Times Times

A CLOGGING MAGAZINE

Volume 13, Number 12

December 1995



ACHF Dance-Off

By Bobbie Adams

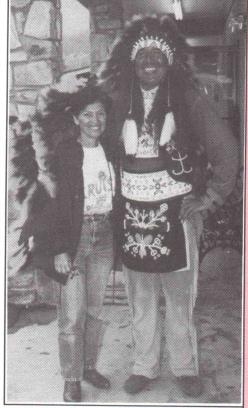
America's Clogging Hall of Fame held its annual Dance-Off October 21-22, 1995 in the world-famous Stompin' Ground in Maggie Valley, North Carolina. This particular weekend coincides with the fall change of leaves in NC, and motel rooms are difficult to get. Through the Maggie Valley

Chamber of Commerce, my office manager, Linda Godette, and I got a room at a brand new Bed and Breakfast called Kettner Inn and Farm on the outskirts of Maggie Valley.

Continued on page 6

On right: Linda and a real live Cherokee Indian in Cherokee, North Carolina. Below: "Maggie" — the official greeter in Maggie Valley having a look at the cloggers.





What I'm <u>Not</u> Going To Do Next

(or...Some Words Taste Better Than Others)

By Julie Black, Vicksburg, Mississippi

When I began teaching clogging eight years ago, I was full of confidence, (or maybe just full of myself). I knew everything there was to know! Reminiscing, I have come up with some memorable quotes that escaped my lips throughout the years and had to be retracted. Hmmmmm... What was the old line about eating your words?

"My team will always wear circle skirts and scoops." I announced to my very first dancers. After all, wasn't that the way all clogging teams dressed? It seemed like a good idea and it did carry through for about a year until I entered my very first clogging competition at Silver Dollar City. Whoa, wrong! These cloggers are wearing pants with sequins and fringe and stuff, and boy does it look great! Not to mention that they also looked much more comfortable than I did, now feeling somewhat dorky in my denim skirt. And the shoes they're wearing . . . they look like oxfords — where can I get some? Chomp. These two changes were pretty tough to slip by the team, but I assured them everything else will remain the same. Blindly, they believed.

"This clogging group will only dance to country music" I confidently proclaimed. I could not go wrong there. Country music is all that fits. Everyone knows that, right? Chomp, chomp. One workshop trip to Dallas, Texas, told me that everyone did not know that and that all music does have a place in clogging. It was pretty tough sneaking "Betty Boo" into our line-up, but I was excited and the kids were thrilled. And, after receiving a Second Place line dance trophy for the routine, even the parents were enjoying "The Do."

"I will never spend my time choreographing hoedowns." Takes too long, and besides the kids won't like doing it. They prefer to do line dances. Well, after reviewing one exhibition tape after another and watching one line dance after another... You get the picture. Ho hum. Chomp, chomp, chomp. "Let's add a hoedown" I non-chalantly remarked. Eight hours of choreography later, a hoedown we had. The parents loved it! The kids were harder to convince, but after a First Place team trophy, they agreed: hoedowns are our friends.

"My dancers will not be doing lifts or flips." I assured myself and them. Too dangerous. And besides, that looks more like cheerleading! Uh oh. Chomp, chomp again. A trip to a Dollywood competition told me that this could be an exciting addition to clogging routines and that we'd better break out the mats. (Not to mention the liability insurance.)

Continued on page 14

THE DOUBLE TOE TIMES

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FRONT & CENTER

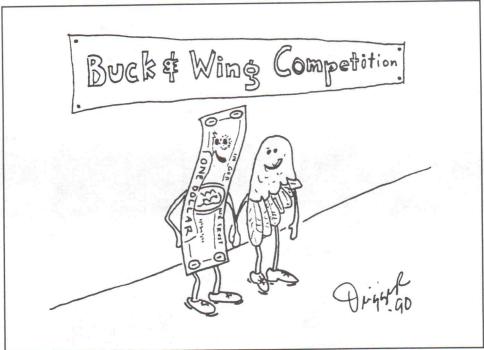
Dear Readers,

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.

It seemed for a while that the **Smooth** category of our clogging world was disappearing. It is basically a memorized traditional Southern Appalachian square dance for six or eight male-female couples, one with a smooth gliding step — no taps. All dancers should be in step with each other. It is quite a departure from a high energy clogged routine, but it is **not** less difficult. Every handclasp and turn is synchronized and should be smooth as silk. Several resource books on the subject emphasize that it should be a *flirtation* between partners, between corners, between the lady or gent across the hall. The flirtation and eye contact between the dancers seemed to have become lost in the intricacy of the figures and the perceived need to gratuitously Cheshire Cat grin at the judges.

Jeff Atkins and the Southern Mountain Fire Cloggers' performance of their Smooth square dance October 21, 1995, at the annual ACHF Dance-Off in Maggie Valley, North Caorlina, was quite simply the prettiest Smooth rendition this old Editor has seen in years! Their figures flowed flawlessly. Their costumes were lovely. The most joyous part was the eye contact and flirting with their partners and corners. They weren't dancing for the judges or the audience, they were dancing for and with each other. I loved their close-knit "huddle" at the beginning and end. It seemed like it was over in a flash, and I wanted MORE! Jeff Atkins and the Southern Mountain Fire got a standing ovation from this old Editor up there in Maggie Valley — don't pass up a chance to see this group perform!





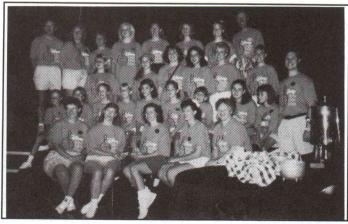
Front and Center Continued from page 2

The Bull Run Cloggers of Manassas, Virginia

Even an occasional rain could not dampen the spirits of the Bull Run Cloggers during the "magical" week that they spent in Orlando, Florida.

For the past eleven months, this Manassas-based group of dancers had been preparing for a trip to Disney World to perform in the Magic Kingdom. Applying by videotape last August, the cloggers joined the ranks of hundreds of performing groups that attempt every year to be accepted by Disney's Magic Music Days program. This program selects exemplary performing groups every year to join the Walt Disney World cast for a day and perform on one of their stages in the various parks. The Bull Run Cloggers were privileged to be selected to dance on the Fantasy Faire stage in the Magic Kingdom on July 18. Many rigorous practices followed the arrival of their acceptance letter, culminating to a final dress rehearsal at the Jellystone Campground in Haymarket the week before the trip.

Then, it was off to the Sunshine State! The performance was scheduled for 12:30 p.m. on Tuesday, and as the group gathered to drive to the park, the excitement rose. In the backstage area, the dancers ran through the mechanics of their show one more time.



The Bull Run Cloggers

The Magic Music Days representative that the cloggers were working with gave them a rousing pep talk, exemplifying the wonderful support that was given to them from all of the Disney people that they worked with. With that, the group was led to the stage.

The show flowed without a hitch, and the large crowd that had gathered before the performance started doubled in size as the music played and the dancers "raised the roof" with their energetic spirits.

The close of the show brought the entire group on stage to do one final number. As the bows were taken, many of the dancers felt that this could have been termed as "the show of their lives."

The director of the Bull Run Cloggers, however, has a different viewpoint. The group never knows what Debbie Gregg will pull out of her sleeve for them to do next. She seems to share the same opinion as Walt Disney when he said, "I just want to leave you with this thought, that it's just been sort of a dress rehearsal and we're just getting started. So if any of you start resting on your laurels, I mean just forget it, because...we are just getting started." — Jennifer Gregg Instructor/Choreographer

ructor/Choreographer Bull Run Cloggers

Dear Bobbie,

The following is information regarding the Mid Atlantic Clogging Competition held on Saturday, September 9, 1995 in Upper Marlboro, Maryland at the Prince George's County Fair. The host team was the Guys and Dolls Cloggers under the direction of Jimmy Loveless.

Twelve teams visited our competition that day with sixty dance routines going across the stage. The Grand Champion team was Dazzlin Image, followed by the Country Docks Cloggers taking 1st runner up and the Flatland Cloggers taking 2nd runner up. Grand Champion Female Solo was won by Andrea Johnson of the Flatland Cloggers and Male Grand Champion was won by Rodney Johnson from Good Time Cloggers. Grand Champion Duo was given to Rodney Johnson and Justin Wright from the Good Time Cloggers.

We gave out two special awards, for the Best Caller - George Beck, Flatland Cloggers and the Best Couple - Shawn Johnson and Andrea Johnson, Flatland Cloggers. — *Robin Barrett*

Bobbie,

Thanks for the call to remind me to renew. I did receive the renewal and stuck it on my desk and absent-mindedly didn't look at it again. Don't know what I would do without it, as I always refer to the directory for phone numbers. Thanks!

Sandi Rantala, Massachusetts

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.

December 2

Christmas Workshop Celery City Cloggers Richland, Michigan Snell (MI)

1996

January 5-7

Alberta Rhythm Cloggers Workshop Edmonton, Alberta Pennock (CAN)

January 13

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

January 19-20

LaClog Workshop Louisiana Fielder (LA)

■ January 26-28

NCHC 'Annual Festival Workshop/Judges Training/Comp Charleston, South Carolina Stowe-Phillips (GA)

January 27

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

February 2-4

Kick-Off "96" Tacoma/Fife, Washington Mills (WA)

February 3-10

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

February 9-11

Hearts & Darts Workshop and Dance N. Vancouver. B.C. Canada LeCounte (CAN)

February 10

Suwanee Stompers Valentines Day Workshop Live Oak, Florida Johnson (FL)

■ February 16-17

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

■ February 17 Gulf Coast Clog Workshop

and Solo Competition

Foley, Alabama Erdwins (FL)

February 24

Teacher and Director Training Seminar Charlottesville, Virginia Lohr (VA)

February 25

Country Notes Clogging Festival Windsor, Ontario Dzogola (CAN)

March 8-9

TCC Rally Waco, Texas Burton (TX)

March 16

Southside Clogging Workshop McDonough, Georgia Nelson/Wells (GA)

■ March 15-16

SCCC Stampede Workshop and Competition Spartanburg, South Carolina Williams (SC)

■ March 16-17

Sunshine State Bluegrass Festival Punta Gorda, Florida (941)639-5966

■ March 29-31

N.E. Clogging Convention and Competition **Burlington Vermont** Kendall (VI)

March 30

Borderline Cloggers Workshop Georgia State Clogging Festival Muskogee, Oklahoma Leslie (OK)

■ March 30

Upstate Clogging Classic Clemson, South Carolina Pace (SC)

April 5-6

Minnesota Mega-Clog Bloomington, Minnesota Keller (MN)

April 12-14

Country Cloggin' Weekend Port Townsend, Washington Mills (WA)

■ April 13

South Atlantic Clogging Championship Clyde, North Carolina Finger (NC)

April 27

Gulf Coast Clogging Championship Foley, Alabama Erdwins (FL)

May 4

Helen, Georgia Angel (GA)

May 12

Cruise the Caribbean with Charlie Burns (813) 391-5512/(800) 733-4004

April 13

Rampage "96" Fishersville, Virginia Lohr (VA)

July14

Euroclog "96" Praque, Czech Republic Stevens (PA) Vasakovi (Czech Republic)

July 19-20

Workshop "96" Waco, Texas Burton (TX)

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Front and Center — Continued from page 3

Bobbie,

The 3rd Annual Ark-La-Tex Clogging Workshop and Fundance was our best ever! 133 cloggers danced all day to a variety of routines and music.



Ark-La-Tex '94 Instructors: Back — L.R. Miller, Aaron Hodge, Joe Hedl; Front — Deborah White, Karen Maus, Cindy Bussey.

Debroah White once gain did a fantastic job of conducting the fundance session and newcomer Aaron Hodge proved he's a rising star on the instructor circuit.

We're ready for next year — September 14, 1996. See y'all!

- Joe Hedl

Dear Double Toe Times,

I just received my first edition of the *Double Toe Times*. I loved it! It has so much useful information and tips. It is exactly as I had hoped it would be. Thanks so much for doing such a great job on collecting the best clogging information.

- Bridget Arseneau, Beaverville, Illinois

Dear Bobbie,

Thank you for your reminder. Yes, I want to continue my subscription. I look forward to receiving and reading it every month.

Thanks for all your efforts with the *Double Toe Times*. Without it, we in Europe wouldn't know what's happening when and where or who's who.

Regards from Holland

Fran Greiner, North Sea Cloggers

Carol Brown, Conyers, Georgia (see GA Directory), has slightly used men's black Freestyler clogging shoes with Stevens buck taps for sale. Sizes: 7.5 Wide, 9.5 Wide, and 10 Wide. Asking \$25 per pair (includes shipping within the USA).

Dear Bobbie.

The *Double Toe Times* is enjoyable reading each month. Enclosed is my check for renewal. Don't feel badly about raising your rates. Pound for pound and ounce for ounce, clogging is one of the least expensive activities (with the most benefits for your brain and body) one can engage in. In Arizona, people pay \$30-\$40 for one round of golf and think nothing of it. Thank you for all that you do for clogging.

- Ginny Bartes, Phoenix Arizona

Dear Bobbie.

Enclosed is a check to renew my subscription. Your efforts to keep this magazine going are much appreciated. I don't know how you keep up with it month after month. You do an excellent

job of collecting information and getting it out.

For the last several years my husband and I have discussed the idea of getting Oregon organized into an association for cloggers. We are part of the Northwest Clogging Association, which is a great group of people to dance and work with, but it covers such a large geographical area that there are a lot of cloggers who never participate in the one workshop we have each year.

Finally, we decided that I needed to stop talking about it and start doing something about it. We decided to send a survey of some kind to the state clubs and exhibition dancers to find out what they thought about it. The response was overwhelming and positive!

About that same time, Janice Hanzel was in Salem, to be our guest clogging instructor at the state Square Dance Festival. She had been part of the beginnings of Northern California Cloggers Association and has been

on the board in some capacity for years. I talked to her about organizing Oregon and went from there. Janice scheduled a date to come back when we could get other instructors together and helped us get started. So, as of October 14th, we named ourselves (OSCA - Oregon State Cloggers Association), put together a constitution and by-laws, started a newsletter called the OSCAReport, and set a date for our first convention which we decided to call the OSCARound-up. Now, what all this is leading to; I have all my *Double Toe Times* since I subscribed in July 1988. I would like to have permission to use articles from them from time to time for our new newsletter. If we credit the source each time, do we need permission each time we use something? There are a lot of fun and interesting things in the magazine that we would like to use occasionally.

We just sent out our first newsletter that was information only. To let everyone know what was decided by those who were able to attend along with applications for membership and to teach at our first Round-up, nomination ballots, etc. and hope our response now is as good as it was to our survey. Watch for us to grow!

Keep up the good work!

— Jeri Bounds Ashland, Oregon

P.S.

FYI — I decided to include our first newsletter so you could see what we were able to accomplish with thanks — many, many thanks — to those instructors and others who were able to be there and help!

I finally got this done and found I was out of manila envelopes and then I was out of town. I am sorry to be so late in getting this to you. I am also enclosing a copy of Oregon's new area code listing. Thought it might be useful.

Pauline Ide, Denver, Colorado, was the author of the delightful article on Euroclog in our November issue. Somehow the cover letter and the article parted company here on my desk.

Thanks for calling Pauline!

— Bobbie



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Randy Kettner is the consumate host and a fine Southern breakfast chef. There are six bedroom-bath accommodations, a large front parlour with fireplace, a dining room, kitchen and a smoking porch. The entire farm is furnished in antiques with lovely quilts and floral arrangements and highly-polished oak floors.

We arrived early on Friday and couldn't find anyone at the Stompin' Ground or Comfort Inn, so we headed west for Cherokee, N.C.—a windey, curvey, two-lane, nearly-all-downhill drive. Nearly all the shops and tourist attractions close up at the end of October.

Linda has more shopping stamina than I, so I parked myself on a bench. Around a corner I could hear a familiar voice saying "Punkins and taters, punkins and taters!" It was tour guide Dan Angel, teaching some local vernacular to Annette Lieb and Irene Priwitzer, from Germany.

The drive back from Cherokee to Maggie — now all *up* hill — was white-knuckle driving as all the cars disappeared into a descending white mountaintop cloud. (A HAH — Smokey Mountains, right?)



Randy Kettner of Kettner Inn

We stopped at a roadside stand called "Bear Meat" and bought winesap apples, so juicy that later I had to wash the steering wheel!

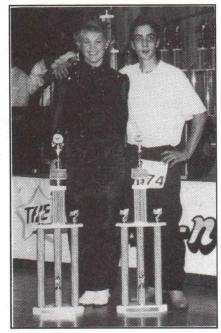
Saturday morning, bright and early, Linda and I met Dan Angel and four of the International Team inductees for breakfast.

Continued on page 16



1995 ALL AMERICAN TEAM

Girls: Meredith Brewer, Stacy D'Alcamo, Kim Finger, Julie Howe, Brandy Hyatt, Katie Nichole Lunsford, Ellen Ratcliffe, Kim Rector, Linda Shelton, Racheal Siddle, Kimberly Nichole Simpson, Annie Typson, Ulrike Tyson, Barbara Schultz. Boys: Jason Aycock, Jamie Calloway, Eddie Carruthers, J.R. Faircloth, Eric Horne, Stephen Kidder, Kyle Kirkland, Eugene Ratcliffe, David Reece, Shamus Riley, Jason Swanger, Bill Warren.



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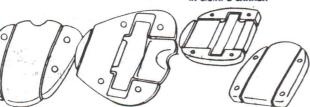
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January 26-28, 1996

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February 17, 1996

Florida State Fair Clogging Competition Tampa, Florida **Joyce Covington** 813-621-7821

March 16-17, 1996

Sunshine State Bluegrass Festival Punta Gorda, Florida **Bill Pattie** 941-639-5966

Annual Membership dues are \$20.00. Mail check and application to: The National Clogging & Hoedown Council 300 Atlantic Avenue, #23A, Leominster, MA 01453 Inquiries: Call any Officer.

Nickel City Festival Anniversary Extravaganza

By Ken Haley, Festival Director

On April 20, 1996, a first time event in the Northeast and Great Lakes Region will take place on Grand Island, New York. The setting will be the Holiday Inn Resort and Convention Center on the Niagara River between Buffalo and Niagara Falls, a fifteen minute drive in either direction. This event will be a clogging show extravaganza featuring cloggers and clogging groups from all parts of this region.

The highlight of this extravaganza will be the creative directorship and talents of Chip Woodall and his equally talented assistant, Scotty Bilz. Those of us who have attended the C.L.O.G. National Convention have experienced the breathtaking show that Chip directs every year. And now, here in this region, we will be able to participate in a similar exciting experience.

Last year we discussed wanting to do something special, it being the tenth anniversary of the festival. Chip was instructing at our April '95 workshop so we sat down with him on Saturday afternoon and started to explore the possibilities of doing a clogging show. It was during this conversation that Chip recommended exploring the possibility of a dinner and show. With that, we were off and running. Expressing a desire to do such a production in this area, Chip agreed to create and direct the show for us. By mid-summer he had discussed the possibility with Scotty who agreed to assist him with the production.

Presently we have groups and individuals from Canada, the New England States, Michigan, New York, Ohio and Pennsylvania that will be at Grand Island in April to become involved with this production. Along with Chip, Scotty and all of the regional people involved, the hotel is preparing a sit-down dinner that will precede and complement the hour-long production.

Everyone has become excited and enthusiastic about this upcoming event which we hope will become an annual one, utilizing the talents of Chip and Scotty.

As background information, the name of the festival was derived from the five cent coin represented by an Indian head on one side and a buffalo on the other. The Indian head nickel has a long history of association within the city of Buffalo and it seemed fitting that we implement this symbol into our festival concepts. The festival itself was organized in 1986 based on cloggers' interest for a weekend workshop in this area. As clogging interests and groups increased and more clubs were established, the concept of a festival was brought to fruition in 1986.

Starting in small single halls, clogger participation in the festival grew and we moved to the Buffalo Convention Center. That was in 1986. In 1993 we moved again to our present location at the Holiday Inn Resort and Convention Center on Grand Island. It has become a great working relationship and a pleasurable experience allowing us to have all of our festival activities in one facility.

The clogging dinner show is not a singular activity for the April 19th & 20th weekend. Our regular Friday night and Saturday workshop will occur utilizing five halls covering all clogging levels, plus country line and traditional. Beside Chip and Scotty, we will play host to five talented national instructors, some of whom will participate in the show. The five instructors are Sallie Adkins, Jeff Driggs, Naomi Fleetwood, Sherry Glass, and Chip Summey. Complementing them will be Dan and Di Burr from Maine, Bob and Kathy Hassel from Michigan and our own area instructors, Michelle Rohring, Rick Smith and Cheri and John Truax.

We pulled all stops to make this an exciting and enjoyable weekend. Come and be part of it.

More information can be found in our ads published in the *Double Toe Times*.

What I'm Not Going To Do Next Continued from Page 1

I mused at a favorite competition as I noted dancers dressed as clowns, livestock, mimes, etc. Hoo, boy, I was dead set on this one. "I will never do a show number." Looks too silly and it takes away from clogging. That is . . . until . . . an old 45 began calling my name one day from the bottom of the bookcase. With visions of hippies dancing in my head, I anxiously thumbed through the stack and there it was — "Hair" by the Cowsills. Pass the fork, please. *Chomp, chomp, chomp, chomp*. Eagerly, I set out to recreate 1965. Tie-dyeing was pretty fun and the girls did seem to enjoy making beaded headbands and necklaces (once they got over being hysterical about the song).

"No jazz for this club." No bump and grind, no gyrations. Just plain old clogging! Much to my dismay, "jazz clogging"

was the big winner at our latest competition. As I watched other teams doing all this funky dancing in their clogging routines, my heart sank. You guessed it...chomp, chomp, chomp away. (Would you mind passing the salt?) Meekly, I asked my husband, "Could you please set the VCR to record the show "Roundhouse"?" Oh, no reason, just curious about some of the dance moves.

Just yesterday I caught myself thinking "I'm not ever going to compete again." Too old. After all, even Joe Montana retired. Maybe it's time to choreograph, teach and then watch from the sidelines. Chomp?? This author is of yet undecided.

(Of course, Joe Montana is older than I am, and probably has weaker knees.)

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VICKI H. BARNES Stompin' Ground All American Team Co-Chair 117A Bonnoitt Street Maggie Valley Moncks Corner, SC 29461 North Carolina 803-761-5290

February 17, 1996 Florida State Fair Clogging Competition

Tampa, Florida Joyce Covington (813) 621-7821

March 16-17, 1996

Sunshine State Bluegrass Festival

Punta Gorda, Florida Bill Pattie (941) 639-5966

March 16-17 **SCCC Stampede**

Greenville South Carolina Diane Loftin (803) 862-7580

April 13, 1996

South Atlantic Clogging Championship

Clyde, North Carolina Shirley Finger (704) 456-5933

April 20, 1996 **ACHF Spring Workshop** Stompin' Ground

Maggie Valley, North Carolina Lou Maiuri (304) 595-1568

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Traditional Artists

IRA BERNSTEIN and MELVIN WINE

Clogger

Fiddler

July 9–15, 1995 AUGUSTA HERITAGE ARTS WORKSHOPS DAVIS & ELKINS COLLEGE, ELKINS, WV

By Dee Gallina, Northville, Michigan

This writer had the opportunity to enroll in the "Week-one" (of five weeks) full time dance class that presented Appalachian flatfoot clogging as a percussive, musical dance form. The emphasis was placed on step repertoire, style, musicality and improvisation. We had 15 students and each student was accommodated by receiving individual instruction at his or her own level and we also learned as a group. The class included lectures and discussions on a variety of topics, including the history of clogging and video presentation.



Ira Bernstein, John Herrmann, Tom Sauber, Sally Freund, Kevin Enoch (Our Party Day).

The emphasis of this class was "flatfoot-style" clogging. Not "precision" or "modern" clogging. We wore leather soled and leather heeled dancing shoes. **NO TAPS.** And we danced

and learned four hours a day for five days. This did not include our own practice time or the evening social dances.

A gross over-generalization of **flatfooting or clogging** is: Clogging is more visual. It includes large, visually flashy movements such as high kicks and jumps. Cloggers lift their feet high off the ground. Flatfooting, on the other hand, emphasizes the rhythms of the steps. Flatfooters usually keep their feet close to the gorund and are mostly concerned with making clean sounds that fit the music to which they are dancing.

We were privileged to have John Herrmann from Asheville, North Carolina, a highly versatile old-time musician play live for us. John has performed and recorded with Dirk Powell, the Wandering Ramblers, the New Southern Ramblers, and the Wildcats. John tours with



Tom Sauber (CA) and John Herrmann (NC) with Blondie, Our One-Eyed Dog Mascot

Ira internationally. Tom Sauber of California also played live for us. Tom has appeared playing the fiddle in the movie "Long Riders" and has also been on TV playing the fiddle in the program "Dr. Quinn Medicine Woman." Tom is a respected traditional fiddler in Southern California. Blondie the one-eyed dog was our mascot. According to John, she lost a battle with a BIG dog several years back.

Clogging Intensive was schedule during week one of the Augusta Arts' five-week program, which was also Cajun/Creole week. We had the opportunity to attend the evening concerts and attend the pavilion dances. The teaching stressed authenticity, the evolution of styles and the relationship of the dancing to the culture. We had authentic Zydeco and Cajun/Creole music.

Ira was the coordinator of the Augusta Heritage Arts Step Dance Week in Elkins, West Virginia, from 1986 to 1990, an annual residency of instructions in various forms of step dancing. Today, Ira is one of several instructors teaching "Old Time" clogging at the center.

As always, you make new clog friends quickly.

Continued on page 14



Back Row: Ben, Larry, Hammond, John, Ira (Inst.), June, Dee, Sally, Tina, Diane, Tom and Linda. Front Row: Irene, Christine, Roger, Sue and Darlene.

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Special Edition Tours Europe "ON TO ENGLAND"

(Continued from last issue)

We travelled by ferry across the English Channel from France to England. As we neared the English shore, we were awestruck by the legendary White Cliffs of Dover. Our friends, Nancy Brace-Fairhead and Sally Bradbury of the "Limited Edition Cloggers" were there to greet us with hugs, kisses and flowers for everyone. We boarded a van and drove to Weston-Super-Mare where we all stayed together in an old English Tudor house owned by Applejack clogger, Jill Organ. We had our own kitchen where Special Edition member, Drew Ingle was able to impress us with his culinary skills and flair for banquet coordinating. He made

certain that we were all well fed at breakfast time. Nancy, Sally, and Nancy's mother, Sylvia, took turns preparing delicious meals for us in the evenings.

Nancy, "Applejack" and "Limited Edition" hosted a 3-day Clogging Jamboree which took place at the high school where Nancy teaches. We were all thrilled at the number in attendance. People came from all over Europe. Friday night began with a "kalie" (better known to we Americans as a barn dance) with all dances called by Nancy and with music provided by "Applejack" band members with Keith Burrows on lead guitar and our friend, Veronica, on the fiddle. We all had a grand time dancing and getting to know one another. Saturday morning was the official beginning of the workshop and routines were taught in two halls, one for beginners with instruction provided by Milton Strange, Janie Howell, and Brian

Fields of Special Edition and one for the more intermediate and advanced dancers, taught by Special Edition members, Diane Wells, Donna Webb, Mike Campbell, Drew Ingle, Kim Ward and by friends of Special Edition, Darryl Satterfield and Connie Biltz. Pat Nelson spent her time between the two halls making certain that everything went as planned. Pat's husband, Richard, and daughter, Lori, spent their time running back and forth assisting all of the Special Edition members with their endless list of demands. Dick Malsbary acted as our "official" photographer and made sure that everything was documented for our tour album. That night members

Continued on page 22



Belgium — Special Edition at the finish line of the bike tour.



Sidmouth, England — Special Edition with Applejack Cloggers, Nancy, Sally & Jill.



Sidmouth, England - Special Edition with new friends, the Russian dancers.

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DANCEWEAR ***USA***

Cool Clogging Workshop

By: Ginny Bartes, Phoenix, Arizona

The Arizona Clogging Association recently hosted a summer workshop in Dewey, Arizona, with Darl Moreland from Greenfield, Indiana, as the featured national clogging instructor. As a special treat, Connie Bartels from Waterloo, Iowa, also visited that day and taught two additional dances. The weather in Dewey that day was wonderful (especially for those of us from the Valley!), the facility and floor were fantastic, the hosting Lynx Creek Cloggers were outstanding and their organization and enthusiasm, and the dance instruction was delightful and enjoyable. Darl summed up his weekend in one word. Simply stated, he said the workshop was "perfect."

Instructors/director attending the workshop were: Fran Bast (Mesa), Sherry Balentine (Casa Grande), Ginny Bartes (Phoenix), Connie Gummeson (Prescott), Carrie Harmon (Prescott Valley), Ed Hooten (Albuquerque, NM), Sandy Keesler (Cottonwood), Francis Larrimore (Mesa), Cindy Noe (Albuquerque, NM), Alice Marsh-Foster (Lake Havasu City), Sharon Lopeman (Prescott), Pat Pantea (Sun City West), Dave Roe (Prewitt, NM) Don Rowley (Prescott Valley), Elaine Steele (Tempe), and Wes Squires (Sun City West). The A.C.A. would like to thank all cloggers in atten-

dance that day. It is not only important that the cloggers come to the workshops, but that they have an enjoyable time while attending. This energy shows to the instructors, spectators and other cloggers. Darl commented on how good it made him feel to turn around and see dancers smiling and having a good time—that's important to a clogging instructor! Sometimes the contact at a workshop is the only link someone from another state has with our state. It's important that we represent our state well and show them that we really can dance and love to clog. Come visit Arizona some time and we'll show you!

Merry Christmas anyhow

I am sending this note to remind you
That taxes have taken away
The things I have found most essential,
My reindeer, my workshop, my sleigh.

I now make the rounds on my donkey He's old and crippled and slow

So you'll know if you don't see me Christmas, I'm out on my ass in the snow.

Traditional Artists — Continued from page 10

One gal, a true traditional dancer, while we danced side by side to help each other, made a comment to me, which I thought was interesting. She was glad to have met me and it was her first time dancing with a "polyester" clogger. It was a compliment!

All in all, it was a very worthwhile week. Ira is a master and he shows his knowledge and dance forms eloquently and is a very down-to-earth person. Ira is very easy to relate to and learn from.

Ira also performs and teaches a wide range of percussive step dance styles, including Appalachian flatfooting, jazz tap, English clogging, Canadian and Irish step dancing and African boot dancing. He tours extensively, dancing in concert and at major international festivals. Ira is a former member of the Fiddle Puppet Dancers and the American Tap Dance Orchestra and is the director of the Ten Toe Percussion Ensemble. His book, Appalachian Clogging and Flatfooting Steps, is one of the few instructional manuals available on the subject.

On our last day we closed with a party. (See photo on page 10 of John - banjo; Tom - fiddle; Sally - guitar; Kevin - guitar; and, Ira - flatfooting for us.)

Our group consisted of cloggers from many places and walks of life: Ben and Sally Austin, Lewisburg, PA; Sue Blackwell, Punta Gorda, FL; Dee Gallina, Northville, MI; Darlene Hutchinson, Montrose, WV; Tina Marie Johnson, Washington, DC; Tom Kearney, Arlington, VA; Hammond McCoy, Stoneville, NC; Diane Shaw, Baltimore, MD; Irene Sillox, Pueblo, CO; Larry Staats, Columbus, OH; Christine Voist, St. Paul, MN; Roger and June Winsor, Rumney, NH; and, Linda Yoder, Columbus, OH.

We also had an old-time fiddler concert and it was a real treat to hear and see Melvin Wine on stage and also see Ira dance to the old-time fiddle music. After this session, I now have an ear to hear the change in phrases of the fiddle and can enjoy traditional mountain tunes much better. Melvin Wine, age 86, has been playing the fiddle for 87 years. He was a coal miner, sawmill worker and raised a large family.

In his early and middle years he played for square dances in Braxton County, West Virginia. It is only in Melvin's elder years that he has had the time to leave Braxton County and perform in other areas.

Melvin comes from a fiddler family. His father was a fiddler and his oldest tunes come from his great-grandfather.

He has taught hundreds of students at the Augusta Heritage Center in Elkins, West Virginia.

He is known from the "Old Time Herald" magazine as one of the "Grand Old Men of Old Time Music."

In 1991 Melvin received the National Heritage Fellowship Award. This is the highest recognition a folk artist can achieve. Dewy Balfa, Earl Scruggs and Howard Armstrong have also achieved this honor.

By the way, Christine, Dewey's daughter, was at the pavilion in the evning with the Balfa Toujours Band.

"Picken in the Park," was another featue of this wonderful week. We walked around the park observing and listening to groups of old-time string bands, dulcimer groups, a local TV singing group and the old-time inverted wash tub (representing the bass drum) family picken group.

Shape note singing was also offered and it was my first time being introduced to this form of singing. At the end of one week. These people sounded like a professional group. This type of singing is popular in the southern states.

Augusta offers many subjects too numerous to mention at this time. All in all, those who attended Augusta "Week One" certainly came home with an enhanced appreciation for the roots of Appalachian music, clogging and the Cajun/Creole culture.

A free catalogue can be obtained by writing to Augusta Heritage Center, Davis & Elkins College, 100 Campus Drive, Elkins, West Virginia 26241-3996.

(Some information was gathered from Gerry Milnes and John Lilly, Augusta Heritage Center and Ira's step manual)

- 14 -

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Pictured Below: International Team Attendees



Left to right: Hope Pennock, Dorothy McCulloch, unknown, Linda Ross, Irene Prewitzer, Annette Lieb, Jarka Vasakovi. Back: Dan Angel, Jack McCulloch.



I *love* the look on the face of someone [Annette Lieb] trying grits for the first time!

Then on to the Stompin' Ground. At 8:45 a.m. there were no empty seats as the teams and judges warmed to their work.

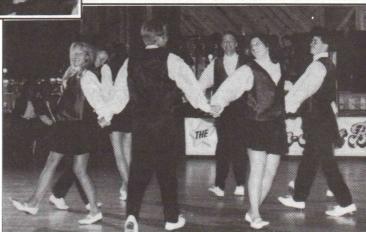
We especially enjoyed the Pee Wee teams in the traditional categories. Before we knew it the evening presentations began.

The International Team: Ingrid Adriaenssen (Belgium); Chris Brady, Nancy Brace Fairhead (England); Annette Lieb, Elli Kern (Germany); Dorothy and Jack McCulloch, Hope

Pennock, Linda Ross, Judy Wood (Canada); Edith Sandy, Pauline Elliott (Australia); Mylada Kaucka, Jiri and Jarka Vasakovi (Czech Republic).

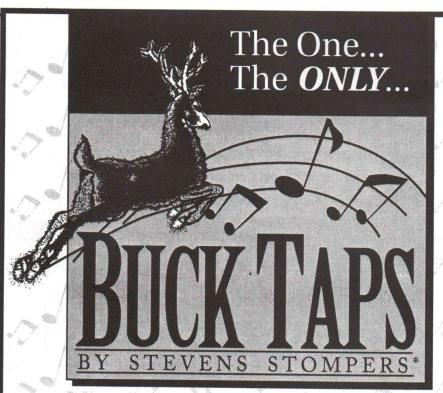
Ben Smather's Dance-Off: MALES — Chip Harrison (NC); Colin Ditty (NC); Mark Clifford (SC); Craig Suggs (VA). FEMALES — Heidi Hedrick (NC); Crystal Pharr (NC); Mitzi Owens (NC).

The Judges: Elaine Enfield, Betsy Farlow, Henry Jones, Bob Phillips, Garland Steel and Paul Vaught.









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Towersey Dance Festival — England —

By Helen J. LeCounte

I spent part of this summer in England and made contact with three local instructors.

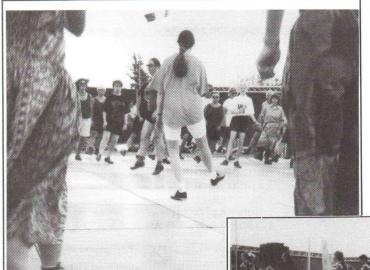
Basil Collins proved to be a wealth of information and sent me programmes of festivals that would be running during my stay. Sue Cutter, originally from Ohio, and I spent quite some time on the phone, chatting away as if we knew each other. Claire Rudd told me that the festival at Towersey would be about the easiest place for me to get to — thank goodness I had a driver or I would never have made it.

It was a three-day event and seemed to cover about two fields, mostly undercover, and the dance tents all had raised wooden floors — nice and springy.

First I attended an English Clog Workshop,

for those wanting to know more about it. An instructor named Alison taught a full-length dance, all step combinations. I was very impressed, compared to when I have attended our own 'introduction to clogging,' which usually consists of a basic and push-off in various forms. Now this English Clogging was nothing like what I know as clogging. There was no heel work, step descriptions reminded me of my tap dancing days, so it was easy for me to understand, and each step combination (sometimes 16 musical counts) had its own name, and several of these were put together into a block.

And, guess what. They were wearing wooden soled shoes—the uppers were leather and laced up as a regular shoe.





Time Step Cloggers - Port Coquitlam, B.C., Canada

I watched and made notes, then tracked down a tent selling wooden clogging shoes. A clog maker, along with his beautiful variety of shoes, also had used ones, so these are what I purchased.

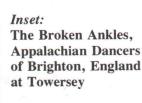
Then Claire and I attended a workshop being taught by the Broken Ankles. Their style of dance was called Appalachian Dancing and I at once recognized it — some step names were different, but we find that here anyway. After my interest in the wooden shoes, the Appalachian dancers were interested in my Bell Taps, as they wore flat taps with no jingle.

Later in the day the Broken Ankles performed two numbers, a very energetic pattern formation with many familiar steps, it was like being at home. Also on the programme were several groups of Morris Dancers in traditional costumes which must have been extremely warm, and once again the wooden soled shoes.

Also at the fair was a craftsman carving the wooden soles, a very back-breaking and lengthy job; along with many different types of craftspeople, sheep-dog displays and falcons.

I am enclosing photos of the English Clog workshops with Claire and Alison centre stage; the Broken Ankles performance; and one of my own group Time Step Cloggers at one of our many demos this summer.

On right: English Clog Workshop in Towersey, England, with Claire and Alison in background.



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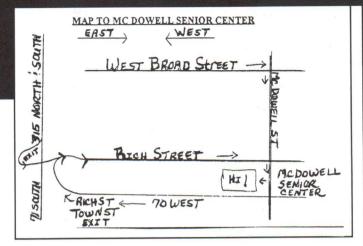
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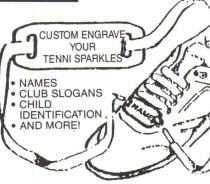
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Special Edition: On To England Continued from page 12

from teams all over Europe as well as Special Edition exhibited for other participants and residents of Weston-Super-Mare. It was so interesting to see the various styles of Appalachian Clogging. As an added surprise, Nancy and members of the "Limited Edition Cloggers" performed a special tribute to Special Edition. Under the direction of Nancy's father, Jeffrey Brace, the group sang a beautiful arrangement of "Georgia On My Mind." It left us all in tears. What a lovely gift!

The workshop concluded mid-Sunday afternoon and everyone dressed in their clogging outfits and headed for the beach at Weston-Super-Mare where all the teams from the workshop exhibited for the local residents of Weston. That night we all got together for a meal at a very nice local restaurant.

The next morning we began more site-seeing excursions which included

Windsor Castle, Cheddar Caves, the Roman Baths, and Stonehenge. Friday it was back in the van for our trip to Sidmouth, England where we, along with performing groups from Russia, Sicily, Slovakia, Mauritius, Senegal, New Zealand, South Africa, Australia, Belgium, Germany, and Gambia participated in the 41st Annual International Folk Arts Festival.

The first night was a real eye-opening experience (literally) since we all slept on old army bunks in one large room. One would never imagine that there could be so many different variations of snoring sounds. Needless to say, after threatening their lives, Pat insisted that the second night we split up and put all the snorers together in a separate room. We still, however, needed the aid of ear plugs!

Special Edition gave daily performances at the Arena on the festival grounds. Audiences consistently ranged in the thousands. Even though we were the smallest performing group in terms of the number of dancers, we demonstrated a great deal of energy and enthusiasm on stage, and were very well received. All groups performed to live music. Since Special Edition did not have its own band to accompany them, a band was put together in England to perform with us. We sent them copies of the music we wanted to use and they learned the music and made recordings which they then sent to us to use during our practices. We never rehearsed together before we arrived in England. The band, under Keith's direction, was so talented, that we had no major problems. It was as if we had performed together all our lives. One afternoon when we were scheduled to perform, we learned that our bass player would not be able to attend the performance. We were quite nervous about this since it is so important to be able to hear the bass in order to keep the beat over the loud taps. Drew Ingle began a search for a bass player who would agree to quickly learn our music and accompany us on stage. We were fortunate enough to find a a very gifted musician who played bass for the Russian dancers. He graciously



Sidmouth, England - Special Edition with Keith Burrows & the Applejack Band.

agreed to help us out. We felt that this act of kindness truly displayed the "international" spirit of cooperation of the folk arts festival.

Diane Wells and Donna Webb provided instruction to festival participants in Country-Western line dancing. Since country-western music is difficult to find in Europe, this was a very popular workshop and was attended by an overflow crowd of 300 participants with an extra 150 to 200 waiting in line at the door. At one of the "Late Night Extras" Special Edition donned their cowboy boots and bolos and demonstrated a country-western line dance and western swing. It wasn't long before we had everyone on the floor learning to "tush-push!"

When we were not busy performing, we were enjoying the village of Sidmouth with its lovely tea rooms, quaint shops, and lively entertainment along the beautiful seafront. The evenings were full of listening to music and sharing dance steps with other performers. Dance is a universal language and there were no language barriers once we began sharing dance steps. On our last evening in Sidmouth we were paid a surprise visit by members of the Russian team. We exchanged gifts from our respective countries and said our farewells.

The next morning we said tearful goodbyes to our old and new friends and to "our" band who we had come to love and appreciate. We boarded a bus for London where we were to catch our flight for the U.S. Wow — we were exhausted! Thanks to our love for clogging and our desire to share our heritage with the rest of the world, we have been very fortunate to experience other cultures and to make new friends who will continue to enrich our lives. What will 1997 hold in store for us? Maybe Poland — maybe Hong Kong. Stay tuned to the *Double Toe Times* for an update.

(Article written through the collaboration of SPECIAL EDITION members: Janie Howell, Pat Nelson, and Diane Wells.)

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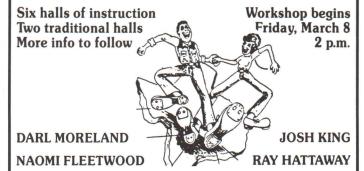
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