



# The Double Toe Times



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

Volume 15, Number 4

April 1996

## Michigan Cloggers Visit England, Wales and Ireland

By Ann Rinker, Lumbertown Cloggers, Muskegon, Michigan

July 17, 1995, the Lumbertown Cloggers and Maycroft Square Tappers started a fantastic journey through England, Wales and Ireland.

It began in Muskegon, Michigan, at the West Shore Lutheran School where we met buses that took us to Detroit to catch a flight to Heathrow Airport near London. After receiving a number and a color on our luggage (one bus was red, the other white), 70 people left in high spirits.

British Airways certainly feeds its passengers very well. During the six-hour flight, we were fed three times! All good meals, too. First came a snack, then dinner and then breakfast.

We spent the first three days in London. What a city! I loved it. We took the tube (subway) many times. It's inexpensive and easy to find your way around. Of course they were having a heat wave then, and nothing is air conditioned. The amazing thing about the British Isles is that windows were wide open everywhere and there were no insects coming in, even in the country. The people were as friendly as you would want, not even laughing at us trying to figure out their money.

Our next stop was Leichester (pronounced "Lester"). On the way we stopped at Stratford-on-Avon, saw Anne Hathaway's cottage and Shakespeare's birthplace and theater.

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Lumbertown Cloggers outside the hotel in Ennis.

## Commentary On A View From The United Kingdom

By Ira Bernstein, Ten Toe Percussion  
Malverne, New York

Regarding the cover article "A View from the United Kingdom" in the February 1996 issue of *The Double Toe Times*, I would like to comment on one historical point of major importance relative to clogging and step dancing.

In the article, the authors state that English "native traditions of dance and song . . . had taken a knock with the break-up of the agricultural lifestyle by the industrial revolution of the 19th century . . ."

Though this may be true for a number of various English traditions, it is the exact opposite that is true for many other traditions, including the clogging and step dancing traditions, which are the specific forms that are relevant to the focus of the article. Meaning, the Industrial Revolution in England was the single most influential factor in the development of clogging and step dancing in England.

For one, English clogging is dependent on the use of clogs which first became popular during and because of the Industrial Revolution. (Please note that I am specifically referring to "clogging" here, and not other forms of English step dancing which are not performed in clogs.) "It was the Industrial Revolution which brought clogs into their own and gave them national notice on a big scale . . . As industry increased, so too did clog wearing." (From "Concerning Clogs" by Bob Dobson, Dalesman Books, 1979)

Clogs were functional and affordable. Workers in a variety of industrial trades used clogs as their standard footwear. Specific styles were developed for different uses. "Flap and buckle clogs" were often worn by workers on fish wharves and in laundries; "Blucher boots" (a type of clog) were worn by coal miners; "clasp clogs" and later "strap clogs" were worn by "mill girls in cotton and woolen mills." (From "Clogs and Clog Making" by Jeremy Atkinson, Shire Publications Ltd., 1984)

Of course, this point in itself is no proof or disproof of when English clogging developed. And I am not saying the development of clogging was dependent upon clogs becoming a popular form of footwear. But it does make sense that the potential for clog dancing to become popular might coincide with the time when the use of clogs were also popular. Still, just a scenario.

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## THE DOUBLE TOE TIMES

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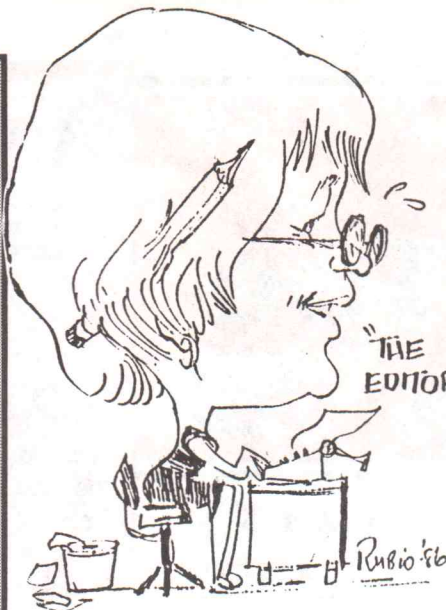
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## FRONT AND CENTER

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.

### Editorial for April

Not long ago I went to a Civil War Reenactment held on the grounds of Townsend's Plantation in Apopka, Florida. The natural bowl and hills of the terrain (unusual in flat Florida) lent much to the authenticity of the scene. It was bitterly cold that day. The soldiers in their blue and gray wool uniforms and heavy capes and coats, the ladies in hoop skirts and bonnet and shawls wrapped tightly around them and even the children in costume, set an exciting scene much like the tintype pictures we've seen in books. But the absolute crowning touch, Cameron Gamble, were the six Scots Pipers who led a regiment onto the field. My Scottish ancestry wrestled with the Irish and German in me, and won! I get a lump in my throat and a goofy grin when I hear bagpipes, and by gum I want to march along with them. "What does a Scotsman wear under his kilt?" (Actually, these particular pipers, while waiting to march, were adjusting their costumes and one had on particularly attractive matching plaid shorts under his "skirt"!)

Cameron Gamble is a devoted Double Toe Times reader from New Orleans, Louisiana. His most recent typed letter indicated his family had a surprise 80th Birthday Party for him. He has clogged for many years and now must clog with the help of two canes. He is a member of, and supports, FOUR clogging groups in the New Orleans area. Cameron puts out a monthly newsletter to all his extended family. His most recent contained a cartoon which I wish I could print, but cannot due to copyright laws. It was a drawing of four Scotsmen in kilts marching down a road. The caption said "Perhaps if we didn't wear these skirts, we wouldn't have to defend our manhood so often!" I guess not all Scots are dour by nature! Happy Birthday Cameron! (Thank you for the bagpipe cassette tape! My Golden Retriever "Sadie" sings with it).

My sincere sympathy goes to Judy Bos and family. I had some delightful phone conversations with Trudy over the years. She loved clogging and cloggers! Judy now lives in a tiny (Population 100) town in Kansas and says she hopes to begin clogging classes there possibly through a 4-H program.

### Update on Jacksonville Footwork

It seems like only yesterday that we started clogging together as *Jacksonville Footwork*. A year has passed us by and have we ever been busy!

Since "Officially" forming our club in January 1995, we've graduated several classes into the club, and attended quite a few workshops & conventions, along with exhibiting at various events in and around our beautiful City of Jacksonville, Florida!



## Continued from Page 2

We're a family-oriented club with members of all ages. We meet once a week on Sunday for an evening filled with club dancing, class teaching and good fellowship! Our current membership roll is approximately 40 members, making us one of the largest clubs in Jacksonville, Florida, and we expect to keep growing with a new beginner class just getting underway!

Our debut exhibition was at State Convention last year in Orlando, Florida. Everyone was on pins and needles but all the hard work really paid off! It was a first time experience for some of our members. Next we were off to the world's greatest beach, Daytona Beach, Florida - for the Suncoast Jamboree. Our group did an excellent job exhibiting and also performing in the show finale. Imagine how thrilled we were to receive the award for the largest group exhibiting and our very own, Theresa Murray, received the award for the oldest clogger. After returning home to Jacksonville, Florida, it was time to go on the "**PROWL**" and clog for the "**BIG CATS**"-The Jacksonville Jaguars. We were thrilled to be asked to perform and show our team spirit at the inaugural weekend gala for our home team. Go Jaguars!! With hardly anytime to catch our breath, it was off to Nationals in Orlando, Florida, and then back home for the holidays.

As you can see, it has been a hectic but fun-filled "first" year, and we loved every minute of it! 1996 is already shaping up to be another great year and we're looking forward to clogging our taps off!

**Editors note:** Toni and Debi Dillow are the leaders of this enthusiastic group.

*The following letter from Holly Hatcher is being reprinted in its entirety. I called BEKAH'S 800 number and left a message, but they have not returned my call. Over the years this has happened with a number of vendors, and our advice is **DO NOT PRE-PAY**. A small deposit would probably be acceptable. If there are others with a similar situation, please let us know. -- EDITOR*

2-21-96

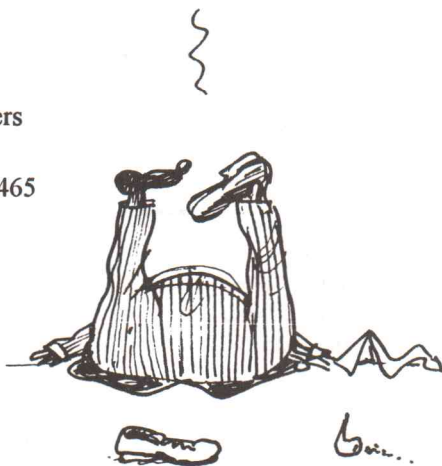
Dear Bobbie:

I am writing to you to let other cloggers know to be aware of unscrupulous people out there selling clogging supplies. At the National Clogging Convention in Orlando last Thanksgiving I ordered (and unfortunately for me) and paid for 4 Silver scarves from BEKAH'S of Brown County, Nashville, Indiana. She assured me that I would receive my scarves in one to two weeks. At this date I still haven't received them. I have made many, many phone calls and left messages to which she has failed to return my calls. I first asked for the scarves and in the last month for a refund of my money. She has totally ignored me. I don't know that there is anything you can do for me, except to let other cloggers know the situation and hopefully no one else will get burned.

**Buyer beware!**

Sincerely,  
Holly Hatcher  
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P.S. What really makes me angry is that she has a Christian symbol on her business card. Cheating customers is not what I call a Christian act.

February 16, 1996

Dear Bobbie:

My group was pleased and surprised to see the pictures of their Halloween Fun Time in your publication. I had not told them I had sent them in. Thanks for using them and also for returning them to me. We appreciate the Double Toe Times.

Sincerely,  
Marion M. Mackey  
Tamarack Lake Cloggers  
Slippery Rock, Pennsylvania



**Tamarack Lake Cloggers**

### SEASIDE CLOGGERS

Who are they? What are they all about? They are a group of enthusiastic adults clogging for "THE FUN OF IT". They are a fun loving group who work together teaching each other various clogging routines and steps they learn throughout the year. They do not have a specific instructor, but they do have lots of determination. Three years ago I was approached by them to help them increase their level of dance and to learn new steps. Since we lived so far apart

**Continued on Page 30**



# UPCOMING EVENTS "1996"

All Competitions are designed 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.

## April 5-6

Minnesota Mega-Clog  
Bloomington, Minnesota  
Keller (MN)

## April 5-7

Clog Fest "96" with  
Steve Smith  
Adelaide, Australia  
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## April 12-14

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

## April 12 - 14

13th Annual N.C.C.A. Inc  
Convention  
Turlock, California  
Lee (NV)

## • April 13

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

## April 13

Rampage "96"  
Fishersville, Virginia  
Lohr (VA)

## April 13

Horseshoe Cloggers  
No Foolin' Workshop  
Valparaiso, Indiana  
Handley (IN)

## April 19-20

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

## April 19-20

Swing into Spring  
Jamestown, Kentucky  
Smith (KY)

## April 20

Springtime Stomp  
Dublin, Georgia  
Ruis (GA)

## April 20

Rt 66 Workshop & Dance  
Amarillo, Texas  
Berg (TX)

## April 20

Tollgate Cloggers Workshop  
and Dance  
Novi, Michigan  
Barrett (MI)

## April 22-26

Ira Bernstein in Cent. Michigan  
Various Cities  
Bernstein (NY)

## April 26-27

Swing into Spring  
Jamestown, Kentucky  
Smith (KY)

## • April 27

Tennessee Clog Classic  
Competition  
Gray, Tennessee  
Glass (TN)

## April 27

ACHF Spring Workshop  
Maggie Valley, North Carolina  
Maiuri (WV)

## April 28

Devil's Delight Workshop  
Toledo, Ohio  
Malone (OH)

## May 3-5

River Road Clogging  
Jamboree  
Brampton, Ontario, Canada  
Craddock (CAN)

## May 3 - 5

Silver State Square Dance  
Festival  
(full clogging venue)  
Reno, Nevada  
Lee (NV)

## May 4

Garden State Stomp  
Mt. Holly New Jersey  
Binter (NJ)

## May 4

Cinco de Mayo Workshop  
Mesa, Arizona  
Steele (AZ)

## May 4

Georgia State Clogging Fest  
Helen, Georgia  
Angel (GA)

## May 10

Cloggers Showcase  
San Antonio, Texas  
Hadley (TX)

## May 11

Spring Fling in Michigan  
Kalamazoo, Michigan  
Snell (MA)

## May 11

GCLA Spring Workshop  
Savannah, Georgia  
Collier (GA)

## May 11

Trailblazers Clogging  
WorkShop  
Broken Arrow, Oklahoma  
Beach (OK)

## May 17-18

Derby City Festival  
Louisville, Kentucky  
Breehl (KY)

## May 24-26

Ira Bernstein at Wheatland  
Remus, Michigan  
Bernstein (NY)

## May 24-26

Int'l Cloggin' Jamboree  
Dearborn, Michigan  
Trask-Heskett (MI)

## May 24-25

FCC Clogging Convention  
Orlando, Florida  
Conn (FL)

## May 24-26

Memorial Day Dance Spec  
•Midwest Clog Champ  
Columbus, Ohio  
Adkins (OH)

## May 31 - June 1

Sugarcane Mtn Dance Work-  
shop  
Norton, Virginia  
Wells (VA)

## May 31 - June 2

Papoose Pond Clog Camp  
North Waterford, Maine  
Laurie Palmer (ME)

## June 1

LA Clogging Spectacular  
Shreveport, Louisiana  
Maus (LA)

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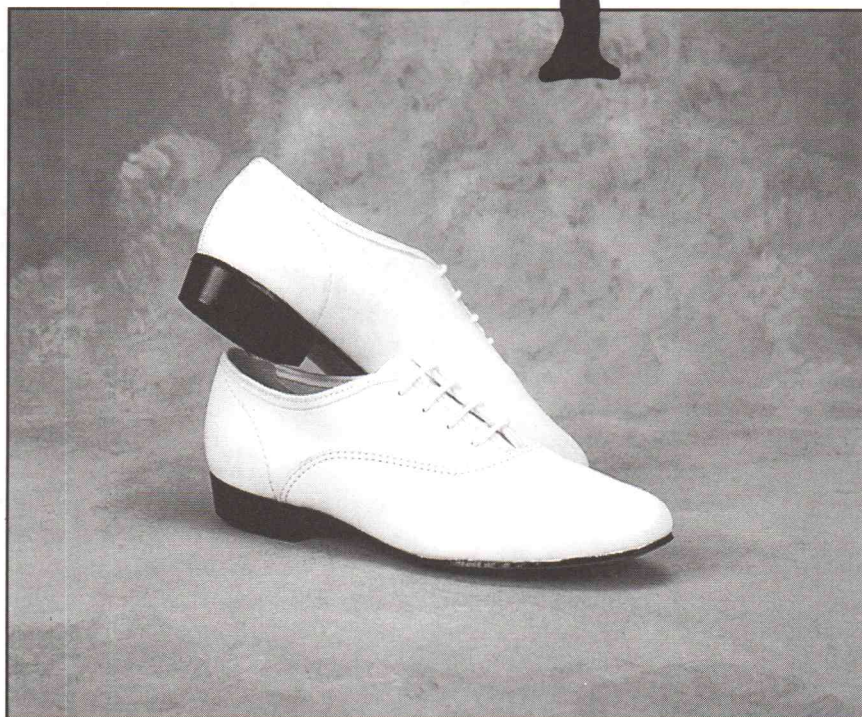


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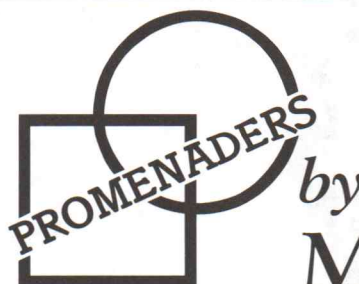
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## Michigan Cloggers

### Continued from page 1

In Leichester, we were staying with local people who had agreed to put up with us. My roommate, Noreen Botten, and I had the best in the county. We were in the village of Ratby. She stayed with Carol and Rod. He is the caretaker of the local school and she got a tour. My home folks were Brenda and John Stone and their son Andrew. They made me feel right at home. The cloggers and square tappers performed and had dinner that evening at a pub around the corner from their house. It was nice to be able to walk there. The Stones were most patient and answered all my questions about everything I could think of. John is a printer and Brenda works in a doctor's office. Andrew just came from university and is a solicitor, going back to school to become a barrister. It felt like I had known the Stones all my life. We happened to be there on a Saturday, so of course I had to play the lotto. I won a tenner! Why can't I do that here in our lotto?

In Leichester we danced with English Morris Dancers. In fact, one young man decided to come on the rest of our trip with us. Mick came to Muskegon in September so we all got to see him again.

Next it was on to Wales. The terrain there reminds me of the coal mining country of West Virginia. Everything is so green. The people speak Welsh most of the time. Our hostel was on the top of a very steep hill (or was it a mountain?). Our bus drivers were very skilled to get us up and down that one. These gentlemen could put a bus where most would have trouble putting a car. The park we performed in at Pontypridd had the most beautiful flowers. Fuchsia's grow in bushes there, and when I said ours grew in pots, they smiled at that.



These young Irish dancers performed for us in Kilarney.

Across the Irish Sea we went from Holyhead to Dun Laoghaire, near Dublin. The sea was as smooth as glass for the four-hour trip. Dublin is a big city but not as nice as London and Leichester. Our bus was vandalized there — sugar put in the fuel line. The bus was out of order and our tour leader had to rent one for the rest of the trip.

We went around the Ring of Kerry, anti-clockwise as they say. The weather was cloudy but the scenery was still spectacular. Dark green hedges separate the lighter green fields. A crop was being harvested — barley or wheat or some grain. The golden contrast to the green was beautiful. The weather was cloudy and that sometimes makes the colors more intense. Of course a stop had to be made at Blarney Castle so everyone could kiss the Blarney Stone. It is a long climb and a long way down over the edge of the stone. Good view from the top.

Of course, everyone drives on the wrong side of the road and drives fast. I asked if there was a speed limit and the answer was he thought so, but no one pays any attention to it.

Our last night in Ennis, Ireland, was at a hotel where we danced on the driveway. A young man had been killed in an industrial accident that day, and his family requested we do our performance anyway and we dedicated it to him. All of his family was there for the wake. The Irish are a joyous people. They celebrate the fact that someone has been with them, not that they are gone.

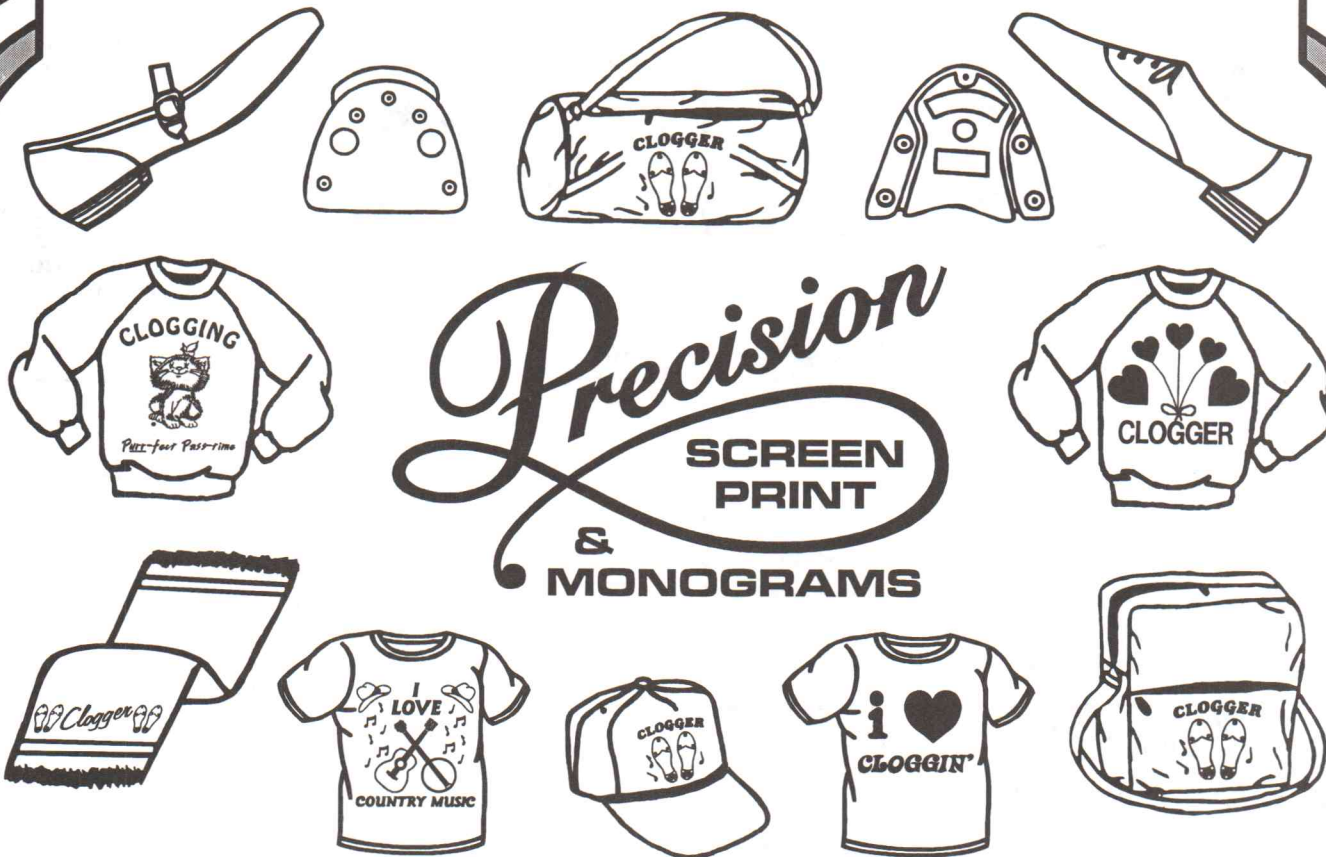


Square Tappers and cloggers dancing with the Irish dancers in Kilarney, Ireland.

Continued on page 10



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**Saturday - Celebration!**

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Dance/Exhibitions 7:00 p.m. - 11:00 p.m.

**Sunday**

Workshops 9:00 a.m. - 5:00 p.m.

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## Commentary — Continued from page 1

But more to the point are numerous accounts I've come across, from both personal correspondence with respected sources and from reviewing written materials, that specifically refer to the role of the Industrial Revolution. Such as:

The development of steps to imitate the rhythms of different machines in factories;

Pat Tracy relating how some (possibly many) of her steps (Old Lancs style) are descriptive in both physical action and name of different aspects of using a cotton loom, eg. "Pick" and "Shuttle";

Stories of "sparking contests" which involved kicking up sparks by dancing on cobblestone streets in clogs that had shoe-irons nailed into the soles:

The changing of contest rules in Lancashire to exclude the use of heel beats to make it more difficult for gypsy workers on the canal boats to win (Note: An extensive system of canals was built during the Industrial Revolution to transport goods and materials throughout the north of England. I've heard that the canal boat workers who went back and forth between Lancashire and Durham, both of which had strong traditions of clogging, were renowned for winning the competitions in both counties, which originally had the same rules. Thus the eventual rule change for the Lancashire contests.);

The overwhelming association of clogging with industrialized Lancashire;

Personal communications with Sam Sherry, Pat Tracy, Brenda Walker (multiple Durham County champion and student of Mary Jamison Ellwood, daughter of the renowned Johnson Ellwood) that have all credited the importance of the Industrial Revolution;

And that all literature, researchers and historians who I have ever come across, strongly associate clogging with the Industrial Revolution, or even as a direct product of it.

Furthermore, beyond the scope of clogging, there are other examples of the important role of the Industrial Revolution. There are forms of canal boat stepping (step dancing) where the dancers do not wear clogs. These styles are a product of the canals mentioned above.

[And, as a related aside, there is rapper sword dancing. A rapper sword is made out of flexible, sprung steel — a material that was developed during the Industrial Revolution. It was subsequent to this that the dance form was then developed. (A note of interest here for cloggers, rapper sword dancing also includes a certain amount of stepping.)]

I think I've made my point.

I'd welcome any corrections or further information from the authors or anyone else that relates to this subject.

## Michigan Cloggers — Continued from page 6

Some of the words and phrases used by people in the British Isles are quite different. When they leave the tube (subway), the signs say "way out"; you don't yield, you "give way"; you go anti-clockwise; we saw a sign "no putting down and letting in," meaning no loading or unloading. I found that a "stone," a measure of weight, is 14 pounds, so a person weighing 100 pounds weighs about seven stone.

Our British Isles trip was memorable for injuries, too. The Square Tapper kids had two broken arms, two strained knees and one strained ankle, and one of the cloggers broke her toe. When you consider there were 32 Square Tappers, 13 cloggers and the rest family and friends, our injured list is quite small. Martha Ann Piegols and I were the only ones from the Hart area. The rest were from Whitehall, Muskegon, Kent City and Ravenna areas. We had Chelsa, age four and Jenny, age seven on our bus. They are quite the troopers. The girls were in every performance. There was a total of eight kids on our bus. All of them were good travelers.

We had a lot of trouble with the equipment. The converter we had didn't do a good job and the music kept cutting out. One time the kids were dancing to the Bonanza theme and the music quit. They kept on dancing and the whole audience was singing the music for them. That's audience participation.

The group performed at a square dance north of London and some of us danced a tip or two. The calls are the same as here, and the women's dresses are a lot longer than ours. The people are just as nice and friendly, too.

Throughout our trip, we stayed in two hotels, three hostels, one home-stay and one bed and breakfast. The hotels were nice, the last one especially after being in the hostels. The one hostel was filled by our group, in fact some had to go to a bed and breakfast. The room I was in had 18 people in it. The next hostel only had four in our room, and the last one had 12. The shower rooms and the toilets in the hostels are unisexual. All had good doors on them, but you shared with whoever came in. In the hostel where we were the only ones staying, one shower room was designated for the women and the other for the men. We made up our own rules!

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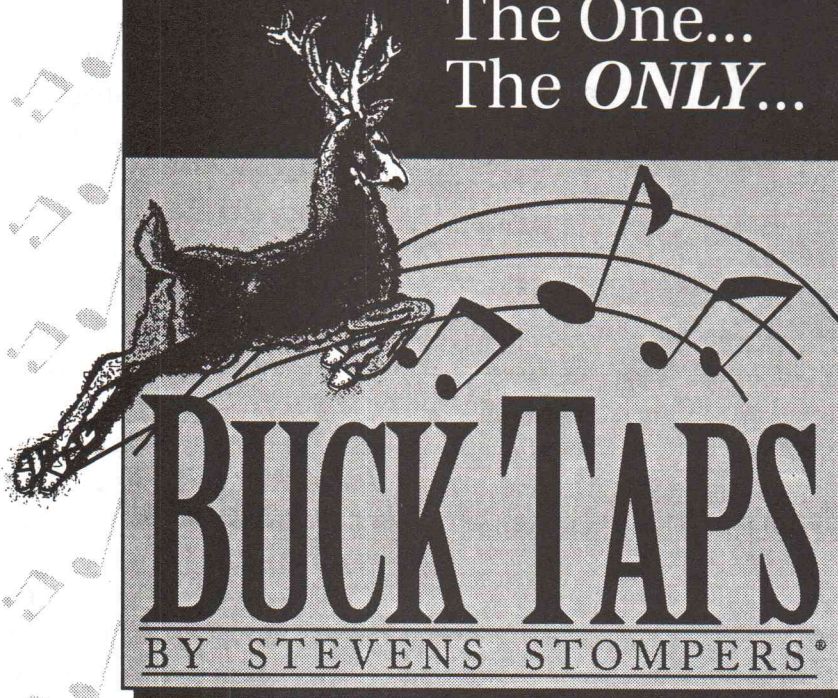
A man wakes up in the morning after sleeping in advertised pajamas, on an advertised mattress, under an advertised blanket: He will bathe in an advertised bath tub, with advertised soap, shave with an advertised razor, drink advertised coffee after his advertised juice, put on advertised clothes, and an advertised hat, he

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## As I See It

By Bob Osgood

None of us who waited outside the main entrance to the one-building school house in Colorado Springs that August morning in 1947 knew what to expect. None of us had ever attended a caller's school before. As a matter-of-fact, I don't remember that there were any actual schools for callers at that time.

Learning to call was mostly a hit-and-miss proposition. Anyone who had been captured by the square dance bug and decided to become a caller simply picked up what he could by watching other callers, if there were any available, and then, taking the bull-by-the-horns, simply started calling. If he was lucky he might have been invited to hang onto the coat tails of another caller and become an apprentice.

When you came right down to it, few of the hundred or so of us who waited for things to start at Cheyenne Mountain School had any preconceived ideas of what was to happen. We were soon to find out.

At precisely nine o' clock, the doors opened and class members headed for the small auditorium where we were to get our initial briefing. We didn't have long to wait. Dr. Shaw, who we were soon to refer to as Pappy, came, welcomed, then outlined our schedule for the week.

Each day would start here in the auditorium with a lecture. Follow-

ing that would be what Shaw referred to simply as "instruction." Instruction would be in the combination cafeteria/gymnasium where most of the dancing would take place.

Following lunch, the afternoons would be taken up with "general participation" and the evenings were given over to dancing.

Soon we would learn that those two morning workshop hours would concentrate not only on WHAT we would be dancing--squares, rounds, and so on--but on HOW we would dance.



Daytime workshop sessions. We sit on the floor where we had been dancing.

The afternoons would be a time for the class members to call and be evaluated and for them to introduce dances they wished to workshop.

Following the orientation, Shaw gave us our first taste of what the lecture periods would be like. Indeed, they set the tone for the day. Shaw's topics were the real meat for the messages he wanted to impart. It was obvious these talks contained the values he developed and hoped that those in the class would take home with them.

Speaking to us as he was, a few

scant years following the end of the Second World War, while the world in general and our own areas in particular were just pulling themselves together, Pappy explained the great enthusiasm for the emergence of square dancing in this way: "Perhaps it was the war, perhaps the atomic bomb, or perhaps all the unhappy rumblings from stress-born Europe, but people are a little frightened and they are sort of lonesome now. Modern science tore some of their simple, wholesome faiths to shreds. They have had enough suspicion and mistrust and unfriendliness thrust on

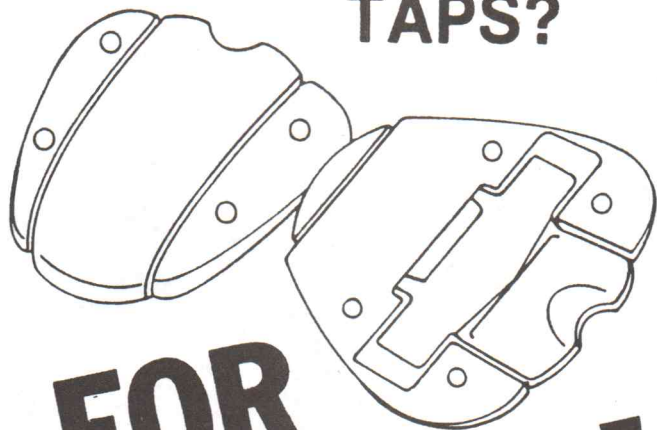
them. They want to clasp a neighbors hand again and laugh and sing and dance again.

Recognizing that among the class members were many leaders of the day from Texas, from the mid-west and the upper states. Shaw wasted little time in putting all callers and calling into the proper perspective. Wisconsin caller, Dale Wagner, who was present at that first session remembers this; "Pappy had been talking to us that morning about the privilege of calling. Too many times the caller, having just completed a call and hearing the applause of the crowd, fancies himself the sole reason for the group's happiness. Pappy then went on to tell us the story of the late Admiral Richard Byrd who, as a young Navy Ensign, was directed to carry the flag at a parade in our Nation's capitol. As he moved at the head of the marching units down Pennsylvania Avenue the people rose to their feet, men removed their hats, everyone

Continued on Page 18



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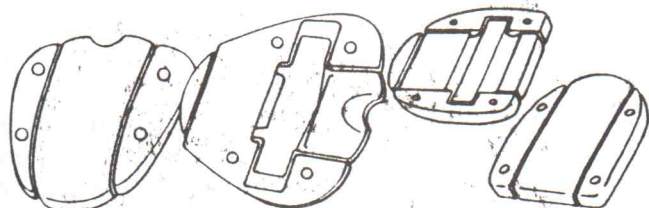
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# Clogging goes to College

By: Donna Thomas, Novi Sixth Gate Cloggers, Novi, Michigan

The Senior Sixth Gate Cloggers of Novi, Michigan are proud to call Shane Gruber their friend (many of our seniors refer to him as their adopted son). We have known Shane close to five years. He is from Walled Lake, Michigan and visits our club as a guest instructor when ever possible. His visits are always great fun. We would like to share, with the readers of the Double Toe Times, an article which appeared in the school paper from Central Michigan University. Shane has the distinction of being the first clogging instructor, in Michigan, to teach clogging for college credit. The following are excerpts from that article. "Ever want to take clogging for college credit? Now you can at

CMU, thanks to Shane Gruber. Shane,

a member of the Michigan Clogging Instructors Council (MCIC) and a junior at Central Michigan University, began teaching clogging as a credited college dance course in the fall of 1995. This is a first in the State of Michigan. "The Shane Gang Cloggers", as he calls them, not only learn the basic clogging steps but also are taught the history of clogging, clogging terminology and how to read cue sheets. Shane also finds time to choreograph clogging routines for the CMU



Shane Gruber, West Bloomfield, Michigan Junior.

Orchesis Dance Theater which he has been a member of for the past two years. After graduation, Shane's fondest wish would be that the university continue to offer clogging as a college course and even promote interest enough to form a traveling clogging club. A tradition that he started." **Editors Note:** Shane Gruber is a guest hacker on the Cloggers Web, at AOL.





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INTRO: Wait 8 Counts  
LEVEL: 1 - Easy  
SEQUENCE: A - B - A - C - A - B - ENDING

### PART A

2 TURKEYS DR H/SNAP S(XIB) DS RS  
R L/L R L RL  
& 1 & 2 &3 &4  
L R/R L R LR

2 SLURS LEFT DS SLR/S(XIB) DS SLR/S(XIB)  
L R/R L R/R  
&1 &2 &3 &4

4 WALK-ITS T/H T/H T/H T/H  
L/L R/R L/L R/R

FLATLANDER DT(B) H BR(F) H DS RS  
L R L R L RL  
&a 1 & 2 &3 &4

CLOGOVER 4 DS DS(XIF) DS DS(XIB)  
R L R L

FLATLANDER DT(B) H BR(F) H DS RS  
R L R L R LR

FANCY DOUBLE DS DS RS RS  
L R LR LR

### PART B

3 KENTUCKY DR S DS DR S DS DR S  
DRAGS L L R L L R L L R  
&1 & 2 &3 & 4 &5 & 6

2 RUNS L TO DS DS  
THE BACK L R

TRIPLE BRUSH DS DS DS BR  
FORWARD L R L R

ROCK BACK DS RS RS RS  
R LR LR LR

*Repeat Part B Facing Back Turning to the Front on the 2 Runs*

*Repeat Part A*

### PART C

2 BENDAS DS H(F) T(B) DT(OTS) TCH(XIF) STA/LIFT  
L R R R R R/R  
R L L L L L/L

2 BASICS DS RS DS RS  
L RL R LR

*Repeat Part C*

*Repeat Part A*

*Repeat Part B*

### ENDING

1 BRENDA DS H(F) T(B) DT(OTS) TCH(XIF) STA/LIFT  
L R R R R R/R

RUN AND STAMP DS STA/LIFT  
R L/L

## BABY LIKES TO ROCK IT

Music: The Tractors

Choreography by Jan Scott  
Rough & Ready Cloggers

INTRO: Wait 16 counts after piano  
LEVEL: Intermediate  
SEQUENCE: A - B - C - B - A - B - BRIDGE - D - A - B - C - B - A - B

### PART A

2 [ 2 CROSS TOUCHES (L&R) DS - TCH(XIF) - SL  
1 VINE (4 COUNT) DS(S) - DS(XIB) - DS(S) - RS

### PART B

2 TRIPLE BRUSH/ROCK BACK DS - DS - DS - BR (½L) -  
DS - RS - RS - RS (BACK UP)

### PART C

2 STRUMS (L&R) DS - DT(XIF) - DT(X-OTS) -  
DT(XIF)

1 HIGH HORSE DS - DT(XIF) - SL - DT(X-OTS)  
SL - RS - TOE - SL - DS - DS - RS

### PART B

2 TRIPLE BRUSH/ROCK BACK DS - DS - DS - BR (½L) -  
DS - RS - RS - RS (BACK UP)

### PART A

2 [ 2 CROSS TOUCHES (L&R) DS - TCH (XIF) - SL  
1 VINE (4 COUNT) DS(S) - DS(XIB) - DS(S) - RS

### PART B

2 TRIPLE BRUSH/ROCK BACK DS - DS - DS - BR (½L) -  
DS - RS - RS - RS (BACK UP)

### BRIDGE

2 OVER JOEYS (L&R) DS - TOE(XIF) - TOE(OTS) -  
TOE(OTS) - TOE(XIF) - TOE(OTS) -  
STEP(OTS)

### PART D

2 BASICS DS - RS

1 TRIPLE (½L) DS - RS - RS - RS

2 BASICS DS - RS

1 TRIPLE (½L) DS - RS - RS - RS

2 CLOGOVER VINES (8 Count) DS - DS(XIF) - DS (OTS) -  
DS(XIB) - DS(OTS) - DS(XIF) -  
DS - RS

### REPEAT A - B - C - B - A - B

### ENDING

1 HIGH HORSE DS - DT(XIF) - SL - DT(OTS) -  
SL - RS - TOE - SL - DS - DS - RS



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## Continued from Page 12

applauded wildly. He was impressed with himself and his importance until he suddenly realized that it was the flag that was being applauded--and not him at all.

"This," explained Shaw, "was like the caller glorying in the reaction of the crowd following a beautifully called dance. He didn't realize that he was carrying-the-flag. It was the dance, the great joy of dancing, that they were applauding. We should not let the applause give us the impression that we are something special. We, as callers," Shaw pointed out, "are privileged to be part of this joyous experience and to be allowed to carry-the-flag."

"The morning lectures brought out the best in all of us," recalled Ozzie and Margie Stout of California. "It helped us resolve differences. His informal talks helped open the great things in life. He made us realize that there was a lot more to square dancing than so many words and movements. His enthusiasm for life was contagious and infectious."

On the subject of how we dressed for dancing, Shaw, whose young Cheyenne Mountain Dancers dazzled audiences across the country with their costumes and their special brand of square dancing, said this about dance attire: "...if we don't let the costume get too elaborate, it serves the same function as the scholastic gown that not only covers the rags of the poor students but the fustian of the rich. The costume is a great equalizer and breaker-downer of social castes, as the dance itself lets us all make common cause for a communal joyousness."

"Our square dance is something special," he would say. And, as he told us all to be proud of our heritage of dance, he encouraged us to dress the part and to look and act like square dancers.

"Our fondest recollections of our seven years at Cheyenne Mountain School with Pappy and Dorothy," wrote Manning and Nita Smith of College Station, Texas "were the lectures and the talks that he gave us each day. He did not just talk about dancing, but also about history and about people and about fellowship and about all the things that make this movement what it is. He had the great ability to create moods and to stimulate dreams that no one thought possible."

I recall one morning session when Shaw was talking to us about smooth dancing: "Rhythm is the essence of all thru dancing," he said, "Without rhythm you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with each step you take. This silent seeking for perfect rhythm will keep you dancing

all your lives and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever."

This sentiment was impressed upon us as we left the auditorium that first morning and headed into the area that served the school as a combination gym and cafeteria.

Most, if not all of us, had been dancing for a time before being admitted to the class. Now it was as if we were to start all over again. Although standardization of sorts was present in each of our areas, there was no universal style. Depending upon what area one came from, you might see any of five or six different hand positions and as many ways of doing a couple swing. Promenade holds varied from one region to another and even the method in which we moved across the floor was not universal. We could see it here at the school as some were prone to simple walking, some used a gliding step, others a two-step or "lift" action and one or two at the start were skipping. All of this became obvious as soon as we began dancing.

Picking up the microphone, Pappy put us into large circles. "Dance tall," he told us. "Raise your shoulders, pull your dining room back, tuck in your sitting room. Now you're beginning to look like square dancers!" A strange way to put it, we thought at the time, but we soon realized that this man was getting through to us and we were beginning to understand what he was aiming at.

Noting several six-footers among the class members, some of whom had a tendency to lean forward or slouch as they danced, he would say, "Stand tall. If you're a tall person, take your cue from the dancer who is short--stand erect, be proud of your height." In today's dancing we should know these things. but fifty years ago we were "plowing new fields." No one before had taught us HOW to dance.

And thus, every morning we would be drilled in those simple basics we thought we already knew.

"When extending your hand in a right and left grand or a right and left thru, reach only as far as comfortable," Shaw would say, "then release handholds as you move past. Hang on too long and you will pull yourself or the other person out of position." *Reprinted by permission of American Squaredance Magazine. Continued in April 1996.*



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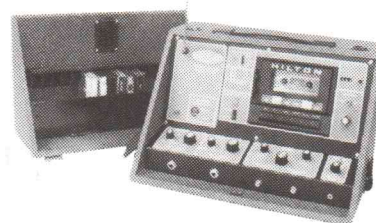
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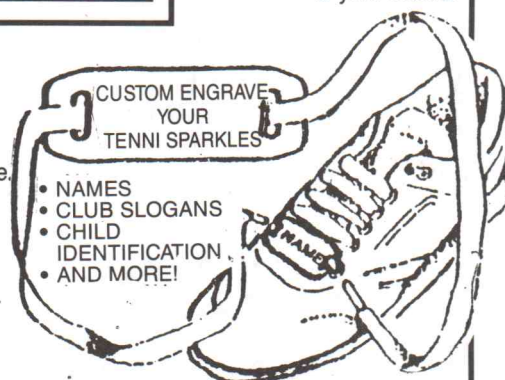
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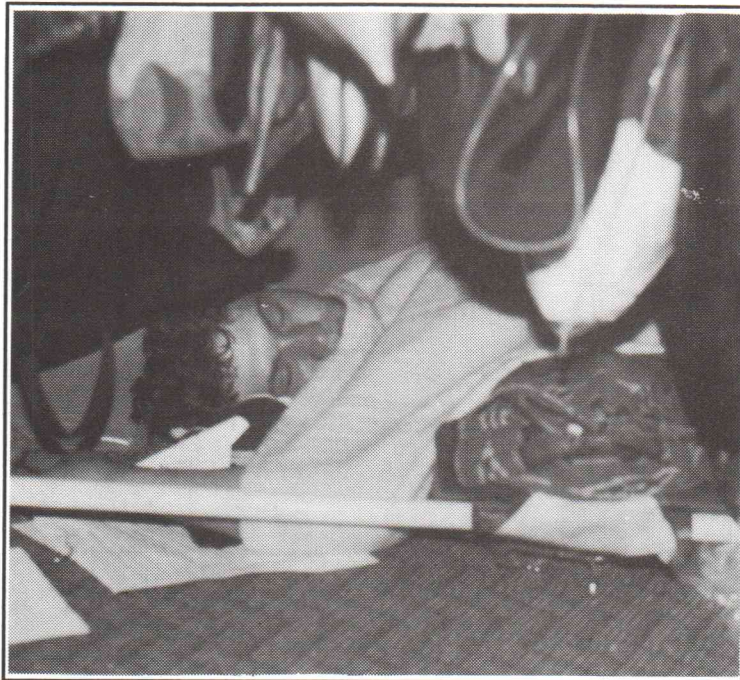
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Jamie Conn makes good use of the floor behind a clothes rack.



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These snapshots are from the Sertoma competition in Winter Haven, Florida. It was competition as usual for Panther Creek-- we had to recruit a brand new dancer plus three regular fill-ins: three of our team were about to die with colds; Ray was desperate and needed me to dance, so I borrowed Art Blaksley's shoes. But we won first and grand champ in four mountain style categories. I rode home with the Becks and caught Mrs. Beck's cold (a nasty one, too). So how are you? As you know, I've moved from North Florida to South Georgia. Had a job offer here and decided to take the chance 'cause I'd be closer to Panther Creek and more opportunity than in Live Oak. Wish me luck...

Tim Spivey -Tifton, Georgia



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# The Future of Community Dance

Reprinted from the Old-Time Herald Spring 1996

*Dance Beat / Issues in Old-Time Music*

*In recent years, at community dances all across the country, contras have become the dominate dance form, often to the complete exclusion of squares. Last February, Chris Kermiet, a veteran caller from Colorado, wrote an open letter to the extended dance community around the country in response to Denver's new "Zesty Contra" dance series that began this year. He raised some questions concerning the current trends in contra dancing and their impact on community dances, now and in the years to come. - Phil Jamison*

For those of you who don't know me well, let me give you some background. My father, Paul Kermiet, ran a summer dance camp, the Lighted Lantern, for 30 years during the time that I was growing up. The Lighted Lantern was a mecca for square dancers, who came from all over the United States and Canada to spend a week dancing, learning new dances, figures, styling, etc. The square dances in the '50s were still the traditional squares that you would recognize -- the ones that you probably do, at least occasionally, in your local community dance.

During the '60s, all that changed dramatically. There was a confluence of forces that drove the dance form toward greater complexity -- many of which are touched upon in the accompanying letter. Many of these forces and tendencies seem to be affecting our contra dances today. The danger is that we may go the way of the modern square dance -- away from a social community dance and toward a complex activity for a well-trained cadre of dance aficionados.

Today, as a result of the complexity of the dance at a "mainstream" level, modern square dancing is dying. They are not attracting new people to the activity. And the existing dancers, most of whom learned to square dance in the '60s, are now growing old together, and [are] literally dying. We can smugly think that this won't happen to us, that our traditional dances are heartier, and the contra dance

movement [is] healthier. But will it be that way 10 years from now, or 20? If present trends continue I don't think so. These concerns are the reason for sharing the accompanying letter with you.

## An Open Letter to the Denver Organizers of the "Zesty Contra" series

To those of you reading this letter who are not familiar with [developments] in our local dance community, I will give you a brief update.

In October of 1994, two members of our dance community took it upon themselves to organize a "Zesty Contra" night as a once-a-month addition to our regular Friday night dance series. They originally conceived of this as a dance for experienced dancers -- a dance with a minimum of instruction, short walk through, and with the assumption that all the dancers present would know all the standard figures, so that no teaching of figures would be necessary. This dance was seen as an attempt to meet the needs and desires of many dancers to have a dance where more challenging dances could be tried. As our dance community matures, and dancers gain more experience, they naturally want more challenging dances. This is a normal tendency. It is happening in other dance communities around the country.

I have some real problems with this concept, though. Here are a few of them. For one, it tends to split the dance community, with the more experienced dancers going to the advanced dance, and skipping the regular weekly dance. In a community such as ours, where we have a fairly large number of dancers every week, these new dancers never get to meet many of the more experienced dancers on a social basis -- and I believe the dance is still first and foremost a social event, where the emphasis should be on the sociability of the evening, rather than on its aerobic or intellectual challenges. And, in addition, the new dancers don't get the valuable experience of dancing with the more experienced dancers. It is here that they should be learning to dance with better timing, with graceful and flowing move-

ments, etc. The learning curve of the new dancers is much improved if they have the opportunity to dance with the more experienced dancers, and the whole community benefits.

Second, and in my opinion even more important, an advanced dance is *less* of a community dance. It is, by definition, a dance for an "in crowd." It's a dance for dance aficionados, most of whom know one another, who have favorite partners they want to dance with, who book partners several dances in advance. etc. A dance such as this is not welcoming to new people, whether experienced or not, who might walk in the door. It is a much more closed community and starts to resemble a modern square-dance club, where everyone is a "member," where new dancers are shunted in a "class" where they learn the "basic figures" which enables them to dance at a level equal to that of the rest of the dancers. Do we want contra dances to go the way of the modern square dance? Do we want our dance community to become a closed "club"? Do we want to have "Mainstream," and "Plus," and "Advanced," and "Challenge" level dances? Do we want to have beginner's classes and lessons? This is where we seem to be headed.

A close look at the modern square dance can give us an idea of where we might be in 10 or 20 years if present trends continue. For instance, if callers and dance organizers give in to the desires of some of the more experienced dancers for more and more difficult dances, pretty soon some callers will start obliging them by creating new and more difficult figures and more complex dances, or borrowing figures from the modern square dance to use in the contra (both of these things are already happening). If this trend continues, dancers will soon have to know more and more figures. Soon there will be an explosion of new figures and new complex dances (exactly what happened to the modern square dance in the '60s).

The western tradition of "hash calling" was one of the factors that drove the modern square in this direction. Hash calling simply means that the caller improvises the dance from figures or patterns that he knows, and the dancers have to listen and execute the figures. This is an exciting intellectual challenge for the dancers, and lots of fun if done with moderation. It does, however, de-emphasized dancing with the music.

Continued on Page 24



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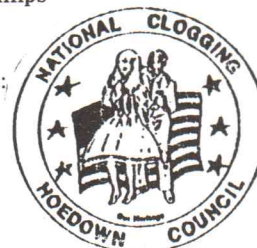
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## The Future of Community Dance

Continued from Page 22

It also de-emphasizes timing of the figures (getting through them quicker gives you more time to think about what comes next). And it emphasizes the need for all the dancers to have command of a broad range of figures and be able to execute them from a number of positions. There is no walk through.

Our contra dances are already heading in this direction with the "contra medley" where a second or even a third series of figures are started in the middle of a dance, and all the dancers are expected to "get it." It is only a matter of time before some caller will want to try a contra medley of 5 or 6 dances, or maybe even a new dance each time through the music. Then the caller's and dancer's skills will be emphasized and the beauty of dancing gracefully with the music, and enjoying the music and the flow of the dance will be pretty much gone.

Another historical factor which led to the changes in square dancing which gave rise to the modern square-dance movement should be noted. The great explosion of interest in square dancing in the '50s gave rise to a new phenomenon: the square dance "club" -- organized and run by dancers. Previously, community dances had been organized by callers and bands, and in many cases, by granges or churches or other community organizations. They were community dances. The "clubs" organized dances for more elite dancers. And the dancers, who then hired the callers, started to determine the direction of the dance form.

Now we come to the latest letter which I recently received from the coordinators of the Denver "Zesty Contra" where they state that they want "their dance" to have no mixers, or squares, or circles dances -- just contras and couples dances. And they want dances where everybody is active most of the time. And they want nearly all of the dances to have a partner swing.

As a caller with over 20 years of experience calling traditional squares and contras, I object to the idea of the dance organizers, however well meaning they are, to try to dictate to the caller the contents of the dance evening. I can see where this is bound to lead. Also, as a caller, I see myself as one of the keepers of an important tradition of American dance. I don't

want to see the contra dance go the way of modern square dance.

For example, I don't want to see the traditional square dance die out. Almost none of the modern club dancers has ever seen or done a traditional square. Squares have changed so radically since about 1950 that these two dance forms are now worlds apart. In our Denver traditional dance, squares and contra have always co-existed. At the dances 15 years ago, the mix was probably half and half. Over the years, the contra dance has come to predominate, probably because it's easier for most new callers to learn to call a contra dance. But what will happen to the traditional squares if we all quit calling them and dancing them? Will they die out entirely? Will they be rediscovered and revived? This is an important part of our dance heritage that I don't want to see lost. I think the "zesty contra" dancers should do at least one "zesty square" during a dance evening. I think every contra dance should have at least one square, or we run the risk of losing them entirely. I don't care what kind: New England, Western, or Southern. I think every caller should learn how to call them, and should do at least one during a dance evening.

I have even stronger feelings about the mixer. Especially at an advanced dance, which, as I indicated above, is by definition less welcoming to new people, the mixer is critically important. It is one of the few opportunities to dance, however briefly, with someone new -- someone you may not already know. Why, you might even discover that they are a good dancer, or that they have a nice smile. You might actually meet someone new, which is one of the purposes of a social event in the first place. You might want to have a dance with that person later on. Or that person who is new to the group might be *you*, and someone might ask you for the next dance, and suddenly you'll feel more a part of the dance, a part of the group. It's happened to me before. No one wants to be left sitting on the sidelines.

Now let's talk about the partner swing thing. I understand the attractiveness of the swing -- the physical contrast, the sense of balance and equilibrium with another person that's achieved, along with the mild sense of disequilibrium that's induced by rapid spinning. It's wonderful to swing lots of different people. Each swing gives a sense of connection with another person, and each swing is different, as is each per-

son -- there's connection and variety both. But do we need a partner swing in every dance? Where's the variety in that? I also understand the charm of swinging with a special partner. Oh-la-la! But is every partner in every dance that special someone? Maybe we should reserve the waltz with that special partner.

If we can take a longer historical look at the contra dance, we can find many older dances with no swings in them at all. In the older dances, more emphasis seems to have been placed on the figures themselves, and also on the balance. It seems that, over the years, the emphasis has shifted from the figures to the swing. And in the last few years it has shifted even more toward the partner swing.

Well, are we running a singles club or a community dance? Is the object to pick up someone? Or to have a sociable evening? Are we coming to make new acquaintances, or are we just on the make? Are we coming to the dance just to swing our favorite partners and stare intensely into their eyes in mock passion, or are we coming for the sense of community feeling, the natural high that comes from the combination of compelling music and graceful movement?

I'm afraid I have to come down on the side of the community dance, where all are made to feel welcome -- young, old, single, married. Where all have a sociable evening. Where dancers are considerate to new people, where they ask them to dance and try to make them feel welcome. I like a dance where the caller encourages the new dancers to mix in with the more experienced and vice-versa, and where there is an occasional mixer to help facilitate this social mixing.

I see the caller as not just the dance leader, but also as the social director of the evening. I think the caller can do a lot to set the tone. Perhaps by not expecting perfection. Perhaps by letting the dancers know it's okay if they make a mistake. (After all, it's just a dance, not a job interview.) By programming dances that are not too unforgiving [i.e. if you make a mistake, you can recover from it], and by selecting dances that are appropriate for the median skill level of the dancers present. By bringing the new dancers along by slowly introducing new figures and new combinations, and by saving the harder dances for later in the evening. By not berating the dancers for doing something

Continued on Page 28



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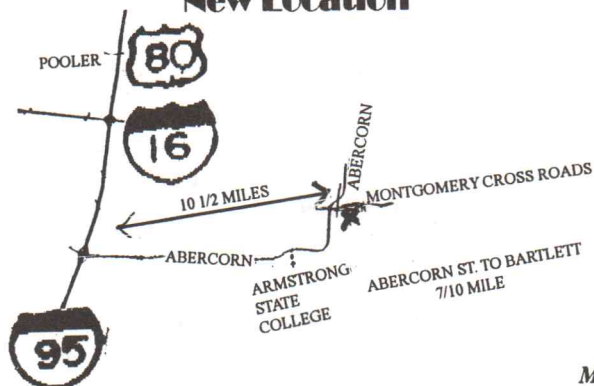
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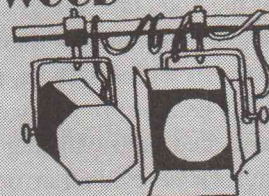
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## To Every Thing there is a Season . . .

### In Memory of **TRUDY PARSONS** 1943-1995

From Judy Bos (Twin Sister): Trudy passed away this past December of cancer. It is very difficult to write about someone that you were very close to -- I believe only identical twins would fully understand.

Trudy and I had so much in common, everything was predictable between us. People would always ask, are you sisters or twins, and we would answer in unison, "both." We grew up being best friends, dressing alike, going to the same school activities, having the same musical interests, etc. We competed with each other in high school to be the best in our endeavors. We started our careers together with the FBI in Washington, DC, and remained public servants thereafter.

Our lives took us to separates parts of the world upon marrying our husbands, but we kept in touch. I was in Germany, and she was in Colorado. She and her husband, Sherman, took square dance lessons, and Trudy said we ought to think about it too. We did, and Trudy and Sherman came to visit us overseas. We square danced together, whereupon they introduced us to a few steps of clogging; unbeknownst to us, Trudy and Sherman had taken clogging lessons with some of their square dance friends in Colorado -- something new.

In 1976 they started an exhibition team of cloggers, known then as the Colorado Springs Cloggers, doing the double basic throughout their routines, thinking this was great! Well, needless to say they needed more, so their square dance instructor and Trudy became privy to numerous clogging steps that were out there, and their clogging shows blossomed quickly into very professional exhibitions under Trudy's direction. The team is still going strong today, known as the Rocky Mountain Cloggers. As with most exhibition teams, they have opened hundreds of shows for popular country artists, entertained at community events, conventions, and retirement or nursing homes, having approximately 80 shows a year. They have won numerous awards over the years, attending regional and national competitions, traveled throughout the United States, and were proclaimed Goodwill Ambassadors for the State of Colorado.

I'll never forget the first routine Trudy taught me in 1980 -- Disco Duck. Once I became a proficient clogger, and we were both living in Colorado Springs, we co-instructed the Cheyenne Mountain Cloggers Club, the Rocky Mountain Connection (children). Blue Ribbon Cloggers (women), Centennial State Cloggers (young couples), Sweet and Sassy Cloggers (women), Double Your Pleasure Clogging Club, and Pikes Peak Pride (children).



Trudy touched and changed a lot of lives over the years with clogging -- she will never be forgotten for her patience, friendly personality, and smile, as you can tell from her nephew's poem below. I felt it appropriate to publish. . .

### "THE SMILE SHE TAUGHT ME!"

by Robert James Bos III

She taught me how to clog . . . in 1981  
Double step rock step . . . "and see there you are done"

Gathered together come friends . . . to form a team  
The "Rocky Mountain Connection", is who I mean

She'd led us around . . . show after show  
We'd dance in the rain . . . and maybe some snow

Together we would travel . . . to and fro  
And once she even took us . . . as far as Provo

Showing our best . . . of what she knows  
Trying not to miss . . . those dumb double toes

Putting out the effort . . . with all our heart and soul  
Dancing to a favorite . . . the "San Antonio Stroll"

The one thing she said . . . that sticks to this day  
"Smile at the audience . . . is what she would say

"Show them you smiles . . . and all the great fun  
And keep those smiles . . . even when you're done

She showed me a smile . . . can win over most  
Standing in front as the world's greatest host

I miss her smile most . . . now that she's gone  
Her smile she taught me . . . will forever live on!



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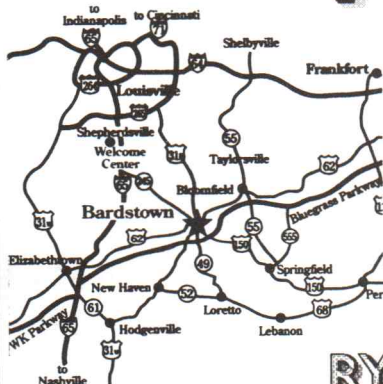
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## The Future of Community Dance

Continued from Page 24

wrong, and not singling people out for making mistakes.

As a caller, I feel that I have a duty and responsibility for preserving and perpetuating traditional American dance -- contras and squares. I like the idea of doing at least one of the older traditional contras during the dance evening. If we forget them or lose them, we will have lost an important link in our dance heritage. And I feel the same way about the traditional squares. Even during an evening devoted primarily to contras, I intend to do at least one square. And it's essential to keep the mixer. After all, our traditional American dance is a social community dance, where we dance in sets and squares and circles; not a partner dance like ballroom dance, where you spend the evening just dancing with your partner.

And so, one final word to the organizers of the Denver "Zesty Contra" dance series: I like to occasionally call a more challenging program. I think there's a place for it, and it may help fill the needs of a growing segment of our dance community. But if you hire me to call your dance, I am going to program the dance evening. I will include a "zesty" square, a mixer, and one of the older traditional New England contras. Not all the dances will have partner swings. Should you dislike my program, your option is simple: hire someone else to call "your" dance. But I sincerely hope that we can think of this as "our" dance -- our American dance -- and that we are all a part of the movement to preserve

and transmit this living tradition to future generations. I realize that this letter is a pretty strong statement of my feelings. I know that these dance organizers are well-meaning, and it's not my intention to try to single out or offend them. I know how much effort it takes to start and run a dance series and I appreciate their desire to do so. It reflects a love of the dance.

My intention is to point out the problems inherent in having an advanced contra dance. And this is an open letter to the dance community, because it's not a local problem. These forces and tendencies are nationwide. The danger is that we may go too far in the direction of the modern square dance, with too many figures, unnecessarily complicated dances, lessons, beginners classes, and an "in group" or "club" atmosphere, as opposed to the traditional open community dance, where all are welcome, no lessons are needed, and no partner or special costume is required.

Sincerely,

Chris Kermiet, Denver, Colorado

Chris's letter appeared on the *Neighborhood Dance and Community Mailing List* whose purpose is to support discussions of locally-oriented, socially-centered community dances. If you are interested in this sort of discussion, you may subscribe to it by sending an e-mail message to <majordomo@world.std.com> The list's creator, Joel Breazeale says, "Posting of anecdotal and practical information is encouraged as well as activism toward preservation and promotion of locally-oriented dances. Discussion of 'community' based on dance kinesthetics or 'dance gypsy' culture is discouraged. Discussion promoting loyalty to local talent and events is also encouraged."

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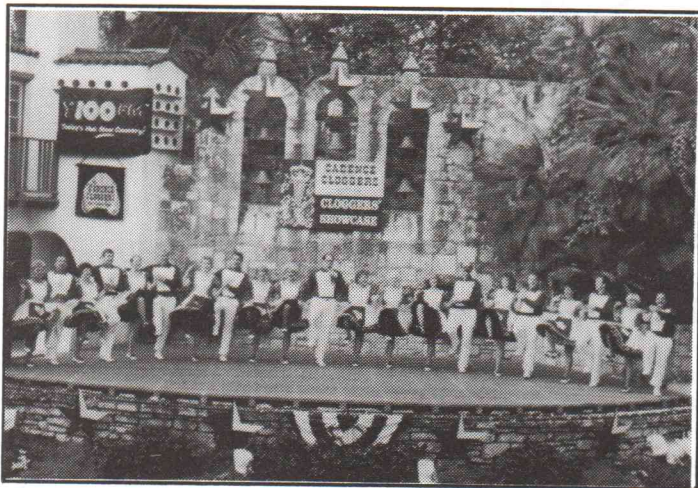




### Continued from Page 3

I was leery about how this would work out, but knew in my heart, "yes" would be my answer and the details worked out later. The details were minor and to my surprise they drove to my house for the first lesson. They are so much fun for me and I really enjoy their company and once a month they drive from Kittery, Maine to Ashby, Massachusetts for new material. I cannot take the credit for teaching them, since they already had the basics and being so eager made my job very easy. With video camera in hand every move we make is taped and reviewed once they get home. The group is Shirley Walker, Marilyn Jarest, Roslyn McGee, and Grace Dugas. They are 50ish to 70ish (they said I could tell) and have more energy than most. They recently started teaching **SEASIDE KIDS** ages 6-10. They are Mary, Ben, and Alex Fecteau, Meghan Walker, Felicia Jarest, and Claire Derosier. Clogging is their hobby and done for enjoyment. I think they have the right idea, don't you!

Sandi Rantala  
Mountain Valley Cloggers



**Bluegrass Band - Poverty Playboys and The Cadence Cloggers at the 1995 Cloggers Showcase, Arneson River Theater, San Antonio, Texas.**

### Country Fever Clogs for Club Dance Contest

Naples, Florida

Charlotte County Memorial Auditorium in Punta Gorda, Florida was the site of The Nashville Network's (TNN) Club Dance Party where country music dancers from all over Southwest Florida competed on January 21, 1996 for the honor of representing our area on the popular dance show. The Country Fever Cloggers of Naples, Florida were among the dozen teams trying to win a trip for two representatives to appear on Club Dance, the cable TV country dance program. The 10,000 square foot main floor of the auditorium was filled with individual line dancers while dance clubs and teams performed on the stage throughout the afternoon. TNN crews taped the competitors for later judging at the Nashville studios. Country Fever Cloggers were the only team performing the Appalachian Mountain high step style of clogging. This energetic group, with dancers ranging in age from pre-teen to grandparents, has been performing in the Naples area since 1983. Roxanne Riddle, co-director of the cloggers said, "We've had so much fun getting ready for this competition that winning has become secondary. The opportunity to perform for other dancers has inspired us to new heights." Co-director Roger Benfield wrote new choreography for a toe-tapping rendition of Down Yonder. With new steps and formations, not to mention a new costumes addition, Country Fever Cloggers generated a lot of excitement in the audience as measured by the whoops and hollers heard during the performance. Whether Country Fever wins the competition or not, their love of dancing was shared with others and that is the primary goal of this Naples group.

### Rantala Reminisces

I'm just thinking. Thinking about the future, and thinking about the future of my clogging group. What will happen and who will be left? This all started with the announcement of one of my dancers leaving for college in the fall. It was then that I realized that the kids I taught to clog, grew into young adults. Where did the time go and how did this all happen so fast? I know by now you're saying to yourself, "So what's the big deal, just replace them." Do I replace them? NO! You see, they can't be replaced. These kids are special. They are the very first "batch" of kids I got when I started to teach clogging. How do you replace them and their memories? YOU DON'T! Its now that I realize that I am thankful for the videos and pictures collected throughout the years. The ones I complained about, collecting dust and making clutter. The ones I will look at when I'm feeling a bit down because things just aren't the same. It is the debris that will keep their memories alive, their laughter, respect, thoughtfulness and most of all, they will remind me of their friendships and the difference they made in my life. And so it is that I say, "You don't replace them or their memories, you create new ones."

Sandi Rantala  
Mountain Valley Cloggers  
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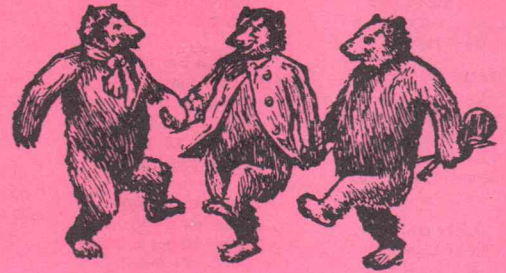


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