



The Double Toe Times

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

Volume 13, Number 10

October 1995

Euroclog '95

By Jiri Vasak, Caramella, Prague

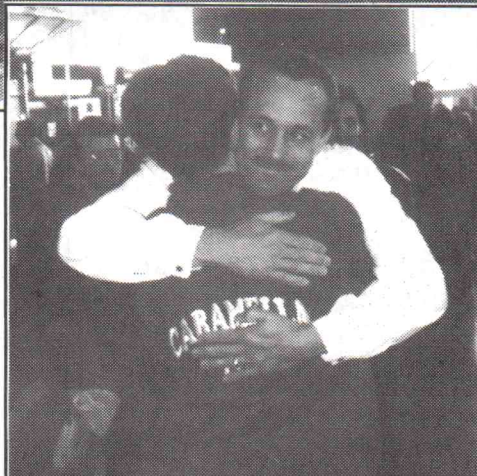
Clogging in the Czech Republic is very popular, as well as country music, bluegrass and country dancing. (No couple dancing, but old time square dance, which the dancers teach and dance with all the spectators). During the last five years, about 50 square dance clubs came into being and the same "fate" is waiting for clogging. Magazine "CVAK," which Caramella started to publish last year after the stay in USA, has got 50 subscribers — dance groups, including Slovakia. Until now, we had three issues published and one special issue for Euroclog.

Issues included, for example, an article from *Double Toe Times* about Bascomb Lamar Lunsford and Bailey Mountain Cloggers, terminology and reading cuesheets, movements (in continuation) for mountain dancing (Big circles, Kentucky running set, etc.), news from us, schedule of events, addresses, and advertising part.

Continued on page 6



Above: Friday evening,
Country Cloggers
Slovakia



Rocky Mountain Dance Round-Up

Safe Harbor for the Dances of our Past

By Nancy A. Biehler

There's a special congregation that takes place every summer around the 4th of July in the Black Forest of central Colorado. Members of the Lloyd Shaw Foundation gather for their annual meeting and dance camp. Not only is it a delightful respite from the rest of the world, where old and new friends can share their love of America's folk dances, but it is an extraordinary time for catching up with the past. Not unlike Berea's Christmas Country Dance School or the Kentucky Dance Foundation's winter in the Woods, RMDR offers a *westernized* schedule of daily classes that include Contra, Round, Quadrille, Country/Western Dance, Clogging, Traditional and Modern Squares, as well as English, Scottish and Mexican Dances. The camp program differs from year to year, dependent upon the leaders present. This year was particularly unique, because of the presence of 17 Europeans representing the international LSF contingent from Belgium and Germany.

I participate each summer to advance my collection of traditional square dance figures, the figures Lloyd Shaw set out to preserve when he wrote *Cowboy Dances* in 1939. Shaw's western "trail in" to square dancing is as captivating a story as Bascom Lunsford's legendary efforts in the Appalachian region. In the 1920s, when Bascom was just discovering his avocation as an amateur folk collector, Lloyd Shaw was superintendent of the Cheyenne Mountain School District in Colorado Springs. As a life-time educator, he was concerned about the physical welfare of his students, and the overall impact of competitive sports. In his perspective, ball professionals who spotted for new talent at the football and basketball games tended to confuse a player's sense of values. Shaw searched for the right venue to build self-esteem, teach manners and proper male/female behaviors, and still provide a meaningful activity to his students.

While Lunsford wanted to create a pride in heritage among 20th-century Appalachians, Shaw sought a means by which his students would be better socialized for life in the modern world. In 1922, he invited Elizabeth Burchenal to teach her folk dance program at the Cheyenne School. In addition to international folk dances, she also presented the quadrilles and contras of New England. Shaw was impressed with the idea of folk dance as a form of play and offered weekly folk dances in the school gym. Early film footage of his students illustrates the dance program he established, beginning with bunny dances and play-party games at the kindergarten level and evolving to more advanced styles of dance as the children matured. Students often practiced at lunch hour and after school. They grew up dancing and did not think things should be any different. One former student recalled a newspaper report that said the Cheyenne School basketball team was good because they danced, and it made them well-coordinated.

Continued on page 22

THE DOUBLE TOE TIMES

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Bobbie Adams

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FRONT & CENTER

Dear Readers,

Any subscriptions or directory listings that we receive 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.

Dear Bobbie,

Just finished reading the April issue of *The Double Toe Times* and enjoyed it. You do a good job for all of us cloggers, keep it up! I read your editorial and discovered your dilemma and guilt over having to raise subscription prices. Please don't feel guilty! I think everyone out there realizes the cost of paper and publishing goes up and goodness knows the cost of postage never goes down (Canadians know that for sure). It is nice of you to give us the advance notice in your editorial, it is appreciated.

Now, some other parts of your editorial were rather pointed about your magazine and at recent major convention some of your issues were thrown away, supposedly by the convention organizer. That is a shame, but the way I look at things like that is there is no accounting for the logic of some people. The folks who threw out your magazine may feel threatened by it and its contents and maybe its editor!

If you don't mind now I have a few housekeeping things I must ask you to do. Please add my name with the proper address in your *Instructors Directory*, and the enclosed list of workshops to *Upcoming Events*, thanks.

Maureen Dakers, Chinook City Cloggers
Calgary, Alberta, Canada



From Jeff Driggs:

Photo of The Ultimate Dance Force: Overall Grand Champion Team of the Memorial Day Dance Spectacular in Columbus, Ohio.

Just A Little Update From the Netherlands

Our club "The North Sea Cloggers" has already been going for two and one-half years. Time does fly by. We started with three people,

including myself and now have two classes per week in Vlissingen on Tuesday nights — Beginners and Intermediates. We have a demo group of ten people who try to always be there when there's another show to be given.

As of March 1995, another group of cloggers has been started at the South Valley Dance School. The group, who are mostly into line and couple dances, saw us do a show and decided to add clogging to their curriculum with me as their teacher. This group dances in the Malle Jan, Gageldijk 79, Maarsen (close to Utrecht).

On June 11th, we were invited to do a show at a country and western day in

s'Hertogenbosch. There was live music played by the band "Virginia Reel." The group that set this up was the South Hill Country Dancers. Again, a group of line dancers.

The local paper, Radio Ros, Sky Radio and RTL 5 were present and I was asked for interviews. What a great way to advertise Clogging. We have been told by the organizers that there is a lot of interest to learn clogging. I have been asked to be instructor for the Thursday evening classes when they commence.

Francisca Greiner
North Sea Cloggers
The Netherlands

Friend Martha Lee, Port Townsend, Washington, sent this old postcard suggesting it is perhaps a "clogging angel."

When I noticed the hourglass, I further concluded that it's a four-minute timer and she's rehearsing for competition!



Bobbie,

I have numerous calls due to the ad [Instructor's Directory Listing] and even had dancers — when moving to this area, especially on a temporary basis. One woman called and said she wouldn't move with her husband's transfer until the clogging was set. We'll see if she comes in September!

Thanks, Joyce Cullen

Dear Bobbie,

A note of thanks for publishing the article regarding Nickel City Festival '95. I have started articles every year concerning our festival but never found time to devote to completing them. Elaine Brock volunteered to accept the challenge and covered the festival activities very well with one exception. She forgot to mention Dan and Diane Burr from Maine and Jo and Sue Ferrier from Canada.

Elaine inadvertently left their names off the instructors acknowledgement in the article and I would appreciate a mention of this in your newsletter so that just credit is given to those who have graciously assisted us in our endeavors to produce a first class festival.

We have subscribed to *The Double Toe Times* since you started publishing it many years ago. There is something in each issue that I find useful in helping to organize our association and/or our festival. Thanks for the many years of help.

Best Regards, Ken Haley

Director, Nickel City Festival, Holland, New York

Dear Bobbie,

Just wanted to drop a quick note and tell you how happy I am to once again be listed in *The Double Toe Times* Instructor's Directory. It has been over a year since I moved from

my home state of Missouri and starting from scratch again to rebuild a new group has not been easy. I've been at it for about six months now and I figured it was time to be in the listings. Although my numbers are relatively small, I'm gradually adding a dancer here and there.

This fall I'll also be teaching through the Metro College adult education system here in Omaha with a beginners class and an intermediate class. This will mostly be for those who wish to enjoy the physical fitness aspect of clogging, but I'm hoping to draw a few out of the classes to add to my performing group.

I enjoy *The Double Toe Times* so very much. It keeps me inspired during my challenging pursuit to build a new performing group. The articles are most uplifting. Plus, I have a wonderful couple here in Omaha who are encouraging me to go for it and stick to it. They are Tom and Linda Knipp, directors of The Omaha Cloggers. I dance with their performance team and they have been such good friends to allow me to be a part of them even while I'm working on a group of my own. You couldn't ask for better friends or moral support in the world of clogging than Tom and Linda! I love 'em to death.

Best go, Thanks for a wonderful publication. I look forward to it each month.

Sincerely,

Robyn Dalby

Omaha Lightnin' Clogging Company
Papillion, Nebraska

Dear Bobbie,

Enclosed is a picture of a pair of Bisque Statues that I came across recently while antiquing. The statues are of a man and a woman clogging. He is in a sailor suit and she is dressed in a long dress. I was quite amazed to find the subject of clogging as a theme on an antique object. We often think of clogging as something that is American and a recent innovation. There were no markings on the statues, but guessing from the style of dress as well as the workmanship, they appear to be 19th Century Bisque. The statues are currently adorning the display window of an antique shop in New Bedford, Massachusetts.

Sincerely, Bill Pitt



Editor: Thanks to Bill Pitt, I located the antique dealer by phone and the pair of figures now adorn my fireplace mantle. They are fully twice the size I had imagined (11½ inches high) and are exquisite! Whether they are clogging or doing a Sailor's Hornpipe, English or German, is not terribly important, but if anyone has an idea about costumes or era, I'd appreciate.

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.

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
Capital City Workshop
Lincoln, Nebraska
Harrison (NE)

■ October 7

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

■ October 13-14

Southern Appalachian Mtns
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

MCIC Workshop
Davisburg, Michigan
Beck (MI)

October 21

Missouri Clog Council
Workshop
Jefferson City, Missouri
(314) 365-0436

October 20-21

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

October 27-28

Gopher It Workshop
Duluth, Minnesota
Johnson (MN)

November 4

Traditional Clogging
Workshop
Ottsville, Pennsylvania
Snyder (PA)

■ November 4

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

November 4

"Royal Flush" Clogging
Workshop
Echterdingen, Germany
Lieb (Germany)

■ November 4

Southern National
Clogging Classic
Athens, Georgia
Stowe-Phillips (GA)

November 4

Oklahoma Square Dance
Festival
(Full Clogging Program)
Oklahoma City,
Oklahoma
Keene (OK)

November 10-11

Frolic in the Fall
Lake Cumberland
Kentucky
Burns/Smith (KY)

November 10-11

Insane Diego Hoedown
San Deigo, California
Thompson (CA)

November 11

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

November 11

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

November 11

Fun Clog Dance
Warren, Ohio
Whaley (OH)

November 17-18

Frolic in the Fall
Lake Cumberland
Kentucky
Burns/Snyder (KY)

November 18

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

■ November 18

Sertoma Florida
Clogging Championships
Winter Haven, Florida
(914) 324-3364
294-5239

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)

1996

January 13

Lincoln County Workshop
Fayetteville, Tennessee
Pack/Foster (TN)

January 13

Lincoln County Workshop
Fayetteville, Tennessee
Foster (TN)

January 19-20

LaClog Workshop
Louisiana
Fielder (LA)

■ January 26-28

NCHC Annual Festival
Workshop/Judges Training/Comp.
Place: TBA
Stowe-Phillips (GA)

January 27

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

February 3-10

Cloggers Cruise
Southern Caribbean
Burns/Smith (KY)
Moreland (IN)

F

■ February 16-17

Florida State Fair
Clogging Championships
Tampa, Florida
Hattaway (FL)

March 8-9

TCC Rally
Waco, Texas
Burton (TX)

Sunshine State Bluegrass Festival



The South's largest and possibly America's largest Bluegrass Festival, the eighth annual 1996 Sunshine State Bluegrass Festival, is scheduled for March 14-15-16-17, at the downtown harbor-front Laishley Park, in Punta Gorda, Florida.

The festival will again host an NCHC and ACHF sanctioned championship competition on March 16th and 17th. Last year was the first clogging competition held at the festival, and it was well received by thousands of festival fans. The Sunshine State Bluegrass Festival is extremely proud to announce that the sanctioned clogging competition will be a permanent part of the annual event.

The festival organizers plan to continue to improve the clogging competition until, like the great festival it is becoming a part of, it will grow to become one of the major clogging competitions in America.

Over the past years, the Sunshine State Bluegrass Festival has grown to become one of the largest festivals of its type in America, drawing tens of thousands of fans from across the nation.

The four-day festival is famous for what has been called the greatest outdoor bluegrass and traditional country music stage show in America, featuring nationally famous bluegrass and traditional country music stars, performing over fifty hours of live shows. However music is not the only entertainment offered by the festival. There are arts and crafts booths, a large carnival of exciting rides and games plus food and beverages galore, and now, a major sanctioned clogging competition.

Punta Gorda is a great place for a festival, located on the south shore of the Charlotte Harbor, on Florida's southwest gulf coast. The thirty-five acre, Laishley Harbor Front Park is in downtown Punta Gorda, with over a quarter mile along the harbor front.

Each year hundreds of motorhomes and RV's attend the festival, many come early in order to get the waterfront campsites that are free to all self-contained recreational vehicles that hold weekend festival tickets.

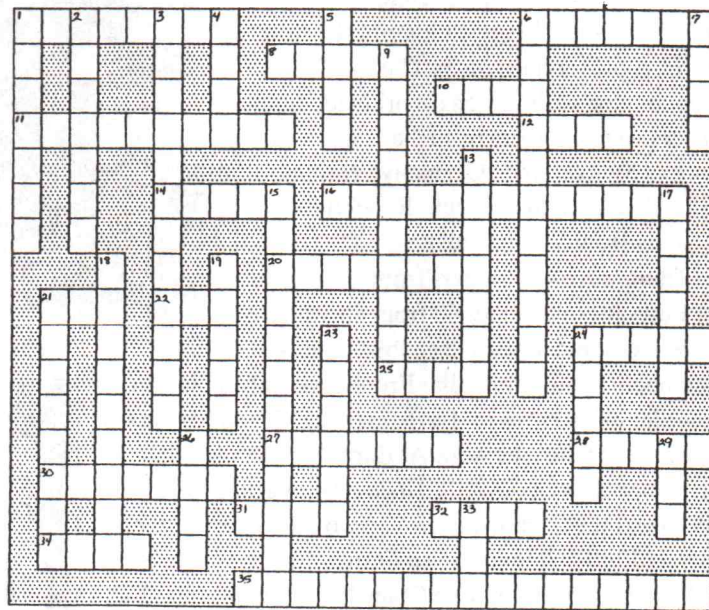
Another great feature of the downtown park is that you are within walking distance of all motels, restaurants, and shopping. The main entrance of the festival is a block away from the heart of the city.

Punta Gorda is one of Florida's gulf coast's, oldest and most beautiful cities. It is a small resort town where it is still safe to walk the streets with your family.

Make your plans and reservations well ahead to attend one of Florida's finest festivals.

For all information, call Bill Pattie 941-639-5966.

CROSSWORD PUZZLE



From Sue Tandett of Fun-Time Cloggers, Diamond, Ohio

ACROSS:

- 1 NOT A PLUMBING PROBLEM
- 6 BANJO _____
- 8 THE FIRST STEP IN "RESTLESS"
- 10 EASTBOUND & _____
- 11 DS, TOE, HEEL, TOE, HEEL, ROCK STEP: AN "OLDIE"
- 12 WHAT WE DO WITH OUR HANDS
- 14 CIRCLE DANCE WHERE YOU CHANGE PARTNERS
- 16 DOWN AT THE _____
- 20 _____ VINE
- 21 DOUBLE
- 22 _____ RED
- 24 WEAR IT ON YOUR FACE
- 25 ON THE BOTTOMS OF OUR SHOES, SPELLED BACKWARDS
- 27 BOILIN' _____
- 28 GET UP AND _____!
- 30 RED _____
- 31 NOT HARD
- 32 PUT YOUR WEIGHT ON YOUR FOOT
- 34 NOT EAST
- 35 DS, STOMP, HEEL, STOMP, HEEL, DS; (WHILE TURNING)

DOWN:

- 1 CRIPPLE _____
- 2 WHERE THE CONVENTION IS THIS YEAR
- 3 AFTER A BEGINNER
- 4 MOUNTAIN _____
- 5 OLD TIME ROCK & _____
- 6 2 DOUBLE STEPS & 2 ROCK STEPS
- 7 HOLLER
- 9 UNDER THE GIRLS' SKIRTS
- 13 SHAVE AND A _____
- 15 DOUBLE STEP BRUSH AND A BASIC
- 17 3 STEPS
- 18 WHERE WE LEARN NEW ROUTINES
- 19 DOUBLE STEP ROCK STEP
- 21 TURKEY IN _____
- 23 TRIPLE UP, BRUSH ACROSS, ROCK BACK
- 24 OPPOSITE OF DRAG
- 26 MOST ROUTINES START WITH THIS FOOT
- 29 INSTRUCTIONS FOR DANCE STEPS
- 33 NOT A HEEL

Euroclog — Continued from page 1

A few days ago, EUROCLOG '95 finished — the biggest clogging festival in Europe, organized by Caramella, in cooperation with Stevens Worldwide Inc. There were cloggers from the USA, Denmark, Switzerland, Germany, Holland, Slovakia and the Czech Republic (47 groups from 7 countries).

There were 45 cloggers from Germany at Euroclog '95, about 60 from Slovakia, 150 from the Czech Republic and 40 members from Caramella. From USA only a few brave people, who "tried" Euroclog, and I hope it was a positive for them as well. At Euroclog '96 we will have a chance to welcome all dance groups from the USA. Who was there from the USA? Two Bay State Cloggers, two Hillbilly Cloggers (San Francisco), two Mile High Cloggers (Colorado), two Fancy Feet from Florida. But, the most important was Steve Smith from Kentucky and Jay Dumcum from Kansas. They were a great team, together with Donald Thompkins from Florida and four instructors from Europe: Monika Zoeller, Daniela Schell, Elli Kern from Germany, and Jarka Vasakova from the Czech Republic. At the workshop we had levels Basic, Intermediate and Advanced and two hours of Hoedown. Jay was teaching the basics of Canadian tap dance, and the hall was absolutely full!

There were about 300 spectators at the Country Ball on Friday night, and everybody danced with live music, very popular square dance and country mixers. All the instructors danced freestyle with live music, too. Spectators were watching 13 clogging shows, and duet-to cajun music played by "Naley Band."

Saturday night dancers danced on the stage, there were about 700 spectators, 3 live bands played in between 30 clogging shows mainly Czech and Slovak groups. The festival was not competitive. The top job of the evening was "a cappella" with Steve Smith and Jay Dumcum.

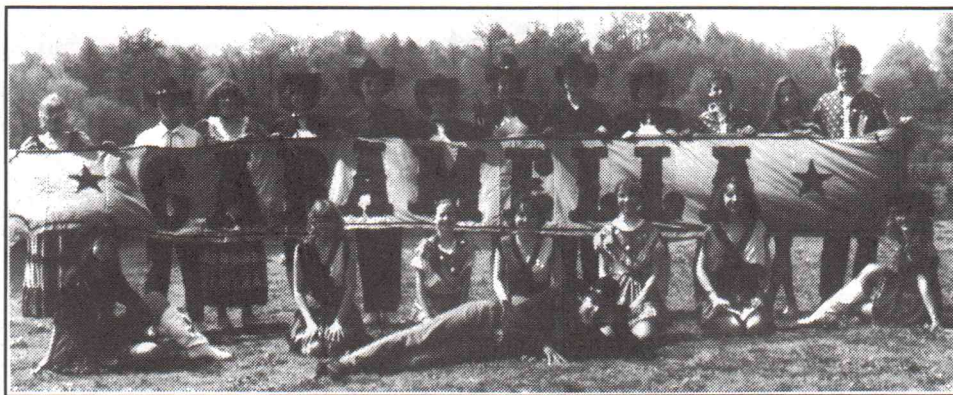
It was very nice to watch Steve Smith during our few days and nights, getting to know everybody. There are strong friendships between all dancers and on top of everything — [Sunday night] we had dinner together and gave Steve and Jay presents. Everybody cried and laughed and it was very emotional. We are again and again listening to the tape which Steve Smith recorded together with Katerina's translating on Sunday night. It was great!

P.S. We would like to ask you, if you could please change our two fax numbers in our Directory listing for the *Double Toe Times*. The new fax number to Caramella is: (00422 - calling code to Prague) + 31 23 606. Thank you very much.

With best regards,

Jiri Vasak, Caramella, Prague

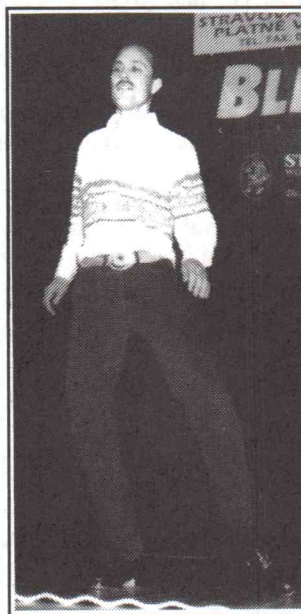
More on Euroclog in November



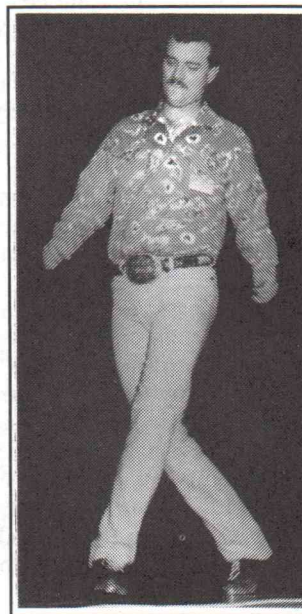
Caramella Dancers — organizers of Euroclog '95



"Thank You!" For Seven Magnificent Instructors
From left: Jay Dumcum, Elli Kern, Don Thompkins, Steve Smith, Jarka Vasakous, Monika Zoeller, Alexandra Schell



Top of Euroclog!
Steve Smith a cappella!



with Jay Dumcum
(a capella)



First performance Friday evening: Country dancing

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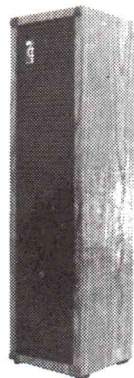
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**Stompin' Ground
Maggie Valley
North Carolina**

October 13 - 14, 1995

**Southern Appalachian Mountains
Championships**

Mars Hill College, North Carolina
Dr. Donald Anderson
(704) 689-1228/1330

ACHF BUSINESS MEETING

Friday Oct 20 9:00 pm

Meeting at the Comfort Inn, Maggie Valley.

ACHF CHAMPIONSHIPS

Saturday Oct 21 8:00 pm

Southern Appalachian-Running Set

Country Hoedown - Smooth

6\8 cpl. Precision-Open Smooth

4 cpl. Precision - Line

Open Precision - Open Hoedown

Invitational Dance-Off for all 1st & 2nd place
winners in ACHF Sanctioned competitions.

Sunday Oct 22 9:00 pm

Exhibition Show

Duo/Duet

Duo/Duet & Solo are open to all. Registration for
both will be accepted at the door.

Presentations & Awards

Saturday Oct 21

Inductee's to the Hall of Fame

All-American Team

International Team

Scholarships

Ben Smather's Dance-Off

Best Couple

Best Cailer

Membership in America's Clogging

Hall of Fame is \$15 per year.

**Direct all inquiries and correspondence to
William Deery, ACHF Secretary**

CLOGGING WORKSHEETS

Editor's Note: Sean requested that these be printed in our November issue, however, we felt most directors want to get ready early for the hectic holiday season — so here's an early present!

REINDEER BOOGIE

Artist: Trisha Yearwood
The Sweetest Gift — MCA

Choreography by Sean Bimm
Friday Nite Specials
(501) 855-7054

LEVEL: E-Z Intermediate
SEQUENCE: (Wait 16 Beats) A - B - C - A - B Interlude B C* A*

PART A

Twister	DBL	TW-(h)	TW-(h)	UP	D (xif)	S	RS
	L	both	both	R	R	R	RL
Triple Vine	DS	DS (xif)	DS	RS	to the left		
	L	R	L	RL			
Rocking Chair	DS	BR-LFT	DS	RS	½ R. Turn		
	R	L	R	RL			
Triple Basic	DS	DS	DS	RS			
	R	L	R	LR			

Repeat above to face front and add a Double Basic (DS DS RS) at the end of the Triple Basic

A* = Twister, Triple Vine, Rocking Chair ½ R. Turn, Triple; Repeat Twister and Triple ½ L. Turn.

PART B

Samantha	DS	DS (xif)	DR	S	DR	S	RS	DS	DS
	L	R	R	L	L	R	LR	L	R
	RS	½ R. Turn							
	LR								
2 Potholes	DBL	HEELS-out	HEELS-in	LFT					
	L	both	both	R					
	DBL	HEELS-out	HEELS-in	LFT					
	R	both	both	L					
Karate Rock Turn	DS	DBL-(b)	RS	BA-SL	½ L. Turn				
	L	R	RL	R					
Double Basic									

PART C

Vine Hop/Basic	DS	DS (xif)	DS	DS (xib)	HOP (turn ½)
	L	R	L	R	R
	S	RS	DS	RS	
	L	RL	R	LR	

Repeat Part C to face front and add Double Basic at the end

C* = Vine Hope Repeat with Double Basic and Fancy Double at the end

INTERLUDE

Vine Hop	DS	DBL (xif)	DBL (ots)
High Horse	L	R	R
	RS	BA-SL	DS DS RS
	RL	R R	L R LR

Repeat to face front with Double Basics at the end

WITH BELLS ON

Artist: Kenny & Dolly
Once Upon a Christmas — RCA

Choreography: Sean Bimm
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LEVEL: E-Z Intermediate
SEQUENCE: (Wait 16 Beats) A - B - A - C - B - A - A - A

PART A

Tomahawks	BR	SL	TH-BR	SL	TH-DS	DS
	L	R	L	R	L	L
	½ Left turn RS RS go at an angle on BR-SL TH LR LR					

Repeat Tomahawk to face front

Triple Kick	DS	DS	DS	BR-K
	L	R	L	R

Triple Basic	DS	DS	DS	RS
	R	L	R	RL

Push	DS	RS	RS	RS to the Left
	L	RL	RL	RL

	DS	RS	RS	RS to the Right
	R	LR	LR	LR

PART B

Run-Step	DS	B (xif)	B (ots)	B (xib)	B (ots)	B (xif)	H (o)
	L	R	L	R	L	R	R
Stomp	STO	DS	DS	RS	½ R. Turn		
Double	R	L	R	LR			
Potholes	DBL	out-in	LFT	DBL	out-in	LFT	
	L	both	R	R	both	L	
Fancy	DS	DS	RS	RS			
Double	L	R	LR	LR			

Repeat all of Part B to face front

PART C

Clog Over	DS	DS (xif)	DS	DS (xib)
Vine	L	R	L	R
	DS	DS (xif)	DS	RS
	L	R	L	RL
Izzo Touches	DS	TCH (o)	DS	TCH (o)
	L	R	R	L
	DS	DS	TCH (b)	TCH (o)
	L	R	L	L

Repeat Part C to the Right

2 Singles	DS	DS
	L	R

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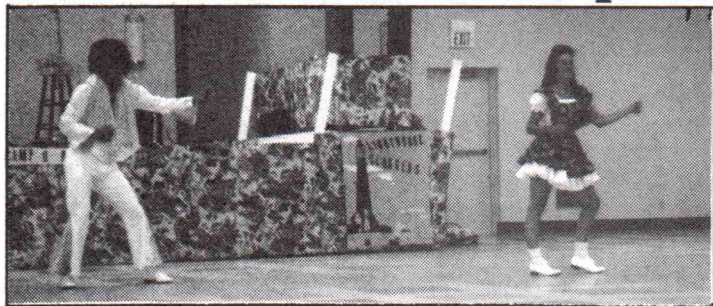
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Return To Summer Camp '95



Second Annual Clogging Workshop

By Kathy Loviska, Okeechobee, Florida

The weekend of July 7-9, 1995, found approximately 200-250 cloggers and their family members in Okeechobee, Florida, enjoying the second annual clogging workshop hosted by the Lighthouse Cloggers of Palm Beach County, Florida. As was true in 1994, the facility was wonderful and everyone seemed to have a great time.

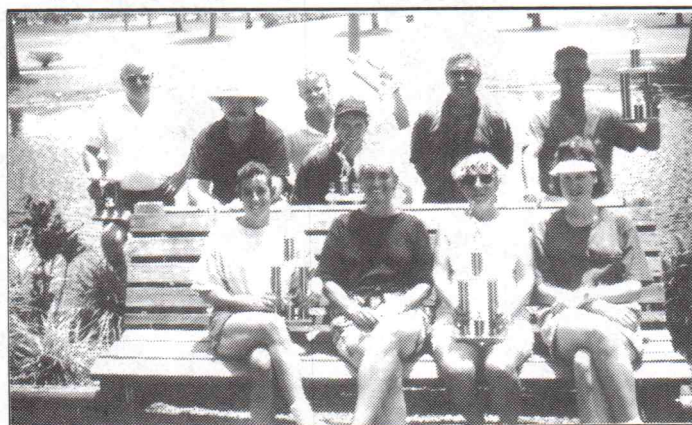
We consider ourselves very lucky to have had such a strong line-up of instructors. They included Marge Callahan, Jamie Conn, Greg Dionne, Christine MacTavish, Michelle Mahan, Tracy Mella-Crews, Sandy Redfern, and Debra White. Tina Schantzen was also scheduled to teach, but she was ill and unable to attend. In her absence, we were fortunate to have Mary Jean Wright present and she agreed to teach a routine.

Okeechobee residents welcomed cloggers with open arms. Many area businesses as well as individual members of the Lighthouse Cloggers donated items which were raffled off or given as door prizes. A story appeared on the front page of the *Okeechobee News* on Friday relating information about the workshop and a photographer from the paper was in attendance on Saturday taking pictures for a follow-up story for the paper.

On Saturday afternoon a camera crew came in to take some footage of the workshop and interview Marge Callahan, Terry



Marge Callahan squirting Jamie Conn—Greg Dionne looks on.



Standing: Tom Farrell, Mark Fulgham, Scott MacTavish, Jamie Conn, Larry Loviska and Fred Coomes. Seated: Michelle Mahan, Kathy Loviska, Barba Farrell and Christine MacTavish.

Florida; and Clogging Connection, Riverview, Florida. We were also treated to a couple of songs by the White Sister and friend Billy. They sang beautifully and their pickin' on the guitars and banjo was much enjoyed by all.

The instructors were the game pieces in a game of "Campopoly" following the show. Marge Callahan was the Mayor of the town and was put in charge of the Water Works. She was given a "squirt-gun" and was to squirt anyone who went past the Water Works square on the board. Marge performed her duties *very well*. She didn't let anyone get past her without a good dousing. The game was won by Debra White, director of The

Sidekick Cloggers and I think everyone, instructors and spectators alike, had a few laughs during the game.

On Sunday morning, ten brave souls participated in a golf scramble at the on-site 9-hole golf course at the KOA Campgrounds. We had a lot of fun and hope that next year more people will come and join in the tournament. The first place team was Barbara and Tom Farrell, Michelle Mahan and Fred Coomes. The longest drive was won by Jamie Conn and closest to the pin was won by Scott MacTavish.

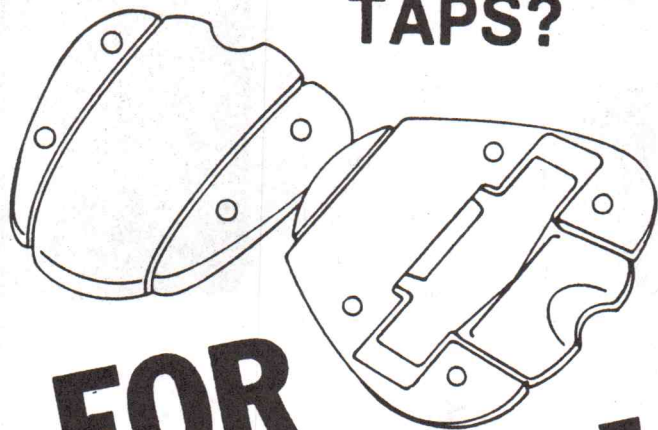
Members of the Lighthouse Cloggers are already planning for next year's workshop which will take place on July 12 and 13, 1996. We are planning on having two separate halls in 1996. Beginner through intermediate routines will be taught in the main hall and advanced routines and step workshops in the other. Don't miss what is bound to be another great workshop! We have already confirmed most of the same instructors!



Little and Kathy Loviska. They will appear on an upcoming segment of the local NBC morning news regarding clogging as an activity for those over 50 years of age. We really felt like celebrities and are awaiting the broadcast of this footage which is shown locally and also aired to other stations around the country.

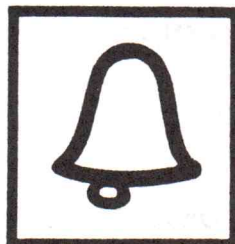
An appearance by Elvis rounded out the program on Saturday evening and the following groups performed for the pleasure of the audience: K. A. T. S. Kloggers, Palm Beach County, Florida; Orange Blossom Cloggers, Sebring, Florida; Tap Crackers, St. Cloud, Florida; Combination Group from LaBelle including the River Ramblers, Country Rhythm and the YMCA Cloggers; Sea Turtle Tappers, Deerfield Beach, Florida; Holly's Touch 'N Go Cloggers, Lantana, Florida; Lighthouse Cloggers, Palm Beach County, Florida; Sidekick Cloggers, LaBelle, Florida; Sidekick Youth Cloggers, LaBelle, Florida; Wizbang Cloggers, Dania, Florida; Pure Energy Adult Competition Team, Jacksonville,

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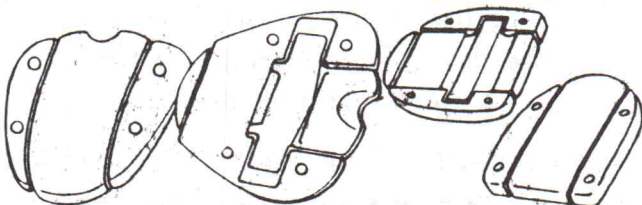
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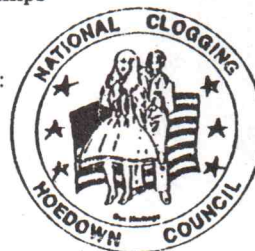
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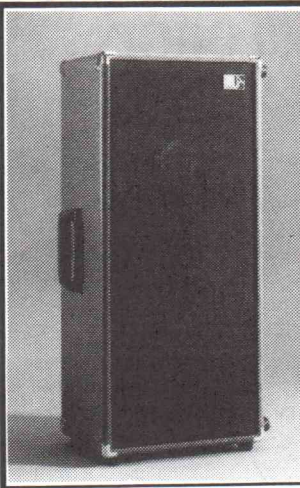
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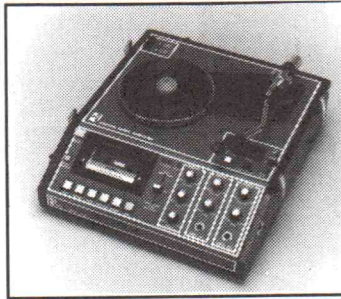
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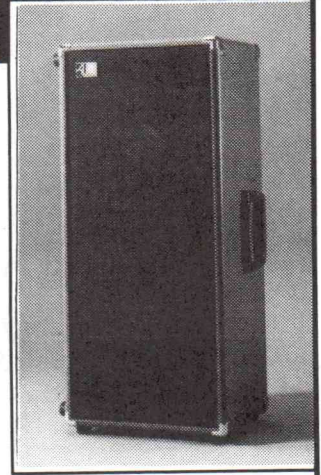
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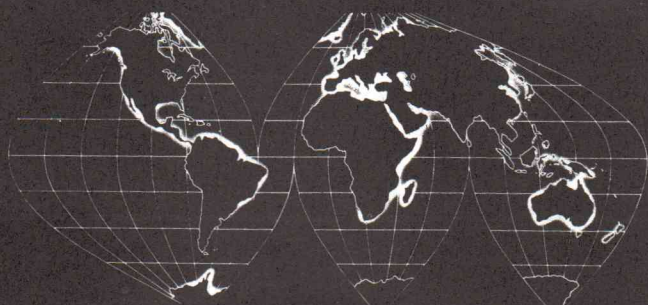
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Garden State Stomp

By Debbie Shinn, Moorestown, New Jersey



The Renegade Cloggers get together for a group shot with our instructors for the day — Tandy Barrett, Naomi Fleetwood and Jeff Driggs.

The Renegade Cloggers welcomed over 350 people to the Garden State Stomp on May 6, 1995. Dancers traveled from seven states to this workshop in the small town of Westampton, New Jersey — making it easy to see that clogging is alive and well in this part of the country!

The instructors for the day were Tandy Barrett, Jeff Driggs, and Naomi Fleetwood. The wonderful sense of humor displayed by this trio made the day so much fun for the cloggers — and we learned some terrific dances, too! Everyone enjoyed watching Tandy teach the moves to “Runaway,” and Naomi’s routine to Alan Jackson’s “I Don’t Even Know Your Name” was a lot of fun to learn. Jeff taught a sensational team dance to the song “Doreen” by the Tractors. The best part was learning his methods of figuring who’s “lead” and who’s “tag!”

After a break for dinner, everyone returned to the auditorium to enjoy the Evening Exhibitions. As the host team, the Renegade Cloggers opened the show clogging to a medley of hits from the 1950’s and 1960’s — complete with an appearance by “Elvis.” All of the teams that performed did a terrific job, and we thank all who participated for making the evening show very enjoyable.

When the exhibitions were completed, many cloggers

returned to the main hall — to dance again, of course! This time it was just for fun, as Tandy, Naomi, and Jeff reviewed some of the dances they had taught during the day. Naturally, the workshop wouldn’t have been complete without us all getting out onto the dance floor to “do the wash.” What an appropriate way to end our action-packed day! We look forward to next year, on May 4, 1996, when Burlington County, New Jersey will once again come alive with the sound of hundreds of cloggers!

*A fun-filled,
action-packed day
was enjoyed by all!*



Jeff Driggs teaching his routine to “Another Night.”



The Renegade Cloggers, including “Elvis” (a.k.a. Tom Shinn), performing to a medley of hits from the ’50s and ’60s during the Evening Exhibitions.

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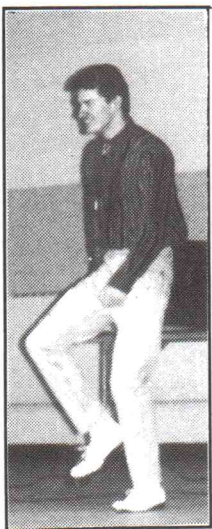
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Spring Fling '95: Celery City Cloggers



By Debbie Snell, Kalamazoo, Michigan

On May 13, 1995, the Celery City Cloggers hosted their 4th Annual Spring Fling. We had 102 dancers and spectators who converged at the Kalamazoo Fairgrounds for a successful day. Instruction was provided by the instructor of the Celery City Cloggers, Debbie Snell, plus Kevin Butler, Shane Gruber, Sharon Chambers, Barbara Barrett and Dana Willard. Their creative choreography and enthusiastic teaching made for a fun day.

The format of how we run our workshop is quite different than most and we would like to share this idea with you.

Question: As a participant at a workshop with more than one room, have you ever said, "I can't decide what room to go to. I don't know the challenge level and I don't recognize the song titles."

A frequently asked question and a common dilemma at workshops. The following is what we do to help the participant choose a room with knowledge.

Before each teaching block, all dancers meet in the large room. Each prospective instructor will showcase about 1/2 of their routine with the music playing, so you can place yourself accordingly in the room that matches your clogging experience. This also gives you a chance to listen to the music and choose according to your music likes and dislikes. Then we split into our two rooms for 45 minutes of teaching. Then, immediately while the routine is fresh on our minds, we all meet in the large room again. To share in the excitement, each group shows the other room what they learned with cues.

Let's face it, we all like to show off a little, and it gives all dancers a feel of all routines taught during the workshop.

Dancers really like this format and come back each year expecting the same format of showcasing and sharing of routines throughout the day. Try it

at your workshop and see what you think.

We also ask all to bring finger food and my club members bring the sandwiches and solid food to round out a food buffet fit for kings. In order not to ruin the flow of dancing, we have a running break for eating. Then, in the middle of the day we have an hour of demos, requests and snacking.

Many workshops have their demos at the end of the day when people are too tired to dance and anxious to get home. By having this in the middle of the day it gives the dancers a break but yet the excitement and dancing continues.

See ya at our Spring Fling '96!



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Grand Champions - Individual and Team

Clog Championships are Back!

Reprinted from the Hillbilly Herald, California
Photos Courtesy of Santiago Ogradon

We held it, and they came! Yes, they came by the hundreds to share in the excitement of the best of the best, and those who appreciate them. They came for the trophies, they came for the fun, they came for the glory, they came for the fellowship. . . And they came for the prize money!

Who came? Over 400 spectators and 190 participants, surpassing our most optimistic projections.

George Rigby, Events Chair for the SCCA, is the one primarily responsible for making this event happen. There were many hard-working volunteers, without whom we could not have enjoyed this event at all. George arranged that as well. The judges, several team directors and the SCCA Board of Directors all feel that this was a first-rate, quality event. The program ran very smoothly, and the event ran within scheduling parameters.

David Mee was an excellent emcee, and enjoyed the show from his position right up on the 40' x 40' stage. Some people thought the stage was a little big. Take a look at some of these photos, and see if forty feet was "too much"!

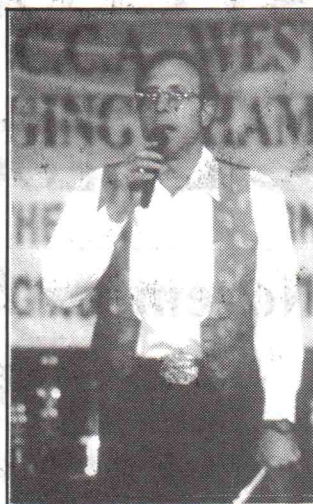
What an impressive display of talent from all over the West! And next year even more teams, locally and from farther East will be coming.

We had among the most prominent judges in the country here for the event. They were (photo below, left to right: Marilyn Hansen [CA], Chip Summey [NC], Jean Stephenson [SC], Chip Woodall [GA], and Lucy Johnson [CA].) As you can see they spontaneously burst into applause upon viewing a fantastic spectacle performed by one of the many outstanding teams.



Team categories included Line, Precision, Exhibition, and Show. Hard to tell the difference? Well, we found that out too, even with our rule book, put together in consultation with people from around the country! And just for that reason, the rules will be further refined for next year's SCCA Western Clogging Championship. We will again consult with many judges and team directors from various parts of the country in order to remain consistent with what is prevalent.

We can't emphasize enough the importance of the volunteers. We were all so excited about this event, about doing something really special for Southern California and participating in such a wonderful event. The enthusiasm that the volunteers shared with everyone was very contagious. And their generous offering of a commodity as precious as their time made the event possible. We never could have afforded to pay for the bodies to be there, let alone the quality of help they pro-



David Mee

On Left:
George Rigby



vided. For example, Don and Diane Vance (below) did an excellent job providing sound, like the cassette tapes in the proper order, right sound levels for the mics and music, etc. They look more like the "blind leading the blind" below as they try to read the instructions for cueing up the tapes (light levels were low to allow for more focus on the dancers on stage).

Continued on page 20



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LEVEL: E-Z Intermediate
SEQUENCE: (Wait 16 Beats)

A - B - Interlude - C - B - Interlude - A

PART A

2 Ozark Steps DS HL (xif) S DS HL (xif) S
L R R L R R

Push DS RS RS RS move to the left
L RL RL RL

Charleston DS TCH H T-H RS
R L R R RL

Fancy Double DS DS RS RS
R L RL RL

Repeat above to the Right

PART B

Diggy Step DS DBL (ots) DS DS STO DS DS RS
L R R L R L R LR

2 Heel Walk DS HL ST RS HL ST DS HL ST RS HL ST
L R L RL R L R L R LR L R

Kentucky Loop DS DS S (xif) DS LOOP S
L L R L R L

Push Around 360° L Turn

Repeat Kentucky Loop and Push Around to the Right

INTERLUDE

Charleston Stamp DS STA HL RS BR-LFT
L R L RL R

Triple Stamp DS DS DS STA HL
R L R L R

2 Flea Flickers DBL-(b) DS DBL-(b) DS
L L R R

Fancy Double 1/2 L. Turn

Repeat Interlude to face front

PART C

Indiana DS DT (xif) DT (ots) DR S K DS DS RS
L R R L R L L R LR

Triple Stamp DS DS DS STA HOP
L R L R L

Triple Turn 1/2 R. Turn

Repeat to face front

Clog Championships, continued from page 18

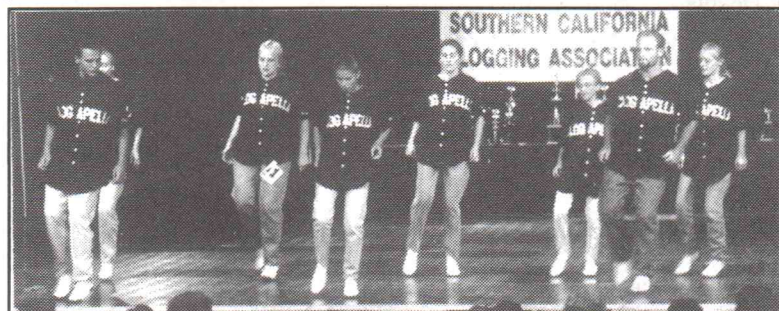
One of the many treasures we don't often see here in So. California was seeing traditional dancing. It looks almost like "clog square dancing." Buckshot TNG (*opposite, top right photo*) and Smokey Mountain Express (*second photo on right*); perform wearing beautiful traditional style costumes.

An unexpected service provided was free tap repairs for all participants. Thanks go to Norma Jean's Country Closet for the excellent service.

And thanks to Erin Rigby and Dawn Sibley (*below*) we had an excellent scoring system. It surprised many people how quickly score results were tallied and ready. All the paper you see in the photo was really used in the scoring process!



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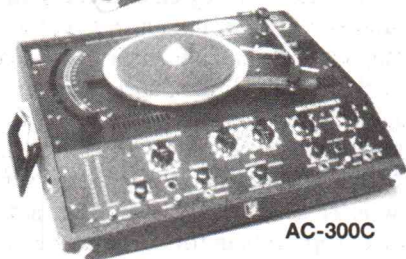
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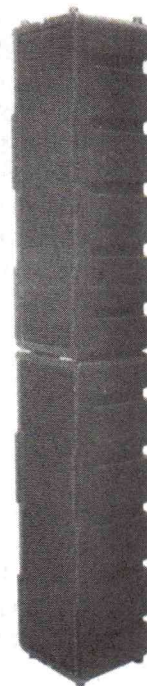
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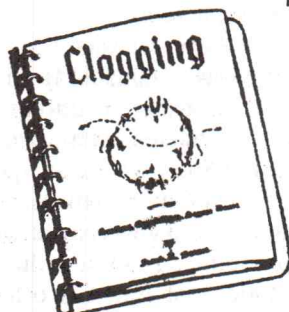
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Shaw believed so strongly in his program that he created an exhibition team, the Cheyenne Mountain Dancers, and in 1924 took his students on tour to demonstrate the folk dances at colleges and high schools throughout the western United States. The concept that folk dance provided social training for school children was emphasized further by Henry Ford, who published a text of American folk dances a few years later. He promoted the notion that dancing taught "pupils to stand upon their own feet, to think for themselves, not to be easily swayed or led by others, but to lead themselves." He felt that group dancing helped young people develop self-confidence and poise, which made them good decision-makers in their adult lives. All of these behaviors fostered conscientious citizenship and nurtured a democratic society. This line of thought coincided with Shaw's own philosophy of education.

The turning point in Shaw's dance activities came in 1934, when he first observed a square dance competition in nearby Central City. In addition to the fun the dancers were having, Shaw recognized an opportunity to promote a "nearly lost American folk dance." It became important as a student activity, as it represented a cultural inheritance unique to this country. Though Henry Ford's text presented quadrilles, lancers, squares and contras, one researcher pointed out that he employed square dances as a formal, high society activity. Shaw was interested in its value to the school system. He brought square dance callers to instruct his students. He studied the works of old dancing masters to better understand the heritage and style of the dances. His personal library includes numerous "how to" dance books, for waltzes, polkas and reels. He incorporated all of these dances into his school program. As he expanded his repertoire of square dance calls, he searched for more of the old figures. Books in print contained varieties of the eastern quadrilles, but did not reflect the livelier calls of the western dance. He found traces of old dances and calls, but sensed that, at least in the West, the square dance was a dying tradition.

As enthusiasm for square dancing increased, Shaw determined to write a history that would document the survival of square dance figures in the western United States. He felt that they were a living record of life in the Old West. His text, *Cowboy Dances*, was published in 1939. In it, he offered not only a history of the square dance, but also basic instruction and calls for over seventy-five figures with which he was familiar. Since its first printing, *Cowboy Dances* prevails as the recognized authority on early western square dance.

Like Bascom Lunsford, Shaw conducted lectures and training programs at schools and colleges across the country. Lunsford, however, used performances to exhibit mountain culture as an oral tradition. Shaw achieved success by writing a text that provided public access to square dance. Indeed, the demand for information was so great that he offered master classes during the summers from 1940 to 1958. He trained educators in every facet of American folk dance, from simple couple dances and reels to square dance calling. As the popularity of square dancing grew, callers from other parts of the country joined the effort and, by 1950, callers' colleges appeared in several locations nationwide. However, during its first decade, Shaw's summer school set the standard. From a geographical perspective alone, it is possible to understand his impact on the folk tradition in modern America. In the first seven years of his callers' college, more than four hundred participants, primarily school teachers from thirty-six states, completed the

program. The nationwide tours, the book publications, and the square dance clinics all contributed to Shaw's "wide influence" in the revival of square dance.

He routinely kept a spiral notebook of "field notes" in which he recorded figures he observed at dances. He noted the name of the caller who directed each figure, and indicated any variation in the pattern of the dance. Shaw's granddaughter, Enid Cocke, claimed that he fully understood the difference between the quadrilles of the northeastern United States and the circle and square sets of the Appalachian region. In the quadrilles, action takes place *across* the square, with figures performed by either 1 & 3 couples or 2 & 4 couples. In the Appalachian square, action progresses *around* the square, with one couple visiting the other couples, followed by each succeeding couple performing the visitations. The presentation of Cowboy Dances performed by the Cheyenne Mountain Dancers included a Kentucky Running Set and Sicilian Circle dance. Among his personal books is a copy of Cecil Sharp's *Country Dance Book, Part V*. In the margins, Shaw made notes about the change in particular figures between East and West. For instance, he remarked about the western use of the do-si-do after each visiting figure; whereas, in the Appalachian format, a corner and partner swing generally follows visiting figures. He commented on the simplicity of the figures in the eastern dance. In the last decade of his life, Shaw expressed concern that a growing number of callers, who implemented new figures to challenge dancers, destroyed the basic beauty and joy of the simple dance. His initial goal of reviving America's square dance as a socializing mechanism for his Cheyenne Mountain students spawned an empire of square dancers the world over. In fact, of approximately 150 Appalachian figures that remained, Shaw documented some 75 surviving calls in the western square dance. By 1970, a *Square Dance Encyclopedia* listed 2,173 different figures, including variations of the same name.

Lloyd Shaw retired from the Cheyenne Mountain School District in 1951. That year, dancing was eliminated from the school program. However, Shaw's contribution during his 35-year career reached beyond the dance movement he initiated as an education experiment. Alumni of Shaw's various square dance programs already coordinated annual state festivals. During the post-war years, both national and local government agencies considered group recreation programs a positive influence in the community. The old institutions of folk fun offered Americans a chance to be free in ways that were "good for everybody"; they made people "friendlier," more cooperative, and enabled them to become "better acquainted with one another." Square dancing experienced phenomenal growth over the next two decades. One researcher estimated that by the mid-1970s, over six million enthusiasts worldwide participated in the activity.

Lloyd Shaw died on July 18, 1958. Though Lunsford outlived him by fifteen years, the momentum of Shaw's square dance revival is sustained in hundreds of square dance clubs around the world. The summer workshops he began in 1940 continued informally after his death under the direction of his wife, Dorothy. She extended her husband's work by organizing his network of callers, dance leaders and old friends into The Lloyd Shaw Foundation. Today the Foundation carries on the work of both Dr. and Mrs. Shaw, primarily as an educational unit dedicated to preserving American folk dance.

Continued on page 26



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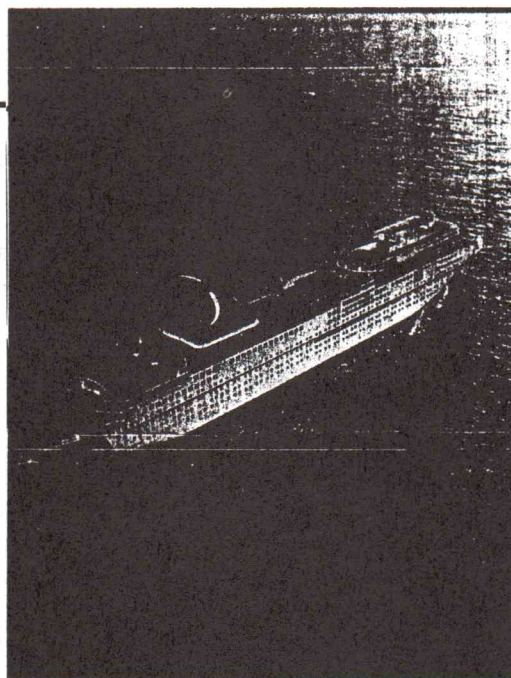
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Lest We Forget

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

October is autumn in the mountains. The hills and valleys are aflame with a palisade of reds, yellows and browns. Across the Nantahalas to the Smokies, from the Balsams to the Blue Ridge Mountains, October is a time of sounds, color and scents. The sounds come from the dancers who have gathered at Stompin' Ground for the Annual Dance-Off. They come from all walks of life and from all across this great nation. They have journeyed far to compete in the Annual Hall of Fame Clogging Competition.

For it's October in western North Carolina Highlands and God has set every tree and bush afire with His mighty paint brush. October is fodder pullin, molasses makin, sausage grinding time. It is a time when the mountain folks read the signs of nature and walk among God's creations and give thanks to the Almighty for their blessings.

For October has again come to the valley, and folks have gathered for a weekend of pure Southern Appalachian clogging. A year's preparation has honed the dancers into championship form that will enable them to compete against the best of the best.

Tis October in the mountains and off in the distance squirrels are seen scurrying about, gathering acorns for a long winter, while the grouse are eating in the fields that are covered with tattered gold. It's time for pumpkin pies, apple butter and an early morning fire. It's corn shuckin, quilt making time, hot sassafras tea, yellow jacket soup and country hams being cured in the smoke house.

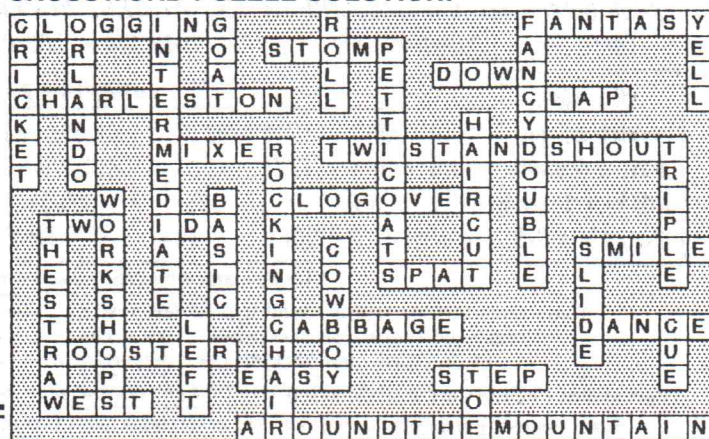
Til October in the valley and as in the past, the crystal clear sound of the five string banjo, the down beat of the up-right bass and the crying of the fiddle can be heard. Stompin'

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For, once again, October is autumn in the Carolina Highlands and Southern Appalachian clogging is alive and well. God has allowed us to enjoy a heritage handed down over several generations, and the dancers answer the Almighty with their dancing feet, "Thank You God, all is well."

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Rocky Mountain Dance — Continued from page 22

To understand what kinds of dances I'm talking about, you have to grasp the time frame of development in the dance figures. In America, there was first the Appalachian square dance, a survival of English and Scots-Irish heritage peculiar to the northern borders of England. During the westward expansion, the Appalachian square dance evolved in true folk fashion, with imprints of the cultural and environmental experiences of life in the west. So that by the end of the 19th century, there were at least two distinct forms of square dance, those forms still being danced in Appalachia, and the newer western style. And in between the two, lay varying degrees of the original Appalachian square dance, i.e., those forms adapted in the Ohio Valley, the Ozarks, and West Texas. While Bascom collected the figures he observed in the Appalachians, Shaw was recording the figures he observed in the west. Then about mid-20th century, as a new sense of nationalism swept the country after World War II, Americans became motivated by patriotism, and family values and pursued entertainment that seemed to restore the traditional ways of the past. Shaw's widely-publicized book, *Cowboy Dances*, set the standard for old-time square dancing, and before long, millions of people were learning to dance. Unfortunately, across the continent, there were differing interpretations of calls and figures, and it was quickly becoming difficult for folks who danced in one city to travel 70 miles north and expect to dance the same figures. So the callers got together

and formed an organization called Callerlab in 1970 to standardize the calls and teaching levels, and make it easier for greater numbers of people to square dance in any city they traveled to around the world. The result became the most popular form of square dance known today. It is now the national folk dance, and callers the world over continue to invent new calls and patterns to entertain the dancers, because there are now guidelines to teach the same figures in Seattle that are being taught in New York City and Paris, France! Does this scenario sound familiar? A similar pattern occurred in clog dancing, as Appalachians brought their fancy footwork out of the mountains in the early 1970s and suddenly thousands of people wanted to learn to clog. And, not unlike what happened in square dancing, cloggers, too, have added precision and standardization, which have made it easier for more people to learn, but have ultimately changed the original dance form.

Fortunately for us, there are organizations like the Lloyd Shaw Foundation and the National Clogging & Hoedown Council, which carry the preservation responsibility for Appalachian square dance and western square dance tradition, and they have been able to survive in small pockets across the country, in the shadow of the modern square dance.

About my resources: There are footnotes that accompany the original text of this article, and they have been deleted for space considerations. Place contact Nancy Biehler (Directory - Texas) for more information.

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