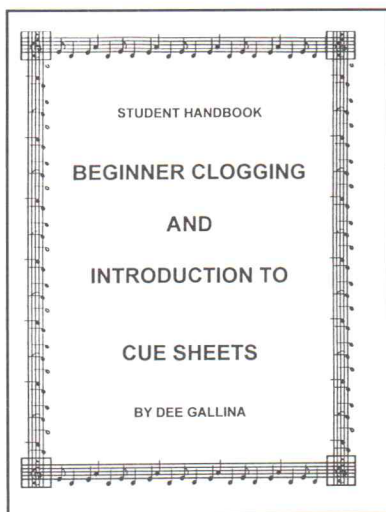
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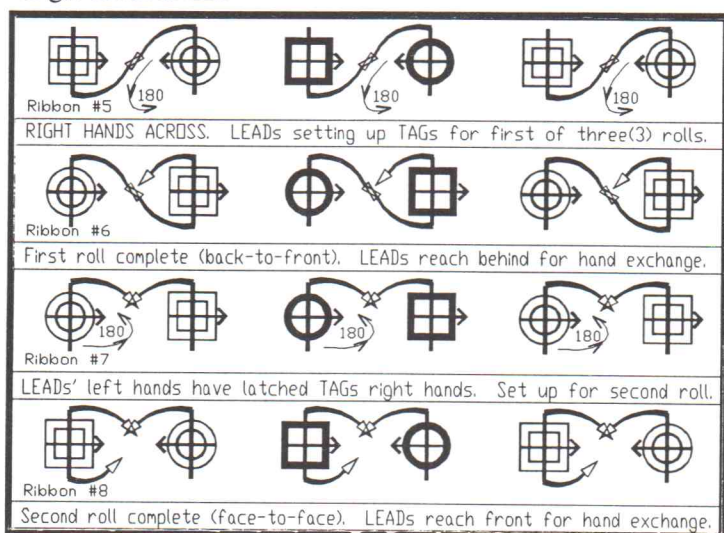
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Now pick another dancer to follow down the page. Ask yourself the same set of questions about each dancer. The stickiest part will be to assign your mind's eye people to the icons and picture them pulling past each and turning around into the required follow-up positions when they change spots.

If your mind's eye people are proving sluggish and uncooperative, try the Campbell Soup can gambit. What Dick and Lynne Cook did was to get 8 cans of Campbell Soup and label them to represent their dancers. Drawing noses and shoulders on top of the cans would facilitate a "hang-from-the rafters" view point without the physical risk. The variations are endless.

If you successfully read your way through the Allemande Left icons, a movement with which most of us are familiar, you're ready to try reading the next icon block. If you are still muzzy, try reading the next icon block anyway. Like most pesky things, it gets easier with some practice. You are going to get better at this.



Pick a dancer. First "read the dancer" down the page. After you have read two individual dancers down the page, then you can chew on the couples.

In Ribbon #5, partners have latched up right hands across and have set up to execute a right half-pass. The half-passes in this block, however, will be executed as 180° rolls.

Note the arrow with the number 180 inside the curve. The arrow is an instruction for the LEAD dancer. It tells us which direction the LEAD will roll his TAG while at the same time changing spots with her during the right half-pass.

The number 180 is for the TAG dancer. It tells us she will be rolled 1/2 turn (180°) while changing spots with her LEAD during the same right half-pass.

Checkpoint 1: The numbers and the arrows tell us what is going to happen, not what has already happened. To view the results, check the next ribbon down. In this case, Ribbon #6.

In Ribbon #6, the TAGs are now behind the LEADs. Which dancers have changed spots? Which dancers have changed directions? If you answered the first question "LEADs and TAGs" and the second question "TAGs only", we're on an information age roll. Keep going.

In Ribbon #6, our LEADs are reaching behind to transfer the TAG's right hand from their right hands into their left hands. A left half-pass roll is being set up. The TAGs are going to get rolled 180° again.

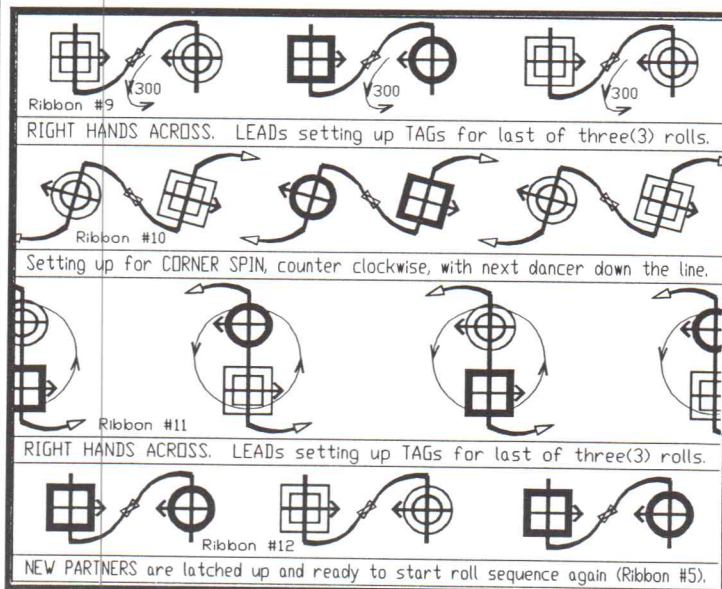
In Ribbon #7, the transfer has been made. The arrow tells us which direction the LEADs will roll TAGs. The number 180 tells us that the TAG will be rolled counter clockwise 1/2 turn (180°) while changing spots with her LEAD during the same left half-pass.

In Ribbon #8, the left half-pass roll has been completed and the LEADs are setting up the TAGs for a hand transfer and a third roll. In Ribbon #9, the indicators are: 1) Setting up for a right half-pass; 2) LEADs will roll TAGs counter clockwise while changing spots; and 3) Tags will roll 300°, not quite a whole 360° turn. This is a very active turn. A whole turn in 4-counts is a bit more sticky-tricky than a half-turn in the same 4-counts.

Checkpoint 2: LEADs need to be coached to dance their tags through the turns utilizing all 4 counts and not screw them into the floor in a single beat of music. TAGs who are being obliged to whip turn on one foot are not making good music with their feet and the dance sound gets muzzy. And good sound is part of what we're shooting for.

Ribbon #10 shows couples ready to exchange partners for a corner spin. And Ribbon #11 indicates a 360° tight waist brace spin. Ribbon #12 shows that ODD DANCERS and EVEN DANCERS have progressed down the line and paired up to begin the sequence again at Ribbon #5.

Checkpoint 3: In Ribbons 5-10, our LEAD never changes his direction. His spot, yes! His direction, no! It is absolutely essential that LEADs be coached to change spots. Crucial, also, they be coached to side step the center spot, bringing the TAG through the half-pass on the shortest possible line. Remember, TAGs not only have to travel the same distance while making the change of spots, they also have to execute all the turns. It's the LEAD's business to make sure his TAG hits the mark.



Might be the time to go get those soup cans off the shelf.

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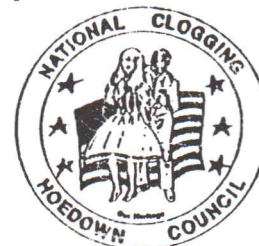
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PARKING AND TRANSPORTATION

The Estate offers over 900 free parking spaces. Regularly scheduled, complimentary airport shuttle service is also provided to arriving and departing hotel guests.

GUEST ROOMS

The Inn presently offers 505 fully-equipped guest rooms. The main section of the Inn consists of 375 rooms which offer a residential look and amenities which create comfort and a feeling of home. One hundred rooms are located within a detached building called the Garrison, located 100 yards from the Main building. All general hotel facilities and services are available to Garrison guests. The Garrison also has its own outdoor pool, snack shop and children's play area. The Citadel Tower offers a VIP floor of twenty-nine superior guest rooms which feature upgraded guest amenities, private elevator access, and private lounge offering complimentary continental breakfast and an honor bar. Complimentary hors d'oeuvres are offered Monday thru Friday, from 5:00 pm to 7:00 pm.

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The Estate offers a wide variety of dining opportunities to suit most any appetite.

- ◆ **Chaucers** is our 24-hour coffee shop. Any meal is available any time of day or night. Chaucers also provides room service from 6:30 am to 11:00 pm.
- ◆ **Josh's** is located off the main lobby and is our fine dining facility. Surrounded by an elegant English Hunt Club Setting, you can choose from a wide selection of continental cuisine including beef, seafood, fowl and Josh's famous shrimp. Josh's is open for lunch Monday thru Friday. Dinner is served on Friday and Saturday only and includes live music for your listening and dancing pleasure. On Sundays, a sumptuous brunch buffet is offered.

◆ **The Gatehouse Tavern** is located next door to the Inn and is a longtime favorite of the area. The Gatehouse has an Old English "Castle" setting complete with a moat! The menu features delicious steaks, chops and seafood including New York Prime Rib, Prawns, and King Crab Legs. Open for dinner only, seven days a week. Includes a cocktail lounge.

◆ **J.D. Brews** is the area's only brew pub. It is located in the Oldenberg Brewery and features specialty salads, sandwiches, ribs and seafood. Open for lunch and dinner, seven days per week. Includes the friendliest bar around.

◆ **The Crossbow** is located off the main lobby and is the area's liveliest night spot. Open Monday thru Saturday til 2:00 am. DJ and dancing every Friday and Saturday night.

◆ **Coyotes** is the newest and largest Country/Western Music and Dance hall in Greater Cincinnati. Located within the Oldenberg Brewery and Entertainment Complex, Coyotes features free dance lessons, live entertainment on select nights and the hottest country tunes for two-steppin' the night away. Open Wednesday-Sunday 7:00 pm - 2 am.

◆ **The American Museum of Brewing History and Arts** is also located within the Oldenberg Complex. The Museum features over 500,000 pieces on display. There is also a working micro-brewery where fine Oldenberg beers are brewed and bottled.

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SOCIAL DANCING

The following was reprinted from January 1994 *Mayo Clinic Health Letter*, with permission of Mayo Foundation for Medical Education and Research, Rochester, Minnesota 55905.

Jazz up your fitness with a regular dose of dance.

Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YMCA also hold little appeal.

When a friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise—and probably having fun, too.

Dancing pairs you up with more than a partner.

From burning calories to socializing with friends, dancing offers these health benefits:

- **Calories** — Dancing can burn as many calories as walking, swimming, or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

- **Cardiovascular conditioning** — Regular exercise can lead to a slower heart rate, lower blood pressure, and an improved cholesterol profile.

Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

- **Strong bones** — The side-to-side movements of many dances strengthen your weight-bearing bones (tibia, fibula, and femur) and can help prevent or slow loss of bone mass (osteoporosis).

- **Rehabilitation** — If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.

- **Sociability** — Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

Would you like to dance?

Tomorrow night, when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.

TRADITIONAL DANCE OF THE QUARTER



Traditional Dance for the period
March 1, 1995, to July 1, 1995

The Contra and Traditional Committee has selected the dance **SIX GO EAST, EIGHT GO WEST**, as the Traditional Dance of the Quarter starting March 1st.

SIX GO EAST, EIGHT GO WEST

First couple Split the Ring, Separate, around one

Four go forward, four fall back

Sashay four to the right

The line of four sashays one quarter to the right behind the couple #4. Man #1 takes the free hand of lady #4, lady #1 the free hand of man #4 to a horse and buggy formation.

Six go East, eight go West

The group of six dances forward 4 steps toward couple #2 and back, where couple #2 closes up.

Eight go East, six go West

The group of six dances forward, couple #2 backward. Couple #2 stays at home, the group of six dances back.

Sashay four to the right

The line of four sashays one quarter to the right into the open spot.

Four go forward, four fall back.

Sashay four to the right

Six go West, eight go East

Eight go West, six go East

Sashay four to the right

Four go forward, four fall back

Circle four in the middle of the track

Two boys Do-sa-do; two ladies Do-sa-do

Everybody partner Swing

And Promenade around the ring

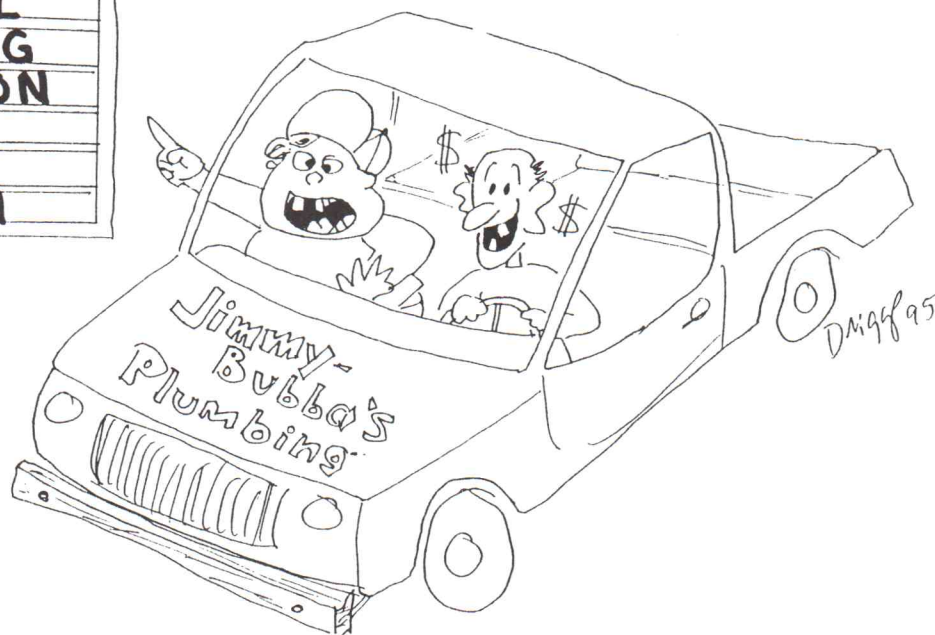
On the repetition for couple #2 the call is "Six go North, Eight go South."

The caller can imagine the dance floor as a map where he/she stands at the southern edge, as a map usually is laid out. If the compass points of the room are known, of course those directions may be used.

SOURCE:

FORWARD SIX AND FALL BACK EIGHT/Cowboy Dances/Lloyd Shaw
FORWARD SIX AND FALL BACK EIGHT/Square Dances of Today/Richard G. Kraus
FORWARD UP FOUR, SIX, EIGHT/Honor Your Partner/Ed Durlacher

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Tell Me A Story: The Oral History of the Square Dance

Continued from Page 10

numerous western patterns include an action similar to that of "Roll the Barrel," there is no call by that name.

This construction is seen again in a figure called "Dive and Rescue the Lady." It observes the simple pattern of a Running Set move, identified as "Lady Go Look," with the action of another eastern figure, known as "Shoot the Owl." In "Lady Go Look," the active gent circles six hands round with an inactive couple, while the active lady walks around the circle of three. When the circle breaks, each gent swings his partner. However, in the western version, an arch has been added, through which the inactive couple "shoot" the active gent from the circle to meet his partner. A simplified version of "Lady Go Look" is also seen in "Lady Walks Round," but there are no swings at the end. Though the name "Shoot the Owl" survived in the West, it is little more than a rough partner swing in a couple dance. Only the figure survived within the format of "Dive and Rescue the Lady."

Another phenomenon of the calls involved two scenarios. In the first instance, different names were used for identical figures. As Shaw noted in his copy of Sharp's *Country Dance Book, Part V*, "Ladies in the Centre" was equivalent to his "Gents Run Away to Alabam." "Wild Goose Chase" appeared to him the same as "N.E. Grapevine." "Chase the Rabbit" became "Him and Her." "Dip and Dive" reappeared as "Arch and Under the Lengthy of the Hall." "Old Side Door" was changed to "The Lady Round Two." The "Oxbow Loop" of the Running Set became a "Cowboy Loop" in the western square dance.

In the second scenario, however, the same name appears with an entirely new pattern. The Appalachian framework for "Double Bow Knot" is two couples facing, with a lead gent pulling the dancers through arches made by the other three. In the western "Double Bow Knot," opposite gents in the square have a lady on each hand, the ladies form the loops of the bow, turning the gent inside and out.

Similarly, in the eastern mountains "Four Leaf Clover" is performed in a foursome, with couples passing under their own arches to form the four leaves of the clover. It bears no resemblance to the western figure. The clover is formed by four couples in promenade position, with the gents leaning in to connect the leaves.

Despite these East-West differences, evidence suggests that a great number of the names and patterns remained unchanged throughout the Trans-Mississippi migration. Lunsford's standards, such as "Four Hands Across," "Bird in the Cage," "Butterfly Whirl," "Swing at the Wall," "Lady 'round Lady," and "Take a Peek," retained the simplicity of movement that made them constant favorites. In addition, there were no alterations to the basic format of the square dance, where an active couple leads right to perform a visiting figure with the second couple, and moves on to each succeeding couple in the set. One researcher pointed out that the "absence of figures in which the first and third couples dance together" reflected the earlier custom that involved more than four couples in a set. Progression is to the right, *around* the circle or square. In the mid-twentieth century, progression changed to initiate action *across* the set. Perhaps the inventive spirit of callers may account for the new format. In order to keep everybody active in the square, they began to work opposite couples simultaneously.

Several play-party games involved one square dance figure which made up the entire singing game. "Old Joe Clark" was originally a circle game, utilizing "Weave the Ring" and "Promenade" as its main action. "The Gal I Left Behind Me" became famous as a farewell song. In the game or dance, it involves swinging a partner, then promenading with the one behind. "Weavily Wheat," originally danced as a longways set in pre-18th century England, has an extended ancestry. As a folk game, it became a children's reel.

In similar fashion, a practice developed in the western square dance where specific calls were used with particular music. For example, the popular fiddle tune "Sally Goodin" employed "Swing the Gal from Arkansas" as its primary figure, along with the usual swings and promenades. During the square dance, the first gent swings with each lady in the set. The second gent follows suit, and so on. The bars of music required for one man to swing with each lady are sufficient to fill the time it takes to play the song. Although the predetermined set of figures detracted from the spontaneity of the dance (to us it would be considered boring!), it provided another means of retaining the quality of the original pattern

and remembering it as time passed.

Regardless of the venue, the square dance tradition continued in the West as a lively amplification of its Appalachian predecessor. It reinforced humanity amidst the monotony and isolation of life on scattered homesteads. While the figures provided a social framework that bound the people together in a community, they took on greater responsibility in the Trans-Mississippi settlements. They enforced moral guidelines for proper behavior between men and women. The language of the calls identified environmental circumstances that affected pioneers, and poetic verse filled the void in the absence of musical accompaniment. It has been suggested that the scarcity of women and the infrequency of dance occasions were primary reasons for their added value to the frontiersmen. The fact that they retained their dance tradition in spite of the numerous hardships they faced is testimony to its importance.

The increased complexity of some of the calls reflects additional truths about the westward migrants. Despite the strength of oral tradition, memories failed and parts of the figures were forgotten. In the same way that play-party games made it easier to associate specific moves with the music, individual calls were run together to combine two figures in one form. Names and patterns were transposed and confused. Nevertheless, the freedom of choice in how figures were performed embodied the spirit of the dance heritage. Pioneers improvised whenever necessary to keep the dance going.

The added features of callers, or "shouter-outers," placed the square dance in a new role as an expanded version of oral history. The use of continual rhyming verses to direct the action on the floor not only broadened the reach of the dance tradition, allowing many nationalities to participate, but left a record for historians about the times and the people who danced to them. The fact that the absence of women on the frontier caused a crudeness to develop in the language of the calls tells us that it became more than directions for a square dance. It was able to document its own survival through the dance verses, as each wave of migrants invigorated the tradition with new impressions of life in the West. And historians are just beginning to recognize the value of that rich oral history.

About my sources: Some 35 footnotes accompany the original text of 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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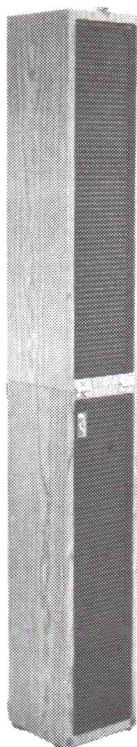
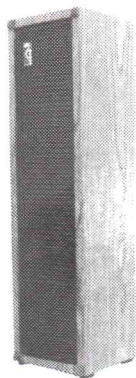
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Passing On Tradition

By Patty Neafus

Folk artist and Grammy-nominee singer, storyteller, historian, and television host David Holt recently invited Chris Ginn to accompany him during a live performance in Columbus, Indiana, sponsored by the Columbus Area Arts Council and Target Stores.

Mr. Holt is dedicated to performing, promoting and preserving traditional American music and storytelling. He plays eleven instruments including a piccolo banjo made by the American Conservatory in the early 1900's, a S.S. Stewart Imperial Banjeaurine, made around 1890, and a pair of wooden bones carved by his great, great grandfather during the Civil War. He works hard at continuing the process of passing our cultural heritage from generation to generation.



For information write to: "The Swannanoa Gathering," Warren Wilson College, P.O. Box 9000, Asheville, NC 29915-9000.



Seventeen year old Chris Ginn is one of the youngest members of the Indiana Arts Commission's Visiting Artist Program. His rhythmic old-time style of buck dancing and jaw harp playing were the perfect accompaniments to Mr. Holt's melodic banjo tunes. Chris' reputation for demonstrating old-time buck dancing has earned him the honor of performing on the stage of the newly-renovated Ryman Auditorium in Nashville, Tennessee, for the filming of a traditional music documentary in April.

As performing folk artists, David Holt and Chris Ginn devote much of their time to learning and demonstrating the old-time music and dance styles in an effort to preserve them for generations to come. For people interested in learning more about old-time music and dance, week-long folk-art workshops, such as "The Swannanoa Gathering" held at Warren Wilson College near Asheville, North Carolina, are a relaxing and enjoyable way to spend a vacation and absorb the culture of the region. David Holt serves on the advisory panel for the event while Chris Ginn is a scheduled staff member for the 1995 season.

Lest We Forget — Continued from page 16

At any given time, you may just walk in on an impromptu get-together of musicians from all walks of life and musical backgrounds "jammin'" around the big pot-bellied stove in the middle of the store, where thousands have sat, whittled, and discussed the affairs of the world for the last 50+ years. Untold numbers of musicians have come by just to pick and sing and enjoy life as it used to be. Hanging on the walls, laying around on countertops, leaning up in corners are all types of string instruments that date back before the turn of the century, ready to be played. There are also a few things there with strings on them that haven't even got a name but can be played if you can pick a guitar.

My good friends, the Watkins Family, a bluegrass Gospel quartet, and I just happened to show up on the same day to pay the "Squire" a visit. Before you could shake a stick, a crowd of folks had gathered to hear some of the most beautiful Gospel music this side of heaven. Folks up and down Main Street and from the

Courthouse heard the singing and just happened to show up for the picking session. What started out as a small get-together ended up as jam-packed house with everyone joining in singing the familiar songs that the Watkins Family played on Wayne's collection of instruments. When Lori Watkins, who is just a skade over 21, picked a clogging tune, a few of the "old-timers" broke out of the crowd and began to Buck Dance. This type of dance is all but forgotten today. It's the real thing. It's as natural for these men to dance as a spring rain provides nourishment to the gardens in these mountains. For over an hour, the Watkins played and sang songs of the mountains, as the many home-folks gathered around the pot-bellied stove to listen.

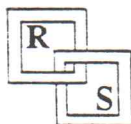
A visit to the *Country Store* in Hayesville, North Carolina, is an experience that will never be forgotten. You may end up talking to the Mayor, Honorable Paul Vaught, Jr., a noted Southern Appalachian clogging judge, who sometimes holds a town hall meeting with his constituents



around the stove over a good cup of coffee. You will go back in time when life was much slower and folks had time to be folks...Youn's come.

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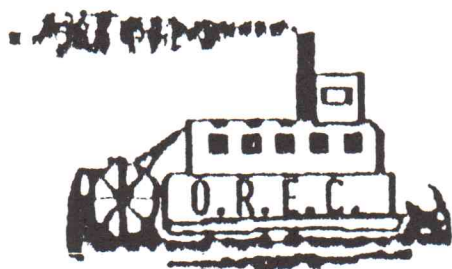
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HAVE MERCY on those who put the syllabus together

By: Dee Gallina, Northville, Michigan — FCC Member

January 21, 1995 — FCC Instructors' Workshop — Kissimmee, Florida

Here are a few suggestions to help instructors understand the value and importance of cue sheets for workshop coordinators.

Your cue sheet really represents who you are!!

You may not be informed as to how much time and effort is required to put a syllabus together. If you have never done this job, it is quite a task.

First, you need to think about margins. A one-inch margin on both sides of the paper is necessary in order to have enough room for the staple or whatever method is used to put it together. Six lines at the top and at the bottom make for a good-looking and balanced sheet.

Be sure the type is readable and dark enough to go to print. Reprinting of a very light original sheet may not come out very well. It is your dance and cue sheet. If it cannot be read easily, many may not want to be bothered trying to figure out what you mean and just plain go to another dance.

It is your responsibility to proofread the cue sheet. 99% of the time, the typist types what you have written. Mom, or whoever else has typed your cue sheet, should not be held responsible for errors!

Need point of contact... **IMPORTANT... PHONE NUMBER AND/OR ADDRESS, PLEASE!!!** A club may be very interested in your dance and need to fine-tune it and interpret it as you would want it. How do they contact you? Many times there is not a point of contact.

It is very important to make sure that the artist, record label and number of the record is on the cue sheet. Whoever the vender will be will need this information in order to have the record or tape to sell at the workshop. Nine chances out of ten, if the record can be purchased at the workshop, your dance will be taught at club.

There are **deadlines** to be met. Some directors have signature material to be returned along with your cue sheets. **A DEADLINE MEANS EXACTLY THAT.** Yes, **Have Mercy On Those Who Have This Responsibility.**

If you are telephoned, maybe a message left on your recorder, please respond. If you feel that you know you have already sent in your material, so your part is done and you feel it is not necessary to return the call... **NOT NECESSARILY SO.** An example: Last October, 1994, I found out that three instructors, one National, all sent their material in for a workshop; but for whatever reason, it did not get there in time for printing. The director was very frustrated and called all three instructors to ask, "Where are your cue sheets?". Well, they all thought the job was done. The National instructor felt that his part was all taken care of and did not feel it was necessary to call back, thinking the call and cue sheets crossed in the mail. The director finally called him at work and his six dances were faxed! Everything would have run a little smoother, just with a return phone call. Overnight mail did the trick for the other two. As instructors, the name of the game is to get your material to the workshop individuals as quickly as possible, to give them time to do their job becoming unglued.

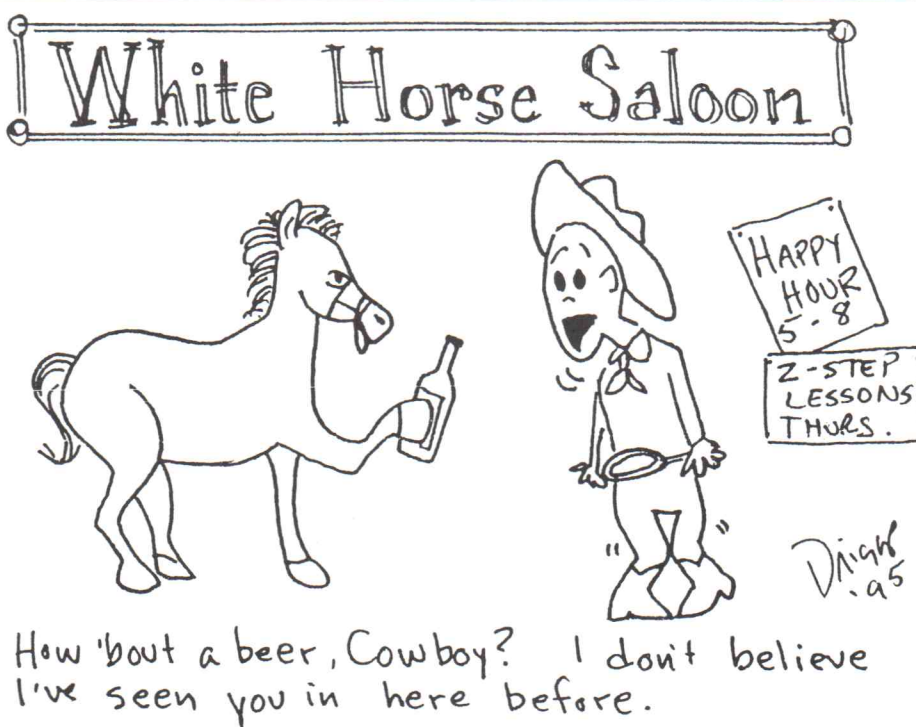
Office supply stores have manilla folders, which will protect your cue sheet from getting folded and creased. Also available are waterproof envelopes. **THIS IS YOUR HARD WORK. PROTECT IT!**

The postal service is excellent, but it depends on where your mail is going, coming from, and how it was sent as to when it will get to where it is going. *A Consumer's Guide To Postal Services and Products* can be obtained from your local post office.

ADDRESSING FOR SUCCESS:

1. If you can, type or machine print all address material in upper case.
2. Make sure characters do not overlap.
3. Use standard two-letter state abbreviations.
4. If you are writing, make sure all characters are legible.
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6. Return Address: If for some reason your mail doesn't reach the delivery point, at least getting it back will make life easier.
7. Foreign Country: Be sure to use ZIP code and name the country the mail is going to.
8. Express Mail is the fastest service, and there is also Express Mail International Service.
9. Priority Mail Service is good, and is generally delivered to locally designated cities and within two days to locally designated states. Delivery by third day can be expected for remaining outlying areas. Refer to Postal Guide for additional information.

Postal information taken from June, 1994, publication of *Consumer's Guide To Postal Services & Products*.

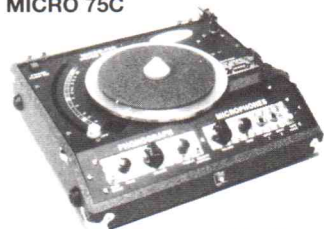


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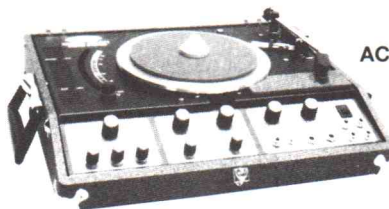
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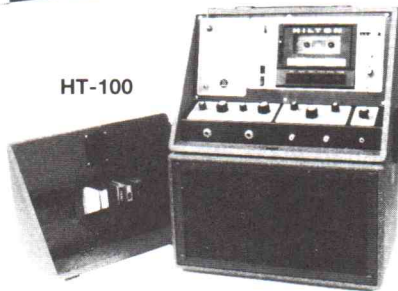
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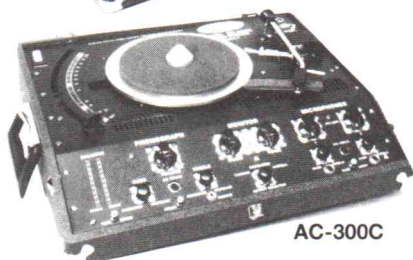
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IN MEMORIAM

Dellvan R. Sprecher "The Dancer"



The clogging world lost a great friend on March 25, 1995 when Dellvan "Dell" Sprecher of Naples, Florida, passed away. Dell introduced the art of Appalachian Mountain Clogging to the Naples-Fort Myers area, creating the Big Cypress Cloggers, the children's group Cypress Knees and his current exhibition team Country Fever Cloggers. In 1980 Dell was the first instructor to teach Country Couple and Country Line dancing in Southwest Florida. As a certified FCC, NCHC and NTA instructor he touched many lives by sharing his love of dancing, not only in our local area, but at workshops in Jacksonville and Orlando. Clogging touched his own life in a very special way. He met his wife, Lizzie, in a class he taught and they became an extremely talented dancing duo. Country Fever still has some of the original members dating back from their beginnings in 1983. At memorial services held April 2 at the Florida Sports Park, well over 250 people gathered to help Lizzie celebrate Dell's life. An afternoon of fellowship, remembering and dancing gave all of us an opportunity to honor Dell in a way he would have loved. Lizzie requested several exhibition numbers—one of which was our customary opener—Mountain Music. The team asked for all the former members to come out on the floor to dance with them. There were at least thirty dancers out there, with Lizzie in the front row! Dell was a good friend to many people and affected more lives than he could ever know. We will keep him in our hearts and think of him every time we dance.

The Dancing Train

—By Roger Benfield

It was about twelve years or so back
There was the dancer clogging down the track

He would **Jump** so high and lightly touch down
and move his feet quick on the ground

The way he could move to **Boogie Woogie**
made me realize, this man was **Born to Boogie**

All aboard, he shouted, This is your chance
So sorry sir, but I cannot dance

He said Come **Ride the Train**, and I'll teach you to fly
Little sister said, Come on, let's give it a try

Sir, I inquired, what do you call this **Big Train**?
He grinned and said, **Country Fever** will be her name

Then a red headed belle caught his sight
She soon became his **Dixieland Delight**

The **Orange Blossom Special** is from Florida you see
and his clogging classes attracted my Honey Bee

The way this train was **Shakin'**, when we pulled out of the station
I knew this trip would be a great **Celebration**

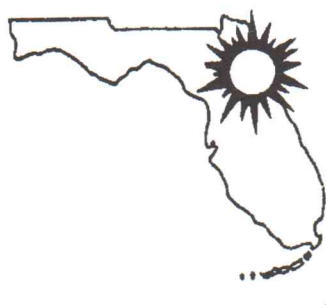
So grab your partner and Dosi Do
Cause here we come with **Cotton Eyed Joe**

We'll keep **Movin' On** to the chug-a-chug motion
Come on everybody, do the **Locomotion**

Down on the Corner and out in the street
that good ole **Mountain Music** still sounds sweet

Now its hard to perform without the conductor by our side
But we will practice what he taught us about **Country Fever** Pride.





SIXTEENTH ANNUAL *SunCoast* *Jamboree*

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Callahan • more to confirm

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1-800-767-4471 or 904-255-4471

Room Rate: King & Double/Double — \$69

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All room rates are subject to state and local tax, currently 10%. One night's deposit is required for all reservations. *You must mention you are with the SunCoast Jamboree to obtain the special clogger rate.*

The Holiday Inn SunSpree is offering special rates to the Cloggers, Line Dancers, and their families for three days prior to or after the Jamboree weekend.

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At the door	\$28.00	\$23.00	\$12.00

*All dancers performing in an exhibition **MUST BE REGISTERED** PARTICIPANTS OF THIS CONVENTION.* Children under 5 Free.

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SPECIAL PRIZE: The first person to present either all fifteen years of Jacksonville Clogging Jamboree T-Shirts or Syllabuses will receive a cash prize. There will be a cash prize for each category.

FOR MORE INFORMATION: All clogging clubs or teams wishing to exhibit must submit a written request in advance. There are a limited number of exhibition slots. Do not delay in sending your requests as all spaces are usually filled by June. Mail your requests to Sally Thompson, 1560 Grove Park Boulevard, Jacksonville, FL 32216. Phone (904) 642-4222.

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All application requests must be received by June 10, 1995 and applications must be completed by July 10, 1995.

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Jeff Driggs of Cross Lanes, WV, and **Tandy Barrett** of Atlanta, GA.

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