

The Double Toe Times

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

Volume 13, Number 7

July 1995

America's Clogging Hall of Fame Spring Workshop

Just after sun-up in "The Valley" dancers from across the nation began gathering at the entrance to the *Clogging Capitol of the World*, "Stompin' Ground." Cloggers estimated in "Mountain Idiom" as "A tad under 500" had come to Maggie Valley, North Carolina for the Annual Spring Workshop.

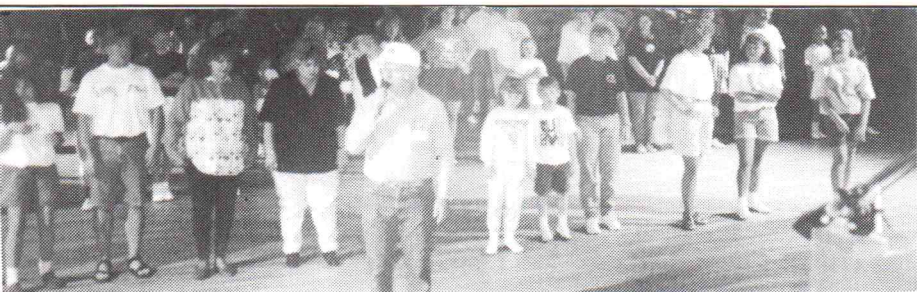
The workshop, which is *free* to all who hold current membership in the *Hall of Fame*, featured nationally known "Old Time Clogging" instructors who stress the preservation of Southern Appalachian Mountain Square Dancing. These instructors donated their time and energy to help those attending the workshop sharpen their clogging skills.

It all began with the "Tall Texan," Bobby Whitfield, from Austin, who ably guided the dancers through Smooth Mountain Square Dance figures. He had the class gliding across the dance floor with the grace of an angel. Whitfield, with his smooth, dynamic Texas drawl added a "Touch of Class" to the workshop. The state of Texas should be proud to claim Whitfield as a native son.

From Tallahassee, Florida, and director of the award-winning *Panther Creek Mountain Dancers*, Ray Hattaway taught steps used in Mountain Dancing and from the looks of the smiles on the faces he certainly exceeded all expectations. Most folks who had experienced only line dancing left the session with a new-found love for clogging. Later in the day Ray taught Country Hoedown and as earlier in the day the dance floor was covered with dancers experiencing a different style of dance.

Workshop director, Lou Mauiri, who hails from the great state of West Virginia and serves as Treasurer for the *Hall of Fame*, showed everyone why he is a much-sought-after instructor.

Continued on page 8



V What does it take to be a National Traditional Instructor?

By Elliott and Cheryl Skeen
Hickory Flat Hoedowners
Denton, North Carolina

Elliott spends time looking at old videos and reading anything he can find about figures and clogging. If you had to define a traditionalist, Elliott would be a part of that definition. He believes in holding on to the heritage of the dance form.

When Bobbie asked us to write this article, it was very hard to narrow it down to this particular subject. This is a broad topic and there are many different ways to learn:

One way is to collect your information. It is better to verify facts from more than one source. Be prepared for questions because there will be many.

There are many places to gather and verify your information, some ways of doing this are:

- Attend other traditional instructor's classes.
- Discuss traditional material with the instructors who have the knowledge of what the heritage and the traditional form means.
- Check out the books and videos from your local library. You would be surprised at what you will find on this subject.
- Take the time to visit and dance with known traditional teams and through these teams you may learn of other traditional teams who in many cases have had little or no exposure to competition dancing. These types of teams are where you can find rarely danced figures.

Still, truly the best way to become knowledgeable in traditional dancing is not only reading and looking at the information, but to be right in the middle of it. Don't be afraid to ask questions! After all, you have to learn somehow.

In traditional dancing you not only have to learn the figures, you also have to learn the different square dance setups, ("setups" — meaning how your couples will be set on the dance floor) and order of dance for each of these square dances.

When you get ready to teach the workshop, don't forget to have a lot of patience. Eighty to ninety percent of the people you will be teaching will know little to nothing about traditional dancing.

You have to be able to talk to people. Answer their questions to the best of *your* knowledge.

When Elliott teaches his class he not only teaches the figures, he teaches the proper setup and order of dance because as a traditional instructor it is very important that you teach 100% of the tradition, not just the figures and not just the footwork.

One last note, when teaching the traditional form, don't forget to use the correct type of music and remember that it takes being a good listener as well as a good teacher. Elliott and I are always looking at traditional teams and learning from other traditionalists.

THE DOUBLE TOE TIMES

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Bobbie Adams

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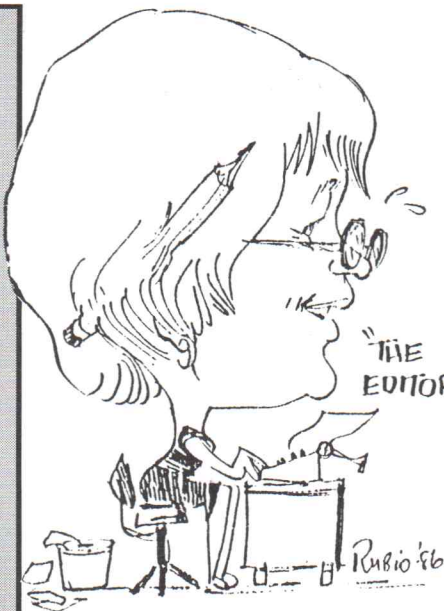
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FRONT & CENTER

Dear Readers,

My secretary and I realize that it will take *months*, perhaps *years* for the new subscription rates to offset all the old flyers and back issues floating around out there in Clogging Land. Please bear with us! Anything that comes in after 6/1/95 will be processed at the new rates. If you live in the U.S. and send \$20 (the new rate is \$24) you will receive a *10 month subscription*. If you live in Canada and send \$20 (the new Canadian subscription rate is \$30) you will receive an *8 month subscription*. All foreign subscriptions are now \$48.00. All U.S. and Canada Directories are still \$36.00 per year and Foreign Directories are \$48. If this is confusing drop us a note or call.

Thanks, Bobbie.

PACIFIC NORTHWEST CLOGGING — By Kay Velmire

We have been reading recent editions of the *Double Toe Times* and have noted there are few articles from the Pacific Northwest.

Our club is called "Country Cloggers" with Anne Mills as the instructor, founder and director. We meet at four locations in the Puget Sound region of Washington State.

We will be celebrating our 10th Anniversary during our annual club picnic on August 20, 1995 at Kitsap Memorial State Park, Poulsbo, Washington. We extend an invitation to any cloggers who may be in the area to join us in our celebration.

THUNDERBOLT CLOGGERS NAB AWARDS — Kristi Kerr, Southmayd, Texas

My clogging group, the Thunderbolt Cloggers, brought home 12 awards from the Sunbelt Clogging Competition which was held in Sherman, Texas on May 6th. We had entries in solo, open line, sanction line, and show.

Entering the solo division were Amber Turner in the 7-9 age category; Amber Sampson, Heather Henry, and Katy Tarvin in the 10-12 age category; Kris Kerr in the 13-15 age category; and myself, Kristi Kerr, in the 19-23 age category.

Amber Turner won 3rd place; Heather Henry won 2nd place; Kris Kerr won 1st place, and I won 1st place in my age category and 1st place overall in solo. Competing in the a capella category were Kris Kerr, Amanda Shirley, and myself.

The Pee Wee Team of Kendra Cravens, Amber Harville, Amanda Swem, Amber Turner, and Heather Henry won 1st place in their age category in Open Line and 3rd place overall with a routine to "Do You Love Me?" which I choreographed.

The Junior Team of myself, Kris Kerr, Jimmie Ann Davis, Amanda Shirley, Dana Sampson, and Amber Sampson won first place in our age category and 1st place overall with a routine to "Justified" which my co-director, Amanda Shirley and I choreographed.

The Young Adult Team, consisting of Jimmie Ann Davis, Heather Henry, LaWanda Henry, Kris Kerr, Kristi Kerr, Meredith Neal, Ann Russell, Amber Sampson, Dana Sampson, Amanda Shirley, Nancy Shirley, Katy Tarvin, Billy Kerr, Randy Shirley, and Eric Sanderson, won 1st place in our age category and 1st place overall with a show routine to a medley consisting of "Leader of the Pack," "Greased Lightning," "Summer Love," and "We Go Together" which was choreographed by Amanda Shirley and myself, Kristi Kerr.

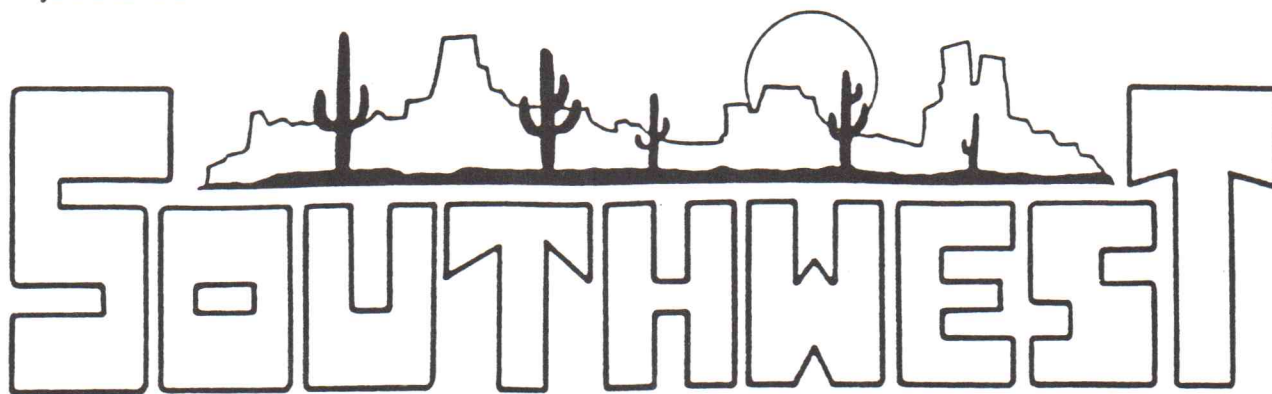
We also won the Sportsmanship Award. I think we are probably most proud of this award! All together, we had eight first places, one second place, and two third places plus the Sportsmanship Award. Needless to say, I am more than just a little proud of my team! My group has only been together a little over a year now, and I must say I am extremely proud of the fact that we already have a need for my Dad to build us a trophy case to display our awards! (Did you hear that, Dad?!) We had a lot of fun getting ready for the competition in Sherman, and we are looking forward to seeing everyone in Oklahoma City this year at the Armadillo Stampede.

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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

June 28 - July 3

National Cloggers Festival
Provo, Utah
Cobia (UT)

★ **June 30 - July 2**

*S.C.C.A. Western
Clog Championships*
Irvine, California
(714) 630-4984

★ **July 1**

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

July 7 - 8

Return to Summer Camp '95
Okeechobee, Florida
Loviska (FL)

July 7 - 9

Uncle Dave Macon Days
Murfreesboro, TN
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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 22 - 23

Crazy Clogging Festival
Frankfurt/Harheim
Germany
Nelson (GA / Schell (Germany))

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)

August 5 - 6

Clog Fest '95
Columbus, Ohio
(614) 855-7720

★ **August 10 - 12**

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

August 12

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

August 12

"Hoedown in the Park"
GCLA Workshop
6 Flags Over Georgia
Ruis/Duchamin (GA)

August 18 - 19

*SunCoast Jamboree
Clogging/Line Convention*
Daytona Beach, Florida
Thompson (FL)

August 18 - 19

End of Summer Round-Up
Kitchener-Waterloo
Ontario, Canada
Hames (CAN)

★ **August 19**

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

September 1 - 3

Dance-ARama
Boston, Massachusetts
Ehrenfried (MA)

September 9

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

★ **September 9 - 10**

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

September 9

Fun Clog Dance
Warren, Ohio
Whaley (OH)

★ **September 15 - 17**

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

★ **September 16**

N.C. Clogging Championships
Brevard, North Carolina
Hall (NC)

September 23

Fall Clogfest '95
Panama City, Florida
McVey (FL)

September 30 - October 1

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

October 6 - 7

Rock 'n Country Workshop
Riverview, Florida
Conn (FL)

October 6 - 7

Clog Your Socks Off
Lincoln, Nebraska
Harrison (NE)

★ **October 7**

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

★ **October 13 - 14**

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

October 14

Oktober (Clog) Fest
Columbus, Indiana
Fleetwood, (IN)

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 4

*TCC Traditional
Hoedown Workshop*
Waco, Texas
Biehler or McCrary (TX)

November 11

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

November 10 - 12

Insane Diego Hoedown
San Diego, California
Thompson (CA)

November 11

Fun Clog Dance
Warren, Ohio
Whaley (OH)

November 18

*Arizona Clog. Assoc.
Fall Workshop*
Tempe, Arizona
Bartes (AZ); Roe (NM)

November 22 - 25

National Clogging Convention
Orlando, Florida
Gibbs (GA)

★ **November 23 - 25**

*Midwest Clogging Workshop
& Hills of Kentucky Clogging
Competition*
Fort Mitchell, Kentucky
Hill (KY)

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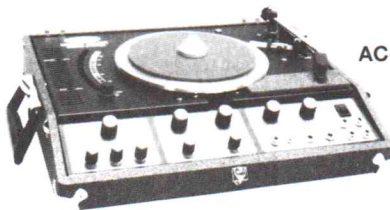
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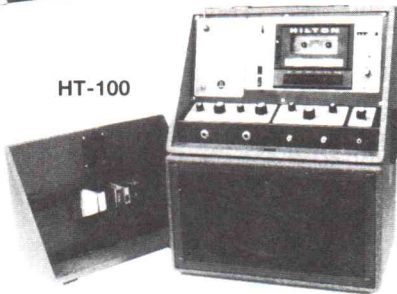
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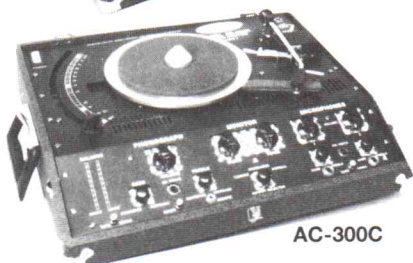
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Martha Lee's Rebuttal

Port Townsend, Washington

I enjoyed reading the interesting and caring opinions about American clogging and its history in both letters, "Our Readers Write: Two Views," in the May issue of *The Double Toe Times*.

In response to the writers who were offended by my article ("What is Clogging?" February *DTT*), no offense was intended, and I gladly concede that most of the facts they report from their research are substantially true as far as they go. Their research confirms that the banjo is an instrument of African origin. Agreed. But I can't entirely agree with their assertion that clogging is a solo step dance in wooden soled shoes brought to the USA from Britain (England, Scotland and Ireland) in the 19th century.



Certainly that is a respectable definition, but *American* clogging is a descendent of southern Appalachian step dancing, which I believe had more than one antecedent, and I know of no evidence that wooden clogs were even the dance footwear of choice in the area. I also wonder if the 18th century settlers of the region really waited so long before they did any step dancing!

From interviews reported by Mike Seeger in *Talking Feet* with oldtimers whose families have included respected step dancers in the southern Appalachians for generations, none mentioned any tradition of wearing wooden soled shoes. Dancers wore what they had, "every day shoes" or "Sunday slippers" (dress shoes) with leather soles, and without the metal taps which have become popular in recent times in conjunction with amplified music.

It's not unreasonable to suppose that most of the early settlers were not trained dancers and that they simply brought with them whatever they knew and could remember of their traditional folk dancing. Picking up dance steps and ideas from each other and from other dance traditions wherever they found them, they and succeeding generations invented a highly individualistic *American* dance heritage in tandem with mountain music and based on pioneer spirit, adaptability and "do-it-yourself pride."

These suppositions are reasonable because from what we do know about traditional Appalachian step dancing, from observation of those who have preserved the traditions of their own families and communities, and from our own dance experience, it is unique. I would even go so far as to suggest that the American pioneer spirit of individualism, self reliance and innovation are the very heartbeat of clogging today. And its soul is the inner grace and enthusiasm brought to it by individual dancers.

Most encyclopedias and dictionaries are the bane of a modern clogger's existence — I have yet to find a useful definition of American clogging in any. "No," we say when non-cloggers tell us what clogging is on what they believe to be irrefutable authority, "We don't wear wooden shoes and that's not exactly what we do. It's hard to explain, just watch and listen to the

sounds . . ." and we execute a few steps. We talk best with our feet, which may be why so little of the history of our dance form is included in standard reference books. *The Double Toe Times* and other clogging publications that encourage research and the written exchange of information, opinion and ideas will be invaluable sources for future clogging historians, and perhaps reference books will eventually update their information.!

An excellent reference source that I think clearly illustrates, (far better words can describe) some of the influences of earlier traditional folk dances on Appalachian step dancing and modern clogging is Ira Bernstein's video *Clog, Tap and Step Dancing*

which includes authentic examples of British, African and American solo step dancing. Careful comparison of the dances performed may convince doubters that American clogging combines aspects of both British and African dance traditions (and that tap dancing which developed in parallel with early jazz and blues music, is markedly different from clogging, although their origins are probably similar).

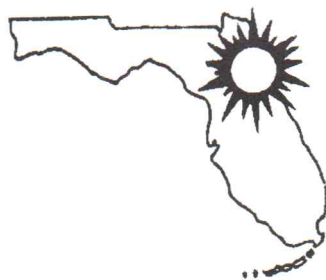
I confess I've been unable to substantiate my use of the word *juba* (in my February article) to refer to the rhythmic hand-clapping, slapping and hitting often called *hambone*, and I would appreciate being corrected if I'm wrong. Percussion sounds using hands, sticks, spoons and other household items, as well as tapping feet, were often added to early Appalachian music. Where did this tradition originate?

In many ways "country music owes a heavy debt to black culture," although "rhythmically the larger debt is owed to earlier forms of English and European country dances." (*The Smithsonian Collection of Classic Country Music*) Yes, children, there was music in the mountains before the advent of Bluegrass which rejuvenated traditional country music in the 1940's. (And incidentally, speaking of Bluegrass, correct spelling of one of the banjo artists listed is Earl *Scruggs*, not *Scroggs*.)

The influence of Native American dancing is more conjectural, difficult to pin down, and possibly almost negligible, but consider the alternating light and heavy drumbeats and emphasis on downbeat in the toe-HEEL combination of the footwork, and compare them with the percussion sounds of much of today's basic clogging and how they are made. Also, what were the origins of the delightful "imitations" of animals used in some oldtime Appalachian solo step dancing, and our use of the names of animals and birds to designate many clogging steps we use today?

Wonderfully adaptable, modern American clogging "borrows" from any and every dance form. We see clogging adaptations from jazz, tap, swing, break dancing, western lines, you name it, even ballet. Far from being a "purist," I, for one, enjoy trying every clogging innovation I can, and try to retain

Continued on page 8



SIXTEENTH ANNUAL *SunCoast* *Jamboree*

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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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August 10, 11, & 12, 1995 • Spartanburg, South Carolina

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Among her numerous prizes, Miss American Clogger will receive cash, gift certificates, and trips. She will travel throughout the United States during her reign serving as an ambassador for clogging, making appearances, teaching, judging, and signing autographs at numerous clogging workshops and competitions.

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

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AUGUST 5 & 6, 1995

SATURDAY, AUGUST 5

10 a.m. to 4:30 p.m. Clogging Workshop
at the Activities Building featuring Jeff Parrott of Lexington, KY,
Jeff Driggs of Cross Lanes, WV, and Tandy Barrett of Atlanta, GA.

SUNDAY, AUGUST 6, 1995

8:45 a.m. Director's Meeting
9:00 a.m. Competition Begins

NATURAL BRIDGE CLOGGING CHAMPIONSHIPS

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For information call: Jeff Parrott (606) 271-6723,
Jeff Driggs (304) 776-5233, or Tandy Barrett (404) 979-8585

America's Clogging Hall of Fame Continued from Page 1

Lou's expertise in teaching Running Set Hoedown had folks doing moves that were reminiscent of former N.F.L. quarterback Fran Tarkenton scrambling for his life. He is a master at calling square dances. He kept the session moving and the dancers on their toes. Lou concluded his tutoring by leading a dance floor covered with students through the "Tush-Push" which was a crowd favorite to say the least. As an "old" football official I have never seen so many "Backfields in Motion."

Due to the untimely illness of Bob Johnson, Director on the nationally known *Flatland Cloggers*, and instructor par-excellence, he was not able to be with us. However, with help from Bob's daughter Terry and I, we were able to "weasel" our way through figures used in Southern Appalachian Free Style Dancing. Emphases was placed on keeping the feet low to the floor, excluding all high kicks, and especially listening to the rhythmic beat of the feet that is so common to true free style dancers. It is easy to see why Bob and Sarge are so proud of Terry. When it comes to knowledge of true Mountain Square Dancing she is a "chip off the old block" and has the ability to handle a floor filled with excited dancers.

The workshop continued with Steps for Solo Competition being taught by Chip Harrison of Gastonia, North Carolina. Most of us "Old Timers" took a back seat as this young, energetic instructor had the young'ans doing steps that even "Mr. Bojangles" would have been proud of. Seems as if these young folks are chompin at the bits to learn every new step they can. After this class we noticed many of the newer dancers take to the floor and try out their new steps when a good foot stompin tune was played.

The workshop concluded with solo competition and, after a dance off of all first place winners, the overall grand champions were Lauri Rogers of Stanton, Kentucky and Craig Suggs of Chesapeake, Virginia.

Just after sundown and after everyone had an opportunity to partake of the "goodies" offered them in "The Valley," Stompin' Ground came to life again. The house band served up enough good "Old Time Mountain Music" to keep the floor covered all evening. Many requests brought everyone to the floor as the *Tush-Push*, Texas Two-Step and line dance music was played. Special performances by the Stompin' Ground Cloggers and the Panther Creek Mountain Dancers brought the crowd to their feet.

As the evening ended, so began a much-needed rain. It seemed only fitting that the rain reminded us of tears of joy. For, once again, cloggers had come to the Clogging Capitol of the World, enjoyed a day of fellowship with folks they could relate to and return to their respective homes after having experienced a day of good, clean, wholesome family entertainment.

To all who attended the workshop as a member of the Hall of Fame or as a spectator, we, the Officers and Founders, deeply appreciate your sharing this time together and we look forward to serving you in the future. A special thanks to our instructors, without your help and knowledge of clogging we could not have had the workshop.

Dan Angel
Founder and Editor of Newsletter

Earl Powell
President

Lib Mills
Vice President

William Deery
Secretary

Lou Maiuri
Treasurer



Martha Lee's Rebuttal — Continued from page 6

the ones I really like, adapting them to my own flatfoot style and advancing decrepitude.

But I also believe "If we throw tradition aside then we lose a valuable part of our humanity — when we dance the old steps we are dancing *with* all those who have gone before." Honoring the best of my own Tar Heel tradition, I stand by my February article.

Editor's Addenda: #1: *Juba and American Minstrelry* by Marian Hannah Winter: *Chronicles of the American Dance*

from the Shakers to Martha Graham. Edited by Paul Magrid. Da Capo Press Inc., paperback, 1978. First published 1948.

#2: I have several books on "The History of Shoes." In a nutshell — wooden soles were used for insulation against cold, wet conditions. I have my grandfather's last (for a child's shoe) tack hammer, and a small pair of child's high-button shoes, re-soled with two thin hand carved wooden pieces on the front and heel.

Imagine the wonderful noises a child, in turn of the century Kentucky, could make.

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The South Carolina Clogging Council Stampede Workshop and Competition

By Simone Nichols-Pace

The South Carolina Clogging Council sponsored their annual workshop and competition on Friday and Saturday, March 17 and 18. Friday night began with Mercy Martinez getting everyone warmed up and Jamie Watson taught a routine followed by Duo/Duet Competition. At the end of the evening the Grand Champion Duo was Marilyn Ponder and Missy Goldman from Aiken, South Carolina under the Direction of Terry Anderson. The Grand Champion Duet was Mark Clifford and Crystal Loftin from Charleston and Fountain Inn, South Carolina under the direction of William Deery.

Saturday there were workshops all day taught by Mercy Martinez, Mark Clifford, Simone Pace, Jamie Watson, and Shannon Suell. Miss American Clogger Sandra Thomas also taught a class. During the lunch break there was a business meeting held by the council at which the formation of "Palmettos Finest" — South Carolina's All-Star Team was introduced. William Deery, former council officer, discussed that each director who is a member of the South Carolina Clogging Council and a resident of South Carolina can nominate two dancers from his/her team to participate in Palmetto's Finest. From the nominations eight dancers from across the state will be chosen. These All-Stars will meet in late February to learn a routine Choreographed by Simone Pace and will perform at the South Carolina Council Meeting in March and are invited as guest performers to Jamboree By the Sea in Myrtle Beach. This will be a yearly All-Star Team sponsored by the South Carolina Clogging Council. For more information about Palmetto's Finest contact William Deery at (803) 588-9847.

Saturday evening the Spirit Award was presented to the host team under the direction of Shannon Suell of Aiken. The officers were introduced: Terry Anderson — treasurer, Carol Wiggins — Secretary, Peggy Williams — Vice-President, Diane Loftin — President.

Continued on Page 14



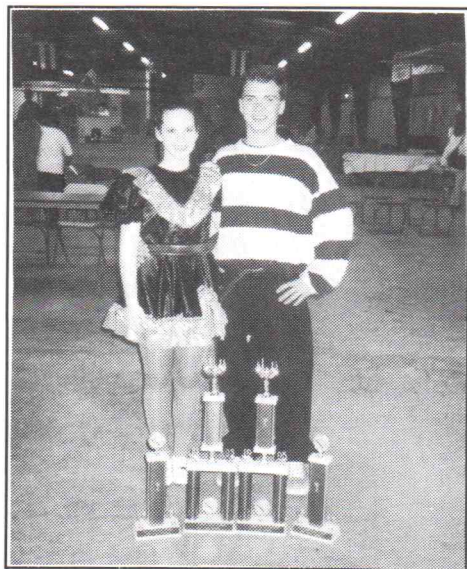
The Judges



The Host Team



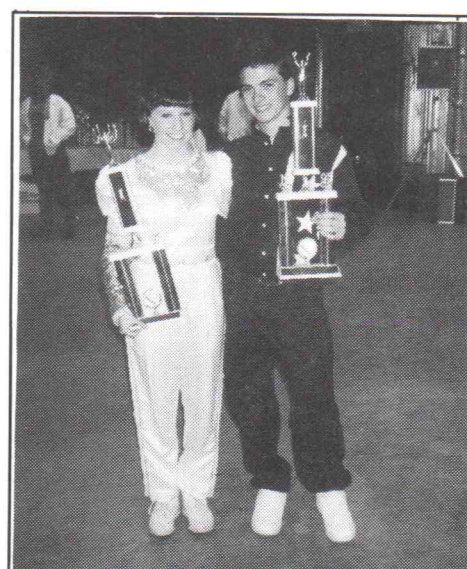
The Officers



Overall Duo:
Crystal Loftin and Mark Clifford



Overall Duo: Missy Goldman (left), Terry Anderson, Director (center) and Marilyn Ponder (right)



Overall Solos:
Tara and Mark

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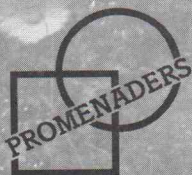
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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

If you are looking for a belly laugh and a half, catch Jeff Driggs at a workshop doing his pantomime of two dancers trying to figure out how to connect up whose hands in which order, everybody waving, flapping, snatching and grabbing for everything and nobody coming up with anything.

Let's take a closer look at some inter-related partnering maneuvers, the absence of which typically cause frustration, loss of time, tempo, and square (position). Let's consider what kind of instruction puts you, as instructor in control of your group, or as LEAD, in control of your TAG. Let's take a look at the "center spot", the LEAD's active hand, and the TAG's passive receiving hand.

THE CENTER SPOT

Why teach "center spot"? Why put on your regular recurring "nag list" reminders to pay attention to and dance in, into, around, on the outside of or stay out of the "center spot"?

- 1) It keeps partners a working distance apart.
- 2) It teaches them that their bodies take up space, how to share space, and how to negotiate space.
- 3) It speaks to keeping couples "square" regardless of whether they are dancing shoulder to shoulder, face to face, back to back, or back to front.
- 4) It reminds LEADs that it is their job in a couples dance to engineer the figure patterns and formations in such a way that TAGs can best execute whirls and twirls without losing their balance, ducking their heads, or twisting their backs.

IF YOUR PAIRS ARE SQUARE, YOUR SQUARES ARE SQUARE.

Couples who have been schooled to think "square" and who make their own "squaring" corrections on the move are going to make noticeable contributions to your exhibition and/or precision team. You can scream "square up" until you are blue in the face; but if your group is not infused with dancing members who have a list of criteria against which to square themselves and their partners, you might as well be arguing with the gum balls in the corner vending machine.

HAND CONTACT

The first contact position we examined was the handhold. We called it a "latch-up" and directed the LEAD to actively apply pressure to his TAG's passive hand (not fingers) so that he could pass on "change of position" information to his TAG through hand-to-hand communication. That's the LEAD dancer's job: To instruct the TAG through "touch communication" where to go and what to do. The LEAD's

application of a "respectful pinch" on his TAG's hand activates the communication system between partners.

Schooling LEAD dancers to an active "latch-up" is your best first step in setting up a cohesive, long term clogging program featuring "pairs and squares". Within your All Position Dancer (APD) format, the greater the number of schooled LEAD dancers you have at your disposal, the faster you will be able to work in your beginners.

If you are starting with all beginners, then you'll have to teach "latch-up" basics. A correct latch-up eliminates whippy, fluttery, tickle fingers that generate cases of the fidgets and other signs of discomfort and inattention.

BREAKS IN HANDHOLD

The human skeleton is strapped together at the shoulders in such a way that the hand can be held palm up with the elbow down or palm up with the shoulder rolled forward and the elbow up. Breaks in handhold are required to successfully accomplish a good many of our most commonly executed rolls. Knowing when to make and reset the break is the LEAD's job (Double Toe Times, September 1994). Knowing when and where to present a receiving hand is the TAG's job.

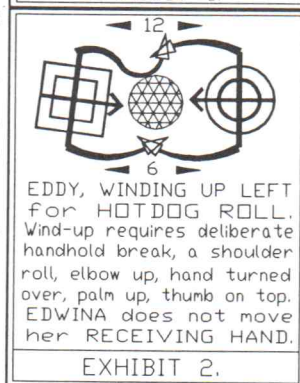
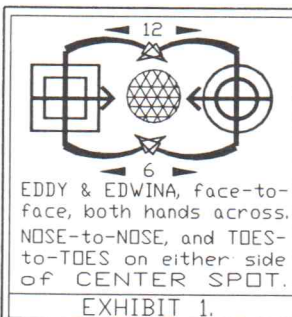
We don't want to get so strict and stuffy that we can't have a stomping good time galloping around the "Yee-Haw" floor; but as instructors and team coaches, we need to make our dancers aware that there is a difference between executing skillful "break-latch & re-latch combinations" and being forced into fuzzy and uncontrollable break downs

resulting in loss of timing, position, and contact between partners

When I go from group to group and dance with people whom I do not know, I know in 32 beats whether or not I am dancing with a "working partner". When I am dancing LEAD and I latch-up my TAG, if my TAG responds to my latch-up with return hand pressure, I am pretty sure I've got myself a "working partner". (I refer to this "latch-up and tug" as "gim'me-gim'me back".) When I am dancing TAG, if my LEAD does not latch-up, I am pretty sure we're going to fake it.

Let me illustrate with a recent experience. The Florida Clogging Council held its annual convention May 26-27 in Orlando, FL. Greg Dionne, Jacksonville, FL, taught us a lengthy, fairly tricky partner routine to "Blues Berry Hill" featuring intermediate+ step combinations, a swing, rolls and wraps, and a change of hands to right of the ring.

BE PREPARED TO FLIP BACK AND FORTH BETWEEN FIRST & SECOND PAGES.



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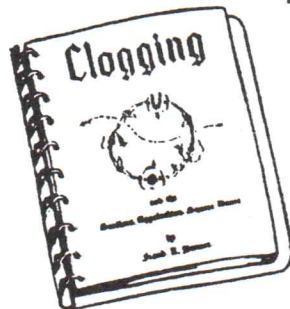
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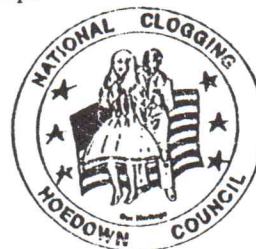
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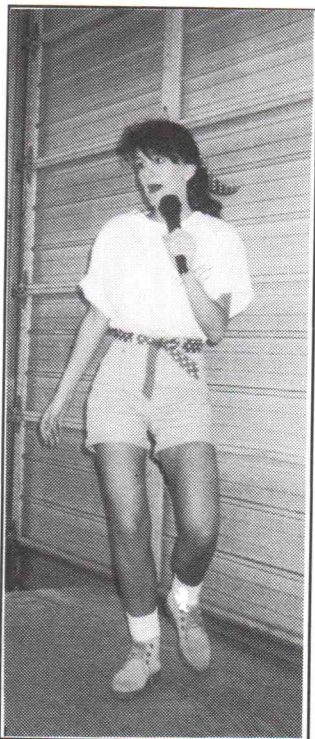
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P.O. Box 5068, Hendersonville, North Carolina 28793.
Inquiries: Call any Officer.

South Carolina Clogging Council Stampede
Continued from Page 10

After these presentations we went straight into solo and team competition. The judges for the competition were Brenda Edmunds, Lib Mills, William Deery (time keeper), Mercy Martinez, Earl Powell and Paul Vaught. The emcee for the competition was Miss American Clogger Sandra Thomas who brought several of the former queens to be introduced. Cindy Pryor, from Columbia, Miss American Clogger 1992 and Vicki Harrison Barnes, from Charleston, won her age division in the pageant in '94. As you can see from the photo — Vicki has an extra special talent — she can walk on her hands!

At the end of the most successful competition and workshop in the history of the council the overall solos were Tara Holmes from Augusta, Georgia and Mark Clifford from Charleston, South Carolina. The Overall Team went to the ABC Cloggers under the direction of Jamie Watson from Leland, North Carolina.

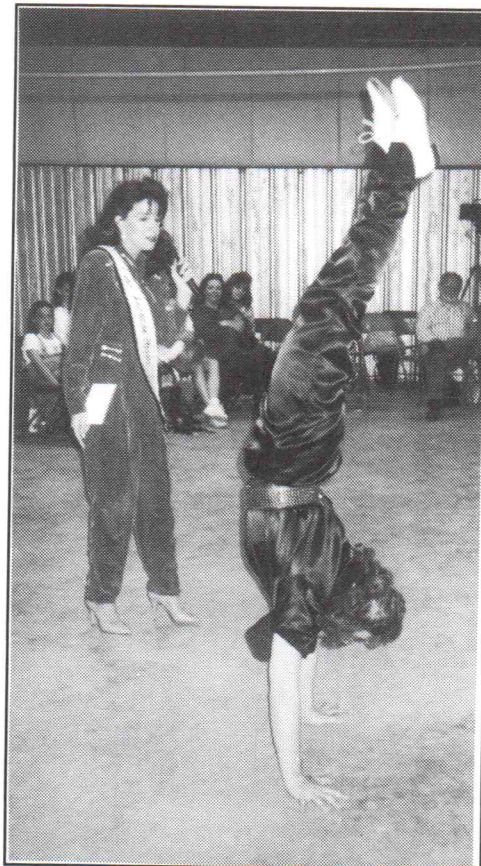
**Miss American Clogger
teaching her class**



Sandra and Cindy



Above:
The Instructors:
Mercy Martinez
Mark Clifford
Simone Pace
Jamie Watson
Shannon Suell

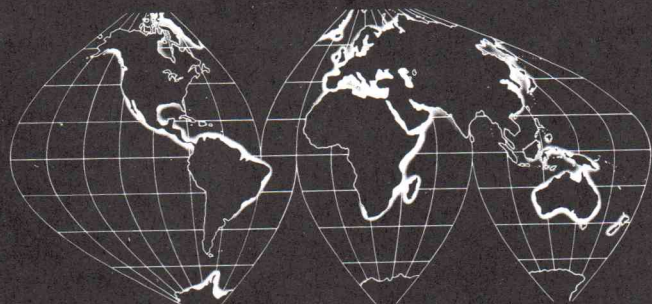


On left:
Sandra and Vicki

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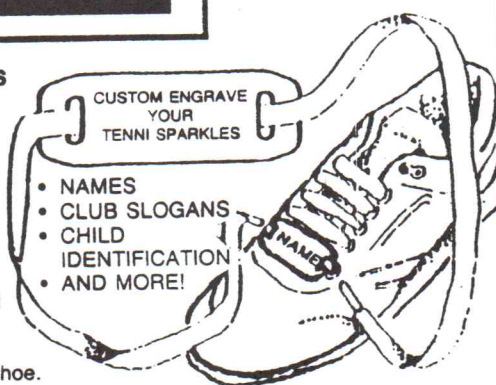
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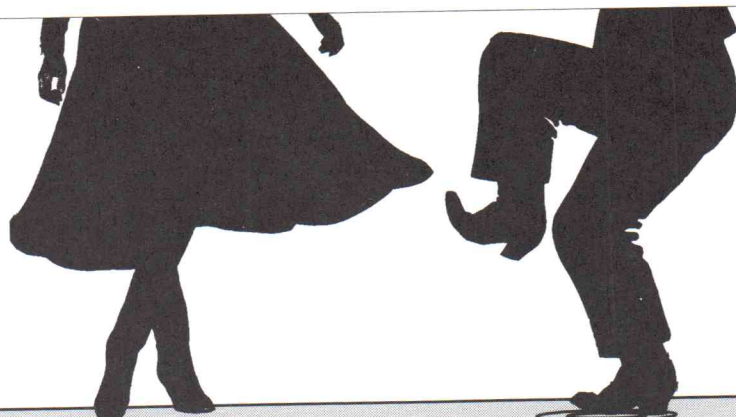
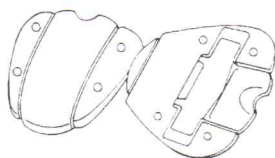
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I managed to hitch up a partnership with Elaine Enfield, Blackwood Cloggers, Trilby, FL. Besides being a National Clogging & Hoedown Council judge, Elaine is an expert at teaching group mixers and is a skillful LEAD.

She knows how to break handhold and wind up for every outside roll, wind down every inside roll, use her hands to direct the dance patterns, and her arms such that she does not interfere with the movements required of her TAG.

Elaine took full charge of the dance patterns. She was the LEAD dancer and took her job seriously. I was the TAG and followed her lead. If we had been in freestyle hoedown and I had been wearing my skirt and petticoat, I could have been whirling and twirling, showing off my footwork, my lace bloomers, and a lot of ruffle.

We may have fuzzed over a couple of those sticky-tricky step combos, but from the waist up, we were cookin'. Handhold breaks were deliberate and well timed. Re-latches were smooth. At no time were we forced to break handhold because we got out of sync.

Unfortunately, midway through the teach Elaine was called away to rehearse for the evening's exhibitions. I was without a partner. So I found myself scavenging the perimeter for another partner midway through a challenging teach.

I found "Lisa" sitting on the sidelines with her lips kind of pooched out, the kind of look that says "I really would like to be out there doing that." Lisa allowed as how she and her partner had quit because they were messing up so bad, not the intermediate step combinations, but the wraps, rolls, and exchange of hands. Enveloping myself in the flowing folds of my expert-in-residence power cape and assuming my secret identity of "SUPERLEAD", I replied, "Oh, come on. I can dance anybody through anything!" With encouragement from friends, out on the floor she came.

Having solved the partner problem, we had to find a place in the already established ring to break in. Getting past the glassy eyed glares of couples who have already established a recognized pattern and know for a fact, "If you guys break in next to us, we're gon'na lose it for sure. Don't break in here!" is a toughie. But find a place we did, and the game was on.

The first few passes were pretty rickety rackety. Lisa was trying to make wrap and roll decisions by herself. There were a lot of forced breaks in handhold. We were always behind the count and out of position.

During a pause in the teach, SUPERLEAD was again able to emerge. Latching-up both hands, thumbs firmly in place, SUPERLEAD quietly said, "Lisa, don't fight me. Let me roll and wrap you. Listen to my hands and let my thumbs do the talking. Relax and let me do the work." At this point Lisa became aware that we could communicate through our hands, and, BY CRACKY!, things began to smooth out.

The second thing SUPERLEAD said was, "When I break a handhold, don't drop or hide your receiving hand. It needs to be out front, a little higher than your waist, where I can find it." She began helping us out by making a conscious effort to make her hands available and the wraps and rolls started to string together as one long smooth progression.

Now that Lisa had quit bucking and pitching, SUPERLEAD could anticipate where Lisa was going to be and what she might be doing. So SUPERLEAD was able to begin working the space (the center spot) between them and engineering the moves. On executing the break and wind up for the wrap or roll, SUPERLEAD stepped into the center spot and allowed Lisa to turn on her own spot so that she was better able to keep her balance.

The third thing SUPERLEAD said was, "When you get the message that you are going to be rolled and in which direction, push your arms up over your head so you won't have to duck your head or bend your back. Help me help you fully execute the roll." She did and she was able to elegantly execute her turns with her head up and her back straight. No stumbling, no fumbling, no fall back.

She was a quick study. We got a lot of good work done during the remainder of Greg's teach. [And Lisa. I don't even know your last name or where you come from. It was a great experience. Thanks!]

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

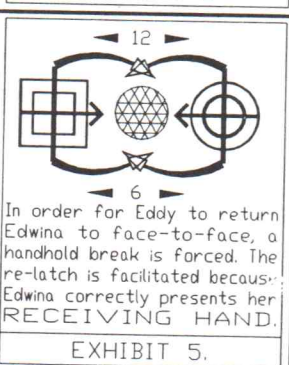
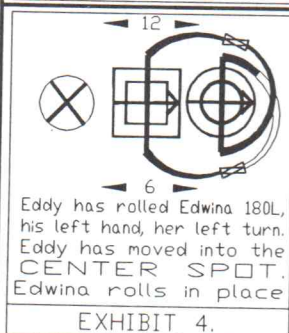
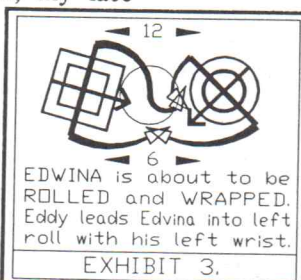
Lets drill a wrap up executed from face-to-face, two hands across (Exhibit 1). There exists a center spot between the two dancers. The TAG dancer should be instructed to hold her home spot while turning. The LEAD should be instructed to step to the far side of the center spot nearest to the TAG's home spot when he wraps up her up (Exhibit 4). When he unwraps his TAG, he then returns to his home spot. The LEAD has moved forward and backward. The TAG has executed two 180° turns but has not left her home spot.

A HOTDOG ROLL requires a handhold break up front (Exhibit 2). The TAG does not move or adjust her hand receiving hand. When the unwrapping is executed, a handhold break is forced at the end of the movement. The TAG assists the re-latch by making sure her receiving hand is presented out front, a little higher than her waist.

The above drill can be executed with the LEAD's right hand or left hand. If your LEADS have been schooled to apply latch-up pressure to their TAGs' hands and to respond to the instruction, "BREAK LEFT, BREAK RIGHT, or WIND UP LEFT, WIND-UP RIGHT," no spoken instruction as to direction of the TAGs' turn needs to be crafted or delivered by you. Instruction time is reduced.

The well schooled LEAD will pass the turning information on to his TAG by way of hand contact.

You don't need to say a word.



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Canada's Country Note Cloggers

By Roger Dzogola

I would like to take a few lines and bring you up-to-date with clogging in Canada and the Country Note Cloggers.

Since you haven't been able to make it up here for the last few years I would like to give you an early invitation for next year's workshop.

This year's workshop was a great success, with Jeff Driggs, Charlie Burns, Pat and John Trojanowski, Duane and Berdella Root, Melissa Root, Randy and Dawn Malone, Tom and Diane Grossman, Bob and Kathy Hassel, Russ Wager, Bob and Bernice Trovice, Mac and Louise McCreery and Maki McCreery as instructors.

With this many talented instructors and four big rooms, the 500 dancers had plenty of choices and lots of room to dance.

There was a snow storm the previous night, but attendance was still only slightly down from last year.

I would also like to really thank the Country Note Cloggers for making this workshop possible. To explain — I had to work out of town since September and they put their hearts behind the big job of organizing an event of this size. They did it all — the photo copy work — the advertisements — the mailing lists — etc., etc.

To them a big heartfelt *Thank You*. A job well done.

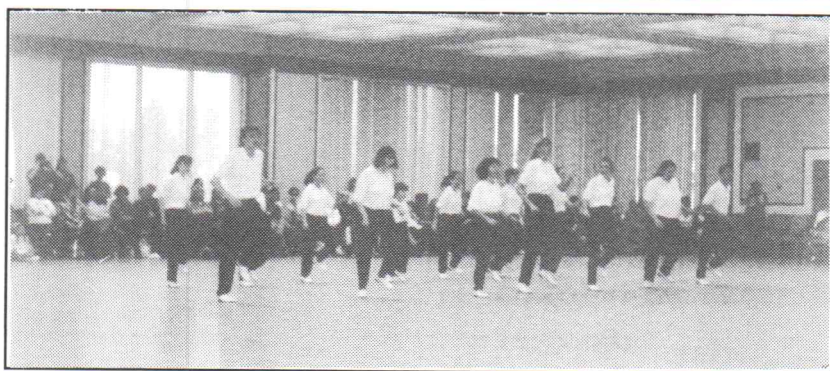
I am also sending some pictures taken during the workshop. I hope they entice you and other dancers to attend next year.

The top picture is of Dana, our youngest demo at 3 years old — a real heartwarmer.

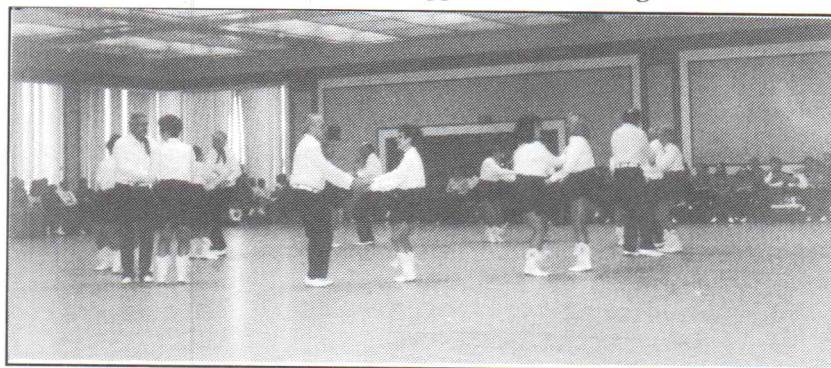
Even though clogging as a whole is down slightly from last year, the dancers are the greatest, and an event like this let's us get to know each other.

Remember, the last Sunday in February 1996 will be time for the next Country Note Clogger Workshop in Canada. Come to Canada — visit a foreign country. Not so foreign, just fun.

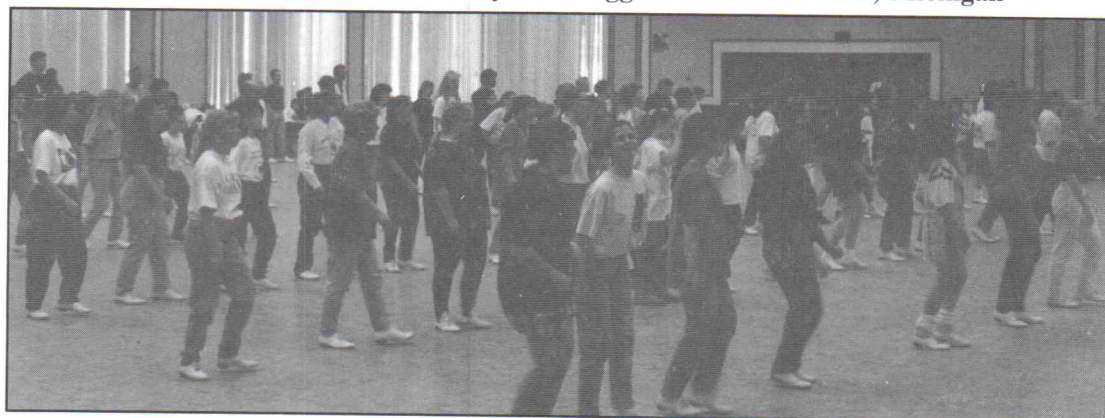
*Hope to see you
at a workshop
before then, but
see you then!*



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The Katy-did Cloggers from Heartland, Michigan



One of the four rooms during a teach



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Choreography by Darlene Back

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Intermediate Line

INTRO: Wait 4 beats, start left foot
FORMATION: Line, facing audience
SEQUENCE: Intro - A - B - Break - A - B - C - B - End

INTRO

DUCK ANGLES 4 TH L Point lead toe to outside, then pivot to end in normal position on each TH

TRIPLE KICK 1 DS DS DS K L Moving forward

TRIPLE 1 DS DS DS RS R Backing

PART A

BILLY D 1 DS DS(xif) S DS(xib) E L R L R R Angle left (right on repeat), moving forward on first 3 steps. Last 2 steps are done in place. E=slide

FANCY 1 DS DS RS RS L Backing. Turn diagonally right on last RS

REPEAT ABOVE, angling to right

SCOTTY 1 DS DT(xif) DT(x) TOE(tip) E L R R B B=both feet

STOMP DBL TURN 1 STO DS DS RS R L R LR 360 right, backing slightly

KICKS 2 DS K(xif) L R Moving slightly forward

PART B (chorus)

BOUNCE & FLANGE (4 beats) 1 DT/BO(angle L) DT/BO(angle R) L B R B Bend knees in a "crouching" type position on BO'S. (In other words, "hunker down"!)

DT/FLANGE(face fwd) H/LIFT L R L L

FANCY 1 DS DS RS RS L 1/2 right

REPEAT ABOVE 2 STEPS

STAMP DRAG TURN 2 DS STA(fwd) / H (angle left) L R L Opposite footwork/turns on repeat. Point index finger on STA

RS RS GS GS RS RS RL RL LR RL RL RL Turning 360 right, (left on repeat).

BREAK

JAZZ BOX 1 TH TH(xif) TH(xib) TH L R L R

PART C (instrumental)

ROOSTER RUN 1 DS DS(xif) S(ots) S(xib) S(ots) S L R L R R Running left

FANCY TURN 1 DS DS RS RS L Turn 3/4 right

REPEAT 3 MORE TIMES

ENDING

STAMP DRAG FULL TURN 1 Face straight fwd. Turn 360 right to face front.

END IT 1 DS DS DT/BO(to L) BO/H(to R-ots) R L R B L R

*L hand on waist; R arm extended OTS. Hold position briefly, then in rhythm with music, slowly pull R foot to normal position, bringing R arm, in a circular, sweeping motion, behind back to join L arm which is already in place behind back. Dramatically, drop head to bow on last heavy downbeat.

I AM A KID

Artist: Mary Kate & Ashley Olson

Choreography: Janet Handley

Horseshoe Cloggers

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INTRO: Wait 8 beats
SEQUENCE: Intro - A - B - A - B* - A - B - Break - C - B2

INTRO

Vine Brush DS DS (XIB) DS BR UP (¼ L) L R L R

DS DS DS RS (¼ L) R L R LR

REPEAT TO FRONT

PART A

Funky Touches DS TCH (F) TCH (B) TCH (F) L R R R

DS DS DS RS (¾ R) R L R LR

Scissors DS OUT, CROSS (F) OUT, CROSS (B) L L/R R L/R R

OUT, CROSS (F) CHUG L/R R R

Triple DS DS DS RS (¼ R) R L R LR

REPEAT PART A TO FRONT

PART B

Triple Kick & Back DS DS DS K DS DS DS RS L R L R R L R LR

Double Up Basic DBT DBT DS (XIB) RS DBT DBT L L L RL R R

DS (XIB) RS R LR

TRIPLE KICK AND BACK

Thunder DS BRK H BRK H DS DS RS RS L R L R L L R LR LR

PART B*

Do Part B and add Thunder, Fancy Double Slur Basic L&R

BREAK

3 Swing Fancy Double SW SW (XIF) RS SW S (XIF) RS L L RL R R LR

DS DS RS RS (Turn ¼ L on F.D. 1st L R LR LR & 2nd time, ½ L 3rd.)

2 Slur Kicks DS SLUR DS K(L) DS SLUR DS K(R) L R L R R L R L

Fancy, Fancy Double DS DS RS (XIF) RS (OTS) L R LR LR

PART C

Pull S SL RS RS DS DS RS RS (½ L) L R LR LR L R LR LR

Double Down DS/T S/H S RS DS DS DS RS L R RL L RL R L R LR

REPEAT PART C

B2: DO PART B 3 TIMES, TURNING ½ ON EACH

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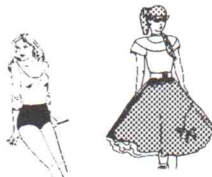
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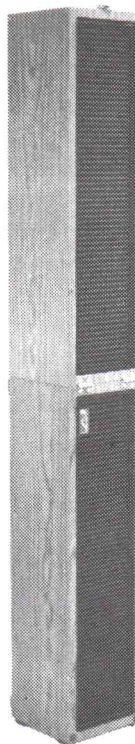
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Devil's Delight

By Dawn Malone, Toledo, Ohio

The 9th Annual Devil's Delight—Toledo, Ohio—was held on April 29th. With about 170 dancers, the workshop enjoyed another successful year. The charming Darl Moreland and Chip Woodall taught some great routines while Darl's wife, Mary Ann, spent the day shopping at an area mall. Randy and I feel very fortunate to have a great group of club members (Red Devil Cloggers) to help with and support the workshop. The support of the area clubs also means a great deal to us. Each year our workshop is attended by old friends and we get a chance to meet new friends. Once you meet someone new it seems you have a friend for life. We really enjoy bringing the dancers together, all in one area, for a fun day of dancing. The evening dance offered some grand exhibitions from many groups (including the one that Darl turned a beautiful shade of red after mis-pronouncing the name of their city). The highlight came when a very special group from Ontario, Canada, "The Canadian Handicapables" led by Linda Ross, arrived (about 3 hours late due to bus trouble). Their ability to dance was so wonderful to watch and the smiles on their faces after the applause was breathtaking. We are proud that our workshop offered them the opportunity for their United States debut. Linda Ross also won next year's free admission for being the first to pre-register for this year.

At the end of the night, while taking down the stage, Randy dropped the top of the stage on his toes. At 3 a.m., after just getting to bed we decided he should go to the emergency room to get an x-ray. His toes were not broken, but badly bruised. We ended up going straight to the hotel to take Chip to the airport for an early flight. Needless to say we slept most of the next day.

Thanks to everyone who helped make the workshop another great one. For our 10th Anniversary we hope you can plan to join us for this very special day.

P.S. Thanks to Sallie Adkins for bringing her clogging shop!



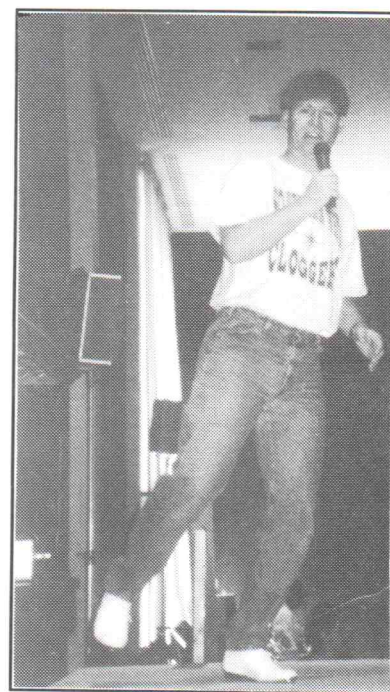
Red Devil Cloggers



Dancers



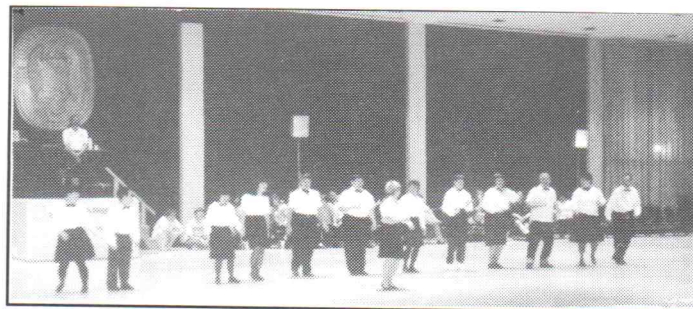
Chip



Darl



Quilt Winner



Canadian Handicapables

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