

The Double Toe Times

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

Volume 14, Number 2

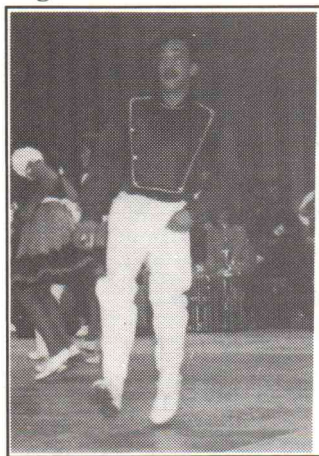
February 1996

They Did It Again!

By Sandra Jones, Dry Ridge, Kentucky

At the conclusion of the 1994 Midwest Clogging Convention, plans were put into motion to do it all again in 1995, and that's just what they did. During the Thanksgiving holiday at the Drawbridge Inn in Ft. Mitchell, Kentucky, the 2nd Annual Midwest Clogging Convention proved to be a huge success. It, once again, reflected all the planning, organizing, and hard work that the hosts, Fonda and Glenn Hill had put into it. We were thrilled when we realized that nearly 700 people were there; some arriving at the hotel on Wednesday, others coming in on Thursday, and still others showing up on Friday and/or Saturday for the competition.

Some of us were to meet early Thanksgiving morning at the hotel to lend a hand with setting up, and we figured something had to be wrong when Glenn was already one hour late. After a short time, harsh reality hit us in the face; Glenn wouldn't be coming at all. Knowing how much the convention meant to him, Fonda sent instructions to go on with it.



Above: Shawn Johnson with Flatland Cloggers (1st Age Division - Hoedown; Overall Hoedown).

On Right: Kenneth Fithen, Overall Male; Jessica Henley, Overall Female; also, Overall Duo/Duet.



Continued on page 6

A View From The United Kingdom — or — A Word From “Mum”

By Claire Rudd (dancer) & Nick Pilley (musician)
Hotfoot Appalachian Cloggers
Taunton, Somerset, U.K.

Reading the reviews of Euroclog and the first part of Special Edition's trip have prompted a long-promised article about clogging in the UK. It will be interesting to read the second installment from Special Edition with thoughts of their visit to England, having seen them perform at Sidmouth Festival, and possibly this article will enable visiting cloggers to feel at home with the clogging scene here. Although these are our own observations, hopefully they are largely representative.

The British Isles is exceptionally small by comparison with the United States, although it seems likely that we provided a disproportionately large influence in the origins of traditional clogging. Our native traditions of dance and song, which had taken a knock with the break-up of the agricultural lifestyle by the industrial revolution of the 19th century, were almost wiped out with the onset of the 1914-18 war. A huge number of people who carried those traditions in their hearts were lost in battle and the changes which affected the survivors broke down the social influences in our folk heritage.

Fortunately, collectors such as Cecil Sharp recorded song and dance and founded what was to become the English Folk Dance and Song Society and similar organizations to continue the traditions. Much that would have been lost was saved. However, this did have a 'down side' in that what had previously been a 'living' aural tradition tended to be a 'learn from books and everyone the same' tradition. As time goes by the 'if Sharp (or whoever) said it, then it MUST be correct' attitude is relaxing at last.

It is important to understand this approach because the same holds true here for dancing — particularly Morris, English (wooden sole) clog and folk/barn dancing. It is only in recent years that a more innovative approach has come to the fore and people are providing flexible and evolving 'new' traditions.

Clogging in the American form is a relative newcomer to these shores, having appeared within the last 15 years.

Continued on page 10

THE DOUBLE TOE TIMES

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Bobbie Adams

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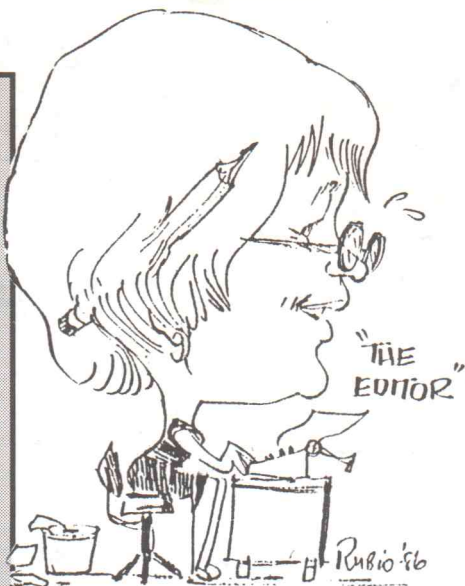
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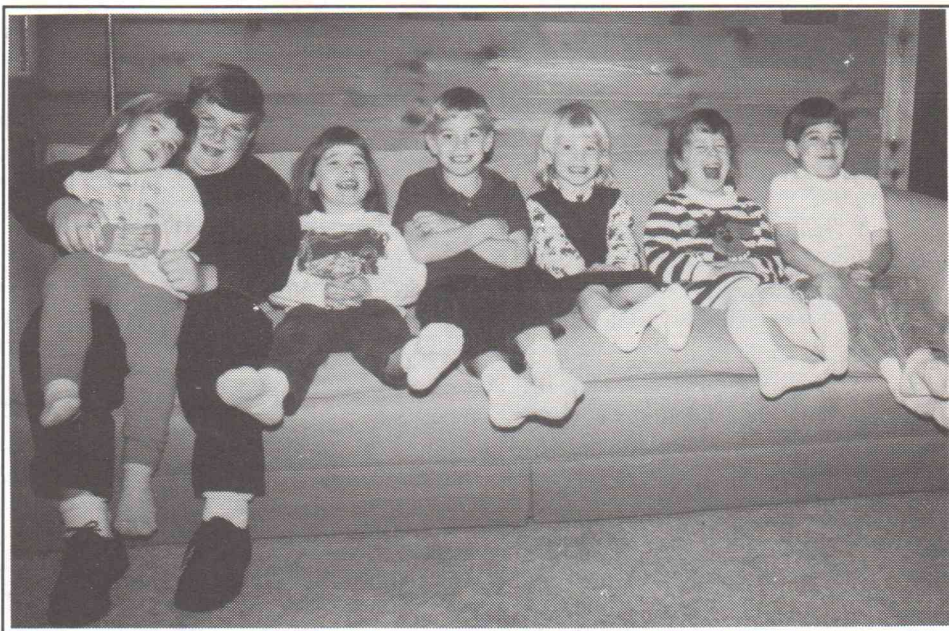


FRONT & CENTER

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.

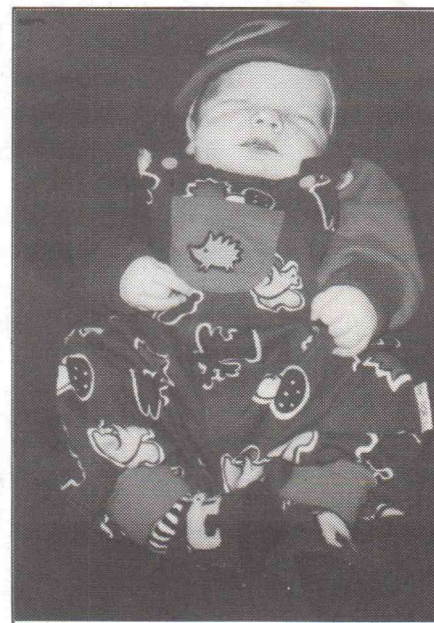


Here it is — the annual "Grandchildren-on-the-sofa" picture. *Left to right:* Missy (3), Jason (10), Stephanie (5), Travis (6), Mandy (4), Kelli (5), and T.J. (7)!

If you have access to the Internet (WWW) our E-mail address is DONKIES@AOL.COM I reckon this old lady is still capable of learning a few new things — like . . . a front slash and a back slash are *not* interchangeable!

Our new Micron 586-75 megahertz (with 1 gig of memory and a 15 inch monitor), has amazed and delighted office manager Linda. My eternal thanks to Smokey Parr for loading new programs, helping to problem solve and giving me some basic computer instructions.

Photo on right: CAL PHILLIPS, 2 weeks old. Son of Susan and David Phillips of Snellville, Georgia.



More Front and Center on page 3

Front and Center — Continued from page 2

Dear Bobbie,

The Calico Coyote Cloggers want to wish you a very happy and safe holiday season and thank you for keeping us informed all year long.

Our team has been very busy since November when we performed at Disney World, local nursing homes, craft shows, Sertoma Competition and attended the National Convention. In December, we kicked off our Christmas program with a performance at Carols in the Park, more nursing homes and a performance at Cypress Gardens. Many of our performances are done jointly with our sister team, The Spirit Country Cloggers of Winter Haven, Florida.

We will take a couple of weeks off during the holidays and, in January, we'll be refreshed and ready to start all over again.

Happy Holidays,

Valerie Fitzgerald, Winter Haven, Florida



Calico Coyote Cloggers of Winter Haven, Florida

Dear Bobbie,

I am hoping you might be able to use these pictures in your *Double Toe Times*.

At our get-together October 27, 1995 we all had a great time dancing, learning a new one taught by Alene Daugherty, and individual groups performing. These three young fellows "stole the show" and were an inspiration to the other younger dancers.

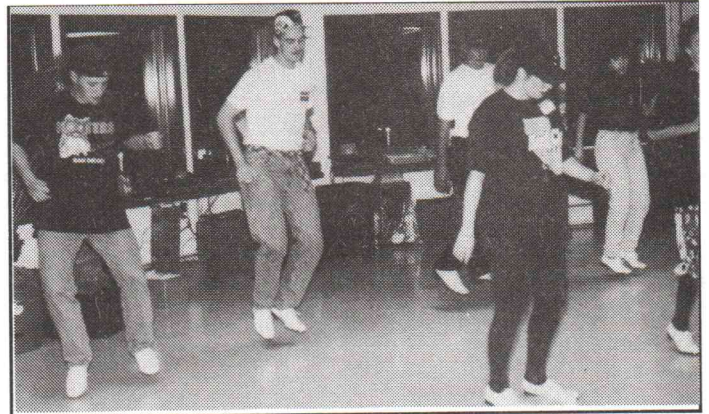
Everyone brought "finger foods" which returned the pounds that had been danced off.

A great time was had by all. We hope to do it again in the spring when outside facilities can also be used.

Sincerely, Marion Mackey
Slippery Rock, Pennsylvania



3 Clogging Groups: Castle Country Cloggers, Edinburg, PA; Fun Time Cloggers, Diamond, OH; and host Tamarack Lake Cloggers, Slippery Rock, PA.



Above: Fun Time Cloggers. Below: Fun Time Cloggers in costume and Gloria of the Tamarack Lake Cloggers.



All groups — a mixer.

On left: Fun Time Cloggers — having fun.

UPCOMING EVENTS "1996"

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.

- | | | | |
|---|---|---|--|
| <p>February 2-4
Kick-Off "96"
Tacoma/Fife, Washington
Mills (WA)</p> | <p>March 8-9
TCC Rally
Waco, Texas
Burton (TX)</p> | <p>April 5-6
Minnesota Mega-Clog
Bloomington, Minnesota
Keller (MN)</p> | <p>April 27
ACHF Spring Workshop
Maggie Valley, North Carolina
Maiuri (WV)</p> |
| <p>February 3-10
Cloggers Cruise
Southern Caribbean
Burns/Smith (KY)
Moreland (IN)</p> | <p>March 8-9
Possum Trot Workshop
Victorville California
Hanson/Strong (CA)</p> | <p>April 5-7
Clog Fest "96" with
Steve Smith
Adelaide, Australia
Elliott (AUS)</p> | <p>April 28
Devil's Delight Workshop
Toledo, Ohio
Malone (OH)</p> |
| <p>February 9-11
Hearts & Darts Wkshp/Dance
N. Vancouver, B.C. Canada
LeCompte (CAN)</p> | <p>March 16
Southside Clogging Workshop
McDonough, Georgia
Nelson/Wells (GA)</p> | <p>April 12-14
Country Cloggin' Weekend
Port Townsend, Washington
Mills (WA)</p> | <p>May 3-5
River Road Clogging Jamboree
Brampton, Ontario, Canada
Craddock (CAN)</p> |
| <p>February 10
Suwanee Stompers
Valentines Day Workshop
Live Oak, Florida
Johnson (FL)</p> | <p>■ March 15-16
SCCC Stampede Wrkshp/Comp
Spartanburg, South Carolina
Williams (SC)</p> | <p>■ April 13
South Atlantic Clogging
Championship
Clyde, North Carolina
Finger (NC)</p> | <p>May 4
Cinco de Mayo Workshop
Mesa, Arizona
Steele (AZ)</p> |
| <p>■ February 16-17
Florida State Fair
Clogging Championships
Tampa, Florida
Hattaway (FL)</p> | <p>■ March 16-17
Sunshine St Bluegrass Fest
Punta Gorda, Florida
(941)639-5966</p> | <p>April 13
Rampage "96"
Fishersville, Virginia
Lohr (VA)</p> | <p>May 11
Spring Fling in Michigan
Kalamazoo, Michigan
Snell (MI)</p> |
| <p>■ February 17
Gulf Coast Clog Workshop
and Solo Competition
Foley, Alabama
Erdwins (FL)</p> | <p>March 22-24
Illini Classic-IPCA
Peoria, Illinois
Wallis (IL)</p> | <p>April 13
Horseshoe Cloggers
No Foolin' Workshop
Valparaiso, Indiana
Handley (IN)</p> | <p>May 11
GCLA Spring Workshop
Savannah, Georgia
Collier (GA)</p> |
| <p>■ February 24,
Tarheel State Clog Champ
Micro, North Carolina
Treadwell (NC)</p> | <p>March 23,
Just for Kicks "96" Workshop
Indianapolis, Indiana
Hasler, (IN)</p> | <p>April 13
Indian River Cloggers
Pow Wow
Merritt Island, Florida
Redfern (FL)</p> | <p>May 17-18
Derby City Festival
Louisville, Kentucky
Breehl (KY)</p> |
| <p>February 24
Teacher/Dir/Train/Sem
Charlottesville, Virginia
Lohr (VA)</p> | <p>■ March 29-31
N.E. Clogging Conv/Comp
Burlington Vermont
Kendall (VI)</p> | <p>April 19-20
Indian River Cloggers
Pow Wow
Merritt Island, Florida
Redfern (FL)</p> | <p>May 24-26
Int'l Cloggin' Jamboree
Dearborn, Michigan
Trask-Heskett (MI)</p> |
| <p>February 25
Country Notes Clogging
Festival
Windsor, Ontario
Dzogola (CAN)</p> | <p>March 30
Borderline Cloggers Workshop
Muskogee, Oklahoma
Leslie (OK)</p> | <p>April 20
Springtime Stomp
Dublin Georgia
Ruis (GA)</p> | <p>May 24-26
Mem. Day Dance/Spec
■ Midwest Clog Champ
Columbus, Ohio
Adkins (OH)</p> |
| <p>February 29-March 2
Spring Fling
Pigeon Forge, Tennessee
Pace (SC)</p> | <p>■ March 30
Upstate Clogging Classic
Clemson, South Carolina
Pace (SC)</p> | <p>April 20
Rt 66 Workshop & Dance
Amarillo, Texas
Berg (TX)</p> | <p>May 25 -27
Tornado Jam "96"
Amarillo, Texas
Zion (TX)</p> |
| <p>February 29-March 2
Spring Fling
Pigeon Forge, Tennessee
Pace (SC)</p> | <p>■ March 30
Louisiana State Open National
Clogging Competition
Winnfield, Louisiana
Pat Davis-Wilks (LA)</p> | <p>■ April 27
Tennessee Clogging Classic
Competition
Gray, Tennessee
Glass (TN)</p> | <p>May 31-June 1
Sugarcane Mtn Dance/Wrkshp
Norton, Virginia
Wells (VA)</p> |

Clogger passes on love of dance

By Tim Spivey, Florida

When Pam Brown started clogging 12 years ago, her instructor predicted she would be teaching her own class one day.

Today, Brown leads a group of 25 Tifton area dancers while teaching another 10 dancers, raising three children, and taking college classes.

"Clogging is the most exciting thing I've ever done," she said. "It's also great exercise, a great stress reliever, and 'uplifting,'" she added. "If I've had a bad day, I can get together with all the cloggers and it lifts my spirits."

For the uninitiated, "clogging is not a plumbing problem," as a popular bumper sticker says. Clogging, or Southern Appalachian clog dancing, is a high-energy dance related to square dancing and country line dancing. Its distinguishing characteristic is a rhythmic sound created by metal taps worn by the dancers.

For Brown, her career in clogging started 12 years ago in Auburn, Alabama, where she was going to college.

"I'd always loved to dance as a kid," she recalled, and "I saw cloggers at a square dance convention."

Intrigued by this new dance, she found a clogger in the Auburn area and started taking lessons from her.

Brown danced with the Cross Creek Cloggers in Alabama and soon was teaching her own class.

"It was better than driving 40 miles to class with my daughter," she said.

She said she realized during this time that her group wouldn't grow in Auburn because of the transient nature of the population: "Small towns support their clogging teams better than large towns," she said.

While in Auburn, she had gotten mar-

ried; her husband Steve worked at the university. They now have three children, Heather, 14, Nathan, 10, and Travis, 5.

Then, in 1990, Steve was offered a job in Tifton as a peanut entomologist. The decision to move was major — "I was eight months pregnant," Brown said — but one she has not regretted.

"I liked the atmosphere in Tifton and we had heard the university system was good," she said. "And no sooner had we hit town than my neighbors gave me a baby shower." Son Travis was born soon after.

Tifton was home to the Kountry Koggers, directed by Tommy and Jean Hasty, and Brown joined the group almost immediately. "It was great, I thought I wouldn't have to teach, just dance," she said.

But when the Hastys retired from clogging in 1991, Brown inherited the group.

"Tommy and Jean had asked me to teach a class and five months later, I wound up with the club," she recalled.

She also inherited the responsibility for organizing the team's annual Hoedown at the Georgia Agrirama. "Nobody else wanted the job," she said.

But with help from a well organized Agrirama staff, the Hoedown was a success, she said. The September event draws clogging groups from Georgia, Florida and other states for an evening of entertainment and fellowship.

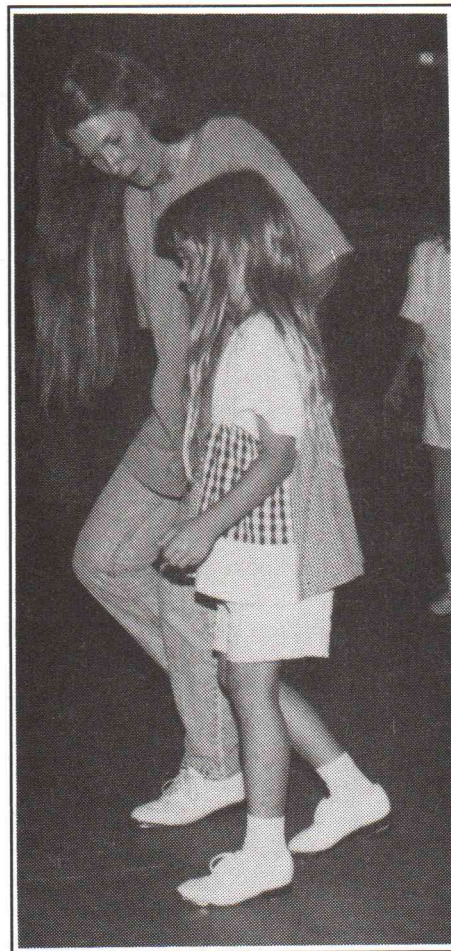
The Kountry Kloggers is a "family oriented, child-centered" group, Brown said. "We dance to country music and try to keep the country feel," she explained.

The group specializes in couple dances and precision routines. "We like the dances with movement and formations," she noted.

As class instructor, she teaches 10 dancers ranging in age from 7 to 21. And experienced team dancers help out by coaching new dancers, she said.

As team director, she tries to keep a balance between discipline and individuality. She wants the dancers to have pride in their appearance and actions, yet she realizes that all dancers have their own style and speed.

Brown admits to being "a bit of an exhibitionist. I enjoy performing." And she recalls the time she



broke her foot in a household accident: "I was scared stiff. I said 'anything but my foot,' please."

The Kountry Kloggers stay active. They host the clogging portion of the Love Affair each May, perform each November at Mules Days in Calvary, at the Calico Crafts Festival in Moultrie and are regulars at a clogging workshop in Auburndale, Florida.

"But our favorite place to dance is at Midstep (Intermediate Residential Care Facility)," Brown said. "The club loves it and the audience is great."

The group also performed Saturday at the Omega Volunteer Fire Department's fall festival. They danced two 30-minute shows, and "Travis really showed off for the crowd," she said.

"I love teaching kids," Brown said. As if teaching clogging is not enough, she drives to Valdosta State University three days a week. She's working on her certificate and hopes to teach elementary education in the local schools.

The Kountry Kloggers meet Monday nights at the Ferry Lake Community Center off the Old Ocilla Highway. Their classes are open to all.



They Did It Again — Continued from page 1

This was when we all sat down, looked at each other, and asked ourselves, "How?" This was to be the *ultimate mission impossible*. So we tried to gather our thoughts and compose ourselves, we made lots of phone calls to instructors, friends, etc., and we kept drilling in our heads, "We have to do this, this is what Glenn wanted."

When registration opened at 6:00 that evening, I'm certain the people coming in thought we were drugged, or even worse, they might have thought these were the normal, run-of-the-mill personalities of the people working the tables. I would like to take this opportunity to apologize for myself, and on the behalf of everyone involved, I'm very sorry that you were not met and greeted with a smile. We should have told you how glad we were that you had come, and said, "Thank-You and Have A Good Time." Finally, at the Welcome Dance that night, someone made an announcement regarding the tragedy and said a few words, then we began to see a look of understanding on the faces in the crowd.

Fonda and Glenn had each choreographed two numbers that they were planning to teach this year at the workshop, so naturally the question arose concerning the schedule. It was suggested that the instructors keep the same schedule and decide which of them could teach Fonda and Glenn's classes. Friday morning, Sheila Richards was the first to attempt this and she did an excellent job of teaching Fonda's *I Wanna B With U*. Noon rolled around and Chris Hill, (Glenn's nephew), had signs of nervous anticipation on his face, having been appointed to teach Glenn's rendition of *Hurricane* in the next class. To everyone's delight, the entire hall was opened up so all the dancers could participate. I could tell by the look on his face, that this was one of the hardest things that Chris had ever had to do. The hall was wall-to-wall people and absolutely overflowing with emotion. Special "Thanks" to Audrey Humphries and Connie Huffman for agreeing to rearrange their schedules to accommodate.

With all the classes finished for the day, it was time for the Individual and Duo/Duet competition to begin and even though it was moved to the larger hall this year, it was still standing room only.

My five-year-old granddaughter was with me that day, so I asked her if she would like to compete. She said "no," and began describing the beautiful new clogging shoes, with taps and everything, that Walt and



**Critical Impact of Maysville, Kentucky. Director Crystal Muse
1st in Age Division Jr. 13-17 Years, Overall Line**



**Franklin County Clogging Company from Kentucky enjoying
Saturday evening dance. Director Charlotte Hoover was also
a Midwest Clogging Instructor.**

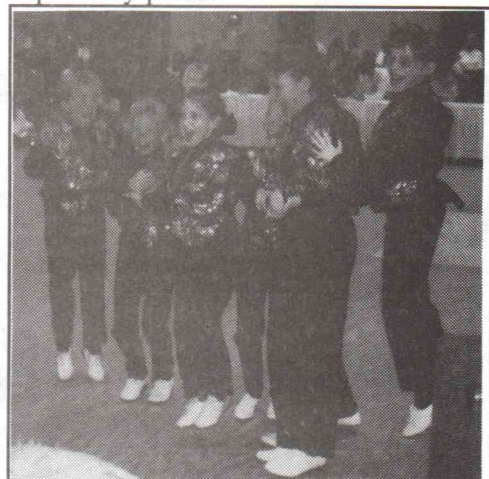
Audrey had back in the vendors hall, and how badly she needed new clogging shoes because her old ones were so small they hurt her toes; and, after all, they weren't real clogging shoes, but tap shoes. We made a pact; if I would buy her a new pair of shoes, she would compete. The first category called up was females 6 and under, so she goes on stage in her new clogging shoes, hand-in-hand with the other five-year-old contestant, and the two of them danced their hearts out, without being shy, or nervous, or intimidated. Well, she won her first trophy, her first time out, she got 1st place without having any idea what she was doing when she was dancing, she only knew she was having fun in true *Glenn Hill Style*. The next category was males 6 and under and there were only two contestants, one of which was Glenn's little two-year-old grandson. With some encouragement from his Mom, he did his best and took home a big trophy, and we all knew he had made his Papaw very proud.



**Above: Female Age Division 13-14:
1st: Jessica Henley, Kentucky
2nd: Meghan Bruggeman, Ohio
3rd: Amy Hoover, Kentucky**

**Left: Male Age Division 15-16:
1st: Kenneth Fithen, Ohio
2nd: Brian Staggs, Ohio
3rd: Delohn Collins, Ohio**

**Right: Hearts of Gold from
Erlanger, Kentucky. Director,
Fonda Hill. 1st Age Division -
Line. Elementary 12 & Under.**



Continued on page 26

8th Annual Sunshine State BLUEGRASS FESTIVAL

& ACHF and NCHC SANCTIONED

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Jeanine Lamb (GA)
Randy & Dawn Malone (OH)
Scotty Bilz (GA)

Mercy Martinez (NC)
Jamie West (TN)
Sherry Glass West (TN)
Chip Woodall (GA)

Donna Carter Woodall (TN)
Nick Bailey (WY)

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	Before May 4th	After May 4th
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Above fees are for the entire weekend! One day fees are available.
No refunds after May 4, 1996. *Must be postmarked by May 1st!*

SCHEDULE:

Friday: Dance 7:00 p.m. - 10:00 p.m.
Saturday - Celebration!
Workshops 9:00 a.m. - 5:00 p.m.
Dance/Exhibitions 7:00 p.m. - 11:00 p.m.
Sunday
Workshops 9:00 a.m. - 5:00 p.m.
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Hotel & General Info, call Georgia Davis at 313-562-5471, after 10 a.m. ET — Exhibition Info: Elyse at 810-777-6908

A Brief History of Square and Round Dancing

Written by Herb Egender, reprinted from American Square Dance Magazine, April 1995

It is difficult to trace exactly the roots of our modern square and round dancing, for they are deep and varied. Certainly, the taproots go back to our English and French ancestors, but there are traces of Scottish, Scandinavian, Spanish and other elements.

One might speculate that the dance itself began as an imitative art, i.e., early man imitating some of the ritualistic dances of the animals. Historically, dance seemed to have reached its low point during the days of the classical Greeks, when it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dance) so far that he approaches professional status," and relegated such activities to slaves, freedmen and foreigners. The great Roman Cicero said, "Nobody dances unless he is drunk or unbalanced mentally." Italy saw the renaissance of the dance in the 15th century, but France may be said to be the Mother of the modern art. Many of our dance terms show this French connection, including the call *dos-a-dos*, which means back to back. Unquestionably, the English ancestor of our modern square dance was the great Morris dance. It was an exhibition dance done by trained teams of Morris dancers — six men (women did not participate) in two rows of three. Later on, in the 17th century, country dances became all the rage in England. Many were longways or line dances, and some believe that the contra got its name either from a mispronunciation of "country" or from the fact that the dances were done in two, opposing lines. At the same time, people did "round for as many as will," some of which resemble the choral dances often danced in the naves of English churches.

The French adopted and modified the English country dance and called it the *Contredance Anglaise*. They also produced the form of dance known as the quadrille (a term which originally referred to a card game). It is the quadrille that most people point to as the granddaddy of our modern square dance. However, history shows that "Dull Sir John" and "Faine I would" were square dances popular in England over 300 years ago. The French also developed the *Contredance Francaise* or *Cotillon* (later — *Cotillion*), a dance done in a square formation with eight dancers.

The vital link to this past was the dancing master that came to this country with our forefathers and brought with them the dancers of their homeland. One of the earliest records (and there are not many) of these dances is contained in the works of John Playford, a musician and dancing

master. His book, "The English Dancing Master — Plaine and Easy for the Dancing of Country Dances, with Tunes to Each Dance" was published in seventeen editions between 1650 and 1728 and contained 918 dances. Meanwhile, couple dancing was keeping pace. The French had a round dance called the *branle*, and there was the *gavotte* and the *minuet*. It was that most daring of all dances, the waltz, that created quite a stir when it was introduced, for it permitted the gentleman to hold his partner in close embrace as they moved about the floor. That position, which we now call closed dance position, was known for many years as the waltz position.

As the pioneers moved westward, the dances went with them. Many of the dances were lost or forgotten, but many were preserved, particularly in the southern Appalachians. There, the running set established itself as one of the deep taproots of our western square dance. The running set even had a caller — America's only unique contribution to the square dance. In the first part of the 20th century, American dancing suffered a great decline. Quadrilles and contras died. People two-stepped the waltz and forgot the polka and the *schottische*. A rowdy form of dancing called the "barn dance" set a precedence square dancers long have fought to overcome. It took a great industrialist and a superintendent from a small school in Colorado to lift the great American folk activity out of the doldrums.

Mr. Henry Ford used to vacation at the Waydie Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the *gavotte*, *mazurkas*, the *schottische*, the *minuet*, the *Virginia reel* and other squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multimillionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926, Mr. Ford and Mr. Lovett published a book which provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning." One of the people who pounced on and devoured the book was a young school superintendent in

Colorado Springs, Colorado, named Lloyd Shaw. Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first really definitive work on western square dancing — "Cowboy Dances." Later, he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching. In the summer he conducted classes for new leaders and western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would dance to the *Varsouviana*, a *schottische*, the *Black Hawk Waltz* and perhaps, *Blue Pacific Waltz*. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of the many of the square dance calls such as *Birdie in the Cage*, *Lady 'round the Lady* and *Dive for the Oyster*.

Square dancing began its transition from the traditional, visiting couple type of dancing into all-four-couple-working kind of dancing in the 1950s. Callers discovered that they could move everyone at the same time and create more interest. Then Square Thru (which had been danced in contras for hundreds of years was "invented" and introduced in 1955, and other movements followed quickly. Soon, we had 16 basics and then 20, and then 32 and then — you know the rest of the story. Similarly people began to write more couple dances, and the round dance picture changed. At first, the dancers memorized the dances and only an occasional cue was necessary. Then, dances became more numerous and complex, new rhythms and terms were added, and a cue became a must for many dancers who had neither the time nor the interest to memorize large quantities of material.

Meanwhile, the development of the electronic amplifier aided the transition, since it permitted the caller to manage large crowds. It was no longer necessary to shout, use a megaphone or have a caller in each square. Square dance records, particularly the small, easy to manage 45 RPM disc, eliminated the need for live music, with all its attendant problems, and allowed much greater musical variety and flexibility.

Continued on page 10

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A View from the United Kingdom — Continued from page 1

The most serious influences in the rise of Appalachian clogging here are considered to be Julie James, who founded Feet First in Derbyshire after meeting a U.S. team of the same name busking in her local town, and Penny Allen who founded Broken Ankles in Brighton on the south coast. Their style might be understood in the term 'Green Grass,' and indirectly the Green Grass Cloggers have perhaps influenced virtually all of the teams here. Penny particularly has been inspired by Eileen Carson and friends and does her best to pass that inspiration on. To the majority of Appalachian cloggers in Britain this is 'precision clogging' although we are aware that the terminology in the States has changed and 'precision' now applies to what was 'contemporary.'

Having said that, the influences of our native dance styles have produced subtle changes. The expression 'Anglatian clogging' was used by Joan Kaminkov of the Steptones some years ago when describing the 'new craze' and the term is still sometimes used in a semi-apologetic voice. There is certainly no apologizing from the 50-ish teams 'registered' with Penny and possibly at least double that again with teams or clubs she doesn't know about, plus the English clog teams who feature stepping of various styles including Appalachian. Beyond that, there are many people who go to workshops at folk festivals and enjoy their summer 'fix' of some form of step clog without wishing to indulge further.

And there is another difference. Britain does not have the same integration of musical styles that appear to be the norm in the States. For better or worse, there is a huge gulf here between folk music and country music. A few contemporary folkies cross the gap and vice versa, but not many. To take an extreme example, those that wear morris bells have a natural aversion to cowboy boots and fringed shirts! The nearest they may get is to wear a check shirt to a barn dance with the occasional cries of 'yee-ha!'. Perhaps it's because cowboys are only available in John Wayne movies and are not a natural part of our heritage.

Bluegrass music has less of a problem, finding a place in both extremes, although 'old timey' music is more likely to feel comfortable in the folk field. Visitors would be extremely unlikely to find clogging to their favourite country hits or to rock 'n roll. Old standards like 'Soldiers Joy' and '8th of January' crop up frequently. Fortunately, most teams — certainly the ones that perform on a reasonably regular basis — tend to have their own band or access to a suitable selection of 'tame' musicians. Taped music is very rare.

Similarly, costume is more reserved. No cheer-leader short skirts or frilly underwear on show here! Team 'kit' varies wildly from T-shirts with jeans or skirts, to what is hopefully authentic semi-period Appalachian traditional costume. At least that way, those people who are of a less flattering figure do not have to feel obliged to fight with Jane Fonda's workouts before they get out and dance!

If any of your readers are coming to Britain (England particularly) there are a surprisingly large number of folk festivals, mainly through the summer months, and many feature Appalachian teams as well as wooden sole clogging of various forms. Invariably the teams run workshops and there is sometimes the chance to learn French Canadian stepping and other Canadian styles which are just becoming popular.

As Steve Smith said in his article, don't expect to find social/recreational clogging or public classes — the keep fit enthusiasts are still into aerobics — and line dance is very much a rarity confined to country music. At festivals, however, there is often an opportunity for freestyle, even if only in the bar(!), and possibly the chance of a floorspot in a clog-in.

Sidmouth International Festival in south Devon is our largest and varied style festival. Special Edition were guests in 95, and previous American cloggers have included Apple Chill, Wild Goose Chase and Rutherford County. It is held in early August and details are available from Mrs. Caseys Music, P.O. Box 296, Aylesbury, Buckinghamshire, HP19 3TL. There is also much to be found in a U.K. magazine 'Folk Roots' which may be available in the States but certainly has mailing facility, details from Southern Rag Ltd., P.O. Box 337, London N4 1TW. They run a 'festival special' issue in April.

English teams to look out for if you're over here include Broken Ankles and Feet First as mentioned above, and also Roughshod from Gloucestershire and Chequered Flag from Hampshire, both well worth checking out. Roughshod aim for a very traditional approach in their performances while Chequered Flag include modern choreography influences and also specialize in Canadian styles.

There is currently only one festival aimed specifically at cloggers and the like. Originally run by Feet First, and now by some of their ex-dancers and friends, the Footloose Festival at Matlock in the Derbyshire dales will take place over the weekend of 12-14th April, 1996 and details are from Dave Wheeler, 1 Blind Lane, Hackney, Matlock, Derbyshire DE4 2QE.

Something else worth considering is that team members over here tend to be small in number. A dozen is a lot in a display team, although the more 'open' teams may have more dancers, not all of whom are up to a suitable standard for display. Generally those people are there purely for their own enjoyment and in a well organized team are content with that situation. After all, you have to start somewhere.

And a final thought is that the need for formal competition is extremely rare here, in all forms of traditional dance. Inter-team rivalry perhaps, but dancing is still very much for entertainment only. Certainly the best sides achieve more possibility for performances but there are no trophies or prizes apart from the applause of an appreciative audience. On a personal thought, long may it remain so, let's stay clogging just because we enjoy it!

A Brief History — Continued from page 8

In 1974, an organization named CALLERLAB, the International Association of Square Dance Callers, held its first convention. It has met every year since. CALLERLAB's aim is to promulgate the principles of fun and friendship established by early leaders like "Pappy" Shaw and to standardize square dance terms, timing and styling. Roundalab, The International Association of Round Dance Teachers, works toward the same goals for dancing.

Through many, many years, it has been the pleasure of dancing smoothly to good music and sharing a fun activity with wonderful people that has made square and round dancing attractive and long-lived. Many national surveys indicate that perhaps we are forgetting some of our history of fun and good fellowship and that complexity, competition, roughness and rudeness have replaced some of the values held dear by many. It would be a shame to lose that which has been passed down through so many caring generations.

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Fire-on-the-Mountain Cloggers Carry on a Family Tradition

By Linda Carolan, San Antonio, Texas

A little over ten years ago Rusty and I celebrated the birth of our daughter, Sarah Elizabeth Carolan. Four months later tragedy struck the life of my brother, John, as the doctors shook their heads at the discovery of the most severe type of leukemia. However, the Lord chose to heal John and my brother went on to marry, finish college, become an engineer as well as the father of two sons (neither of whom were supposed to be possible). To everything there is a season and a time to every purpose under the heaven.

Every year around April Fool's Day (we feel fairly foolish about this time of year) our clogging group hosts the annual *Fire-on-the-Mountain Follies*. We team up with the bluegrass band known as the *Tennessee Valley Authority*, whose claim to fame (among many) is the fact that they won the title, "Best New Bluegrass Band in the U.S." at a national competition in Louisville, Kentucky. The Fire-on-the-Mountain Follies is a celebration of life because this event donates all proceeds to the Leukemia Society.

Family is important and we carry on a family tradition during our clogging shows. My great-great-grandfather, John Breeding, came to Texas in 1833 from Christian County, Kentucky. I've heard tales of various relatives who either played the banjo, fiddled or danced the jig. My grandfather, Claude Parker, was a fiddle player and he learned from his mother in 1907. When Grandpa was a young man in the 1930's he would play for "house dances." They would move all the furniture out of the largest room and everybody would dance while my grandfather and his cousin provided music. I remember when I was about eight and Grandpa played for me. My great-grandmother, Sarah Melvina Lomax, taught me some of the steps which our family called jiggin' or flat footing. I have tried to pass these on to my own daughter. Now we have a small segment during each of our shows where Sarah Elizabeth carries on the tradition of her namesake. Sarah jigs while I play her a tune on Grandpa's fiddle. Sometimes we'll even get my dad, Bob Moore (71 years young), and both of them dance as I fiddle.

The *Texas Folklife Festival*, one of the premier festivals in the United States, is dedicated to carrying on the family tradition. Over 65,000 people pass through the gates of this four-day event which features various ethnic cultures which have settled the great state of Texas. Time stood still for me on August 6, 1995 as the culmination of a lot of hard work, planning, and praying came together on Stage 5 of the Texas Folklife Festival. The film crew was ready, the band was in tune, the cloggers were lined up and the audience was wait-



Bob (Grandpa) Moore does a little jiggin'.



Above: Kevin Fitzpatrick (standing atop his black horse) "ropes" members of the Fire-on-the-Mountain Cloggers.

On Left: The Tennessee Valley Authority plays for the Fire-on-the-Mountain Cloggers during the annual benefit for the Leukemia Society.

Bottom: Linda joins her teacher, Bob Wheeler, in providing music for her father, Bob Moore and daughter, Sarah.



ing. Then the emcee announced, "And now, LIVE at the Texas Folklife Festival, we are proud to present the Fire-on-the-Mountain Cloggers and the Tennessee Valley Authority." We would be performing the entire thirty-minute show LIVE with our friends from the bluegrass band. We started with ten couples doing traditional clogging because we love the freestyle dancing like folks used to do in the old barn dances.

Continued on page 26

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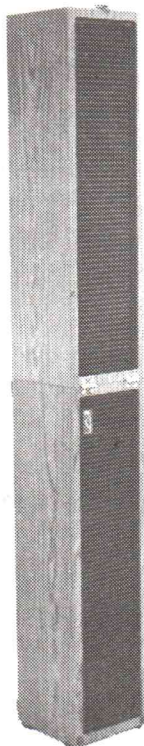
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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

The most obvious sharing of information at a big clogging get-together is between instructor and dancers, a new routine taught and learned. The not-so-obvious sharing of information is the stuff we instructors and organizers exchange among ourselves in meetings, in the halls, the coffee shop, or out in the parking lot. We learn from each other. There is more to this teaching clogging activity than teaching step combinations to some new pop cassage.

What a great conclave we experienced in Orlando, FL, this last November at the Clogging Leaders Organization's (CLOG, Inc.) National Convention. The traditional hall, hosted by the National Clogging and Hoedown Council (NCHC), was well attended. We not only had the opportunity to upgrade our skills and expand our base of knowledge under the tutelage of national notables Garland Steel, Ray Hattaway and Bobby Whitefield, we got to "run" a Kentucky Running Set as well as barn dance our little hearts out.

We ended up two days of energetic yee-haw dancing with a two hour session of Smooth Mountain Dancing with Bobby Whitefield. Talk about whipped cream on chocolate mousse pie to melt in your mouth.

There is no doubt that the visual elegance of the more complex big circle formations increases as the number of participating couples gets larger. A Carousel performed by 24 couples in that Smooth Mountain style of energy, captured, restrained and controlled energy, is absolutely breath taking.

Among other head-to-head information exchange sessions at the CLOG Convention was the opportunity for folks to nail yours truly with a full range of comments about this series of articles. They ranged in content: "I don't read them. They're too cerebral for me." "I read some of them and I have picked up some good pointers." "I read every one of them. They are the first thing I look for when I open my Double Toe Times." I, of course, like the last one best.

So to the loyal readers, forgive me the dropped words, the "as's" that should have been "at's", the "were's" that should have been "where's", and the other various typos and composition vagaries that could have been (should have been) rooted out before submission for publication. Like most clogging instructors, I have another vocational life that has to be serviced before I can participate in the fun stuff. But so much for the excuses and apologies, let's push on.

One other statement that caught my ear was: "I really would like to teach my group a traditional routine. But I only have six dancers. I wouldn't know where to start. And we are all women." Sound familiar?

The word "pointer" in the second comment is of particular interest. One characteristic that all really good instructors share is the ability to take an inkling of an idea and improve on

it and make it fit their unique situation. That's the information highway these articles tend to address.

OK! Preamble's over. Let's see what else we can think about as we explore traditional routines from the inside out.

As line dance instructors, we are already able to take a routine outline and decipher the "pieces-parts": Part A, Part B, Part C, Bridge I, A-B-C, Bridge II, B-C, Ending.

So let's apply the same type of sequence analysis to the choreography and control of a traditional hoedown style routine. A simple routine might look like this:

Sequence: Intro-A-B-C-A-Ending

Intro: Promenade, column formation, onto stage.

Part A: Circle up. Execute the big circle figure of your choice.

Part B: Circle. Form up hoedown squares. Execute first hoedown square of your choice. Odd couples progress.

Part C: Execute second hoedown square of your choice. Odd couples move up and everybody promenade.

Repeat Part A:

Ending: Promenade into take-a-bow positions or promenade off the stage (wave to the audience).

If you have examined the above schematic and say to yourself: "That's just too simplistic", you've already progressed beyond the scope of these articles.

But if you have examined the above simplistic routine and say to yourself: "Oh, I get the point", then we're on a roll.

Suppose your group only knows one figure. Nowhere is it written that you can not call the same figure two times in a row.

Suppose your group only knows one big circle figure. Nowhere is it written that you can not call the same big circle figure two times in the same routine.

If you are working with a group of octogenarians at the local retirement community, the simple routine above has some considerable merit.

If your group is fifty or sixty something, and your first big circle figure is Allemande Left and Grand Right and Left, you could, the second time around, insert two Stomp Doubles or a couple of Hard Steps just before each right-hand pull-by. They think they have done something grand and you've spiced up your routine.

If your group is younger and spirited, the sky is the limit. Add two extra figures. Use a big circle figure at the beginning,

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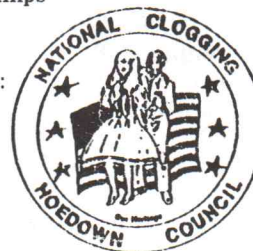
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SOUNDING THAT HALL

By Marv Sass
California City, California

In the first installment we touched upon what sound is and what good sound is, and how to place the speakers.

Let's get into how the sound system, which you are using, can be fine tuned. After all, good sound is as important as the instructor or cuer. It does make the job a lot easier. In fine tuning, let's not get too technical about how to go about it. You have a limited amount of control on the quality of the sound. Bass and Mid-range and High-range. Let's take each of these and discuss them in a little detail. Bass, is the range from 20 to about 160 hertz. Some people will not hear this range, but everybody can feel it. How about Jurassic Park - the movie? The mid-range takes over from the bass range and goes to about 3000 hertz. This is the normal hearing that everybody uses. Talking on the telephone is an example of this range. Above this range, not too much is conveyed in information, but it is needed to fill out the spectrum. Put all of this together, and you have the full range of 20 to 20000 hertz, which is sound we know and use.

How do we achieve all of this in a simple system? Very carefully! A simple system will not achieve all of this. So let's see how this can be accomplished. Putting it in perspective, use a sub-woofer for the bass a squawker for the mid-range, and a tweeter for the high end. Three different speakers all combined in one enclosure, or three different enclosures. I can see us lugging around three different enclosures to a workshop or dance. Fat chance! Okay then how about two, one for the bass and the other for mid-range and above, that can be handled. Now comes the question, do we need all of this? No we don't, you can get by with just the mid-range and above. At last we've got it down to one speaker system. Keep it simple, as the old saying goes. But don't expect grand results with a simple system. So let's continue into how we control a complex system.

A complex system, is where there is more than one amplifier-speaker combination. You can have three amplifiers, or dual amplifiers. In a three amplifier system, an amplifier is used for each of the ranges, in other words a different amplifier, one for each of the speakers. If you set a system up like this, you no doubt will need someone to be present to see that everything is working properly.

You can have three amplifiers, or dual amplifiers. In a three amplifier system, an amplifier is used for each of the ranges, in other words a different amplifier, one for each of the speakers. If you set a system up like this, you no doubt will need someone to be present to see that everything is working properly. A dual amplifier, is set up with two amplifiers, therefore we now can use two speakers - a sub-woofer and a mid-range and above speaker assembly. This will cover the full range of sound

that we are interested in. As I said, in the last installment, I've sounded 5000 square feet with two 8 inch speakers and a sub-woofer.

When you are using a system that has more then one amplifier, and you are using a mixing board to get the most out of the system, you are getting into a complex system and lots of money. Systems like these are used at conventions or huge workshops. All of this can be accomplished in one enclosure and amplifier, and still get good sound. So you really don't need a complex system.

Let's now look at what tricks that you can use to help out in order to achieve good sound with what you have. We all don't have a bottomless pit of money, After all that's why we are clogging instructors. Chairs, and where they are placed help. Put the chairs on the opposite wall from the speakers. People like to sit down and rest. We, as instructors/cuers don't have the chance, so use them to soak up the sound by aiming at them. Most of us, instructors/cuers, know that we have a little friend who goes every place we go and does not help us one bit. Who is it? Sir Echo, the scourge of sound. So use the available people and the placement of chairs to your advantage. The dancers will never guess that they are being manipulated off the floor as well as on.

I hope that this has been of help. Most of this information has come from practical experience, asking a lot of questions and doing research of the material. We could get into the technical end of all of this, but I wouldn't want to lose you. Keep up the good work in front of the cloggers and use common sense in setting up the sound system. Use what works best for your situation.



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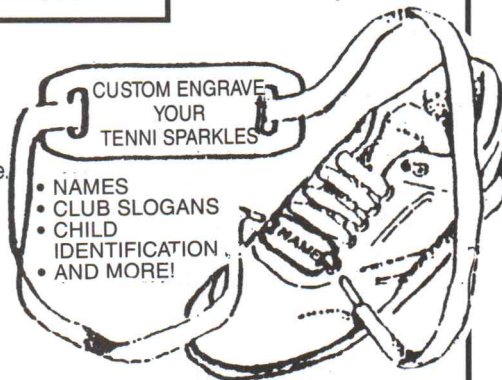
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Carolina Sweethearts

By Dan Angel, Toccoa, Georgia

My grandpappy always told me to be good to folks and try to help them any time they needed help. Do it out of the goodness of your heart and never take any money from them in return. He said it would always come back to you ten-fold. This happened to me recently.

In 1966 my wife Sandy and I moved to Murphy, North Carolina. Located in Cherokee County, it is the last outpost in the ex-

treme part of western North Carolina. If a body could chuck a rock a fair distance he would hit Tennessee to the north and Georgia to the south. This has to be one of the most beautiful communities in all of God's creation. God-fearing folks, who till the soil, know everybody and always have something good to say about their neighbors.

It was here I met the "Carolina Sweethearts," directed by Barbara Stalcup. I had the good fortune of walking in on one of their business meetings. Here was a group of youngsters, who had their team run by a constitution and by-laws, with the young people running the organization, with the help of Barbara giving the needed leadership and instructions when asked. Tonight they were having try-outs for the upcoming dance season. Those dancers wishing to make the team were given a chance to dance to the music provided and then were selected by each member voting by secret ballot.

This was the very first time I had ever come in contact with a true precision square dance team. This award-winning team had appeared on television in Tennessee, Florida, North and South Carolina. They had also picked up over one hundred awards in the process at state fairs, folk festivals and dance competitions. Hanging on the wall beside the awards was a picture of the Carolina Sweethearts executing southern Appalachian figures while roller skating. I know some folks who can't chew gum and walk at the same time. Barbara always had these youngsters at the peak of perfection. Hardly a week-end went by that they were not out putting on a performance, doing what they did best, square dancing. I would have to rate this team as one of the best precision teams I have ever seen take the floor and with over thirty-four years of judging competitive square dancing and clogging I have seen the best.

It was during this visit that the team asked if I would like to help Bobbie with the bookings and routines they were learning. It goes without saying I jumped at the chance to help. Over



Carolina Sweethearts, Bobbie Stalcup, Director — Fontana 1968

the next few years a close friendship was established with many of the team members and has continued over the years.

One important part of this organization that sticks in my mind is knowing that the kids ran this organization. Not once did I ever see or hear any derogatory actions or remarks made about other dancers, parents or directors. These young folks went about their work in a professional manner, on and off the dance floor. Bobbie had instilled in them the values of life and the ability to accept defeat and well as being ladies and gentlemen after winning or losing. This takes class.

Returning from a trip recently I had a flat tire. As fate would have it I did not have a lug wrench with me. Being forty miles from nowhere I knew I was in a heap of trouble. Less than five minutes later a car stopped. The driver got out and asked, "Mr. Angel, can I help you.?" Lo and behold it was one of my friends from the Carolina Sweethearts. He was on his way home when he had passed me. I asked him how he remembered me and he just smiled and said, "You just don't forget someone who was good to you when you were just a kid, especially when you live in Murphy."

The tire was changed, we exchanged memories of days gone by and made a promise to keep in touch with each other. He is still dancing when he has the time.

If my grandpappy was alive and kicking I would hug his neck for the advice he gave me years ago . . . I wonder how far I would have had to walk to get help if my friend had not stopped to help me.

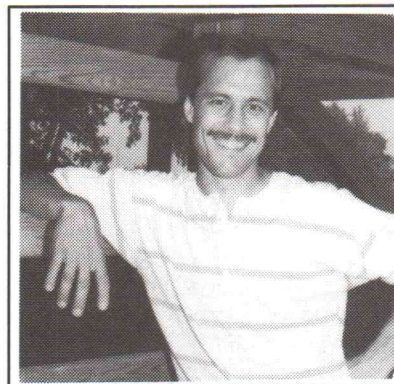
Members of the 1967 "Carolina Sweethearts" were: Theresa Cornwell, David Dodson, Becky Flemming, Johnny Forester, Lynda Forester, Johnny Greer, Kathy Gibson, Wayne Holand, Grier Ivie, Pansy Jones, Paul Ledford, Sandy Ledford, Harry Little, Joyce McKeach, Phyllis Messer, Sammy Roberts, Billy Stalcup, William Stalcup and Karen Watson. Not a bad crop of young'uns if I do say so. Cherokee County's finest . . .

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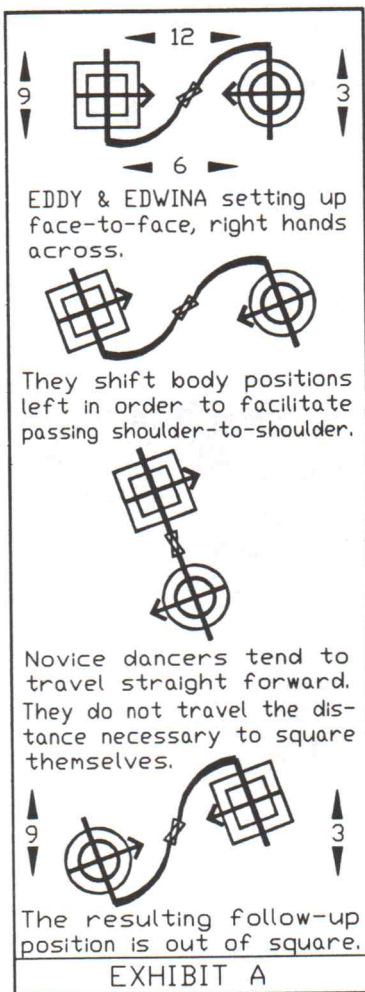
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between figures 2 and 3, and at the end. You now have a nine part routine.

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If you break down in the middle of a call sequence, laugh it off. If there is an experienced caller who tells you that he or she has never had a memory meltdown in the middle of a routine, I suggest you look for the twinkle in his or her eye. A memory lapse is inconvenient and slightly embarrassing, but it is not unsurvivable. Besides it gives your dancers an opportunity to pick on you for a change. Which, by the way, my dancers just love to do.

Let's enumerate some of the pointers that Call and Count has tried to establish for us beginner callers and traditional instructors.

1) When you are going to call from inside the routine, fix yourself in a recognizable dancing position, not just for the sake of dancers new to the dance form and looking around the floor for

their leader, but for yourself in order to reduce the number of variations you will have to consider as the dance progresses.

2) You do not need to be able to teach and call a whole routine in one rehearsal. Be kind to yourself. Teach and call "pieces-parts" of a routine until you feel comfortable with the timing, the call, the movement, the sequence, and the changes of position.

3) Teach your pairs the rudiments of squaring themselves up with the fixed walls and each other before you teach them to square up with another pair. The number of position corrections you will have to make when dancers get into hoedown square formations will be greatly reduced. If one or two of your dancers are consistently getting themselves out of whack, the established drill pattern of working pairs allows you to break down your squares into pairs to run established pair drills. In this manner, you do not have to directly address the "out of whack" dancers. Besides, your really good guys and gals will need their pair skills honed from time to time anyway.

4) Make it a point to teach and call basic movements in 4 count blocks so that both you and your dancers will be working with a recognizable basic timing standard. If you are calling from inside the routine, it gives you time to complete the call before you have to dance the figure. It also teaches novice dancers to listen to the music and count beats. You can always trim beats as the skill level of your group improves.

So let's square some pairs. If two novice dancers fixate on each other and they both move, their points of reference move. On the other hand walls do not move.

In teaching basic pair skills, a great little speech is the following: "With one eye you look at your partner. With the other eye you fixate on the wall behind your partner's head. When you execute one pull-by (face-to-face), you should exactly be facing the opposite wall with your partner directly in front of you. When you execute the second pull-by (face-to-face), you should exactly be facing your original wall with your partner directly in front of you. If you end up facing into a corner or with your

partner askew (not face-to-face with you), you and your partner are out of square."

Look at Exhibits A & B. There is an inkling of an idea that in order for a pair to dance themselves square, they have to develop skills for dancing around each other on curves.

The idea here is to give your novice dancers a set of fixed reference points to use as checkpoints as they develop a feel for the shape of the curves and the full distance they must travel to square themselves. With pair drill the "feel for the curves and distance" is assimilated into "muscle memory". When dancers can execute these moves from "muscle memory", the distance will more likely be traveled and correct positioning will more likely be achieved without recourse to fixed points of reference.



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Yellow Rock Cloggers Celebrate 10th Anniversary

*Reprinted from
Resorter, Wisconsin -
Tuesday, June 27,
1995 Issue*

If you enjoy toe-tapping, kick-up-your-heels type of music, then you'll enjoy the many fine performances put on by the Yellow Rock Cloggers. The Yellow Rock Cloggers are a group of dancers from the Oshkosh and Berlin area. They are under the direction of Rita Otis from Neshkoro.

The dancers range in age from children (the Yellow Rock Pebbles) to senior citizens. Currently, there are "beginner plus" and "advanced" clogging classes running in both Oshkosh and Berlin. Clogging is a traditional American folk dance from the Appalachian Mountains which has been modified a bit by some modern dance. Beginning classes usually start up in the fall. The advanced classes consist of members who may also be part of the Exhibition group and/or the Precision Team of the Yellow Rock Cloggers. These two groups perform at many events throughout the year.

They travel around the area and perform annually at the Green Lake County Fair, Green Lake Harvest Days, and the state Clogging Jamboree. They have performed at many nursing homes from Fond du Lac to Appleton, as well as at several health fairs and church events around the area, picnics, private parties, Christmas parties, and in parades.

The cloggers have also entertained for many organizations such as the Jaycees, Berlin Kiwanis Club, State Board of Accountants, and the Governor's Banquet for Central Wisconsin Kiwanis Clubs. They have clogged on stage at the Grand Opera House in Oshkosh and the Performing Arts Center of Wautoma, the floor of the Oshkosh Valley Queen beat, and at the Wautoma rodeo. They have been featured at Riponfest, the Markesan Holiday Folk Fair, Father Marquette Days in Montello, the Fond du Lac Folk Fair, and the Houdini Historical Center in Appleton.

Because the Yellow Rock Cloggers are so busy, many of their bookings are made a year in advance. This year the teams will



YELLOW ROCK CLOGGERS

Front row, left to right: Trish Boelter-Markesan, Rita Otis-Neshkoro; Clari Phillips-Pickett. Back row, left to right: Kathy Travanty-Belin, Nancy Brooks-Berlin, Jean Watson-Oshkosh, and Jan Lund-Oshkosh.

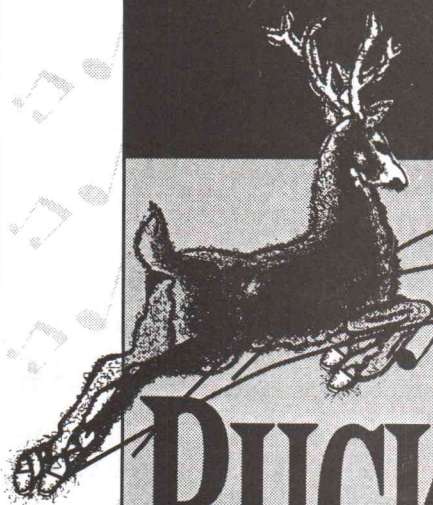
be performing five times during the EAA Convention in Oshkosh and will be featured at the State Round and Square Dance Convention. Members of the Exhibition Team include Rita Otis, Trish Boelter, Kathy Travanty, Nancy Brooks, Diane Hartman, Clari Phillips, Jan Lund, Jean Watson, Joanne Hesselink, and Lindsey Schuppel. The Precision Team consists of Rita Otis, Trish Boelter, Kathy Travanty, Nancy Brooks, Clari Phillips, Jan Lund, and Jean Watson and are sometimes referred to as the Rain or Shine Cloggers.

The instructor, Rita Otis, is celebrating her 10th year in teaching and some of her original class members still participate. When arthritis of her spine threatened to immobilize her, she got out a pair of clogging shoes and started dancing and has been doing so ever since.

She had always dreamed of being a clogger and since conventional exercise was limited, she had decided to take up this dance method. She started out as a clogger in Pine River before becoming a teacher a year later. She was president of the Clogging Association of Wisconsin (CAW) for two years, and has been a clogging liaison for the past two years for the State Round and Square Dance Convention.

At the current time, Otis is president of the Clogging Leaders Association of Wisconsin (CLAW) and most recently was elected treasurer of the state clogging association (CAW) as well.

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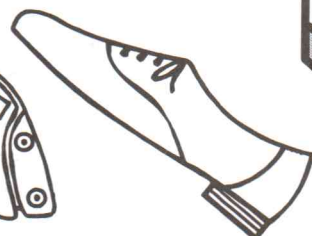
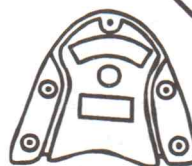
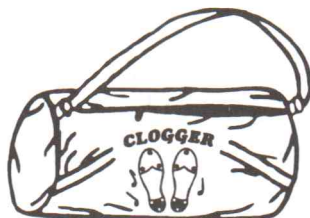
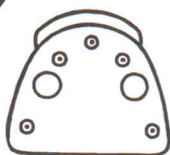


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Fire-on-the-Mountain — Continued from page 12

Next we lined up for a five-couple precision clogging routine which I wrote several years ago. Then we performed our "history of clogging" which demonstrated various ethnic cultures which might have influenced American clogging. I got out my fiddle (scared to death) and played for my daughter and my dad. Then the five women (most of whom had been performing for 6 to 12 years) gave it their all during a routine which featured buck dancing and double-double type steps with figures. We brought out our new folks for a really fast six-couple clogging routine which emphasized a lot of dragging steps. The next routine was a humdinger because it was written for thirteen people. It's not easy to write for an odd number, but I had a lot of fun dreaming up the different parts which had a combination of clogging, buck dancing and French Canadian type steps. We even played wooden spoons to the beat of the music at certain times during this routine. After this we got volunteers out of the audience and taught them the basic clogging steps and some old time mountain figures. We did our big finale with nine couples and the audience did their part by roaring their approval for the cameras.

So now the tape has been edited, duplicated and has a full-color cover. We really like it, especially because I got to edit out any

mistakes. Ha! The video is broadcast quality because the production company we hired used a Beta camera. Many times people in our audiences will tell us that the Fire-on-the-Mountain Cloggers are "excellent," "super," the "best they've seen." I know better, but our shows ARE entertaining and the audiences seem to like us a lot. We are different because we write our own routines and try to add variety each time we perform.

I always enjoy watching others perform. It gives me ideas and makes my imagination go to work to think up things my own team might be able to do. We now have the video tape available for those of you who might want to get some ideas and we have also put together a booklet. It contains suggestions on writing routines, editing music for routines, entrances and exits, making "line ups" for shows and tips on performing with a live band. It also suggests ways to obtain shows, publicize a group and organize a clogging team (and have it survive fifteen years). Separately the video is \$19.98 (U.S. funds) and the booklet is \$9.98, but you can have both for \$22.50 plus \$3.50 shipping and handling (US). Order from: *A Time To Dance*, P.O. Box 791309, San Antonio, TX 78279-1309 or call 210-341-6630 for more information. (See separate order form in this magazine.)

They Did It Again — Continued from page 6

The competition ended that day with Shawn Johnson claiming the prize for Best Overall Traditional Dancer, Jessica Henley - Best Overall Female, Kenneth Fithen - Best Overall Male, and Jessica and Kenneth together - Best Overall Duet. Now it was time for the fun dancing to begin and the dancers kicked up their heels until 11 p.m.

At the same time, in an adjacent hall, a crowd was gathering to hear the bluegrass band that Glenn had invited. *Friends in Bluegrass* from Franklin, Ohio, gave an excellent performance and it was complemented by Shawn Johnson and Chris Hill showing some fancy foot and leg work which was a real treat for the crowd.

Saturday started with more classes and mid-morning brought about Teresa McClanahan doing a terrific job teaching Glenn's other dance to a song, ironically entitled, *Heartbreak Shoes*. As soon as she finished, the basic hall was filled with eager dancers, and they were all delighted with the wonderful job that Brenda Muse did, teaching Fonda's routine to *Swingin' Home For Christmas*.

That afternoon, the competition kicked into high gear with line, precision, and hoedown categories. Seven teams turned out to compete, and all seven displayed great costumes, routines, and talent. Critical Impact from Maysville, Kentucky, took 1st place in line, Southern Pride from Adams County, Ohio, went home with 1st place in precision, and the Overall Grand Champion trophy went to the Flatland Cloggers from Chesapeake, Virginia for their awesome hoedown.

Other teams competing were: The Oakwood Cloggers from Toledo, Ohio, AH-Leet Feet from Maysville, Kentucky, the Electric Stompers from Bristol, Tennessee, and The Hearts of Gold, which was under the direction of Fonda and Glenn Hill. I'm proud to say that they won 1st place in their age division for line competition with a new routine that Fonda and Glenn choreographed.

During a pause in the competition, the Hills of Kentucky Cloggers, along with other students of Glenn Hill, paid a tribute to Glenn by coming onto the stage together and dancing to *Ida Red*. Approximately 100 dancers crowded the floor for the number, and the audience gave a standing ovation when they finished. Later that evening, during the fun dance, Bob Johnson's Flatland Cloggers treated us to a hoedown, and Fonda made it really special when she joined in with her partner, Chris Hill. The dancing continued that night until almost midnight and it seemed that nobody wanted to leave. I suppose that we believed, that as long as we were there,

Glenn was there with us; but, if we stopped dancing and left, then we'd lose touch with him forever.

We owe many thanks and much appreciation to each of the 21 instructors that were there, and I'd also like to add that Josh King and Burton Edwards were among these, even though their names were omitted from the original advertisements, fliers, and registration forms, and a special Welcome to Liz Elmore and Shirley Brown that joined us this year. There was certainly something for everyone at this convention, from basic level to intermediate II, from hoedown and mountain figures to country line and couples, and all the way up to advanced step classes. The same thanks and gratitude goes to Brenda Muse for serving as emcee at the competition, and Rene Bosshart for assisting her, to the scorekeepers, Missy Fuller and Nancy Funk, and to the judges, Josh King, Jeff Coffee, Teresa McClanahan, Brent Montgomery, and Todd Dove. Thanks also to Doug Stephens for serving as the director of the competition, to Bill Harkelroad for seeing that the workshop ran smoothly, to Robby Jones and Terry Gear for overseeing virtually everything. But without the 700 cloggers that came, even from as far away as Canada, none of this would have been possible. You made this convention a great success in spite of all the heartache and Glenn would have been proud. But by Fonda being there and displaying the massive amount of strength and courage that she did, he would have been most proud of her.

Glenn wasn't just an acquaintance; when you met him he touched your life, and all of us that were close to him will keep him forever in our hearts. So, keep smiling when you think of him, and keep on dancing and plan on coming back to the 3rd Annual Midwest Clogging Convention in 1996.

I'd like to end this column with an excerpt from a poem written for Fonda, by a friend.

*The hardest thing we have ever had to do,
Was to keep going, because we knew he wanted us to.
We all loved him, and our hearts were bleeding too,
But, in spite of it all, we did what we knew we had to do.
I knew he was with us in spirit; I found some comfort there,
But when they played Orange Blossom Special and Angel Eyes,
It was almost more than I could bear.
I cry inside, for me, because I miss him so,
But I know that Glenn's still dancing,
He's clogging on the streets of gold.*

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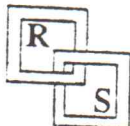
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