



# The Double Toe Times

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

Volume 14, Number 1

January 1996

## Miss American Clogger - 1995-96

By Simone Pace

Sandra Thomas did a wonderful job as our 1994-95 queen. Sandra works full time, teaches classes at night, plus takes care of her daughter Ashton and a huge home as well. She is the true definition of a "superwoman" and has proven herself to the clogging world as a great asset.

Our pageant weekend began on Wednesday, August 7th with a seminar to provide all contestants on interview techniques. This seminar was free to those who wanted to attend and we had a packed audience.

On Thursday morning, Check-in and Orientation was at 9 o'clock for all contestants and their parents. Each of our 23 beautiful contestants came in and introduced themselves, turned in their talent tapes, reviewed our schedule and went to work rehearsing our opening number. Rehearsal lasted until noon and after a quick lunch it was back to work. At dinnertime we enjoyed a meal provided by J Jrs Restaurant. Then we rushed back to the hotel for a make-up seminar, provided by Lib Mills. After the make-up was done and everyone looked beautiful, the contestants were given the rest of the night to play putt-putt and ride go-carts given to us by the Mountasia Family Fun Center.

Continued on page 10



Above: Simone, New Queen Sandy Southard and Sandra Thomas

On Left: Sandra and all contestants at check-in.

More photos and story continued on page 10

## Joe Knows Texas' True State Anthem Has Dancing Beat

By Joe Michael Feist

*Reprinted from The Texas Clogger, Holiday 1995 Issue. The Dallas Morning News via Johnnie Burlison of The Rhythm Cloggers, Sunday, 20 August 1995.*

DALLAS — Forget — if you even know it exists — "Texas, Our Texas." The true anthem of the Lone Star State is the "Cotton-Eyed Joe," a foot-stomping, whoop-and-hollering fiddle tune that has captured the souls of Texans for generations.

You'll know the band is playing it when you hear the dancers yelling a barnyard profanity.

You'll hear it at The Ballpark in Arlington during the seventh-inning stretch. And you've heard it in Texas-connected movies from "Urban Cowboy" to "Places in the Heart."

"It's popular because, first of all, it's a damn good tune," says Jim Fox, a specialist in ethnic music who worked for twelve years at the Institute of Texan Cultures in San Antonio.

"To me, it's a regional love affair with both the instrument that plays it — the fiddle — and the ease with which it is played and danced," he says. "And it's a great socializing tool."

Fox says the song has a long and fascinating history typical of folk music.

"The Cotton-Eyed Joe began its life as an Irish Reel" in the mid-18th century, he says. "Some unknown Irish fiddler created it. There are copies of it in its original form in several collections of Irish music."

When Irish immigrants brought their music to the U.S., the song quickly became popular throughout the South among both blacks and whites.

In 1925, folk-song collector Dorothy Scarborough described several people who recalled hearing the song from plantation slaves.

And somewhere along the way, lyrics were added.

"The song was handed down from one generation to another right out of the folk process," says Bob Pinson, chief researcher at the Country Music Foundation in Nashville, Tennessee. "The folk process is such that all kinds of verses get written. And they go into oral tradition and there's no earthly way of knowing what was there originally."

But due to the work of Ms. Scarborough and others, enough words were recovered to suggest a complete story: Cotton-Eyed Joe was a slave who stole the narrator's girlfriend.

The words, which change slightly in different versions, go "Had not been for the cotton-eyed Joe, I'd been married 40 years ago."

Continued on page 14



## THE DOUBLE TOE TIMES

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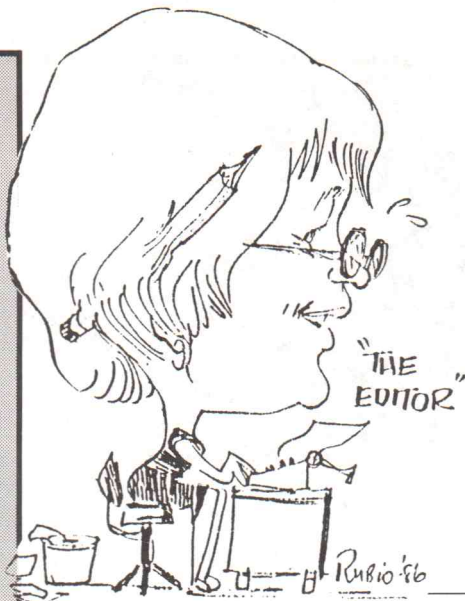
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## FRONT & CENTER

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.

My deepest sympathy to the families of Stacey Maples and Glenn Hill. I know from personal experience how very hard it is to work through the process of grief.

Congratulations are in order for David and Susan Phillips on the birth of Calvin David Phillips, Jr. Cal was born November 14, 1995 and weighed 8 lbs. 14.5 ozs.

Dear Bobbie,

Enclosed is a check to renew my subscription. Your efforts in keeping *The Double Toe Times* a top notch and informative publication regarding clogging around the country is greatly appreciated.

Because of degenerative arthritis and a few other "old timer" afflictions, I had decided to throw in the towel and retire from active clogging at the end of 1995. Pain and aggravation of not healing from dance injuries has a remarkable way of focusing your attention on the proper care of one's body.

However, after participating in the National CLOG Convention in Orlando over Thanksgiving, I must have found the infamous "fountain of youth." Even though I was hurting and missed out on a lot of dancing, I believe I had more fun participating, meeting old and new friends, and making new acquaintances at this convention than of any other CLOG convention, and I've only missed one. It seems it may have been the medicine of bringing back the excitement I needed to keep going for a while longer.

So, as the saying goes, "Just because there is snow on the roof, doesn't mean the fire is out in the boiler." I may dance a little slower, limp a little more, and my rise-n-shine may be nothing to brag about, I'm going to continue clogging, teaching, and promoting the heritage and tradition of our Appalachian mountain dance as long as I can.

Best wishes for a wonderful holiday season and may 1996 bring you many blessing and good health.

Bobby D. Whitefield, Director  
Possum-Haw Cloggers, Austin, Texas

P.S. By the way, for all those young dancers sporting the T-shirts that state:

I'm Younger,  
Stronger,  
Faster,  
and, I practice while you sleep!

Keep in mind:

I'm Older,  
Experienced,  
Get plenty of Sleep,  
and I'm not above Cheating!

More Front and Center on page 24



# 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

## 1996

### January 5-7

Alberta Rhythm Clgrs. Wkshp  
Edmonton, Alberta  
Pennock (CAN)

### January 13

Dancing With Dusty  
Jonesville, Louisiana  
Pat Davis-Wilks (LA)

### January 13

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

### January 18-20

48th Annual Tucson Festival  
Tucson, Arizona  
Bice (CA)

### January 19-20

LaClog Workshop  
Louisiana  
Fielder (LA)

### ■ January 26-28

NCHC Annual Festival  
Charleston, SC  
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

Clogging Workshop  
Fultondale, Alabama  
McCullar (AL)

### February 3-10

Cloggers Cruise  
Southern Caribbean  
Burns/Smith (KY)

### February 9-11

Hearts & Darts Workshop  
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,

Tarheel State Clogging  
Championship  
Micro, North Carolina  
Treadwell (NC)

### 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 Wkshp/Comp  
Spartanburg, South Carolina  
Williams (SC)

### ■ March 16-17

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

### March 23, 1996

Just for Kicks "96" Workshop  
Indianapolis, Indiana  
Hasler, (IN)

### ■ March 29-31

N.E. Clogging Conv/Comp  
Burlington Vermont  
Kendall (VI)

### March 29-30

Sidekick Cloggers Hoedown  
LaBelle, Florida  
White (FL)

### March 30

Borderline Cloggers Workshop  
Muskogee, Oklahoma  
Leslie (OK)

### ■ March 30

Upstate Clogging Classic  
Clemson, South Carolina  
Pace (SC)

### March 30

LA.St. Open Clog Comp  
Winnfield, Louisiana  
Pat Davis-Wilks (LA)

### April 5-6

Minnesota Mega-Clog  
Bloomington, Minnesota  
Keller (MN)

### April 5-7

Clog Fest 96/Steve Smith  
Adelaide, Australia  
Elliott (AUS)

### April 12-14

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

### ■ April 13

South Atlantic Clog/Champ.  
Clyde, North Carolina  
Finger (NC)

### April 13

Rampage "96"  
Fishersville, Virginia  
Lohr (VA)

### April 19-20

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

### April 19-20

Nickel City Workshop and  
Clog Dance  
Grand Island, New York  
Haley (NY)

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*To everything there is a season and a time to every purpose under heaven: a time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; a time to kill, and a time to heal; a time to break down, and a time to build up; a time to weep, and a time to laugh; a time to mourn, and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; a time to get, and a time to lose; a time to keep, and a time to cast away; a time to rend, and a time to sew; a time to keep silence, and a time to speak; a time to love, and a time to hate; a time of war, and a time of peace.*

*Ecclesiastes*

IN MEMORY OF

***Stacey Lynn Maples***

**October 23, 1971 – October 24, 1995**

Stacey was born in Scotland (when his father was stationed there in the service). He grew up in the Billings, Missouri area, which is west of Springfield, Missouri. Stacey is remembered well for his talents in clogging as a: director, choreographer, instructor and winner. He was the director of the Touch of Class clogging team of the Springfield area. Stacey was a national instructor and taught many workshops and at the National Clog Conventions. His clogging connected him with the Osmonds Show & Mutton Hollow, each of Branson, Missouri. Stacey was director of the Clogging Competition held each August in Mutton Hollow.

Any of you who attended the competitions in Phoenix, Arizona or Kansas City, Missouri, this year may remember him as the guy in the bright yellow suit dancing in the show category. The team won Overall Grand Champion Show with that routine in Kansas City.

Stacey's life was taken in a boating accident in Piedmont, Missouri (near St. Louis). He was an avid fisherman. The funeral services were held in Republic, Missouri on October 28th. Friends from far and near arrived for the visitation and services to express their condolences. Flowers lined the walls of the chapel and the entry way with many people standing to hear the service. It was obvious that Stacey had touched many lives during his time. He was laid to rest in a country cemetery, down the road from his family home near Billings, Missouri. He is survived by his wife Jennifer, his parents, Terry and Charlotte Maples, and sister, Stephanie.

He will be greatly missed by all those who had the privilege of knowing him. The memory of his smile will always touch our hearts and make us smile... He was truly a Touch of Class!

Submitted by:

Mary Miller (Editor, M.C.C. News) and Missy Shinoski (KloggHoppers)

Reprinted from M.C.C. News, Oct./Nov./Dec. 1995 Issue

Thanks to Simone Pace for the photo.

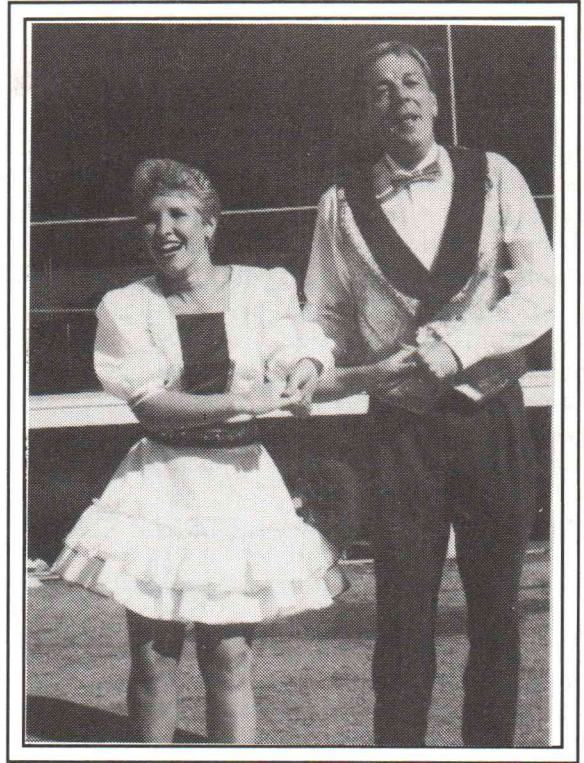


## IN MEMORY OF *Glenn Hill*

1943 – 1995

*From Jeff Driggs* — Where do I start? There's so much I'd like to tell you about my friend Glenn Hill, who passed away this Thanksgiving Day.

I guess the easiest thing to do is to tell you a little of what I know about Glenn's accomplishments in the clogging world. Glenn and his wife, Fonda, directed the Hills of Kentucky Cloggers and the Hearts of Gold Cloggers from their home in Villa Hills, Kentucky. He coordinated the annual Midwest Clogging Workshop and Hills of Kentucky Clogging Competition held each Thanksgiving Weekend at the Drawbridge Inn in Fort Mitchell, Kentucky, which drew over 750 dancers and spectators this year. Glenn was a great supporter of the traditional aspects of clogging and put together one of the only Southern Appalachian Teams to compete in the region. Glenn and Fonda have been strong supporters of the region's workshops and have worked hard to foster an interest in competitive clogging in our area.



What's harder to do is to put into words is what Glenn meant to all of us whose lives he touched. The best word I can think of to describe Glenn is (as my Granny says) "ornery." A workshop instructor knew he had his work cut out for him when he turned around and saw Glenn, Driggs and Mike Guilfoyle gracing the back row of the workshop room. Glenn had a spirit that drew people to him — a magnetism — that ensured a good time to anyone who tagged along. Glenn's humor was not confined to the dancefloor. The porch rail at Lake Cumberland, Natural Bridge and so many other places will be a little less lively without Glenn's quick wit and infectious nature. *Glenn always had a story to tell. A young kid was always up to mischief. Just for kicks, he pushed the outhouse over into the creek, then left for school as if nothing had happened. When he got home, his Daddy was waiting. He said "Son, did you knock over the outhouse?" The son said, "Yes, father." "Like George Washington, I cannot tell a lie" The father turned the boy over his knee for a good spankin'. "Wait!" the boy cried. "George's dad didn't spank him when he admitted to choppin' down the cherry tree." "Yes, I know," said the father, "but George's dad wasn't in the tree!"*

*Another good friend, Tandy Barrett, Sharing her thoughts with me about this special man. "I don't think I'll ever be able to set the speed for solo music at a competition again without looking heavenward for Glenn's approval," Barrett said. Glenn was notorious about giving competition coordinators headaches with his antics. No one ever complained. The stage lit up with Glenn's enthusiasm, and it was contagious. Competition in the Kentucky and Ohio regions even added new age divisions for adults — in part because of the renewed interest fostered by Glenn and others.*

I spoke with Glenn just days before his death. He was excited about the success of his workshop, and was already making plans for even greater things in the future. It's now up to those of us who knew and loved Glenn to continue what he started. The most lasting tribute to Glenn's memory is to keep the dance he loved alive and growing. One thing is to be sure, Glenn has the best seat in the house.

*From The Just My Style Cloggers, Cincinnati, Ohio* — Remembering our friend Glenn Hill. We lost a special friend this Thanksgiving. A funny, caring person who always brought smiles to our faces. There was nothing like learning from him, and laughing with him. He was a great dancer and a terrific teacher. He loved dancing and showed enthusiasm every time he performed. Everyone who knew Glenn will miss him. There will always be a special place in our hearts for Glenn's memory. Our deepest sympathy goes out to Fonda and the Hills of Kentucky Cloggers. Unfortunately we found out too late to pay our respects to our friend. "Friends are friends, forever, if the Lord's the lord of them, and a friend will not say never, cause the welcome will not end. Though it's hard to let you go, in the Father's hands we know, that a lifetime's not too long to live as friends." Till we meet again Glenn.



# Sounding That Hall

By Marv Sass, California City, California

Everybody likes to hear good sound at a dance and/or workshop. No exception to the rule. What is good sound? First of all, what is sound?

Let's answer each of these as we go along. What is sound? "A vibratory disturbance, with frequency in the approximate range between 20 and 20,000 hertz per second, capable of being heard." This comes right out of Webster's. How do we achieve this "vibratory disturbance?" By using transducers, in other words speakers. Speakers that are properly built and engineered in an enclosure capable of reproducing good sound. A start is the enclosure. I've seen good ones, bad ones, small and large. Size does not have to be a factor in good sound. Bigger does not mean better. Indeed, sometimes smaller does a better job of the reproduction of sound. You go into a movie house, and you're blown away by the sound, and you say to yourself, that must be a big system. It need not be anything like that, just a well-engineered system. This same philosophy should be applied when sounding a hall.

The other question — what is *good* sound? Good sound, is again this "vibratory disturbance," without distortion. Distortion is where the characteristics of the sound have changed from the source, to the end result of what we hear. A badly turned radio has those characteristics. How does distortion get introduced? A number of ways. You can have a bad microphone; not having the pre-amp set properly, overdriving the main amplifier; or, a badly engineered speaker system. Over ninety percent of your distortion is going to be at the very end of the sound chain, the speakers!

Okay, you can't do much with the speakers, because that's what you have. Now what do you do? Make sure that you have all the levels set up properly and above all, don't overdrive the main amplifier. In the trade, we call that clipping. It's not good for the amplifier or speakers. Obtain some speakers that are capable of handling the output of the amplifier that you are using.

The type of hall you are trying to sound, has a very pronounced effect on how the system will perform. Sounding a circular high-domed hall, will be different than a high ceiling hall, and different again for a very long and narrow hall. Halls that have a hardwood floor, have to be sounded different than ones that have a tile or concrete floor. Let's take each and see what can be done to obtain the best results with the equipment, that the average cuer or instructor already has.

In a circular high domed hall, which is the worst, place the speakers at the perimeter of the hall, and tilt them so as to aim to the other side of the hall, where the wall and floor meet. Place them well above the dancers. That is about the best you can do. Don't aim them straight across, as you will get a very pronounced echo. A good rule of thumb is, stand in the middle of the hall and clap your hands once. Count how many echos and how long they have lasted. If you get more than two echos or it took more than two seconds, you will have a very hard time sounding it properly. They say about those type of halls, "you can come in at your leisure, call the dance and leave, the echo will still be there a week from then."

High ceiling halls are not too bad to sound. Just don't put speakers in the ceiling. I've seen this done, and *not* with good results. Keep the speakers above the dancers' heads, not too high, and again aim to the other side of the room.

Long narrow halls are better to sound, and you can get

excellent results. Sound this type of room like you would outdoors. Put the speakers in a semicircle, on both sides of the stage and again aim to the other side of the room. In this type of hall, try setting up the speakers in line with the long wall. The sound will be absorbed a lot easier than if set on the narrow end. Think of *echos*, the curse of good sound.

In a hall, where the floor is concrete and is glazed, or very smooth, aim the speakers just above the floor level to the other side of the room. Glazed concrete does reflect sound very well. The best hall to sound is a square room, that has a tile floor, just aim the speakers right to the dancers' heads and you've got it made. No room or hall is perfect, unless it was designed as a sound-proof room.

Treat hardwood floors as you would glazed concrete. A well-maintained wood floor can do a very good job reflecting sound into the wrong places.

A piece of advice, if you have an electronic technician or engineer in your group, use this person's expertise.

Now all we have to do is get our act together and put on a good dance, now that we have good sound. Set your equipment properly and it will work within the limits that were engineered for this equipment. Most of this setup just takes common sense. I've sounded halls of 5000 square feet with only a Hilton 75 and two 8-inch speakers. I also used another speaker, called a sub-woofer, driven by its own amplifier. We will go into this subject on the next installment.

---

## Callerlab Traditional Dance of the Quarter FORWARD SIX AND FALL BACK EIGHT *From Cowboy Dances by Lloyd Shaw*

**Music:** Your favorite hoedown or patter tune. Use your favorite opening break.

**Figure:** First couple balance and swing; Go down the center and split the ring.

The lady goes right and the gent goes left, and 4 in line you stand.

Forward 4 and fall back 4; Sashay 4 to the right,<sup>1</sup>

Forward 6 and fall back 8; Forward 8 and fall back 6; Sashay 4 to the right.<sup>2</sup>

Forward 4 and fall back 4; Sashay 4 to the right.<sup>3</sup>

Forward 6 and fall back 8; Forward 8 and fall back 6; Sashay 4 to the right.<sup>4</sup>

Forward 4 and fall back 4; Forward 4 and circle 4.

Same 4 turn opposite by the right; Turn partner by the left.

Everybody balance at home and everybody swing.

Allemande Left, and Right and Left Grand; Meet partner and Promenade.

---

**Repeat all for couples 2, 3, and 4.**

---

<sup>1</sup>The line of four, with hands joined, step-slide sideways around the outside of the square to stand behind couple number four.

<sup>2</sup>The end dancers in the line of four join free hands with couple #4 to make a flattened circle, all facing couple #2. All six advance to #2. #2 goes with them as they fall back to place. This whole group then advances to #2's place and leaves them there. The original four then sashay to the right, leaving #2 and #4 in their places.

<sup>3</sup>To stand behind couple #2.

<sup>4</sup>As before, but with couple #2 in front, advancing to #4.



# CLOGGING WORKSHOP FULTONDALE COMMUNITY CENTER

FEBRUARY 3, 1996 • 9 A.M. TIL ??? • FULTONDALE, ALABAMA

## GUEST INSTRUCTORS

MARGE CALLAHAN — Jacksonville, Florida

BARRY FAYNE — Montgomery, Alabama



Workshop . . . . . 9 a.m. - 12 noon

Lunch Break . . . . . 12 noon - 1 p.m.

Workshop . . . . . 1 p.m. - 5 p.m.

Supper Break . . . . . 5 p.m. - 7:30 p.m.

**EXHIBITIONS - REQUESTS - REVIEW**

**7:30 p.m. until ???**

Cost: \$15.00 All Day Saturday (Includes Saturday Night)

Saturday Night Only — \$5.00

Anyone who videos pays dancer fee • Spectators: \$3.00



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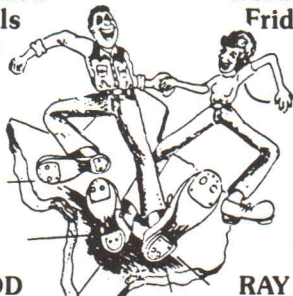
## The 17th Annual TEXAS CLOGGERS RALLY

MARCH 8 & 9, 1996

Waco Convention Center, Waco, Texas

Six halls of instruction  
Two traditional halls  
More info to follow

Workshop begins  
Friday, March 8  
2 p.m.



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SPECTATOR FEE . . . . .	\$ 5.00	\$ 5.00
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## 7th ANNUAL FLORIDA STATE FAIR CLOGGING CHAMPIONSHIP

FRIDAY, FEBRUARY 16th, p.m.

ALL DAY SATURDAY, FEBRUARY 17th

Florida State Fairgrounds

Sanctioned By:  
America's Clogging Hall of Fame  
and

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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

Whenever two or more parties are confronted with a condition where something moves, in order to define the direction of that movement, the parties discussing the change of position have to have agreed-upon points of reference. If you start with two people facing front ("front" being the combination of their "fronts" and the front of the rehearsal) and ask them both to make a quarter turn to their left and move forward, they will both turn in the same direction and both go forward in the same direction. (OK. I can sense a smirk or two out in reader land. If you have been at this teaching business for a while, you are permitted to chuckle. We're talking theory here; and in theory, instruction is never fuzzy, bodies and minds are always in tune, and nobody ever turns contrary to instruction and/or wanders off in some willy-nilly direction.)

Getting back to our two demonstration dancers who are facing front, note that their mutual point of reference is actually made up of two relative components, namely, their "fronts" and the front of the rehearsal hall. The front of the rehearsal hall is "fixed"; it does not move. On the other hand, their "fronts" can change relative positions any number of times.

Take for a case in point: Start two demonstration dancers facing each other and ask them to make a quarter turn to their left and move forward, they will turn in opposite directions and proceed forward in opposite directions (Again, speaking theoretically.) They will do this because their "fronts" have changed relative positions (Their "fronts" are now facing opposite walls). Their combined reference points are no longer identical. Clinically speaking, they no longer share the same set of reference points.

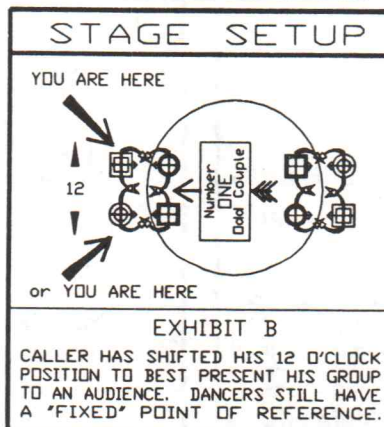
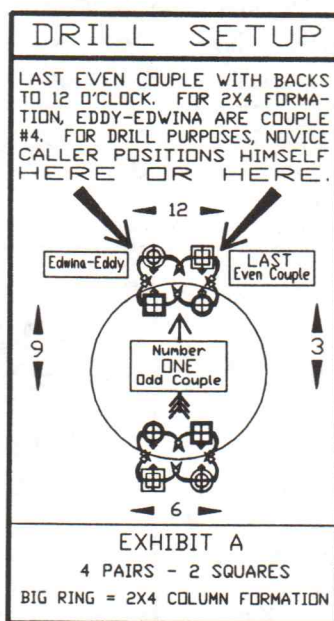
As instructors, it is our job to take hard looks at what makes a routine work out for any particular group. Sometimes we need to fix a routine so that it is compatible with the group with which we are working. We know as line dancers that a step combination that can be performed "facing front" will fly out the window when required to be performed "facing back".

What we are attempting to accomplish in this article is to make a case for "fixing" your caller/control position within your group, not just for the sake of your dancers, but to give yourself a chance to gain confidence in a dance form where

changes of position, rather than step dexterity, are the bricks and mortar of elegant energetic presentation. Of course, myself, I have never been known to turn left when I should have turned right or come up glassy-eyed, disoriented, and out of position. An if you believe that, I've got some high and dry swamp land here in Florida I can sell you cheap.

Think about the logic of the often used call: "Odds out to the right and circle to the left."

In a big circle formation, the odd couples and the even couples are all facing "fronts" to the center of the ring (same points of reference). The odd couples find the even couples with whom they will dance their first hoedown square to their rights; thus, the first part of the call: "Odds out to the right."



Once the odd lead has lead the odd tag to the right to close up the hoedown square with the even couple, at this moment, they are now facing their "fronts" to the outside of the ring (One of the points of reference has changed.). They continue to move in the same direction, but since their points of reference have changed, a right hand motion has now been converted to a left hand motion; thus, the call: "Circle to the left".

If, during the first 10 times you try to run this information through your brain cells, you experience a semi-meltdown, tell yourself that you are not alone. It takes some time to master the concepts of changing points of reference. Also, after you have mastered these changes, remember to remember how it felt and extend large doses of mercy to your new dancers.

Keep these concepts of changing points of reference in mind as we wade into this month's discussion of identifying position and "fixing" points of reference. As these changes are practiced and mastered, they become so natural that we forget the details. A dancer can afford to operate on muscle memory. Whether or not he or she is actually thinking about what he or she is doing is not relative if the routine looks good. However, an instructor/caller has to keep the details in recall and quick fetch memory as all times. We are the instructors. The mental challenge is part of the game.

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

Continued on Page 15



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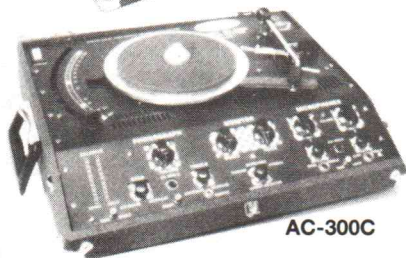
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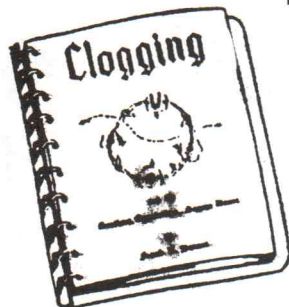
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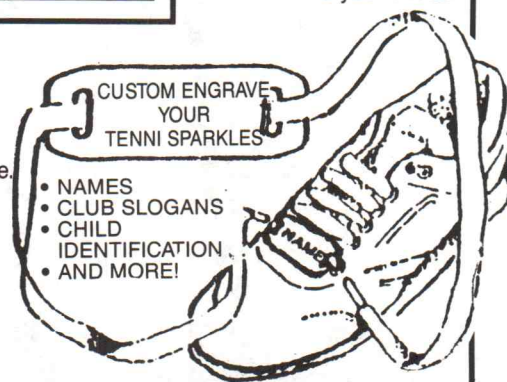
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**Continued from page 1**

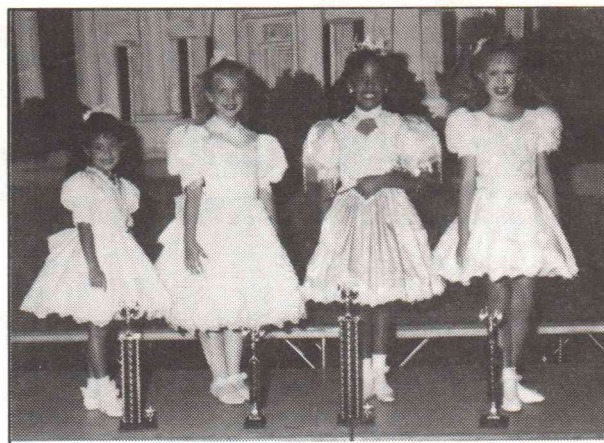
Friday morning began early with interviews for half of the contestants and evening gown rehearsal for the other half. After lunch the groups switched places.

The awards banquet is attended by all contestants and their families. *Advertisements sales winners were:* Alicia Beard and Ashley Rhymer. *Overall advertisement sales winner:* Andrea Demattos, Taylors, SC. *Photogenic winners were:* Alicia Beard, Stephanie Embler, Luann Roberts and Barbara Mizell. *Overall Photogenic winner:* Mallory Reece, Winston-Salem, NC. *Miss Congeniality:* Ashley Rhymer, Trinity, NC.

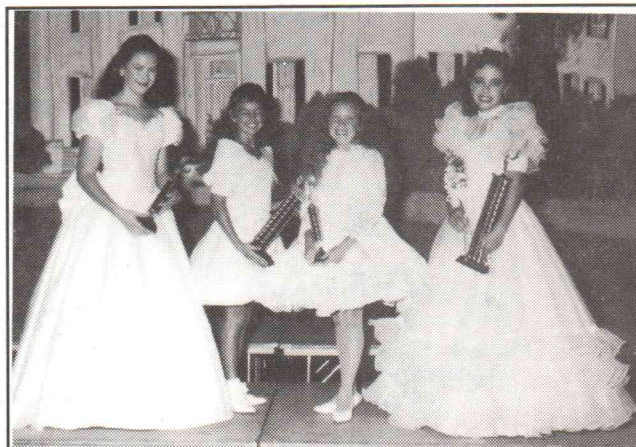
After the banquet, we had rehearsal to finish up our evening gown number and then we had a gift giving party. This was a wonderful time in which the contestants brought gifts for each other. Most of the gifts were handmade by themselves or their moms. All the girls loved giving their gifts more than getting — it seemed like Christmas!

Saturday morning — the final day — everything must come together or else! Our Production rehearsal began at 8:30 am with the entire cast then each contestant rehearsed their talent. I could not wait until the judges got to see how professional they all were. I know their instructors are immensely proud! After the rehearsal the contestants were given the rest of the day to relax and prepare themselves. Their call to be in the dressing room was an hour before the pageant.

**Continued on page 20**



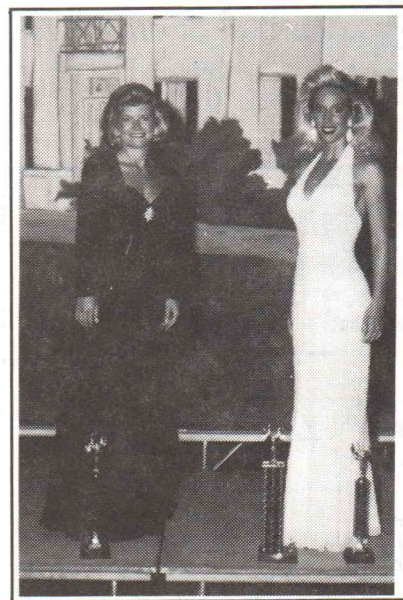
**7 - 9 AGE DIVISION**



**10 - 11 AGE DIVISION**



**12 - 14 AGE DIVISION**



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**Ashton helps Sandra open all her gifts at the gift party.**



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# 1995 HALL OF FAME INDUCTEES

**Editor's Note:** Every year America's Clogging Hall of Fame (ACHF) names three individuals to its Hall of Fame rolls. These folks have selflessly given of their time and talents to our world of dance. Their contributions have gladdened and enriched us all.

Our first inductee started teaching clogging in 1972 in Oak Ridge, Tennessee, reintroducing clogging to East Tennessee. Over the next 20+ years he taught regular classes through the region and did workshops all over the United States.

In 1974 he formed the Tennessee Mountain Cloggers and started a clogging show called Oak Ridge Mountain Clog Show. It was continued as an annual event, the name was changed in 1975 to Fire on the Mountain and it later moved, because of its growth in size, to Knoxville.

For many years the Tennessee Mountain Cloggers were the opening act for a local country music show called Shindig, sponsored by Knoxville radio station WIVK. They opened for The Oak Ridge Boys, Don Williams, Dave & Sugar, The Statler Brothers and others.

In 1976, this gentleman and the Tennessee Mountain Cloggers represented Tennessee at the nation's bicentennial celebration in Washington D.C.'s President's Park and met President Gerald Ford.

He formed the first clogging competition in Knoxville in 1975 at the Tennessee Valley A&T Fair and it is still in existence.

In the mid-70's he produced Ralph's Practice Record, which has sold thousands of copies and is still being used today. That was the beginning of Ralph's Records, which produced many records created just for clogging and in 1985 the Clogcue record was introduced.

He produced, directed and starred in "Let's Clog" a PBS television series filmed at the University of Tennessee and broadcast in East Tennessee.

He has three children, Michael, John and Stacey; and six grandchildren, Cory, Andrew, Tyler, Kristen, Nicholas and Shelby. Michael and his family, wife Susan, Andrew, Tyler and Kristen are still very active in clogging through teaching and performances.

In 1992 he sold Ralph's Records to Marty Stevens of Steven's Stompers and has gone into semi-retirement, working with Marty as a consultant for future productions of clogging records. . . **We honor Mr. Ralph Pierce.**

She first started square dancing in her physical education classes at Russell High School in East Point, Georgia, where she grew up. After she was married, she became involved in square dancing on a regular basis. In 1981 she helped organize the Georgia State Clogging Festival and was instrumental in writing the constitution and by-laws for the America's Clogging Hall of Fame, of which she is the co-founder. It was at this time that she wrote the guidelines for the All-American Clogging Team, which she thought would be a project that would enhance the organization's credibility in clogging. It was her suggestion that, after all bills were paid, all proceeds from the Georgia State Clogging Festival go to charity and has continued through the 1995 Festival. All proceeds for the past five years have gone to The Shriners Hospital for Crippled and Burned



**Left to right: Garland Steele, Sandy Angel, Ralph Pierce**

Children.

The 1995 International Team was her idea and tonight we will see this dream become a reality. With over thirty-five years of service to square dancing to her credit she continues to enjoy her love for a dance she learned in high school. She is an activity director for The Toccoa Nursing Center where she has been employed for nineteen years. She is a twenty-year member of Beta Sigma Phi International. She and her husband Dan have two children, Jeff and Melanie. They reside in Toccoa, Georgia. . . **We honor Mrs. Sandy Angel.**

Our third honored America's Hall of Fame inductee is a familiar figure to us all on the clogging competition circuit. He is a fellow member with us in the America's Clogging Hall of Fame and National Clogging and Hoedown Council organization, having been a past president of the Council. We clogging folks might see him as a certified judge serving competitions from West Virginia to Florida. We might learn from his instruction at traditional workshops in the areas of calling figures or in Running Set Hoedown. (He really *did* write the book in *that* category.) We might take our teams to dance in the "West Virginia Clogging and Hoedown Championship," a highly-regarded, sanctioned competition for which this gentleman has been director for 11 years. And, until a few years ago, we might have danced our teams against his highly competitive and well-traveled team, the CBS Travelers.

Our inductee tonight was nominated by one of his students, who now directs and teaches cloggers himself. The student tells of how his teacher began his clogging involvement at a competition in the 1930's as a member of an elementary school 4-H team. Through the years he has received awards such as the Miriam Dawson "Best Caller" Award, the 1990 CLOG Meritorious Service Award, and NCHC All-Stars and ACHF All-American Teams. In a quote from his lovely wife during all these clogging years, she says, "He did more to revive the country dance in West Virginia than anyone. In fact, that is the way he was introduced by the bands when he was asked to call. There were no dances to go to until he started them up."

Tonight we are proud to honor this gentleman who has pleased us year after year with his calling patter — "Circle to the north, circle to the south, put a little sunshine in your mouth." Our clogging friend, father of three, grandfather of four, and husband of Miss Pansy. . . **Mr. Garland Steele.**



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Other early verses elaborate on the narrator's anger: "Cornstalk fiddle and cornstalk bow, Gwine to beat hell outta cotton-eyed Joe."

Fox, however, doesn't necessarily believe that Cotton-Eyed Joe was a slave. "The term *cotton-eyed* simply means light blue eyes," he asys. "As a slave, that [would have been] a remarkable phenomenon."

Whatever the words, the song remained a popular fiddle tune into the 20th century. It was first recorded in 1927 by a Virginia band called Dykes Magic City Trio. A Mississippi group, Carter Brothers and Son, recorded a version with lyrics in 1928, and several other versions were also recorded.

But the song changed forever, and became permanently embedded in the Texas tradition, through the efforts of a San Antonio musician named Adolph Hofner, the father of the Texas Cotton-Eyed Joe.

A native of Moulton in Lavaca County whose family moved to San Antonio when he was 10, Hofner, 79, is of German and Czech heritage. While he joined an Oklahoma band when he was 19, he kept his day job as a mechanic until launching his own band and a full-time musical career in 1939.

Hofner's music was a combination of Western swing, country and the polkas and waltzes of his youth. He obviously knew a good tune when he heard it, and he first heard the Cotton-Eyed Joe in 1940.

"It was in Sabinal, Texas, at the American Legion Hall," he says. "An old-time fiddle player hummed it to us 'cause some folks wanted to hear the Cotton-Eyed Joe. And my fiddle player learned it right off the bat, 'cause it's simple. So we played it that night and they danced it."

Wherever Adolph Hofner and his Texans played, the Cotton-Eyed Joe was wildly popular. "It just took 'em by storm," he says.

In 1941, Hofner recorded the tune in Dallas, without lyrics.

Pinson, of the Country Music Foundation, says Hofner's version, "the first in the Texas tradition of the song, is far different than the one you'd hear on earlier recordings from the 1920's."

Hofner acknowledges the point. "We did it the way that gentleman taught it to us that night. Whether he had it right, I don't know."

Hofner's 1941 recording, which many music historians consider the definitive version of the tune, inspired the dance that lives on today.

In the beginning, says Hofner, couples would simply polka or Texas two-step to the Cotton-Eyed Joe. But that quickly changed when he began playing the song at the popular dude

ranches around Bandera which in the early 1940s featured top swing bands and drew huge crowds from San Antonio.

"I guess to teach the other people, they [dance instructors at the dude ranches] made a line out of it" and added the now-famous kicks, he says. And it wasn't long before the dancers, as they kicked, started yelling the barnyard profanity, as if they had just walked through a cow pasture.

"A lot of places wouldn't have it," Hofner says. "When we started playing it — this was in the mid-1940s — and they started the bull stuff, [the managers] would make us stop playing."

But the Cotton-Eyed Joe couldn't be stopped. In 1946, the legendary Bob Wills, with Tommy Duncan singing, recorded his version, which reinforced the tune's popularity.

Music historians such as Fox believe that the song and the dance, robust, fast and somewhat rowdy, matches the popular image Texans have of themselves.

Over the years, each generation of Texans has rediscovered the Cotton-Eyed Joe.

Al Dean, leader of a South Texas country-western band, recorded an instrumental version in 1967.

The 1980 movie, "Urban Cowboy" featured the song, and it was an important element in the Country-Western craze that followed.

And the song became a staple at honky-tonks across the state.

But not just honky-tonks and bars. The Cotton-Eyed Joe became identified with all things Taxan, including the State's sports teams.

Chuck Morgan, director of In-Park Entertainment at The Ballpark in Arlington, joined the Texas Rangers in 1983.

"One of the first things I was told was that in the seventh-inning stretch, the Cotton-Eyed Joe was played," he says. "My guess is that it was the middle to the late '70s when they started doing that. And that being one of the few traditions that the Rangers have, we just carried that on down through the years."

Morgan, who uses Al Dean's version of the song, says that people routinely will start clapping and dancing in the ballpark's aisles at the first strains of the Cotton-Eyed Joe.

The song is definitely in no danger of disappearing from the Texas psyche. The Cotton-Eyed Joe has become a revered symbol of Texas culture.

Cindy Spurger, a physical education teacher at Lancaster Intermediate School, teaches the dance to fifth and sixth-graders.

"First of all, it's very good exercise," she says. "And in our part of the country, since country-western is so popular now, I wanted the kids to know how to do it." Asked if she grew up with the Cotton-Eyed Joe, Mrs. Spurger replies, "Well, I am a Texan."



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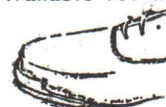
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We have deliberately given names to our theoretical #1 ODD COUPLE (Otis and Olivia) and deliberately given names to our highest numbered EVEN COUPLE (Eddy and Edwina).

If you are working with 4 people (2 pairs, 1 hoedown square), Eddy and Edwina will be couple #2. If you are working with 8 people (4 pairs, 2 hoedown squares), Eddy and Edwina will be couple #4. If you are working with 12 people (6 pairs, 3 hoedown squares), Eddy and Edwina will be couple #6. And if you are working with 16 people, (8 pairs, 4 hoedown squares), Eddy and Edwina will be couple #8.

If you, yourself, are calling the hoedown, then your logical position for exhibition and calling is either Eddy's place or Edwina's place in the last even couple. From that last even couple position, you can (theoretically) see everybody and control everything that is happening on the floor at all times.

If you are working with an odd number of couples, say 3 or 5, then the ODD COUPLE OUT can always be found to your left. The 3, 5, or 7 couple exhibition format will be examined in a later issue.

If you are feeling your way into these traditional formations, you will want to place yourself in a position such that you feel in control, not only in the rehearsal hall but on stage as well.

If you always dance yourself in Eddy's position or Edwina's position, you should always end up with your back to the fixed 12 o'clock wall in your rehearsal area. Since you have placed yourself in an even couple position, you are not involved in odd couple progression around the ring. You are part of one of the anchor couples. You are part of the primary anchor couple. And all other even couples will place themselves relative to your position regardless of how many there are (or aren't, as the case might be).

This turns out to be a good idea which covers several sets of circumstances which you can not control:

1) The meanest of which is that the same people or the same number of people will not show up for class, or club meeting, or rehearsal, every week. It is a good ideal to "fix" your position. From your fixed position, you put yourself in the best possible position to handle the changes of personnel without becoming disoriented yourself.

2) The most embarrassing of which is your losing track of where you are and what you are doing or calling. In practice, particularly while you are feeling your way along, real good advice is "Nail yourself to the back wall!"

If you have ever been in a workshop situation where the guy-gal couple on stage is demonstrating a wrap or roll combination and you are standing on the other side of the ring with your partner such that you both have to work out in your minds a mirror image of what the demonstrating couple are doing, then you had better hope that you both come up with the same interpretation of mirror image. Complicate that problem with a 4-gal combination hoedown square where it's hard to remember whether you are dancing gal/gal or gal/guy and

SHEEESH! It takes a while before these mental flips and flops can be made with some degree of ease.

So while everybody is learning, "Nail yourself to the back wall"! Your dancers will thank you. And you can pat yourself on the back for having things so well in hand on the first trial run.

And remember, no where is it written in stone that you have to teach a complete routine in one session. If you have taught your figures over time as individual units, you should have little trouble stringing them together like beads on a string. If your group is not ready for the rigors of big ring progression, nowhere is it written in stone that the same two pairs can not dance together two figures in a row. To paraphrase: Call'um the way you see'um! It's your group. It's your rehearsal hall. It's your exhibition stage. {In competition, it's somebody else's stage. Rules change. Waiting to get it all "right" the first time can keep you from getting anything at all done that's wonderful. Do something and plan to build on it.}

When your group works up the gumption to put their first traditional routine on stage, you can choose a 12 o'clock stage position that does not necessarily have to be at the back of the stage. Since your dancers are expecting a recognizable "you" to be at the 12 o'clock position, when you and your partner have anchored the designated 12 o'clock stage position, you have essentially transported from rehearsal hall to exhibition stage a recognizable point of reference from which everybody cues.

A particular case in point is the 4 couple formation that we have dubbed the 2 x 4 column formation (Exhibit A). In the September and November issues, for the purpose of teaching and practice, we nailed the 12 o'clock position to the back wall of the rehearsal hall. For the purpose of exhibition, however, we can turn this formation 90° and anchor our 12 o'clock point of reference at stage left (Exhibit B) or stage right.

The neat thing about a 6 couple formation is that the 12 o'clock reference at the back of the rehearsal hall also holds on stage, 12 o'clock at the back of the stage.

Correctly placing an 8 couple formation on stage requires an adjustment of the 12 o'clock position.

A 10 couple formation, like the 6 couple formation, requires no adjustment.

As you develop your traditional routine, a certain number of your dancers will emerge as identifiable leaders. If you can coach a set of 4 ALL POSITION DANCERS (APD's), you potentially have a 4-couple square coming on line.

If on the other hand, you have no more than 4 dancers, you can always incorporate a traditional figure or two in a line dance routine. For exhibition purposes, there are no rules and regulations. There are, however, scads of room for creative thinking.

If you have 6 dancers to work with, you are in a position to practice big ring progression. But that comes in a later issue.



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### 16 BEATS, LEFT FOOT LEAD

SEQUENCE: A (½ turn L on Fancy Double) - A (½ turn on Fancy Double) - B - A - C - B - A - Ending

#### PART A

2 JR. RAP UP DT(BACK) BR(UP) TCH(XIF) TCH(XIF)  
L L L L

TCH(OTS) TCH(XIF) DS RS  
L L L RL

*Repeat Using Opposite Footwork*

2 BASICS DS RS DS RS  
L RL R LR

2 UNCLOGS HEEL/STEP BR/UP HEEL/STEP BR/UP  
L L R R R R L L

1 FANCY DOUBLE DS DS RS RS  
L R LR LR

#### PART B

1 LUCY VINE DS BR/UP(XIF) TOE/HEEL(SN)  
L R R R R

RS DS DS(XIB) DS(OTS) RS  
LR L R L RL

1 PIVOT CHAIN DS RS RS RS (½ TURN R TO FACE BACK)  
R LR LR LR

*Repeat Lucy Vine and Pivot Chain to Face Front*

2 FONTANAS DS BR/SL DS BR/SL  
L R L R L R

#### PART C

1 SLUR BASIC DS SLUR(XIB) S(IB) DS(OTS) RS  
L R R L RL

1 TRIPLE DS DS DS RS (¼ TURN RIGHT)  
R L R LR

*Repeat Slur Basic and Triple ¼ R To Face Back*

1 CHARLESTON DS TCH(IF) TOE/HEEL(SN IB) RS  
L R R R LR

1 ROCKING CHAIR DS BR/SL(UP) DS RS  
L R L R LR

*Repeat all of C to Face the Front*

2 BASKETBALL TURNS S PIVOT(½ R) S S PIVOT(½ R) S  
L L R L L R

#### END

2 UNCLOGS HEEL/STEP BR/UP HEEL/STEP BR/UP  
L L R R R R L L

1 FANCY DOUBLE DS DS RS RS  
L R LR LR

4 BASICS DS RS DS RS DS RS DS RS  
(¼ L ON EACH BASIC)

## BARN DANCE

Choreographer: Unknown

Submitted by Linda Marshall, Instructor  
Mississippi Timber Cloggers  
Pengilly, Minnesota

*Note:*

*I use the club mix version of "Trashy Woman" for this barn dance. When it was taught to me the music used was "Wild Wild West."*

#### PART A:

Couples facing each other: join hands.

STEP TOG STEP TCH (move LOD)

STEP TOG STEP TCH (move RLOD)

#### PART B:

Inside person remains stationary doing footwork while outside person is turning. Inside person holds up LEFT hand and outside person turns under, going to the right, then inside person holds up RIGHT hand while outside person turns under, going to the left, while doing footwork below.

STEP STEP STEP TCH

STEP STEP STEP TCH

#### PART C:

Both people are facing LOD:

STEP SL STEP TCH STEP SL STEP TCH

#### PART D:

Both people back away from each other on first set, then go on to the next person to their LEFT on second set.

STEP STEP STEP TCH (backing away)

STEP STEP STEP TCH (on to the next left)

**Remember to send your  
routines to the  
Double Toe Times.**



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Scotty Bilz (GA)

Mercy Martinez (NC)  
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# Peanut City and Flatland Cloggers

By Johanna Morris, Suffolk, Virginia



**Peanut City Cloggers**



**Peanut City Cloggers and Flatland Cloggers make a trip to Maine.**

This summer the Peanut City Cloggers had the unique opportunity to travel with the Flatland Cloggers to the lovely state of Maine. In the small town of Harrison. Surrounded by majestic mountains and lakes, the two teams joined talent to perform six clogging shows — two daily — for the town festival. A total of thirty-two cloggers traveled from Virginia to Maine with Bob Johnson and the Flatland Cloggers.

Over the five days of travel, the teams quickly bonded by sharing clogging steps, stories, and, of course, the stage. The teams truly complemented one another by supporting and encouraging each other. This proves two clogging teams can certainly come together in harmony. Although we are separate performing teams, we do join efforts and talents for certain events such as this.

Bob of Flatland, who recently underwent a triple-heart bypass, was a great tour guide for those traveling to Maine for the first time. He and his team have been traveling the sixteen-hour drive for eighteen years now, and have been the main attraction at the festival. In addition, three other teams also attended the event. Those teams were *Segago Lake Cloggers*, *Harrison Hoedowners*, and *Hickory Flat Express*. In fact three of the Harrison Hoedowners traveled back with us on the bus. The three stayed with new friends of both teams. While in Virginia, they competed with the Peanut City Cloggers at the East Coast Competition. Three Peanut City Cloggers then joined the Harrison Hoedowners for

an exhibition routine at the competition. It has been a great learning experience for all!

Bob also instructed a traditional workshop while there. He works hard to preserve the Appalachian style of clogging. There were many eager participants ready to learn more of the traditional clogging despite the heat and non air-conditioned school. Who would ever guess it would be so hot in Maine. Well, Maine got the heat wave too! The only relief from heat we received was from the cool mountain lakes. It was not unusual to take a late night swim following the performance and before retiring.

Just remember when traveling to Maine, don't forget to have a Maine lobster and rhubarb pie — they are the best! There are also plenty of antique shops for antique buffs.



**Above and Below: Flatland and Peanut City Cloggers**



**Flatland Cloggers**





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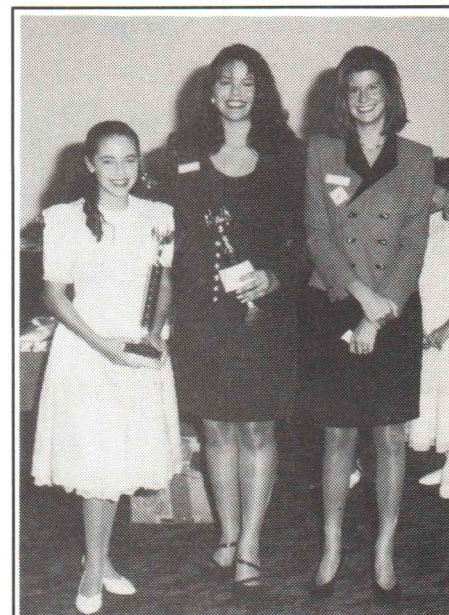
**Miss American Clogger 1995-96**  
**Continued from page 10**

It has become a tradition that each year before the curtain rises the contestants and I gather on stage hold hands in a circle and say a prayer and whatever is on our hearts. I am always so tired and the contestants are so excited and sweet they say the nicest things before the pageant — I always cry! We were all in our places ready to start when we realized that we had left Sandra's clogging shoes at the hotel — uh oh — somebody go get them or she will have to dance barefoot!

The curtain rose and Sherry West began to sing "Shut Up and Kiss Me" and the contestants clogged. I was in a trance as I watched. I am always amazed when the pageant finally begins. Before I knew it it was my turn to enter the stage and sing — I'm on the wrong side! Oh well — go for it! When the song ended the audience went crazy — they loved it! Each contestant then introduced herself and told where she was from and who sponsored her in the pageant. We knew from the beginning the judges had their work cut out for them in every age division! The judges were: Barry Moody from Cookeville, Tennessee, a professional ballroom dancer, clogger and pageant judge; Melanie Chapman from Pigeon Forge, Tennessee, who works in the entertainment division of Dollywood and Sherri Stowe, a former Miss Georgia, clogger and professional model.

After introductions of the judges, we went straight into talent competition followed by a brief intermission. The second half of the pageant began with the "Miss American Clogger Dancers" — Jay Ledford, Ryan Rickard, Jamie West, Dan Sprinkle and Ray Inman, featuring Sandra Thomas in "Queen of the Night." The contestants then began evening gown competition. The emcee for the pageant was David Spencer and he was assisted in the portion of competition by Allison Edmunds, our Miss American Clogger two years ago. The contestants were escorted by a tuxedoed Chip Summey. At the end of the evening gown competition Carolina Gold did their open line routine to what we call "Smokin". And there was not a dry eye in the room when Sandra came out for her final walk with her speech playing in the background. She looked like Cinderella at the ball!

Then it was time to announce the winners — we looked at David Phillips, our official auditor who was working diligently on the computer to see if the results were ready. Not quite ready. So, at this time we thanked each of our scholarship donors. Each scholarship donor gives at least \$100 to the pageant and many of them donate gifts as well. The money is split between the winners. This year's scholarship donors were: Carl's Clogging Supplies, Lloyds Clogging Supplies, Bekah's Boutique and Timmer's Taps, Lib Mills, Lynne Ogle, Chip Summey, David Spencer, Priscilla Luna, Tenni Sparkles (Ron Lorence), Fleetwood Promotions and Shelly Herron.



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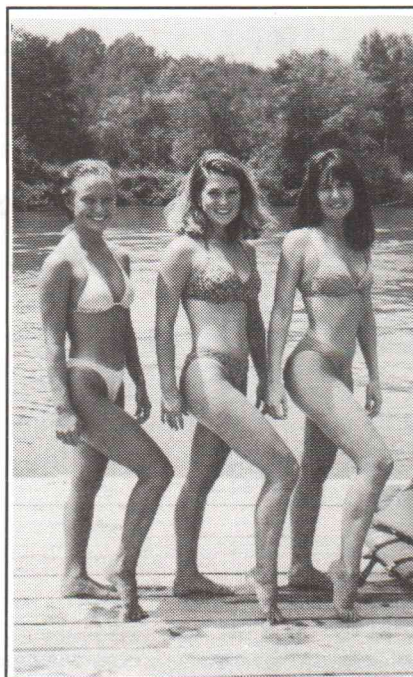


*Above:*

**The Miss American Clogger Dancers!**

*On Right:*

**Allison, Sandy and Sandra — the beauty queens enjoying the lake.**



**Miss Congeniality**

**Continued on page 22**



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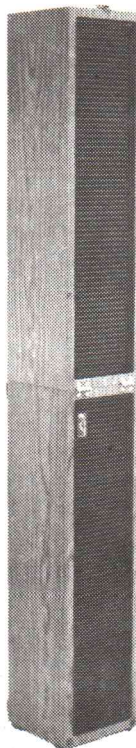
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## Thanks Again, Carolyn!

Last June, during the popular Bicycle Tour called the Great Ohio Bicycle Adventure or GOBA, Carolyn Damasio, director of the New Towne Cloggers of New Philadelphia, Ohio found time for clog dancing. She spectated, performed, and even taught. Saturday evening before the first day of seven 50 mile bicycle rides, Carolyn watched a clogging performance by the fun-loving Grassroots Connection Cloggers of Akron, as part of the pre-tour entertainment. When, upon invitation, she got up on stage to perform Ida Red with them along with Susan Coil of the Lakeside Country Cloggers of Rochester, New York.

Carolyn's enthusiastic, generous clog spirit kicked in when she decided to invite Susan to attend her clogging classes in New Philadelphia the following Wednesday evening. It just so happened that the GOBA camping site for that night was at the beautiful Tuscora Park in New Philadelphia near Carolyn's home and clog classes. But due to a dramatic

thunderstorm, Carolyn had to brave the elements to get the directions to Susan at Tuscora Park and provide a ride to her classes.

Upon arrival Carolyn proceeded with her excellent teaching and cueing for all the dances of the 50 or so New Towne Cloggers, while it stormed outside and on the GOBA campgrounds.

Carolyn displayed an exuberant, tireless attitude while teaching for two and one-half hours that evening just after finishing her fourth day of 50 miles per day of bicycling through hot, humid, and hilly Amish countrysides. She wouldn't take a cent for giving Susan a free evening of clogging protected from the torrential downpour on the GOBA campgrounds outside. She showed an infectious, generous spirit that permeated through all of the New Towne Cloggers whose friendliness and love of clogging was very evident to the visiting clogger in their midst. Thanks again, Carolyn.

By Susan Stevenson Coil

### Miss American Clogger 1995-96 — Continued from page 20

We also took the time to announce the winners of the 1st annual Miss American Clogger Golf Tournament. The front nine was won by the father of contestant Ashley Rhymer, the back nine was won by my husband Steven Pace. Shannon Glass lost and was proud of it and Jamie West hung in there!

Finally the results were tabulated and we finished the pageant with our beautiful evening gown production number "I Love The Way You Love Me" featuring Shannon Glass with Sandra and all the contestants.

Gifts for this year's pageant were provided by: Carl's Clogging Supplies, Stevens Worldwide, Lloyds Clogging Supplies, Si-Bil Productions, Bekah's Bootique and Timmers Taps, Lib Mills (Mary Kay Cosmetics), Dollywood, Glitter and Gold Jewelry (Priscilla Luna), Tenni Sparkles, Fleetwood Promotions, P&H Engravers, Suzie-Q Creations, Oysten Jewelry (Shelly Herron), Chip Summey, The Cookie Conglomerate, JC Penney, Heritage Clogging Supplies, Precision Screen Print, Barbara's Clogging Feet, NCHC — Judges Training & CLOG - Teacher Certification. Thank you all for making this pageant more than I could ever make it alone! It is your help and your contribution that means so much to me and each contestant!

Special thank you's to the parents of the Carolina Gold Cloggers for their time and help backstage; Lynne Ogle and Betty Lambert for helping with check-in on Saturday night; and Cindy Pryor for always being there with a helping hand!

## PAGEANT RESULTS

### BEST CLOGGING COSTUME

Misty Williams, Kernersville, NC

### MOST BEAUTIFUL EVENING GOWN

Luann Roberts, Luverne, AL

### TALENT

Luann Roberts, Luverne, AL

### INTERVIEW

Tammy Johns, Columbia, SC

### AGE DIVISION 7 - 9

#### Queen:

Tiffany Boston, Taylorsville, NC

#### 1st Runner-Up:

Kathryn Jones, Moncks Corner, SC

#### 2nd Runner-Up:

Andrea Lindler, Little Mountain, SC

#### 3rd Runner-Up:

Mallory Reece, Winston-Salem, NC

### AGE DIVISION 10 - 11

#### Queen:

Alicia Beard, Hopkins, SC

#### 1st Runner-Up:

Megan Metts, Moncks Corner, SC

#### 2nd Runner-Up:

Dawn Duncan, Taylors, SC

#### 3rd Runner-Up:

Catherine Sessions, Columbia, SC

### AGE DIVISION 12 - 14

#### Queen:

Misty Williams, Kernersville, NC

#### 1st Runner-Up:

Emily Beth Stine, Eustis, FL

#### 2nd Runner-Up:

Ashley Lynn Bagwell, Newberry, SC

#### 3rd Runner-Up:

Stephanie Embler, Thomasville, NC

### AGE DIVISION 15 - 17

#### Queen:

Luann Roberts, Luverne, AL

#### 1st Runner-Up:

Andrea Hubbard, Little Mountain, SC

#### 2nd Runner-Up:

Andrea Demattos, Taylors, SC

#### 3rd Runner-Up:

Ashley Rhymer, Trinity, SC

#### 4th Runner-Up:

Mandy Austin, Moncks Corner, SC

#### 5th Runner-Up:

Kristy Marie Thomas, Taylors, SC

### AGE DIVISION 18 - 26

#### Queen:

Tammy Johns, Columbia, SC

#### 1st Runner-Up:

Barbara Ann Mizell, Winter Haven, FL

### AGE DIVISION 27 & OVER

#### Queen:

Brendia Morrison, Abingdon, VA

#### 1st Runner-Up:

Patti Smith, Hollywood, FL

### OVERALL WINNER

Sandy Southard, Moncks Corner, SC

Sandy is 22 years old and the wife of Jason Southard. She has her own dance studio teaching clogging, jazz and gymnastics. She has over 100 students and has plans to open other studios in the future. She and Jason are expecting their first child in April.

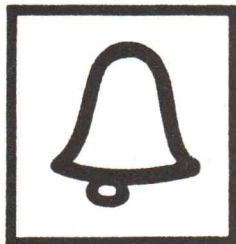


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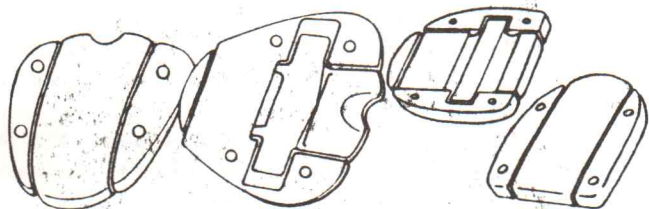
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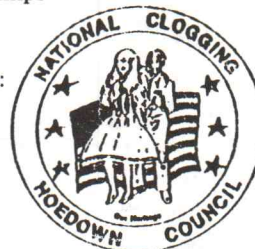
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**January 26-28, 1996**

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**1996 N.C.H.C. Competition**  
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**February 17, 1996**

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Joyce Covington  
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**March 16-17, 1996**

**Sunshine State Bluegrass Festival**  
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**March 16-17, 1996**

**SCCC Stampede**  
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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.



**Front and Center**  
Continued from page 2

Dear Bobbie,

As promised, a few words and some pictures. . . We keep celebrating. Just a little while ago, two of my cloggers, Ina and Joachim Kugelart (*photo on right*), got married. Instead of a reception, they had organized a big party and lots of games and music. And, of course, a little clogging. They are both very enthusiastic, so when we danced their favorite songs, Ina put on her clogging shoes and was ready to go, and Joachim joined in as well.



A few days later, we met Ira Bernstein performing in our area at Ohringen. (*Photo on right — from left to right: Angelika Kromer, Martina Muller, Christiane Weyer, Ira Bernstein, Elli Kern, Heike Ludwig and Andrea Lung.*)



With best wishes for Christmas and the New Year,  
Elli Kern, Sweetheart Beats  
Schwabisch Hall, Germany

Dear Bobbie,

Nice to be reading through the December issue of *The Double Toe Times* and come across Dee Galina's article about Melvin Wine and myself. I'm a long-time friend of Melvin's, as well as his biggest fan. I always knew he had talent, but to be fiddling for 87 years, when he's only 86 years old is pure magic. Thanks for the good chuckle!

Best wishes for Happy Holidays,

Ira Bernstein, Malverne, New York

P.S. Melvin is indeed 86 years old and still going strong. He's been fiddling since about 1917, which makes it about 78 years. He was born on April 20, 1909, in Braxton County, WV.

Bobbie,

Enclosed is a check for \$24 to renew my subscription to *The Double Toe Times* magazine for one year.

I enjoy the magazine so much that I read it the same day I receive it. I am clogging for one year now and I really like clog dancing.

Keep up the good work!

Loretta A. Dashner, Allentown, Pennsylvania

Dear Bobbie,

I guess we slipped up with our last renewal of *The Double Toe Times*. We had intended to ask you to mark our name in the listings with the "Bullet" indicating we do old-time clogging. Could you please do so.

As far as we are concerned, this is what clog dancing is all about. We have used traditional country music since starting our group in 1988.

Fred & Dorothy Techau  
Silver Creek Cloggers, Silver City, Iowa

Dear Bobbie,

The Wildwood Cloggers celebrated their 10th anniversary. It was attended at our house and dance studio by forty guests.

The meal was delicious with everyone bringing their favorite covered dish. Dance and be merry was the order of the day.



This is what clogging is really about, good times with good friends.

If anyone is ever in our area, drop in. We dance on Wednesdays 9:30-11:30 a.m.



and Thursdays 7 p.m. til 9 p.m.

You'll be greeted with a smile!

Keep on Clogging!

Bob and Jenny Lee Allen, Director



P.S. You and your staff are still producing the best, *The Double Toe Times*.

P.P.S. If you have room here are some snap shots. Thanks!

Dear Bobbie,

We always read *The Double Toe Times* cover to cover. Great articles! Keep it up!

You just never know where you'll see an article about clogging. One of our students brought in *The Gilman Family Bulletin* (partial copy enclosed) with an interesting article in it. The author is also one of our students! I'm sending it with his permission.

Roger and June Winsor, Baker Valley Cloggers  
Rumney, New Hampshire

### CARDIAC CLOGGERS

Over the hill? Not exactly! Mom and I have just started taking clogging lessons. Actually, we are of the "younger group." There is one gentleman of 83 years who is in the class and he puts me to shame.

It is a lot of fun, but everyone else in the group (about 30 of us) keeps getting out of step and I have to be the one to adjust. It doesn't seem quite fair, but I'll be a good sport about it.

I've been riding that bicycle for a year now, and haven't moved even one inch, but the doctor says that I have to do exercises and clogging is a good one. It certainly is a lot more enjoyable than the bicycle.



# Tarheel State Clogging Championship

*Fund Raising Benefit for  
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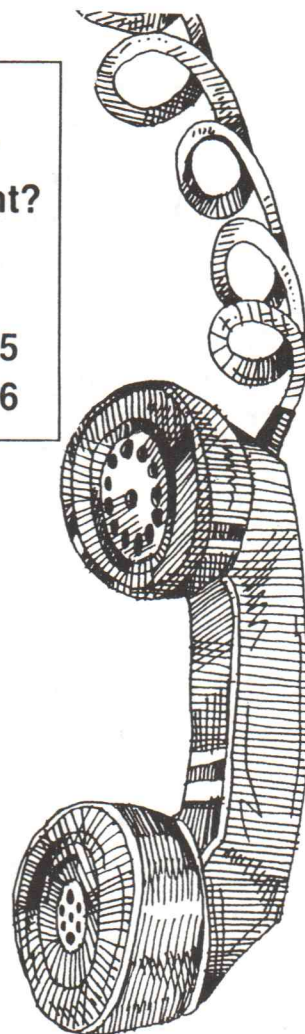
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