

The Double Toe Times

A CLOGGING MAGAZINE

Volume 14, Number 9

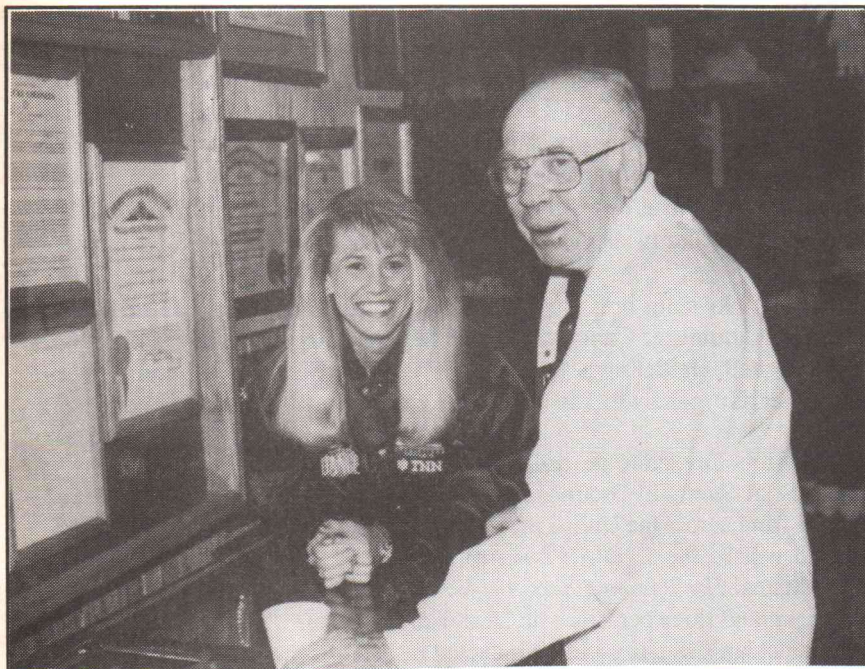
September 1996

AMERICA'S CLOGGING HALL OF FAME - SPRING WORKSHOP.

By: Jeff Driggs, Maggie Valley, North Carolina

The American Clogging Hall of Fame held its annual Spring Workshop on Saturday April 27, 1996 at the world famous *Stomp'n Grounds* in Maggie Valley, North Carolina. Over 3000 dancers from throughout the eastern United States participated in the all day workshop and solo competition.

"This year's event was our best ever", said workshop coordinator Lou Maiuri, of West Virginia. "It's great to see so many dancers out on the floor learning about traditional dancing". Workshop instructors Maiuri, Ray Hattaway of Florida, Bob Johnson of Virginia, Sonja Shepard Wiseman of Tennessee, Elliott & Cheryl Skeen of North Carolina, and Jeff Driggs of West Virginia led classes in a variety of topics including running set and country hoedown, Southern Appalachian square dancing and smooth dancing, flatfooting and clogging and country western line dancing. Bob, Lou, and Elliott led a massive circle through the paces in traditional categories, while Ray taught the intricate rhythms of flatfooting. Jeff charged up the crowd with a frenzied routine to MEGABLAST which featured a variety of formations and domino effects. During the breaks, Lou and the staff kept the dancers going with nine-pin square dances, reels and play party dances.



ACHF President Earl Powell and Sonja Shepard Wiseman

Continued on Page 6

CAMP CLOG '96 AND NATURAL BRIDGE CLOGGING CHAMPIONSHIP

Over 120 dancers from 6 states met at Natural Bridge State Park on Saturday July 13, 1996 for the 8th Annual Camp Clog Workshop hosted by Jeff Driggs and Jeff Parrott. Jeff and Jeff's special guest instructor this year was Josh King, of Nashville, Tennessee.

Jeff Parrott kicked off the day with two easy routines, and Josh followed with a dance to *My Maria*. Jeff Driggs taught a fun routine to *Rodeo Rock* and Parrott kept everyone on their toes with *Scatman*. Jeff's team routine to the *Atlanta Reel* had dancers turning and circling at a head spinning rate, and by the end of the day Josh's advanced dance to the *Mission Impossible Theme* really offered a challenge for the mind-weary workshopppers.

Vickie Dean of Australia won the award for the farthest traveler to the workshop. Vickie dropped in on the camp during a summer visit that has included stops at several workshops and visits with many clogging instructors. Richard Smith's Columbia Cloggers, of Crothersville, Indiana, took home the award for the most registered dancers.

Saturday Evening gave those in attendance the opportunity to go to a dance held on world famous Hoe-Down Island. Richard Jett, the usual Master of Ceremonies, was out of town, so the Clogging McClain Clan and their American How-downers led the program with a variety of line dances, squares, mixers and freestyles. Tandy Barrett, who has long been a part of Camp Clog, joined the group on Saturday Night and Driggs and Tandy did a little taste of their infamous Hillbilly slow dance for the laughing crowd. After the dance, the instructors joined Harold Staggs, Jimmy Hill, Brenda Muse and others at the Natural Bridge campgrounds for some old-fashioned gospel singing, story-telling and marsh-mallow roasting 'round the campfire.

Plans are already underway for the 1997 Camp Clog Workshop. A new resort in the Slade area is building a 10,000 square foot dance hall, which will boast one of the biggest wooden dance floors around! In addition, separate developers are building cabins and lodges that will offer cloggers a much larger range of accommodations.

The 5th annual Natural Bridge Clogging Championship drew over 200

Continued on Page 18

THE DOUBLE TOE TIMES

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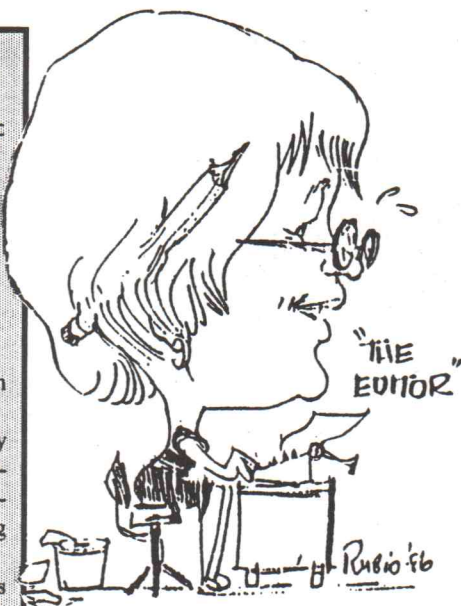
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FRONT AND CENTER

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 \$48.00. If this is confusing, drop us a note or call.

Thanks, Bobbie.

Editorial for September

I was touched and impressed by the words of a very young competitor currently participating in the Olympics in Atlanta. She simply could not understand the undue emphasis on Gold Medals. "Silver and Bronze are terrific too" she stated. The very fact that someone qualified to participate in the games was by her reckoning a wonderful accomplishment and an honor. This young woman appears to have a healthy attitude toward competition.

Of the many thousands of cloggers who compete each year, there are only a handful who will win that coveted "overall" title. Yet the non-winning competitors have had the adrenaline-pumping-high of being on stage, dancing their hearts out and celebrating the fact that "they competed" -nothing more! "We did our best!"

Dear Bobbie, I just wanted to let you know about something I saw on T.V. the other night. It was about the soap and shampoo you get when you stay in a hotel. They suggested that, since you pay for it anyway, each day remove the soap and shampoo so that the maid will replace it when the room is cleaned. Save up what you collect and donate it to a homeless shelter in your area. With as much traveling as cloggers do, I thought this would be a neat thing for cloggers to do. If this has not already been suggested and you think it is a good idea to print in the Times, please do so. Thanks for a great magazine! Dawn Malone, Red Devil Cloggers, Toledo, Ohio.

America's Clogging Hall of Fame

1996 INTERNATIONAL CLOGGING TEAM America's Clogging Hall of Fame has announced the members of the 1996 International Clogging Team. According to Dan Angel, founder of the Hall of Fame and chairman of the selection committee, "These dancers were recommended to us by other cloggers in their native country and from other information gathered, it is our pleasure to recognize them as the best of the best internationally."

Members of the 1996 team are: Leo Kropf, Salzburg, Austria; Jackie Eagle, Vancouver, British Columbia, Canada; Connie Myers, Surrey, British Columbia, Canada; Daniela Schell, Heidelberg, Germany; Alexandra Schell, Heidelberg, Germany; Fran Greiner, Grypskerke, The Netherlands; Vladimir Zemanek, Bratislava, Slovakia.

These dancers will be invited to the 1996 Hall of Fame dance off which will be held October 25 thru 27 at Stompin' Grounds, Maggie Valley, North Carolina. Over three thousand cloggers from across the United States compete in this festival each year. Other honors presented will be the 1996 All-American Clogging Team made up of dancers from the United States, The Ben Smathers Award, which is given to the best Male and Female solo clogger, and three persons who have dedicated their life to the preservation of Southern Appalachian Clogging will be inducted into the Hall of Fame.

UPCOMING EVENTS 1996

All Competitions are designed with a • For more information, contact the person listed under the event. Address and Phone numbers are in the Instructors Directory.
Upcoming Event notices are FREE for an ad and/or instructor listed in the Directory. Information must be received by the 5th of the month to be included.

•Sept 7

Mid-Atlantic Clogging
Championship
Clinton, Maryland
Loveless (MD)

•Sept 7 - 8

North Carolina Mountain
State Fair Championship
Fletcher, North Carolina
Powell/Atkins (NC)

•Sept 13 - 15

Southwest U.S. Clogging
Championship
Tempe, Arizona
Pearson (AZ)

Sept 14

Ark - La - Tex Workshop
Marshall, Texas
Hedl (TX)

Sept 21

Colorado Clogging Council
September Spectacular
Colorado Springs, Colorado
Limborg/Wheeler (CO)

Sept 21

Kountry Kloggers Clogging
Hoedown
Tifton, Georgia
Pam Brown (GA)

Sept 21

Clinton County Workshop
Wilmington, Ohio
Fenner (OH)

Sept 27 - 28

NWCA Workshop
Vancouver, Washington
Dart/Welch/Hooper (WA)
Guenette (CAN)

Sept 27 - 28

K.A.T.S. Dance Ranch
River Ranch Resort
Lake Wales, Florida
Loviska (FL)

Sept 28

Cash in on the Fun
Dubuque, Iowa
Bartels (IA)

Sept 28

Fall Clog Festival '96
Panama City, Florida
McVay (FL)

Oct 5

M.C.I.C. Workshop
Hastings, Michigan
McCreery (MI)

• Oct 4 - 5

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

Oct 5

1st Annual Clogging Jamboree
Silver Springs, FL
(800) 234-7458 x.171

•Oct 11 - 12

Southeast Appalachian
Mountain
Clogging Championship
Mars Hill, North Carolina
Dillingham (NC)

Oct 18 - 19

Clog your Socks Off
Lincoln, Nebraska
Harrison (NE)

Oct 25 - 26

9th Annual Buckshot Shindig
Ventura, California
Bice (CA)

Oct 26

Oktober(Clog)Fest
Columbus, Indiana
Fleetwood (IN)

Oct 25 - 26

Gopher It! Halloween
Workshop
Duluth, Minnesota
Paul (MN)

Oct 25 - 26

1st Annual Fall OSCA
Roundup
Roseburg, Oregon
Bounds (OR)

Nov 1 - 3

Sea Lion Stomp
Nanaimo, British Columbia
Canada
Guenette (CAN)

Nov 2

Traditional Clogging
Workshop
Ottsville, Pennsylvania
Keinert (PA)

Nov 8 - 10

Insane Diego Hoedown
San Diego, California
Thompson (CA)

Nov 15 - 16

Frolic in the Fall Workshop
Campbellsville, Kentucky
Smith/Burns (KY)

•Nov 16

Florida Clogging
Championships
Winter Haven, Florida
(904) 294-5239

Nov 23

A.C.A. Fall Workshop
and Dance
Arizona State University
Tempe, Arizona
Barets (AZ)

•Nov 28 - 30

Hills of Kentucky
Clogging Workshop
and
Midwest Clogging Competition
Fort Mitchell, Kentucky
Hill (KY)

Nov 27 - 30

C.L.O.G. National Convention
Nashville, Tennessee
Gibbs (GA)

K.A.T.S. Dance Ranch

A Clogging Workshop & Barn Dance
Sponsored By: K.A.T.S. Kloggers

September 27 - 28, 1996

River Ranch Resort, Lake Wales, Florida

Instructors: Diana Allen, Marge Callahan, Becky Conn, Jamie Conn, Kathy Johnson, Kathy Loviska, Christine MacTavish, Michelle Mahan, others to be announced.



River Ranch has seven types of motel lodging, beautiful campgrounds, 4 swimming pools, restaurant, western saloon w/ live entertainment, game room, tennis courts, miniature golf, horseback riding, hayrides, Saturday night rodeo, 9 hole regulation golf course, air strip, marina, and many shops. River Ranch is located in a lushly wooded area on the Kissimmee River. The hall where the convention will be held is rustic knotty pine with a wood parquet floor. Saturday evening show & barn dance for cloggers and spectators alike.

Reservations: Mention Clogging
Workshop for discounted rates.
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#51. Palm Beach Gardens, Florida 33410-Info: (561) 627-4230.

THE MILWAUKEE CLOGGING CO.

By: Julie Olson
Janine Herring

The Milwaukee Clogging Co. has been in existence since April 1st 1996. Our instructor, Teresa Olson-Alioto, wanted to do something different with young cloggers. She retired from teaching a group she had been with for 8 years. Then she set some goals and went out to form her own team. We are a mixture of a couple different groups from the area. To start, we have 23 dancers between the ages of 9-20 years old. Some of us have been clogging for over 12 years. Although we have only been together for a short time we have been able to perform at many of Milwaukee's big summer events. For example, we danced five days during Summerfest's 11 days run. Summerfest is the worlds biggest music festival held on Milwaukee's lake front festival grounds. We were also in *The Allis Western Days* parade. This parade is the largest non-motorized parade, with 150 units. Our first performance as a team was at *The Clogging Association of Wisconsin Jamboree* in May. And we did have fun. We performed a medley of Television theme songs for the 70's and 80's. Then three of our dancers did a routine to the new release of "Stayin' Alive". Our seamstress had to really work hard to get our outfits done in time, and they did a great job.



The Milwaukee Clogging Co.

Our outfits are red, white and blue. With the 4th of July here we are looking forward to a busy schedule full of parades and county fairs. On the 4th we are in three parades. We are hoping for cool weather. The saying in Wisconsin is "wait five minutes the weather will change". Coming up for the rest of the summer we perform at three county fairs. County fairs are always a fun place to show people what clogging is. We performed for the *International Institute of Wisconsin* at *The Rose Festival*.

We are very proud of our new team and want to share our excitement with everyone. We are all working very hard to do our best. We hope that if you are ever in the Milwaukee area look us up. We would love to clog with you.

LEST WE FORGET

By: Dan Angel
Founder A.C.H.F.

Outside, the cool morning breeze was whispering in the tall majestic hemlocks and there was the sound of water running over bed-rock in the mountain creek beside the home of Sue Ledford Reese. I really don't know how long I've known Sue. We go back a long way. Went to the same school together, danced on the same square dance team in the late 40's and early 50's. These teams were good enough to win some awards in the process. Our exhibition team danced several times a week at the request of the summer



visitors in the western North Carolina **Sue Ledford Reese**
Highlands. By the time the sun was **Highlands, N.C.**

peeking over the mountain, our conversation had reached back in time and had centered around the late Cleo McCall. "You know you don't find many free style dancers who could dance like Cleo anymore," Sue stated, "He was the best." He was a man who never missed a beat. The genius of his dancing feet had the most perfect sound I've ever heard for a free style dancer."

As Sue explained, "with the crying of the fiddle and the shuffling of the feet, Cleo had lightening in his heels and a patter in his voice as he called the set and winged his way through the figures. He kept the set moving and his voice was as clear as a bell," she added, "Cleo danced with humility, with his head held high and his shoulders laid back, you knew who was in charge when you were on the dance floor."

Folks in the Southern Appalachian Mountains have been dancing this way for years. This style of dance was fetched over from the 'old country' and has remained the same over the years.

Cleo started the exhibition team at Helen's Barn and every Wednesday, Friday and Saturday nights the team would perform to a packed house. He was also instrumental in helping organize *Hillbilly Day* that was held each July in the early 1950's. At his invitation several well-known dance teams would put on performances during the day to the delight of the several thousand visitors who had gathered along Main Street in downtown Highlands, North Carolina.

"The memory of his dancing is a haunting thing", explained Sue, "I'll never forget his two-tone, black and white wing tip shoes. You could spot him a country mile. With those bright shoes and the big smile on his face you knew right then that the folks would be getting their money's worth. You can never relive the time you first met a person like Cleo as you can never recapture the last years of your youth but you can never forget it either."

As you roam the Southern Appalachian Mountains, search out the hidden coves and valleys. Listen for the crying of the fiddles, the twang of the five string banjo. Hunt as you will for as surely as the sun rises in the east and sets in the west you will find other Cleo McCall's in every crook and cranny.

ANNE MILLS

ARIZONA WINTER CLOGGING PROGRAM

1996-1997

MONDAY

Starts

ROCK SHADOWS - 600 S Idaho, Apache Junction (602) 982-0606

Beginners	9:00 - 10:00am	Nov 11, 1996
Intermediate I	10:00 - 11:00am	Nov 11, 1996
Intermediate II	11:00 - 12:00 Noon	Nov 11, 1996

TUESDAY

FOUNTAIN OF SUN - 8001 E. Broadway, Mesa (602) 380-4000

Intermediate I	9:00 - 10:00am	Nov 5, 1996
Intermediate II	10:00 - 11:00am	Nov 5, 1996
Beginners	11:00 - 12:00 Noon	Nov 5, 1996

WEDNESDAY

VALLE DEL ORO - 1452 S. Ellsworth, Mesa (602) 984-5076

Beginners	10:30 - 12 Noon	Nov 6, 1996
Intermediate I	12:00 - 1:00pm	Nov 6, 1996

GOLDEN VISTA - 3710 S. Goldfield Rd, Apache Junction (602) 671-1909

Beginners	3:00 - 4:00pm	Nov 6, 1996
Intermediate I	4:00 - 5:00pm	Nov 6, 1996

THURSDAY

LOST DUTCHMAN - 400 N. Plaza Dr, Apache Junction (602) 982-4173

Intermediate I	9:00 - 10:00am	Nov 7, 1996
Intermediate II	10:00 - 11:00am	Nov 7, 1996
Intermediate III	11:00 - 12:00 Noon	Nov 7, 1996

*Beginners Class MAY start at Lost Dutchman in December

CARRIAGE MANOR - 7750 E. Broadway, Mesa (602) 984-1111

Beginners	1:00 - 2:00pm	Oct 17, 1996
Intermediate I	2:00 - 3:00pm	Oct 17, 1996

FRIDAY

SUPERSTITION SUNRISE - 702 S. Meridian, Apache Junction (602) 986-1775

Beginners	9:00 - 10:00am	Nov 8, 1996
Intermediate I	10:00 - 11:00am	Nov 8, 1996
Intermediate II	11:00 - 12:00 Noon	Nov 8, 1996

CARRIAGE MANOR - 7750 E. Broadway, Mesa (602) 984-1111

Intermediate II	1:00 - 2:00pm	Oct 18, 1996
Intermediate III	2:00 - 3:00pm	Oct 18, 1996

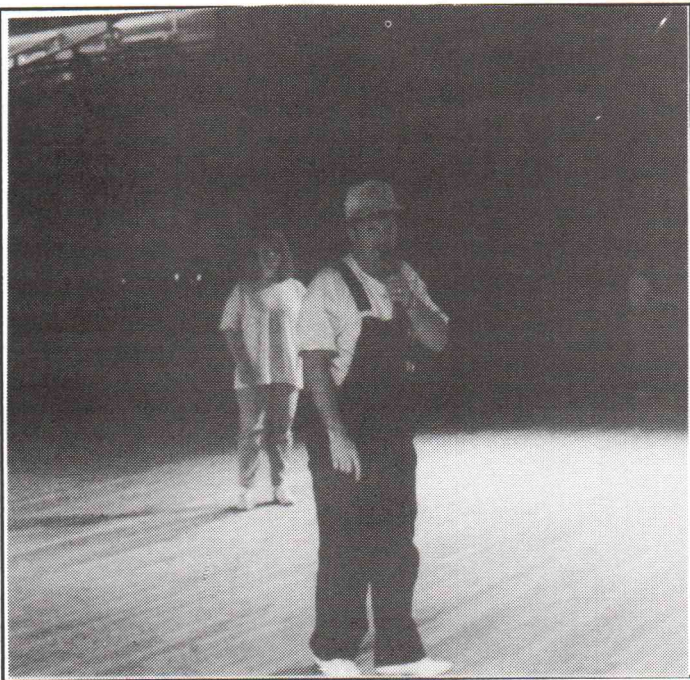
SATURDAY CUED CLOG DANCES

CARRIAGE MANOR - 7750 E. Broadway, Mesa (602) 984-1111

ALL LEVEL CUED DANCE	2:00-4:00pm	Jan 25, 1997
ALL LEVEL CUED DANCE	2:00-4:00pm	Mar 22, 1997

INTERMEDIATE I = Beg Plus to Easy Intermediate
INTERMEDIATE II = Easy intermediate to Intermediate
INTERMEDIATE III = Intermediate to High Intermediate

Continued from Page 1



Elliott & Cheryl Skeen teaching mountain figures

In addition to workshops, a solo competition was held on Saturday afternoon. Over 120 contestants vied for honors under the skilled judging of Lou Maiuri, Elaine Enfield of Florida and Jack Knighton of North Carolina. Top honors went to Mark Clifford, of the Freedom Cloggers of Charleston, South Carolina. With this win, Mark becomes eligible to compete for the Ben Smathers Award at the Hall of Fame's yearly dance-off held on October 27, 1996 at the *Stomp'n Ground* -- facing the grand champions from of the Hall of Fame's sanctioned competitions held throughout the year.



Jeff Driggs teaches "MEGABLAST"

The American Clogging Hall of Fame was founded in the early 1980's by Dan & Sandy Angel and is dedicated to the preservation of Southern Appalachian Clogging by honoring past and present leaders of the age old art of clogging. In addition to pro-

viding sanctioning to promote uniformity in rules and guidelines in competition, the Hall of Fame sponsors the "All American Team", a selected group of men and women who are nominated and chosen each year to represent the best attributes of the American clogger.



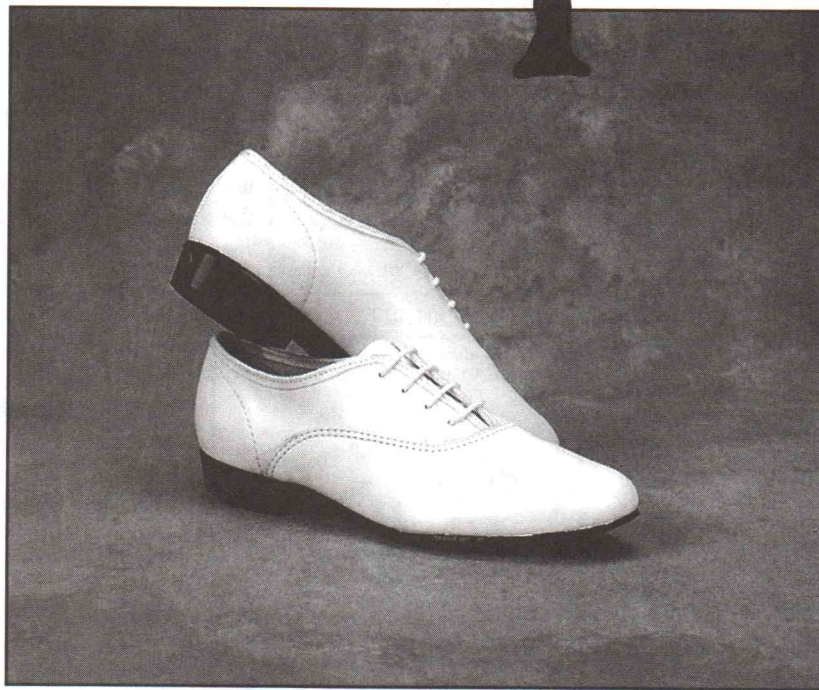
Bob Johnson teaching a square dance class

Plans are already underway for the 1997 Hall of Fame Spring Workshop, to feature Lou Maiuri, Bob Johnson, Jeff Driggs, plus several old favorites and a few new faces. The American clogging Hall of Fame invites you to join them next year for this fun and educational event. Please refer to the Hall of Fame's listing in issues of *The Double Toe Times* for additional events and information.



Lou Maiuri calls a Southern Appalachian Square Dance

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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

What appeals to an audience viewing a group exhibition is the synchronized movements of the individual participants.

Whoever said "Timing is everything" was not necessarily addressing us traditional dancers, but he or she might as well have been.

Working out the execution problems of position, spacing, tempo, tracking, and time/distance ratios for any particular group and figuring out how best to coach individuals to dance effectively in twosomes, foursomes, eightsomes or however-many-somes you have on the floor, is what we instructor/callers do.

Some of the C&C suggested timing devices that novice callers/instructors of traditional dance formations can utilize to help synchronize themselves and their groups are 4-count pull-bys, 4-count wraps and rolls, 4-count call pads, 4-count dance pads, and 4-count quarter clock turns.

We figured out that the lead dancer traveling the inside track of a star promenade must control the distance he travels in 4 counts to give his partner, traveling the outside track of the star promenade, a fighting chance to keep up (ref. Double Toe Times, November 1994). The arc-distances are not equal. On the same 4 counts, she has to travel a greater distance on the same arc. We speak here of the distance traveled not a change of dancing tempo. We designated "four/thirty" (4/30) as a reasonably standard distance traveled of 30" in 4 counts. That means that a time/distance ratio of 4/10 is just about dancing in one spot.

This month, let's examine the distance, the moves, and how many counts an odd couple might yield to an even couple to enhance it's ability to smoothly and elegantly roll under it's own arch. Two formations that these moves would affect are:

Split the Apple and

Dive for the Oyster. Dig for the Clam.
Look for the hole in the ole tin can.

Two opportunities present themselves during the execution of these figures such that these formations inadvertently get raggedy and rough. The first error falls to the arch-unit. The second error falls to the dive-unit. An interesting aspect of the second error is that, although the error indeed belongs to the dive-unit, it will be reflected in the arch-unit's performance and the arch-unit gets to be the

focus of the "Oh Dear! What a shame!" Not nice. Not nice at all.

Unschooler dancers tend to stand on the spot and "grow an arch", leaving their elbows dangling under the bridge. If this type of whumpy arch is examined, the inside of the elbow joint will be facing upward toward the ceiling. So is the lead dancer's thumb. Not good. Not good at all.

When the dive-unit dancers attempt to travel under the arch, they have to lean way over to miss the dangling elbows. By now the arch-unit dancers recognize the fact that the bulk of the two dive-unit dancers is not going to make it through the stingy spacing between their bodies so they move sideways

to make more room. This forced move usually results in the detachment of arch hands. The arch-unit dancers lose touch with each other. The arch formation breaks down. The dancers lurch apart, grabbing and snatching trying to re-establish contact. Not smooth. Not smooth at all.

Really sharp couples don't just "grow an arch", they engineer well made arches from "git-go". That means more horizontal space between the dancers of the arch-unit and more vertical space between hands and the floor. It all happens in the first 2 beats of the formation.

From "git-go" at hoedown square home positions [4 dancers holding hands, facing corners), the arch-unit dancers step sideways, forward, and turn slightly toward the inside diagonals. From the hands-ready position, at "git-go" the hands swing down, around toward the back. The arms rotate from the shoulder and carry the hands to the apex of the arch. The inside of the elbow joints are now facing the floor and so are the thumbs on the arch hands. The span of the arch is stretched from the shoulders. [This motion can be termed "roping from the shoulder".]

Additionally, when the arch-unit dancers roll under their arch, they fold themselves into the archway on a curved track meeting shoulder-to-shoulder, then back-to-back.

So, first, let's have Eddy & Edwina [our even couple] engineer a well formed arch moving forward. A well formed, moving arch has already smoothed over one of our potentially raggedy edges.

At the same time that Eddy & Edwina are executing their well formed arch, Otis & Olivia [our odd couple] are moving

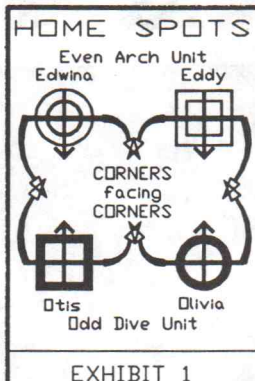
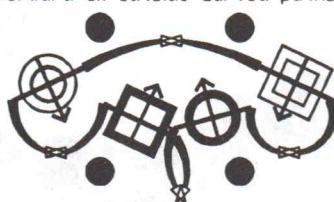


EXHIBIT 1

Arch unit dancers leave home spots, stretch their arch, and are moving forward on outside curved paths.



Time/distance ratio, about 4/30.

EXHIBIT 2

Dive unit dancers breach arch and immediately shorten the distance traveled in 4 beats of music.

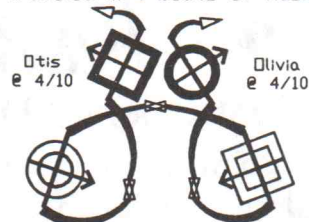


EXHIBIT 2.1

Arch unit dancers have safely breached their own arch. Dive units have moved forward very little.

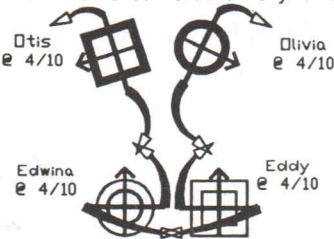


EXHIBIT 3

9th Annual

OKTOBER(CLOG)FEST

WHERE

Donner Center
Columbus, Indiana

WHEN

October 26, 1996

INSTRUCTORS

Jeff Driggs, Naomi Fleetwood, Brent Montgomery,
Josh King, guest instructor Christy Pickerel

HOTELS IN AREA

Ramada Inn 800-228-2828
Holiday Inn 812-327-1541
Knights Inn 812-378-3100
Days Inn 800-325-2525

Make hotel reservations early! We are close to
Brown County, and during fall foliage time (Octo-
ber), hotels fill up quickly



SCHEDULE

9:00am - 4:30pm
Workshop
7:30pm - 10:00 pm
Dance & Halloween Party

FEES

Preregistration	\$17.00
At the Door	\$20.00
Spectators	\$ 5.00
Video	\$10.00

DIRECTIONS

I-65 to Columbus/Nashville exit; take Indiana
46 East to 22nd Street; turn right on 22nd
Street; go approximately five blocks and
Donner Center is on the right.

Exhibition Welcome
Saturday Night!

Halloween Party
Costumes and Games

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Continued from Page 8

moving forward, diving through the arch. The time/distance ratio of these motions in the first 4 counts for both couples will be pretty standard, about 4/30 or 4/40 depending on how rambunctious your group tends to be.

1) For the Split the Apple formation, Otis & Olivia detach their partnering hands to make possible tracking in opposite directions. Otis pulls Edwina [his corner] under her own arched arm and Olivia pulls Eddy [her corner] under his own arched arm. To finish up the formation, Otis and Olivia pull their corners into a straight line.

2) For the Look for the hole in the old tin can formation, the pulls under the arched arms are executed in the same manner. The figure finishes up when, Otis & Olivia pull the foursome back into the original hoedown square.

On moving under their own archway, we want our arch-unit dancers to be able to elegantly dance a tight curve [track a small arc] under their bridged arms. Their arms are elevated over their heads. Their backs are straight. Their heads are up. There is no detachment of hands. All of which is possible if our dive-unit dancers have been coached to reduce their time/distance to 4/10 in the second 4 counts of this formation.

At this point, let's stop the music and take a look the messy breakdowns that can occur when the dancers don't manage themselves well and then take a look at how we might coach our dancers such that these rough spots are smoothed over.

Our competition colleagues might ought to give some thought to the following considerations. In an environment where raggedy can cost you a couple of points on the score sheet, the more raggedy you can smooth over, the better.

1) If Otis & Olivia [dive unit].are stingy with time and space in the second and third 4-counts phrases, they squeeze Eddy & Edwina [arch unit] into rotating on their own centers.

2) If the arch-unit dancers, who already have executed a perfectly stretched and round archway, are forced to turn on their own centers, the arch will surely break down or, at best, lose its elegance because they have cracked their backs and ducked their heads to keep from detaching their hands.

3) The last thing we want the dive-unit to do is "tie up" the arch-unit into "knots" so tight that it is unable to execute its part of the formation in a fluid manner.

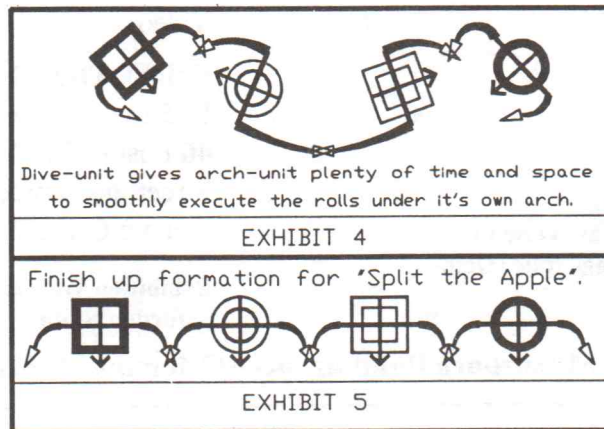
How well the dive-unit dancers manage their time/distance ratios will directly affect how well arch-unit dancers manage their turns through their arch.

The nature of first arch and dive motions are going to be vigorous. Once the dive-unit dancers breach the arch, however, they need to be coached to stand up and reduce their time/distance ratios until Eddy & Edwina have also successfully breached the arch. Eddy's & Edwina's breach is the more difficult one to execute.

It is Otis' & Olivia's job to support and assist Eddy & Edwina by momentarily dancing back-to-back at 4/10 in the second 4-count phrase and turning somewhat to face them in the third 4-count phrase.

The audience will never catch on. But raggedy and rough, they'll catch in a heart beat.

Otis & Olivia should also be coached, not only to shorten their distance traveled, but additionally to extend their arms and hands toward Eddy & Edwina allowing them plenty of "rope" to set up and execute their first half turns under the archway in an elegant manner. Otis & Olivia should plan to give their corners a full 8 counts to execute the roll under the arch and to reset their hand-hold. And Eddy & Edwina should be able to trust ahead of time that they will have these 8 counts to work with. They should be able to take their time. They should not hurry. They should not be hurried.



The last half turn is executed in the next 8 to 12 counts as Otis & Olivia finish pulling the dancers into the required finished-up formation.

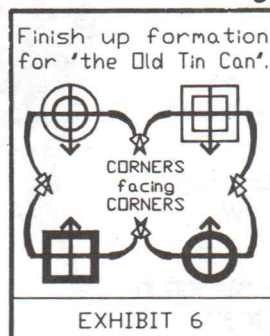
Whipping under arched arms may have been fun on the play ground, but well oiled progression is what we're looking for in this configuration.

We can utilize partnering drills on the line to teach the mechanics of well engineered arches and the how-to's of turning ourselves in a well oiled, smooth fashion under those arches: (arms well elevated, hands firmly latched, shoulder-to-shoulder, back-to-back, backs straight, heads up, take your time, not turning on centers but tracking a curved line of dance).

This basic partnering combination can then be incorporated into many of our formations in the same manner that we incorporate basic 4-count step combinations in our line dance routines.

Try these figures of various "arching" difficulty after you have taught partners the mechanics of arching and rolling under:

- 1) Flapjack
- 2) Split the Apple
- 3) Dive for the Oyster
- 4) Mow the Wheat
- 5) Four Leaf Clover
- 6) Dip and Dive



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Sponsoring Your First Clogging Workshop

Part III - Contracts.

By Elizabeth VanMeerbeek

Reprinted from November 1989 Volume 7 Number 11

The days of the nod of agreement and handshakes are over. Today, we are hit with written contracts or terms of agreement in almost every walk of life. The same scrutiny you give to agreements signed for your bank loans should be given to any agreements signed for your clogging workshop or other special events.

Written contracts serve a meaningful purpose and should be viewed as a comfort as opposed to something to be dreaded. Contracts are a confirmation of everything that you've **mutually** agreed upon with another party; in the case here, a supplier of goods and services. A good contract establishes a give-and-take relationship between the parties involved, not a one-sided deal to benefit only one or the other.

How do you make sure the contract you're signing is mutually beneficial? You read it **very** carefully and make sure you understand every clause in it. You also ensure that it covers every item you agree to and contains no extra "hidden" items that were not discussed. Don't ever sign anything you're unsure of or don't feel good about. If a supplier tells you a particular clause is just standard procedure and a necessity, that's hogwash. If you don't like it, either rewrite it so you're comfortable with it or don't sign. Contracts are meant to be rewritten; I do it all the time.

For example - one particular hotel chain always provides the same, standard, preprinted contract. One page, two sides. The front side has a few blanks for the items agreed upon - number of guest rooms, rental fees, etc. The backside is completely full of very small (and light) print outlining dozens of special clauses that are standard to the hotel. Almost every one of them is one-sided; the group does something that the hotel doesn't like, the hotel benefits. Never sign a contract like this without a few adjustments and clarifications. The first thing to do is draft an addendum and spell out **everything** that was discussed. Sometimes, this means repeating items already in the contract, although with clarifications. Rewrite every clause in the contract that is not in the best interest of the group. Above the signature line of the contract, type in that the group accepts the agreement only with the inclusion of the attached addendum. Send two copies of the addendum along with the original contract back to the hotel requesting that they sign both copies and return one to you. I've never run into a facility that refused to sign. However, many times they will want to renegotiate some items. Facilities will offer you the world to get you in their door - agreeing to it in writing is often a different story.

Another reason to make sure **everything** is included in a contract is because, by the time your event comes around, the sales representative you dealt with in the beginning may have left the company or the management may have changed hands. If they have a signed agreement in hand, there's no reason the new parties involved need to agree to all the little "extras" that you were promised but were not put in writing.

Every written contract, no matter who the parties involved are, should contain the following:

- the parties entering the agreement
- the effective dates of the agreement

- complete list of goods and services to be provided by each party.
- charges to be assessed for the good and services insurance/liability/indemnity protecting each party any applicable contingencies.
- special instructions
- cancellation agreement to protect each party (dates and penalties)
- signatures of parties involved

The more you put into it, the better off all parties will be in the end. Facility contracts should specifically spell out the following good and services:

sleeping rooms if applicable

- number and type of rooms; room night pattern
- room rates, including tax and services charges
- confirmation policy
- reservations/reservation cut-off procedures
- credit arrangements
- complimentary accommodations
- check-in/check-out times

food and beverage

- function space; setups
- price guarantees
- dates of functions
- setup and service times
- staffing and service requirements

function space

- event schedule with assigned rooms and hours specified and approval requirements if changed; square feet minimum allowance
- setup and tear down times
- room setup requirements
- rental charges
- services, service level, staffing level;
- compensation for substandard performance

equipment

- items provided free of charge (tables & chairs)
- items provided for a charge and the charges (additional flooring that the hotel must go outside to rent)
- dates needed

renovations/construction

- projected dates
- areas of facility affected
- stop-work
- non recourse

safety measures

labor charges

parking and airport service

credit arrangements

other conditions of acceptance, if applicable

- special amenities or extended service hours (free turn down service for VIPs and extended pool hours)

The cancellation clauses in most facility contracts are very one-sided. Basically, they say if you cancel your event within a certain time-frame, you're liable for X-amount of money. Rarely, do they ever mention any compensation for **you** if they cancel the agreement. This does happen! If a more attractive piece of busi-

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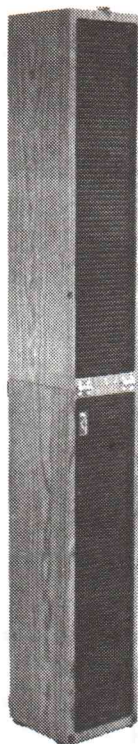
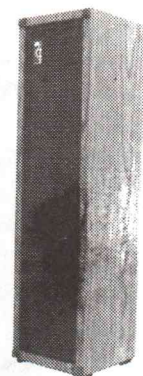
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Continued from Page 2

This is the second year that the *International Clogging Team* has been selected. Eight members of the 1995 team made the trip to Maggie Valley, North Carolina.

AMERICA'S CLOGGING HALL OF FAME was founded in 1981 by my wife and I to thank past and present leaders of this art for their dedication in the preservation of our heritage. We get the most satisfaction seeing these dancers when they are singled out as members of the All-American and International Team. To see the smiles on their faces is what it's all about.

Dear Bobbie, We're glad that Ira [Bernstein] was able to make his point - and a valid one too - in response to our article about clogging in the United Kingdom. He has the advantage of being able to be specific, whereas we had a number of points to get across and had to generalize slightly.

Having come to Appalachian clogging after many years of British wooden shoe clog styles, we can only recommend that your readers try to see where the influence came from, and if possible learn a little of any of the styles. No doubt there are a few 'expatriots' in the States who can remember some. After all you have a modest number of Morris dance sides who might possibly know some - although perhaps being modest in the other sense, you may have to hunt hard to find them! Possibly Ira has a few contacts that he could pass on? Chase up the music hall clogging too, such as the Marley routines being revived currently.

The Cornish clogging of the McConnell's (March edition) may be worth someones following up with a dance specific article - learn it too, don't let it be lost. The photo doesn't clearly show taps or clogs but it sounds like it should be derived from wooden shoe clogging. Assuming a United Kingdom source, we're not aware of any specific Cornish (United Kingdom) style - prove us wrong please - but there is Dartmoor stepping from the Devon/Cornwall borders, or possibly the style 'family' which appears in various areas along the south coast of England and was probably taken as entertainment by the fishermen from port to port. Apart from that, there is always the strong influence of the mainly Irish/North West England 'navvies' who spread the railways across the country last century.

The 'plug' for the 'Footloose' festival in our article prompted Dolly Hamblin and her husband from Whitinsville, Massachusetts, to adapt a holiday over here around the festival and we had the pleasure of chatting with them a number of times. The highlights for us was seeing the Fiddle Puppets (sorry Eileen, Footworks! - old habits die hard). Hopefully they (the Footworks) enjoyed the weekend and also the rest of their trip.

Maybe we'll get a chance to meet other cloggers from abroad at some of the other festivals we mentioned. In the meantime, keep dancing. Clair Rudd, "Hotfoot Appalachian Cloggers", Taunton, Somerset, United Kingdom.

Dear Bobbie, Can't wait to find out what group performed at the opening ceremonies! I'm assuming they're from Georgia. I got a big thrill seeing clogging represented at such a special time, both for Atlanta, Georgia, and for all of us who love clogging all around the world.

I figure the cloggers who performed at the opening ceremonies will submit an account of their wondrous adventure. Can't wait to read it. Virginia Mitchell, Oakdale, Minnesota.

CLOGGING AT THE OLYMPICS Local Cloggers set to perform for audience of 3.5 billion

By: Emily Brewer
Citizen-times intern
Ashville Citizen Times
Ashville, North Carolina

Nine current and former students of Mars Hill College will be displaying their clogging skills Friday at the Olympics Opening Ceremony for an international satellite audience of about 3.5 billion.

The 24 members of the team "Leather N' Lace" will share this Appalachian dance form with the world in the segment of the ceremonies called "The American South."

The current and former Mars Hill College students dancing in the opening ceremonies include choreographer Jay Ledford from Leicester, Dan Sprinkle from Ashville, Bobby Hodge from Whiteville, Jennifer Wyman from Aiken, South Carolina, Lori Milton from Snellville, Georgia, Tonia Royal from Griffin, Georgia, Ryan Ricker and Marci Taulli from Atlanta and Ray Inman from Winston-Salem.

Ledford, who also leads the Mars Hill College Bailey Mountain Cloggers, was also appointed to the choreographing team for the opening ceremonies. He has choreographed over 1,300 dancers who will provide backup for the ceremony.

ECTA (European Callers and Teachers Assoc.) Convention.
by Fran Greiner, Nort Sea Cloggers, The Netherlands.

The ECTA convention this year was held on 14th through 16th of June in Darmstadt, Germany.

Naomi Fleetwood-Indiana, Tandy Barrett-Georgia, and Jeff Driggs-West Virginia were invited to come over. The latter was unable to attend and in his place, Josh King came.

Naomi, who's been over here five years running, started off the teaching with a class in Hoedown. We'd all heard of it before, and some had even done a little, but at the end of the session, we all got the chance to try it and like it. With her usual witticism, she made the class a lot of fun. She and Josh showed us how to dance some formations in it and she also showed us how to call a hoe-down. When we thought the class was finished, she suggested we all take a go at calling. Not a one of us volunteered, so she had Elli Kern and myself give a try at calling a hoedown. Memorizing a few calls from paper was easy. Now all we have to do is become so good we can make 'em up as we go along . . .



(l to r) Kelly, Karl-Heinz, Fran, Tandy, Naomi, & Josh Continued on Page 22

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Continued from Page 12

ness comes along, one which will bring in more revenue, your group could very well get bumped.

Depending on the event being booked, I recommend crossing out the facility's cancellation clause and offering to rebook equivalent business within a one-year time frame, rather than pay large fees to compensate them for loss of revenues. If the facility cancels, I'll usually give them a choice of two resolutions: 1) search for and secure equivalent facilities and services within x-radius for the same price that meet with our approval, AND pay for the printing and mailing costs of notifying everyone already pre-registered, in addition to new promotion costs, AND pay the group \$X-amount for undetermined losses. OR 2) pay the group \$X-amount for lost revenues and aggravation (this figure is normally large...enough to discourage them from cancelling).

Option two is often more to the group's advantage monetarily, however, it's often more a headache than it's worth to completely cancel an event without trying to move it. If you need to move your event, you might as well have the facility do the work for you. Rather than lose a lot of money and completely destroy the possibility of your future business, a facility will try to book the group elsewhere.

Make sure the cancellations clause contains a provision that holds neither party responsible for cancellations due to circumstances beyond either party's control, i.e. Acts of God, strikes, governmental regulations, civil disturbance, or curtailment of public transportation facilities.

To avoid personal liability, make sure the group you are entering into this agreement for is listed as one of the contracted parties and not you personally. Also, make sure it's noted where you sign that you are empowered by the group to make these arrangements. As the individual making the arrangement, you can still be held liable for a number of things, but this will offer you some protection.

When it comes to signing contracts, just be aware. Read them carefully making sure they are all-inclusive and mutually beneficial. Securing all of your arrangements in writing ahead of time does not guarantee a perfect event, but is sure will make your life and your event go a lot easier.



"CROGGING CATCHING ON
HERE MUCH BETTER THAN
SQUARE DANCE. IN SQUARE
DANCE - TAKE ALL NIGHT TO
DO BOW TO CORNER, PARTNER!"

Traditional Judge Vs Contemporary Judge

By: Cheryl Skeen, Director. Hickory Flat Hoedowners
Trenton Lowe, Co-writer. Hickory Flat Hoedowners

Is it possible for the traditional judge to score Line, Show, Exhibition and the newer sanctioned categories? There are so many rules and regulations to remember.

Likewise, contemporary judges face the same difficult task when evaluating the Running Set, Country Hoedown or Southern Appalachian Freestyle. There are even more stringent guidelines, not to mention the fact that unless you have been with a traditional team for a very long time, how can you know what figures and formations are acceptable?

If a judge does not like a category, how can this person be fair and impartial? I know that in the long run it saves money to only have five judges. However, suppose that individual has a weakness concerning the traditional category, a weakness for either not fully understanding or appreciating the dance form. How is it possible for this judge to determine the deserving winner? Is a judge simply writing down a score, going through the motions?

Now, I'm not trying to knock the people who judge, because we all know this is not an easy task. At the end of the competition they have to answer to the directors, mamas, and daddys about why their child didn't place.

This position is a hard burden to take on and you have to admit after seeing 180 teams go across the stage you can't exactly have total recall.

If you want to judge a particular category then why not just say so. Inform the competition chairperson of what categories you would like to judge. You should be familiar with clogging, of course, but also be familiar with the categories. You should know what you are going to judge backwards and forwards and leave room for improvement. No one person knows everything.

Going to the NCHC judges training is a good place to start, but don't assume that they will teach you everything there is to know about judging. They make a lot of good points however, there is no way to cover the history of traditional clogging in a weekend.

To learn how to judge contemporary, spend time with your contemporary dancers and directors. Learn how the routines work and about the choreography.

If you want to learn how to judge Appalachian style clogging spend time with the traditionalists like Garland Steele, Bill Nichols or Bob Johnson. These, and other recognized experts, can explain, show or dance you through anything.

Most importantly when judging a category, make sure that you share the same enthusiasm as the dancer. Otherwise, you are cheating the dancer, yourself and the competition itself.

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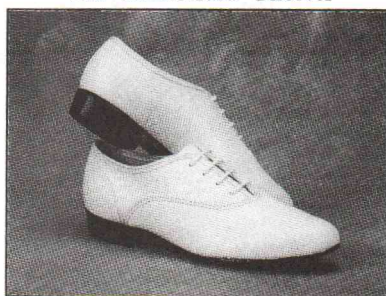
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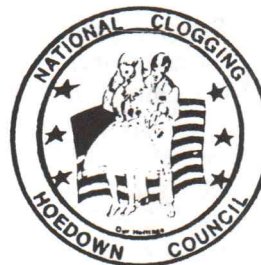
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Continued from Page 1

dancers from 22 teams from Ohio, Kentucky and Indiana to world famous Hoe-down Island in Slade, Kentucky for a full day of clogging events.

Jeff Driggs and Jeff Parrott organized the yearly event, which included a variety of categories including Novice Team, Open Line, Precision Show, Hoe-down, Duo and Duets, Solo Freestyle, Traditional Freestyle and a Cappella Freestyle. In addition to 5 foot trophies, the overall winners took home cash prizes of \$200.00. In addition to Jeff and Jeff, Tandy Barrett judged the competition. Josh King served as emcee -- keeping the pace moving to avoid a rain delay. Storms on the heels of Hurricane Bertha threatened to move the event indoors, but thanks to a few prayers and a "Don't Rain" dance or two, the competition finished on schedule with only a few sprinkles of rain in the last half-hour.

CINCO DE MAYO

By: Elaine Steele, Tempe, Arizona

On May the 4th a Clogging Workshop celebrating Cinco De Mayo was held at Carriage Manor Recreation Vehicle Resort in Mesa, Arizona from 9 AM until 9 PM.

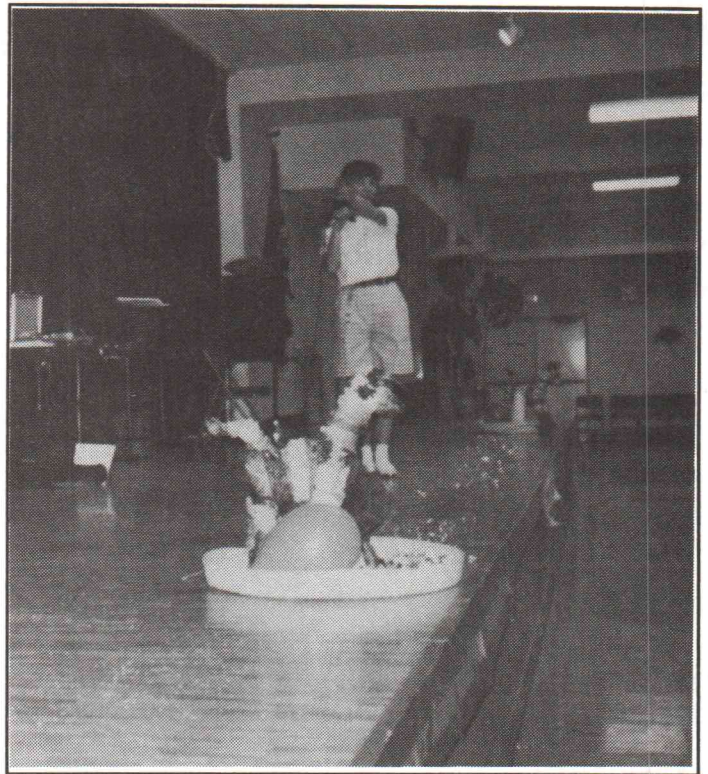
The guest instructors for the workshop were Randy and La Chere Vawdrey from Provo, Utah, and the local instructors were Matt and Colleen Pearson, Elaine Steele, Sherry Balentine, Lauren Neese and Dyan Cormier. The nine hours of instruction of new routines and seminars gave the hundred plus cloggers all the clogging and information they desired.



Matt and Colleen Pearson Cinco De Mayo

Many local people attended as well as cloggers from Utah, Tucson, California, Cottonwood and Queen Valley.

Basic, Easy Intermediate, Intermediate I and II were taught in the two halls and a variety of seminars were held each hour during the day. In the evening from 7 PM until 9 PM there was a super advanced "Die Hard" master class and the hottest footwork was witnessed by all that attended. Randy really did a super job of challenging the cloggers who were able to participate.



La Chere Vawdrey Cinco De Mayo

With the Mexican theme being evident in the decorations, the two pinatas were awarded as door prizes to Connie Smith from Queen Valley and Geri Shumaker from Mesa, Arizona.

This was the 2nd annual *Cinco De Mayo* workshop and hopefully it will continue for many years. With the support of the local clogging community at these workshops, it makes it possible for local instructors to sponsor them.



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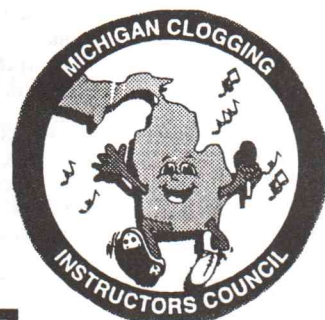
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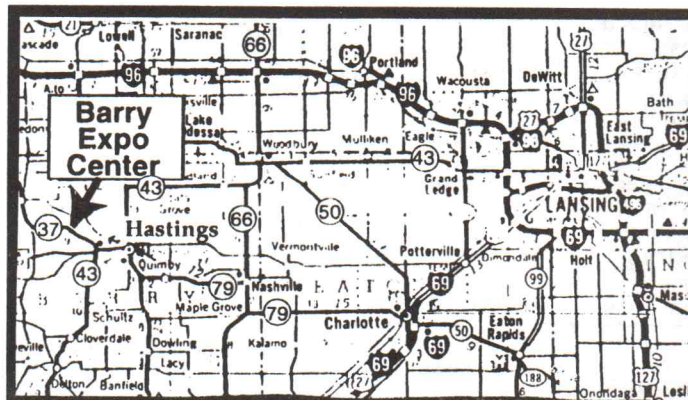
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Artist: The Tractors

Choreography by Jan Scott

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INTERMEDIATE LEVEL

INTRO: 16 cnt. wait (after 4 drum beats)

SEQUENCE: A - B - A - B - Bridge - A - B - Ending

PART A

2 CHUGS DS DR SL KICK (F)
1 SIDE ROCK DS RS RS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS

PART B

1 SWING BASIC DS RS SWING LEG(OTS) S(XF) RS SWING
LEG(OTS) S(XF) RS DS RS
2 SKIP & BASIC DS(SKIP) S(XB) DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS

PART A

2 CHUGS DS DR SL KICK (F)
1 SIDE ROCK DS RS RS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS

PART B

1 SWING BASIC DS RS SWING LEG(OTS) S(XF) RS SWING
LEG(OTS) S(XF) RS DS RS
2 SKIP & BASIC DS(SKIP) S(XB) DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS

BRIDGE

2 CLOGOVER VINES DS DS(XF) DS(OTS) DS(XB) DS(OTS) DS(XF) DS RS
2 BASICS DS RS
2 CHUGS DS DR SL KICK(F)
1 CHUG-A-LUG (L) DS BR SL(½L) (P) S (B) DR SL LIFT
2 BASICS (½L) DS RS (HANDS UP & FLUTTERING)
1 STRUM DS DT(XF) DT(X) DT(XF)
1 TURNING ROCK (½R) DS RS RS RS
1 STRUM DS DT(XF) DT(X) DT (XF)
1 TURNING ROCK (½L) DS RS RS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS

PART A

2 CHUGS DS DR SL KICK (F)
1 SIDE ROCK DS RS RS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS

PART B

1 SWING BASIC DS RS SWING LEG(OTS) S(XF) RS SWING
LEG(OTS) S(XF) RS DS RS
2 SKIP & BASIC DS(SKIP) S(XB) DS RS
1 TRIPLE CHUG (Fwd) DS DS DS KICK(F)
1 TRIPLE (Bk) DS DS DS RS
1 HIGH HORSE DS DT(XF) SL DT(X) SL RS TOE SLIDE DS DS RS

ENDING

½ SWING DS RS SWING LEG(OTS) S(XF) RS SWING
BASIC STOMP LEG(OTS) S(XF) STOMP

IF THE WORLD HAD A FRONT PORCH

Artist: Tracy Lawrence

Choreography by Annette Lieb & Irene Pritwitzer

Renegades - Quicksteppers

EASY LEVEL

INTRO: Wait 16, start with the left foot

SEQUENCE: Intro - A - B - Bridge - A - B - Break - C - Ending

PART A

SWAYBACK DS DT(XIF) H DT(X) H TOE H R S DS DS RS
L R L R L R R L R L R LR
&1 & 2 & 3 & 4 & 5 &6 &7 &8
BOXCAR DS(XIF) SL S DR S RS STO(¼L) DR S DS RS
L R L R R L RL R R L R LR
&1 & 2 & 3 &4 &5 & 6 &7 &8

REPEAT 3 MORE TIMES

PART B

SYNCOSCOOT DS DS(XIF) SL DS SL move fwd DS DS DS RS backwd
L R R L L L R L R LR
&1 &2 & 3& 4 &5 &6 &7 &8
SLIDER DS SL S(XIB) S S(OS) SL S(XIB) S S(OS) SL S DS RS
L R L R L R L R L R L RL
&1 & 2 & 3 & 4 & 5 & 6 &7 &8

REPEAT OPPOSITE FOOTWORK

COWBOY DS DS DS BR H forward DS(XIF) RS RS RS backward
L R L R L R R LR LR LR
&1 &2 &3 & 4 &5 &6 &7 &8

BRIDGE

KAWLIGA DS DT(XIF) H DT(X) H KI H DR S RS
MULE L R L R L R L R L R LR
&1 & 2 & 3 & 4 & 5 &6

PART A

SWAYBACK
BOXCAR TURN ½ L
SWAYBACK
BOXCAR TURN ½ L

PART B

SYNCOSCOOT
SLIDER
REPEAT OPPOSITE FOOTWORK
COWBOY

BREAK

2 RUNNINGS DS DS

PART C

SYNCOSCOOT
SLIDER
SYNCOSCOOT

ENDING

½ WIPLASH DS DS(XIF) SL S DR S SL S RS
L R L R R L L R LR
&1 &2 & 3 & 4 & 5 &6
½ WIPLASH DS DS(XIF) SL S DR S SL S RS
L R L R L R L R LR
&1 &2 & 3 & 4 & 5 &6
HEEL POINT STO DDS H(OTS) TOE(XIF)
R L R R
&1 &2 & 3

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Continued from Page 14

Tandy followed with two classes in Choreography I and II. We got an insight in how to use simple basics and triples and come up with a million dollar show just using the choreo Tandy taught us.

Then along came Josh, who used his class period in teaching us couple formations and the use of arm movements such as "Pretzel" to name but one. Although it took a bit of time to get the hang of it, most of us managed to get them and we had a lot of fun in the process, seeing as we, at regular intervals, managed to tie ourselves up in knots.

Lastly, we all got together to discuss any and all problems arising in teaching, holding a club together, doing demos, and dealing with people in general. Naomi, Tandy and Josh gave expert advice as they had already run into the problems we were having. The discussion also made us feel closer as a team and we were able to learn a lot from each other.



ECTA Convention

My club does a lot of paid demos. In fact, we get offered a lot more work than we have time and/or dancers for. This is due to the fact that we are only 14 people in total who tend to take their holidays at a time when this area fills up with tourists from all over Europe. I am working on getting more people to remedy this situation.

We have great routines, but always in line formations. Now, thanks to this ECTA Convention and the excellent classes of these three outstanding teachers, I will be able to put to good use all that I have learned here. Thanks for a great weekend! Not only was it fun, but also most enlightening.

We are planning a future issue spotlighting school based clogging groups. The late Margaret Hoover of Sutton, West Virginia began clog dance instruction in 1987 at Sutton Middle School, for students grade 5 - 8. The students involved in this "Mini Course" wanted to perform publicly. They have evolved into a competition/exhibition team performing through out West Virginia and in surrounding states.

Braxton County Middle School opened in 1992 and now houses the Patchwork Dance Troupe.

"The school program operates as a drop-out-prevention program for at risk children promoting good attendance and grade improvement." We actively solicit any contributions from other instructors who either have a school based experience or have watched a child blossom through the joy of learning to dance.

THUNDER FLOOR CLOGGERS

Pictured are the THUNDERFLOOR CLOGGERS who won second place in the first division of Michigan's Vermontville Syrup Festival last April, held in the old opera house in Vermontville, Michigan. They danced to *Back Down In Louisiana*, choreographed by Bob Warner, instructor and director of THUNDERFLOOR CLOGGERS, based at the CLOG BARN in Lake Odessa, Michigan. The girls have been with the group since August 1995. "I taught them the beginning steps of clogging and I believe they have done well because not only are they



Back: Kailee Laws, Neisha Tuckey, Chelesa Brandenburg.
Front: Rachel Brandenburg, Laci Wolever

learning a dance from their heritage but they have a tremendous amount of fun. (They can't seem to wait to be in class," said their instructor, Bob Warner.

CLOGGER JOKES

By Jeff Driggs

Q. How does a national instructor change a lightbulb?

A. They just hang on and the world revolves around them.

Q. What's the difference between a workshop coordinator and the PLO?

A. You can negotiate with the PLO.

Q. What's the definition of an optimist?

A. A clogging studio instructor with a mortgage.

Q. What's the definition of a gentleman?

A. Someone who knows how to do the "Achy Breaky Heart", but doesn't.

Q. What do you call a national clogging instructor without parents or a girlfriend?

A. Homeless.

Q. How many clogging convention sound men does it take to change a lightbulb?

A. One, two, three; one, two three.

Q. How do you get two teenage girls to dance in unison?

A. Shoot one.

Q. "Hey buddy, how late does your clogging group dance?"

A. "Oh, about three beats behind the music."

Q. How can you tell when the guys on your team are out of step?

A. Their feet are moving.

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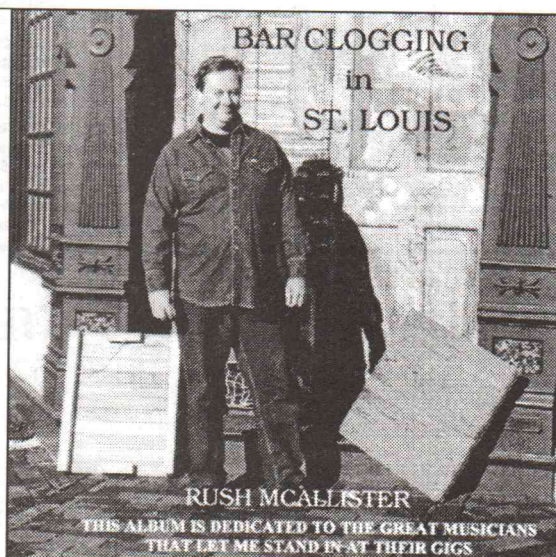
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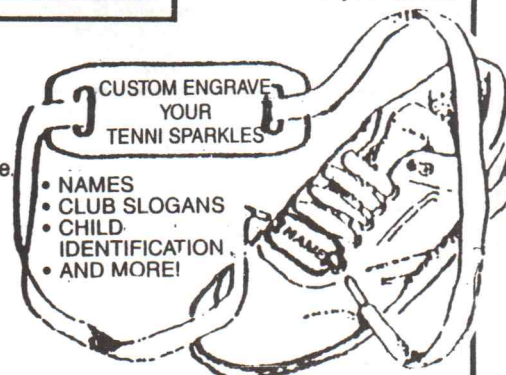
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