



The Double Toe Times

A CLOGGING MAGAZINE

Volume 14, Number 10

October 1996

Clogging an Integral Part of WNC Culture

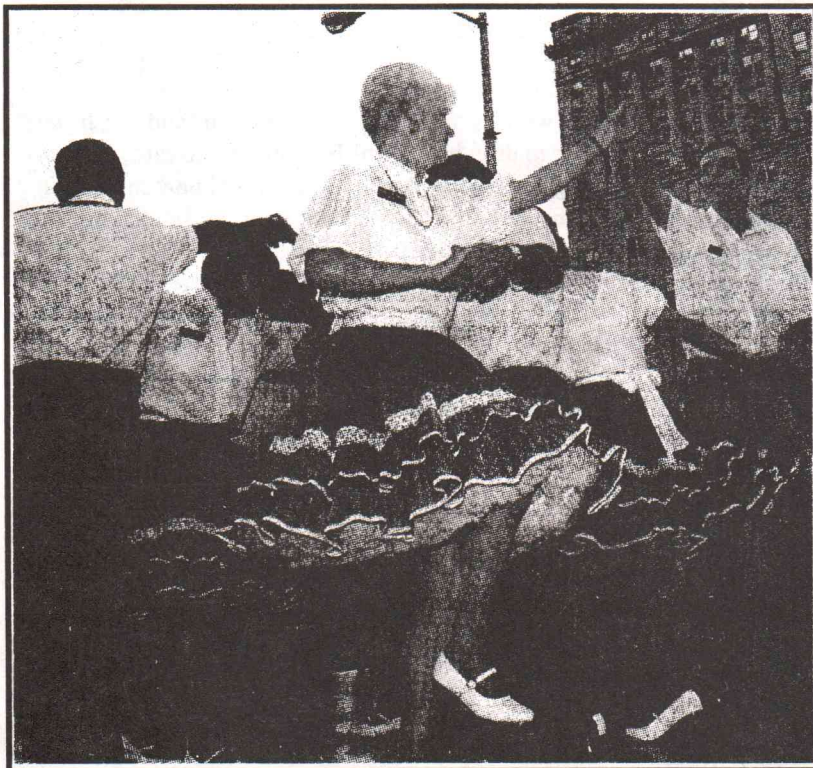
By Emily Brewer

Citizen-Times Intern, Asheville Citizen Times, Asheville, N.C.

It's hard to think of mountain life and heritage without conjuring an image of heel-kicking cloggers shuffling to the rhythm of fast-paced fiddling and banjo picking.

The Southern Appalachian dance form has attracted an international attention in the past 25 years. The dance came into the world spotlight again recently with its prominent billing at the opening ceremonies of the Olympics, featuring the Leather'N'Lace Cloggers based in Leicester.

Continued on page 8



These cloggers shuffle to the tune of the Stony Creek Boys band at Shindig on the Green. The outdoor Saturday night summer mountain music and dance gig at City/County Plaza is popular among tourists and locals

John Coutlakis/Citizen Times

Folk Dance Glossary



Bascom Lamar Lunsford

Buck and Wing Dancing, Flat-Foot Dancing

Influenced by African single dancing; the traditional freestyle dancing where the individual, wearing shoes without taps, beats out the rhythm of the music with hands hanging loosely at the side and with the feet staying low to the ground. Traditionally, a man would buck dance to show off his individual talents for a lady. Wing dancing features a couple doing the same thing.

Flatfoot Dancing

Feet low to the ground, no taps, no kicking; arms hang at side.

Freestyle Dancing

A style of dance that varies with the individual and is traditionally danced to live music, usually a fiddle. Freestyle dancing is "caught, not taught" and reflects the dancer's spirit and originality, involving improvised steps without any prepared choreography.

Precision-Line Dancing

All dancers perform the choreographed steps simultaneously. Was prohibited from the Asheville Mountain Dance and Folk Festival from 1971 to 1995 by traditionalists who feared that the form threatened the spontaneous free-style.

Contra Dance

A folk dance in which the partners form two facing lines; a country dance.

Appalachian Square Dancing

Folk dance usually danced in a big circle with figures performed either by two couples in a circle of four, where the couples travel around the ring to execute calls with different "circle four" sets, or with all couples in the circle participating in one large formation. Best danced to the tune of a fiddle, five-string banjo and a guitar, but a piano will do.

Mountain Music

Typically uses a fiddle, banjo, mandolin and often a dulcimer or guitar to create a special quality of music characteristic of the people of the Appalachians.

THE DOUBLE TOE TIMES

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Bobbie Adams

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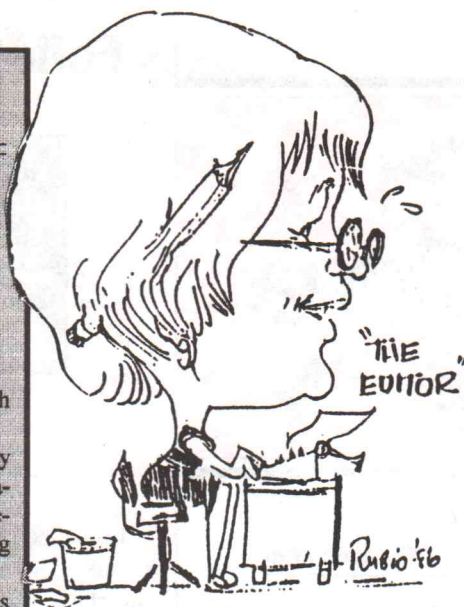
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FRONT AND CENTER

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Thanks, Bobbie.

Editorial for October

Bob Feingold, Editor of the award winning *Texas Clogger* wrote an editorial about Postal Reform and other issues. Hooray for fellow editors! Bob attended the three hour seminar on the new Postal Reform—his bulk mail has become standard mail, our second class has become periodical mail. Bob stated, "...the new Postal Reform is the largest single overhaul in the way our mail travels since the time of Ben Franklin. That's like more than one hundred years." I don't know if that's Post Office hype or Bob Feingold humor. Surely electricity and airplanes had an effect on mail! This whole new automated Post Office mandate was to take place July 1, 1996. We had to CASS certify our mailing lists—all zips had to have the extended zip and labels had to have bar codes. 'Course there are some addresses that the Post Office simply does not have extended zips for yet, and last month, they couldn't do my paper-work because their computer was down. Additionally, NO ONE seems to know ANYTHING about ANY of this!

I add the following for your edification. It is reprinted from *Modern Maturity*, September-October 1996.

Puzzling Postcards

The picture postcard arrives. Along with its "miss you" and "love you" and "wish you were here," there's an ominous promise to drop by—soon! But neither the card, a photo nor message ring a bell. You don't recognize the handwriting, you don't know anybody in Gallitzin, Ohio, and you can't read the last two lines of the message, including the signature—because they're covered by an adhesive strip, two and three-eighths inches long, and full of high tech hieroglyphics. Blame it on the technological age.

It's a LMLM (pronounced "lim-lim") label carrying a computerized bar code with crucial delivery information. U.S. Postal Service employees apply LMLM labels along the bottom of postcards—with LMLM machines of course—when the written message leaves no room to print a delivery code on the card itself. They are used on other mail when addresses are written unclearly or in unusual places on the envelope, thus confounding the computerized OCR (Optical Character Reader) machine that automatically sorts the mail.

The adhesive on LMLM labels is intended to release easily and cleanly allowing you to finish reading the postcard. That's not always the case—so maybe you'll just have to wait to see who shows up.

Dave Wielenge

So, now Bob and I can, with impunity, blame everything on the Post Office! It's good to be an Editor!

Chesapeake Bay Cloggers

The Chesapeake Bay Cloggers are winding down another busy summer season. This year marks the teams ninth year performing.

Continued from Page 2

What started with 3 adult couples and 4 kids, has grown over the years and now has over 25 members. There are a few of the original dancers still performing with the team, and director Dave Kinsey has remained the director since forming the team 9 years ago. Our dancers range in age from 6 to 60.

We are a family oriented team and we promote family values. Our team consists of husbands and wives, parents, children and grandchildren. When we come together we form the family that is the Chesapeake Bay Cloggers.

The Chesapeake Bay Cloggers do between 50 and 60 shows a year, and this year has been no exception. This year's schedule has taken the team from the southeast coast of Virginia to the western corner of North Carolina.

In addition to doing shows and exhibitions, our team is active in teaching and promoting the art of *Ol' Time Clogging*. We give lessons on a year round basis. We start with the basics and work up to a line dance in the first 8 weeks. Most of our students eventually become members of the team.

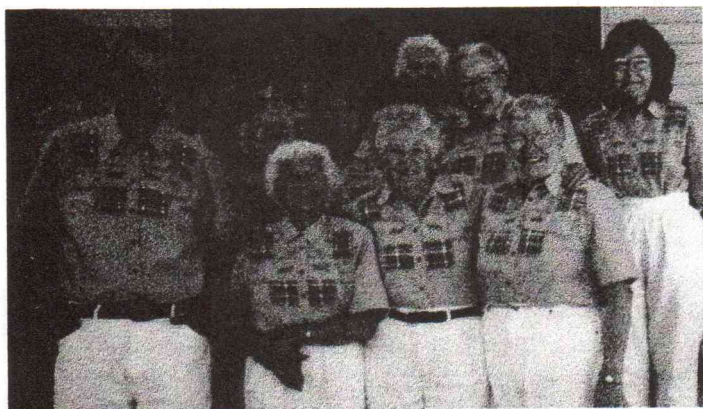
Though the summer season is coming to a close, the Chesapeake Bay Cloggers will not slow down much as the team performs year round. We also host 3 open clogs a year, which are attended by other area teams. The next one is scheduled for Saturday after Thanksgiving and if you are in our area, please come by. We have exhibitions by all the teams that come, plus we have big circle dances, cake walks and we feed you for a \$3.00 fee.

If you are interested in our area, please stop by and see us. We would love to meet you.

Bobby Cohoon

The Warren County 741 Senior Center's "Down Home Cloggers" danced at the Warren County Fair in mid-July. Their ages ranged between 66 and 88 years. They practice every Monday at the Warren County Center in Miamisburg, Ohio.

Alfred E. Sherer



Warren County 741 Senior Centers "Down Home Cloggers"

Euroclog-Prague, Czech Republic

I was thinking about you the other day, when we were on our way to EUROCLOG 96 in Prague. I went with two other girls from my club this year, and oh boy, did we have fun!

For time reason, and since there was a special airline offer, we decided to fly from Stuttgart to Prague. Besides, for one of my dancers, it was the first trip by plane, and so we all got a little excited. After a smooth flight, we landed in Prague and waited for our luggage. After 30 minutes, we got a little nervous, and I

was very glad that I had packed my tapes and clogging shoes in my carry-on-bag. Well, we did get our luggage when the luggage conveyer was fixed—about an hour after arrival.

On the way to the hotel, the weather changed into rain, and we were very glad to arrive in our hotel "Kavalir", where we spent a pleasant weekend: delicious food, friendly service and a spacious room. After lunch, we decided to take a nap, since it was still raining. Thus, we were ready to party when we headed to the Friday evening Czech Country Ball. We enjoyed watching all the different exhibitions of dancing (Polka, Tap, Clogging, Freestyle, Square Dance...) and were ready to hit the dance floor when Jiri Vasak invited us to all join in. Time passed quickly, and unfortunately, we had to leave to catch the last tram to get back to our hotel.

The next morning, after a great breakfast buffet, we headed for the school where the workshops were to take place. It cannot be far, we thought, since we had booked the hotel closest to the workshop halls. However, when we reached the tram station, we realized that this suburb was not on our map. Well, we do not speak Czech, but we found two schools in 30 minutes. At 9:00 a.m., we walked into the right school, in the meantime, we had grown to a group of about 30 cloggers.

It was great seeing so many friends from last year being back, and we made new friends with cloggers from England and Slovakia. Once there, I put on my clogging shoes, grabbed my tape and was ready to go. My first workshop was a beginner routine to "We Shall Be Free," a nice warm-up routine, which was widely enjoyed. The next hour I spent in the intermediate hall, where Tereza Bachus was teaching. Since the dancers were having a little difficulty with the English calls and we had a problem with the microphone, I exchanged the two intermediate songs and taught the song with the easy sequence first. This proved to be a wise decision, and with a little bit of pantomime, we got on O.K.

After the morning workshops, various competition were scheduled for Saturday afternoon. Since the three of us had not yet seen much of Prague, we left and took a city tour. It was beautiful—lots of buildings, the famous "Jugendstil" Architecture, Carls Bridge with all its artists, and, of course sunshine and ice cream. Time passed quickly, and another evening program was organized by Jiri and Caramella—various exciting performances, the giving-away of the awards for the winners of the various competitions, and even some country comedians. Too soon, we had to catch our tram back.

Sunday, all the dancers were back for a day of more workshops. Back for more—next year, Euroclog will be held in Pilsen, the beer city, from May 2-4, 1997. We will be back!

Elli Kern, Germany



Caramella

Continued on page 20

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.

• October 4 -5

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•October 11 - 12

Southeast Appalachian
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October 18 - 19

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Harrison (NE)

October 25 - 26

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Workshop
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October 25 - 26

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October 25 - 26

1st Annual Fall OSCA
Roundup
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October 26

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November 1 - 3

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Guenette (CAN)

November 2

Traditional Clogging
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Keinert (PA)

November 8 - 10

Insane Diego Hoedown
San Diego, California
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November 9

G.C.L.A. Fall Workshop
Gray, Georgia
Wells (GA)

November 15 - 16

Frolic in the Fall Workshop
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Smith/Burns (KY)

•November 16

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November 23

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

November 30

Open Clog
Portsmouth, Virginia
Kinsey (VA)

November 27 - 30

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

•November 28 - 30

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

1997

January 25

De-Winterize:
Reclogging Workshop
Warner-Robbins, Georgia
Nelson (GA)

• February 1

Mid-West Dance Festival
Workshop and Competition
Lincoln, Illinois
Driggs (WV)

February 7 - 8

Suwanee Stompers
Valentine Workshop
Live Oak, Florida
K. Johnson (FL)

February 7 - 9

Valentine Clog Workshop
Vancouver, BC
Canada (Eagle)

February 15

A.C.A. Workshop
and Dance
Mesa, Arizona
Bartes (AZ)

February 15

Flat Creek
Cloggers Workshop
Nashville, Georgia
Byrd (GA)

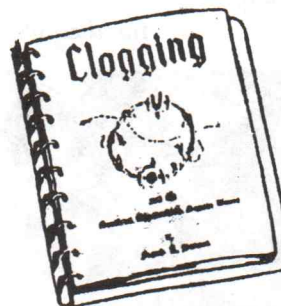
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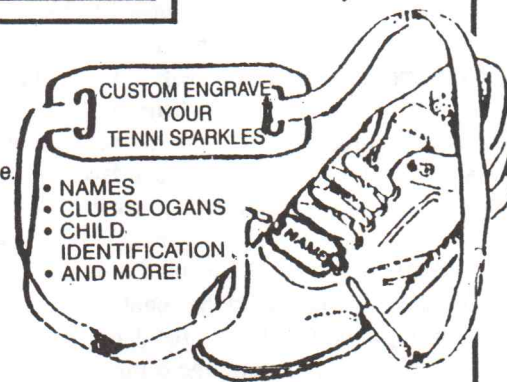
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WNC Culture - Continued from Front Page

The dance tradition that began in small mountain communities, first enjoyed the light of stage here in Asheville. It spread to the world, where now clogging teams spot the nation, from Maine to California.

It has grown so popular world-wide that, next to the Biltmore House, the weekly Shindig on the Green at City-County Plaza is Asheville's most popular tourist attraction, said Richard Dillingham, director of the Southern Appalachian Center at Mars Hill College.

Since 1967 the weekly Saturday night outdoor summer event features bluegrass, fiddlers, old time bands and clogging. It seems that everyone but Ashevilleans realize the treasure they have, Dillingham said.

The Bailey Mountain Cloggers out of Mars Hill College have performed at the Kennedy Center in Washington, D.C., and all over the Southeast. The renowned group receives a dozen invitations each year to perform at international festivals from Mexico to Australia, artistic director Barbara Kohler said.

With the 69th annual Asheville Mountain Dance and Folk Festival coming to the Civic Center this Thursday night, Asheville will once again host and showcase the brightest talent in clogging, keeping alive a dance tradition that has a fascinating history and that has slowly evolved through the years.

A Hodgepodge of Cultures: Europeans immigrating to America brought with them their community traditions and music and dance forms. The country dance, popular in Europe, formed the basis of American folk or country dance, but evolved into a form purely American.

While the industrial revolution hampered the development of these traditions around the country, the isolation of small mountain communities allowed the dances to flourish.

This isolation among the communities explains the strong regionalism in mountain style square dancing traditions.

An eclectic dance form, clogging is a masterful mush pot of many cultures that settled in the mountains.

Some figures in mountain dancing and the tunes that accompany them can be traced to the 15th and 16th centuries said Steward Carter, the director of the Asheville's Folk Heritage Committee.

English settlers who tapped out the beat of the music with their wooden clog shoes on cobblestone streets brought their country clog dance to the Appalachians. The Scots-Irish contributed their jig, the French, their contra dance.

From this curious melange of sources developed the big circle



Lunsford Collection, Mars Hill College Archives

Cloggers compete on stage as part of Asheville's Mountain Dance and Folk festival at the Thomas Wolfe Auditorium in the 1950's.

mountain dances and the individual buck dancing and flat-foot dancing.

Put all together, you have a new dance form that traditionally accompanies a fiddle, banjo, mandolin and guitar - a multicultural combination in itself. The banjo was originally an African instrument which, in combination with the European fiddle, creates a sound distinctly Appalachian.

Mountain people danced and played music to entertain themselves. The dance became a focal point for the people. Because they lived so far away from each other, a gathering in a barn or living room provided a place for communication.

Buncombe County resident and jack-of-trades Bascom Lamar Lunsford understood the talent and artistic expressiveness of their craft. While he watched the commercial world stereotype and degrade the people of Appalachia, he fought to defend a spirit and a culture that was truly special.

From Asheville to the World: In the late 1920s, while the dance flourished in small mountain communities, Asheville had become the largest city in the mountains and a growing center of tourism. In 1927, the Board of Trade proclaimed Asheville to be modern, cosmopolitan and culturally diverse.

But within a 20-minute radius of Asheville, a strong rural mountain culture thrived - a culture that Lunsford thought endangered and sought to document and preserve.

Lunsford traveled to the most secluded mountain communities scouring for the talent that grew so naturally among Appalachian people. His recording sessions for the Library of Congress of 315 mountain songs he had learned by heart earned him the name "Minstrel of the Mountains."

Sam Queen, the area's most talented caller out of Maggie Valley, transformed square dancing from personal entertainment to

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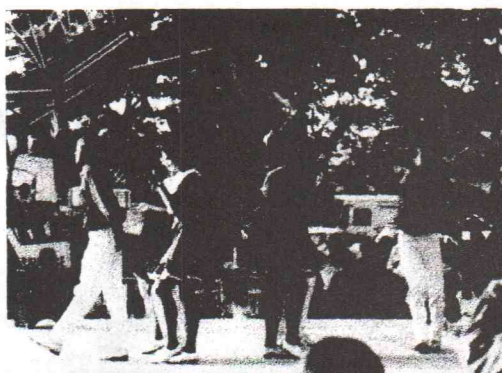
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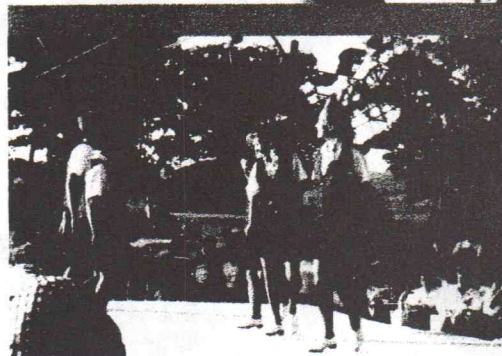
**The
Flatland
Cloggers**



**The Old
Dominion
Cloggers**



**The
Renegade
Cloggers**



**Taking a
break to
cool down
in the lake!**



The Renegade Cloggers Travel to Maine with The Flatland Cloggers

by Debbie Smith

Imagine yourself waiting in the quiet parking lot of a suburban motel near exit 5 of the New Jersey Turnpike at 2:00 a.m. You're standing there with some of your family, close friends, and lots of luggage, anxiously hoping that your ride will soon arrive. At 2:05 a huge bus rounds the corner and turns into the parking lot. What a great feeling—they're really here!! The passengers on the bus had departed from Chesapeake, Virginia five hours earlier, and many of them are sleeping. You quickly load your luggage, quietly board the bus, and you're on your way to Maine. Why would a group of perfectly normal people do something like this? **To go clogging, of course!**

In mid-July, the Renegade Cloggers from New Jersey waited in that parking lot, and what a thrill it was to see Bob Johnson and the Flatland Cloggers arrive in their bus early that morning. We had the privilege to travel with them to Harrison, Maine and join them in performing at an annual festival there called "Old Home Days." Along with us on the bus were the Old Dominion Cloggers, from Virginia, and a delightful family from the Hickory Flat Hoedowners in North Carolina. There were nearly 50 people on the bus, and they did a terrific job of making us feel right at home.

After traveling through the night, a few stops for food, we arrived in Harrison early the next afternoon. The people there couldn't be any friendlier, and they were so happy to see this bus full of cloggers pull into town. This was the nineteenth year that the Flatland Cloggers had made this trip, and it was easy to see by the people's reaction that the effort is greatly appreciated. **Harrison is located in the Western Lakes region of Maine, at the northern tip of Long Lake. This lovely, small town is surrounded by breathtaking scenery!**

We rested for a short while at our motel, and then were off for the first of six scheduled performances (two shows each day for three days). It was so nice to arrive at the festival and see a very enthusiastic audience waiting for us, along with many clogging teams from New England. Bob invited them to dance in the shows, too. What a great feeling it was for us to share the stage with so many talented cloggers!

The second day of the trip was the time for frolicking and sightseeing. All of the kids, and some of the adults, spent quite a few hours swimming in the lake. It was a great time for them to get to know each other better, and they had a lot of fun. The big hit of the day, especially for the Renegade Cloggers, was jumping off a bridge into the lake! While many were swimming, Bob took the rest of us on a guided tour of the area, with our terrific bus driver, Dan, at the wheel. In addition to the beautiful scenery, we got to see some wonderful places including an antique dealer, the delightful town of Bridgton, which has a great bakery, and we even got to drink water coming right out of a spring! The only thing we missed out on was some delicious ice cream—ask Bob about it the next time you see him! That evening, the dancers were sunburned and tired but they had no problem clogging in two more shows to the delight of the audience.

On the third morning, we woke up to lots of rain. Hurricane Bertha, which was now just a tropical storm, had arrived! Our spirits weren't dampened, though, because we got to participate in a traditional clogging workshop Bob instructed in a local elementary school. It was hosted by the Harrison

Continued Page 14

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Sponsoring Your First Clogging Workshop

Part IV: Promoting Your Event

by Elizabeth VanMeerbeek

With the preliminaries out of the way and a facility reserved, it is time to begin promoting your event. The importance of this cannot be emphasized enough. If you want people to show up, you must let them know about it. It's never too early to start; the sooner, the better.

There are numerous ways of promoting your event, including word of mouth, flyers, advertisements, radio, newspapers, gimmicks, etc. Although you don't want to ever stop "talking up" your event, do not rely on word of mouth, especially for a first time event. People need to see something in writing. It not only adds validity to what you're doing, the printed word can serve as a reminder later if it is saved.

The most popular method of promoting clogging events is with flyers. You have probably seen many. Printing and distributing flyers will be crucial to your event's success.

When developing your promotional flyer(s), be sure to include all of the crucial information prominently. This includes:

- What?** it is you're promoting
- When?** dates and times
- Where?** detailed location description
- How much?** will it cost the buyer
- Registration** pre-registration and on-site

This information is vital. It is very frustrating to receive a flyer which lacks the most basic and necessary information or one in which you have to search (in the fine print) for it.

Generally, the more information you provide, the greater your chances are of "seducing" a potential buyer to act and check it out. Don't hesitate to list all of the attractive highlights of your event: Guest instructors, special classes, facility or area attractions, etc. "Different strokes for different folks." Don't assume the one thing you look for in an event is going to attract everyone. From experience, I can say that events I have promoted with detailed flyers drew larger audiences than those with limited information. Marketing studies will support this.

If you provide a lot of information in a very congested, hard to read manner, you will defeat your purpose. Keep the most important information prominent—bold and slightly larger typeface is normally adequate. To provide a lot of information in a presentable manner, professional typesetting is usually required. Remember to take advantage of the resources in your group. Someone may have experience with promotional layout and design or be able to have our piece typeset at little or no cost.

When reproducing your flyers, always make copies from the original. The quality and legibility of your flyers will decrease dramatically as copies are made from copies made from copies, etc. Many people will make copies of your flyer for their group or friends; you want them to have first generation flyers, so the copies they make will still be of good quality.

Keep the color of your paper stock light so the print shows up bold and dark, and they can be easily reproduced. Black on white or yellow have been proven to be the most legible.

Including an eye-catching graphic or logo is always a nice touch. Just be sure the graphic is relevant to what you're promoting. You do not want to confuse or mislead people.

Once you have flyers, don't sit on them—pass them out! Send a supply to all the local groups in your area. Send flyers along with anyone attending another workshop or event. If no one you know is attending a particular event, send a supply about two weeks in advance to the group organizing the event, requesting that they display them. Carry a supply of flyers with you everywhere. Make sure everyone in your group has access to a supply. The subject may come up over dinner at Aunt Millie's and suddenly, you have a captive audience. You need to give them information right then and there. Follow-up with periodic reminders. Mailing flyers can be expensive, but they can pay for themselves providing you mail to selected individuals. If you decide to mail flyers, send one to everyone who ever danced with your group. Those who've dropped out may be intrigued enough to come back and see how your workshop has grown. Once you sponsor your first event, you'll be able to generate a mailing list. Keep building this list year after year. The marketing "gurus" say you should not remove anyone from your list for at least three years. If you haven't heard anything from an individual for three years, you can safely delete them from your list. Other groups may be willing to share mailing lists they've generated, or perhaps you can offer to exchange the list you'll be generating for theirs now.

Depending on the quantity of pieces you're mailing, you may be able to use third class or bulk rate. Different postal rates have different requirements, such as minimum number of pieces or having all pieces pre-sorted by zip/postal code. Check into it. You may be able to save a considerable amount of money.

Although flyers are probably the most effective means of promoting your event, do not exclude other advertising mediums. Depending on where you want to draw your audience from, consider advertising in clogging and other dancing publications. Don't forget to include the vital information listed earlier in all display ads. **Editor's Note:** Send your information to these publications at least three to six months before the event. Many are published quarterly and you may miss a deadline.

During the month or two just prior to your event, advertise on your local radio stations and newspapers. Many radio stations and newspapers will mention events free of charge, especially if you're a non-profit group or you're contributing proceeds to a charitable cause. Posters in local businesses can also be effective.

You want to draw spectators as well as dancers, so don't limit yourself. Spectators generate revenues and who knows, they may show up in your next beginner's class.

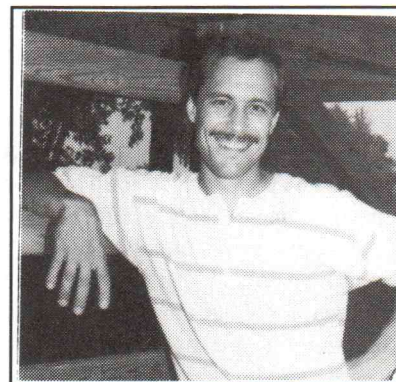
Distributing gimmicks, such as candy or trinkets, promoting your event can be effective, however they can also be costly. Tap into the minds of your group for other creative methods. Creativity generally attracts attention, and you want attention. Remember, whatever you do, do it with taste and tact; or you could do yourself more harm than good.

Continued on page 14

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something fun to watch. He formed a team in Maggie Valley called the Soco Gap Dance Team.

This team competed at Asheville's Mountain Dance and Folk Festival which Lunsford introduced in 1927. As the first ever clogging competition and folk festival, it forever changed the face of the dance. Trophies and audience applause for fancy footwork now inspired dancers.

On a national level, the festival became a model for other folk festivals and prompted Lunsford to help establish other festivals around the nation. Lunsford ran the Asheville festival for 46 years until his death in 1973.

Once called "mountain square dancing," the term "clogging" is rumored to have been coined by the Queen of England when the Soco Gap Dance team performed for the English monarchs in their 1939 visit to Washington, D.C. After watching the performance, the Queen remarked that it looked a lot like the English clog dance. The press picked it up and the name stuck. The exhibition marked one of the first times that costumes and taps were used in performance - a standard today.

Since around World War II, steps have become standardized. With the creation of national associations and workshops, regionalism of dances is in danger of extinction.

For years there has been a grand debate between traditionalist, or purist, and contemporary cloggers as to the proper form of the dance. Many stick fast to the original buck and wing dancing to mountain music and shun the popularized precision line dancing to any style of music.

The dance form has survived and flourished in part because of its flexibility. "We are introducing clogging to young students in coordination with popular music - country, rap, rock - and once they are hooked, we reel them back to the traditional music," Dillingham said.

Much of the recent spotlight on clogging stems from the flexibility of the dance form. Canter believes that a balance of the old and the new is healthy.

"We need to remember our roots and to teach the next generation the history behind the culture. At the same time, I love to see young people apply it to their music and express themselves."

In 1981, the U.S. House of Representatives proclaimed square dancing as the national folk dance of the United States.

A Form in Peril?: Catherine Proctor, the owner of Mountain Smokehouse Restaurant on South Spruce Street said that 75-80 percent of her customers are tourists. "I don't believe that most local people are aware of the uniqueness of clogging and how people from around the country and world come to observe this mountain tradition."

Anita Sherman, a dancer with the Green Valley Cloggers, moved from her home in Arizona to Western North Carolina so that she could clog Southern Appalachian style.

"I love free style dancing," she said. "Out west you can mostly find only precision clogging. Here you have traditional flatfoot and buck dancing with mountain figures and freestyle - to live music. With live callers, dancers are kept on their toes to find out what the next figure will be."

Proctor said that busloads of international groups from as far as Asia and Europe include on their itinerary an evening of clogging entertainment at her restaurant.

The dance needs to be preserved, Proctor believes. Other counties, such as Madison and Haywood, have incorporated it into their school's physical education curriculum, as it was at one time in Buncombe County. All students used to be on clog teams.

"The Southern Appalachians are a vortex of mountain culture. People all over the world think of this as the region that houses it," Canter said.

Scanning the broad array of trophies accumulated by the Bailey Mountain Cloggers in recent years, Dillingham wishes that more local people appreciated what a strong history Asheville lays claim to. "It's time that we realize what a gem we truly have - something the rest of the world caught onto a long time ago," he said.

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Renegade Cloggers Continued

many cloggers from all over New England were there. All participants were so eager to learn, including those of us from New Jersey, since we're still newcomers to the traditional style of clogging and we like to learn more about it every chance we get. After the workshop, nearly all 50 of us "invaded" a local restaurant and had a delicious meal. Late in the afternoon, Bob found out that our final evening performances had been canceled because of the rain. We were a little disappointed, but you can't argue with Mother Nature! We headed home early, and arrived safe and sound in the wee hours of the morning back in New Jersey. It was hard to believe that this incredible weekend was already over, but we had to say our goodbyes.

It's difficult to find the right words to describe what a rewarding experience this was for the Renegade Cloggers. Bob Johnson is a wonderful man who does a fantastic job of sharing his knowledge of traditional clogging and promoting it everywhere he goes. The Flatland Cloggers are so talented, friendly, and helpful, and their enthusiasm is so admirable every time they dance! The

Old Dominion Cloggers are also a terrific team of dancers. Justin and Caitlin Low from the Hickory Flat Hoedowners are such great cloggers—they're really going to go places! We felt that it was an honor to be able to perform on the same stage with all of these wonderful cloggers. We'll never forget the fun we had, and the new friends we made. This is what clogging is all about!

Sponsoring Your First Workshop Continued

Promoting your event will be critical to its success. Begin as early as possible and keep promoting it with enthusiasm. Don't ever slow down. The average person receives a considerable amount of new information every day, very little of which is retained for any length of time. We need to hear and see things over and over again in order to remember them. Some people say an individual needs to receive a piece of information at least three times before it makes a real impression, so don't give up. **Promote! Promote! Promote!**

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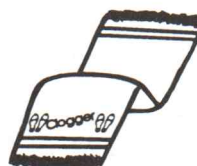
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1st. 2nd. 3rd. place trophies each category
Grand Champions - Individual and Team

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1st, 2nd, 3rd place trophies each category
Grand Champions - Individual and Team

Individuals

7 Years & Under
8 - 10 Years
11 - 13 Years
14 - 16 Years
17 - 20 Years
21 - 30 Years
31 - 40 Years
41 - Over

Duo and Duets (Average Age)

8 Years & Under
9 - 12 Years
13 - 16 Years
17 - 26 Years
27 - Over

Line Precision & Hoedown

12 & Under/Elementary
13 - 20 Years/Senior
21 - Over/Adult

Traditional

9 Years & Under
10 - 15 Years
16 - 21 Years
22 - 31 Years
32 - Over

Schedule: Individuals and Duo Duets
Line - Precision and Hoedown

Friday, November 29, 1996
Saturday, November 30, 1996
Competition will begin at 5:00 p.m. each day

Entry Fee: \$5.00 per dancer for each
category - Line, Precision,
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Duo or Duet

Midwest Clogging Workshop Registration (ribbons will be held at registration)

Name _____ Team Affiliation _____
Address _____ City _____ ST _____ Zip _____ Phone _____
Dancer _____ Spectator _____
Names _____ Names _____
\$30.00 _____ \$10.00 _____

Please print each name (first & last) for Dancer & Spectator

Competition Registration Name	Sex	Age	Hoe- Line	Trad. Prec.	down	Duo	Duet	Solo	Solo
1.									
2.									
3.									
4.									
5.									

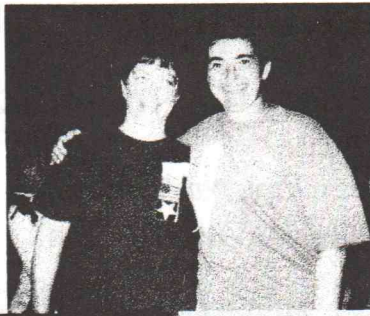
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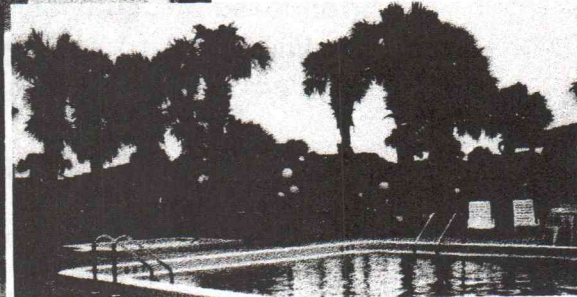
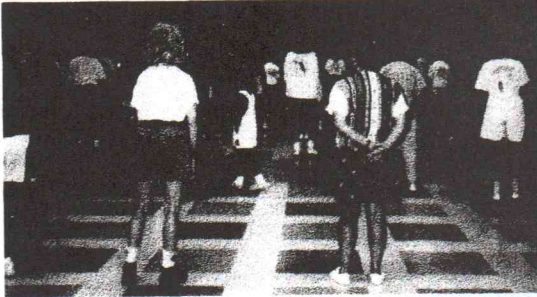
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Ellen Lane



Kathy Louiska

**Listening
to
Marge.**



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Return to Summer Camp '96 Okeechobee, Florida

Presented by

The Lighthouse Cloggers, Palm Beach County, Florida

A Review by Ellen Lane, Country Fever Cloggers, Naples, Florida

Summer is hot and sticky in Florida, so what could be better than going to summer camp? Going to a CLOGGING summer camp, that's what! Kathy Loviska and the Lighthouse Cloggers set up Camp Clickiwicki at the KOA in Okeechobee again this July and invited all the "Bub Scouts" to join them for a fun weekend.

Last year, several of the Country Fever Cloggers piled into Barb's motor home and set off for the two-hour drive to the Big Lake. The KOA Campground is a fabulous place with two swimming pools (adult and family), places for the kids to play, camping cabins (if you don't do real camping), full hookups for campers, large clean showers, and almost everything you could want in a campground. The KOA is considered a "destination" campground and it well deserves that classification.

This year, Barb was on vacation with the motor home, so it was not available for our trip. The host motel, Pier II, is a really nice motel, but located a little bit away from the KOA. (Last year we had some team members staying there and they gave the motel a "thumbs up" report.) We took a chance and made reservations at the Flamingo Motel directly across the street from the KOA—sight unseen, no idea if it was a nice place to stay. We were very pleasantly surprised to find clean, spacious rooms, and free breakfast at the McDonald's next door! There were eleven of us altogether, including two moms (Lisa and JoAnn) and a grandma (Nana) so we had three rooms in a row, two of which were adjoining.

The Country Fever contingent arrived Friday evening in time for the night's schedule of classes. We knew we were in for a treat because the Lighthouse Cloggers had some of the best instructors available for us—Diana Allen, Marge Callahan, Greg Dionne, Holly Hatcher, Margaret Hockenhull,

Rob Knight, Michelle Mahan, Sandy Redfern and Debra White. This year's workshop also featured an advance hall on Saturday. Sometimes it was hard to choose which class to attend. The teens in our group—Heidi, Haley and Jenifer—were drawn to the "jazzy" and more modern stuff in the Camp Tippi-tappi (advanced) hall. The rest of us more sedate, old folks—Roxanne (our co-director), Maureen, Pam, Debbie and Ellen—pretty much stayed with the "regular" schedule. However, Roxanne **did** pick up some great moves in the jazz workshop. (Go for it, Roxie!) Our favorite routines were *Hillbilly Rap* choreographed by Diana Allen and Connie Samson and *Megablast* choreographed by Michelle Mahan.

One of the highlights of the Saturday night show, was a special performance of *YMCA* by what appeared to be a group distantly related to the Village People. These men were in the attire of their "profession" (including a fisherman) but had a big surprise for us when it came to the *YMCA* chorus! They turned around, bent over and had the *YMCA* letters on their bottoms. It was hilarious! All of the groups performing in Saturday night's show did a wonderful job.

My compliments to Kathy Loviska and her team on a job well done. The syllabus was the best I have ever seen—the color on the covers and a "real" picture of the Lighthouse Cloggers inside. The cue sheets were all legible which is a real feat in itself. The food the team made available, including home made goodies, was reasonably priced and ummm-ummm-good.

Our clogging team has a lot of fun attending workshops like this. We've made friends and it's great to see people over and over—it's part of the family aspect that cloggers seem to enjoy with each other. Country Fever plans on being in Okeechobee every July for the Return to Summer Camp. It's definitely something to put on your "to do" list!

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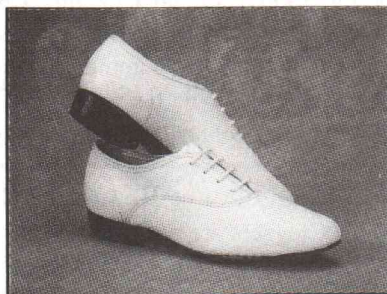
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Continued from page 3

Return to Summer Camp '96

A Clogging Workshop

Wow! What a time we had in Okeechobee this year! Those of you that couldn't be there really missed a fun weekend.

Our instructors were excellent and included Diana Allen, Marge Callahan, Greg Dionne, Holly Hatcher, Margaret Hockenhull, Rob Knight, Michelle Mahan, Sandy Redfern and Debra White. We missed Jamie Conn, but we are trying to adjust for scheduling conflicts so that he can be back with us again next year.

This year we had two halls on Saturday. In our main hall, the routines taught were easy through intermediate level. Routines taught in the other hall were intermediate plus through advanced, and also included a Jazz workshop, Canadian step workshop and advanced step workshop. This format seemed to be well received and plans are to continue same for next year.

On Saturday evening, we were all treated to a *special performance* of Greg Dionne's "YMCA." The male members of Holly's Touch 'N Go Cloggers, a/k/a Townsman Cloggers, surprised everyone and we all had a good laugh. You really had to be there to appreciate what transpired.

The rest of the program was also very entertaining. Besides the Townsman Cloggers, the following groups performed.

Lighthouse Cloggers Suwannee Stompers

K.A.T.S. Kloggers River Ramblers

Dixie Darlin' Cloggers YMCA Cloggers

Holly's Touch 'N Go Cloggers New Kids On The Block

We thank all of the cloggers that participated in our program. You were all terrific!

Our golf tournament was lots of fun, but unfortunately, some of our golfers from last year were not able to play this year. So, we only had 8 participants. We had some great prizes, including an autographed baseball cap from Jack Nicholas himself. The cap was won by John Michael Vazquez. The winning team in our scramble tournament was Freddie Coomes, Barb Farrell, David Spencer and Teri Neary. Longest drive for men was won by Freddie Coomes and Kathy Loviska hit the longest drive for the women. We had a great time and invite all of you golfers to enter next year.

Next year, our host hotel will be the Flamingo Motel which is directly across the street from the KOA. They are offering us a cheaper rate of \$35.00 per night and the location is much more



Summer Camp Instructors

desirable. Of course, those wishing to camp are invited to pitch their tents or bring their campers to the KOA. The campground has pretty much anything you would want. There are also cabins and trailers for rent through the KOA.

Now that our workshop is over for another year, we have settled down and are planning on attending the FCC Picnic in Apopka and the Suncoast Jamboree in August.

Our President, Michelle Mahan, who is also the director of the K.A.T.S. Kloggers, will be hosting a new workshop at River Ranch just outside of Lake Wales on September 27-28, 1996. River Ranch is a wonderful place to spend the weekend and we hope to see all our clogging friends there.

Come November, several of our members are traveling to Nashville for the 1996 National Clogging Convention. Then, before you know it, it will be the end of the year and we will begin planning for our "Return to Summer Camp '97" clogging workshop which is scheduled for the weekend of July 18-19, 1997 in Okeechobee. We hope you will all be able to be there.

Countryside Cloggers are Ready for Sixth Year

The Countryside Cloggers are an extra-curricular activity based at Northside Middle School in Greenwood, South Carolina. This exhibition team has survived a school system which was restructured and rezoned as well as the director's transfer to another school. We are open to all interested middle and high school students in Greenwood School District #50. The faces have changed and participation has declined due to these things; however, our talent has blossomed and we have as much enthusiasm as the large groups.

We have never forgotten that the most important thing is to have fun and proudly represent our school system. The Countryside Cloggers have performed at many local festivals over the past five years. We have also exhibited at hospitals and senior health care facilities, Spring Fling in Pigeon Forge, Warren Wilson College's Centennial, and the South Carolina State Fair. Our most recent goal of performing at Six Flags Over Georgia was met in June. We even choreograph Christmas songs and "do a tour" in December.

The Countryside Cloggers have received encouragement as well as some great ideas and routines from Cindy Pryor and Dieter Brown. They have come to Greenwood to conduct workshops for the cloggers. A few members of the group have traveled out of town to attend workshops and observe competitions.

There are many challenges when you direct a school system based clogging group. The good times always outweigh the frustrations. There will be several returning members this fall and we are looking forward to another great year.

Submitted by Karen Blinderman, Director



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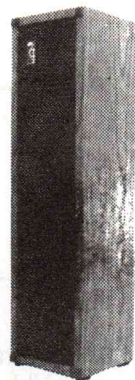
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Friday, October 25, 1996

ACHF Business Meeting

Comfort Inn
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Saturday, October 26, 1996

Directors' Meeting

Competition begins at 8:00 a.m.

3:00 p.m.

Team Competition Stops

Solo Competition - All Ages

Announcement of the All-American Team

Award Trophies for Solo Competition

Solo Grand Champion Dance-Off

7:00 p.m.

Resume Competition

All-American Team will Perform

Hall of Fame Inductees

International Team will be Presented

Ben Smather's Dance Off

Scholarship Awards Announced

Sunday, October 27, 1996

Competition will begin at 9:00 a.m.

All Categories will Dance Pewee through Junior then
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INTRO: Left foot, wait 16

SEQUENCE: A - B - C* - A - Bridge 1 - C - Bridge 2 - C - A* - A** - End

PART A

1 AMAZING DS BR(XIF) BR(OTS) R(OTS) S(OTS) PULL
L R R R L R
DS RS BR(UP) STA(UP)
R LR L L

2 FLEA FLICKERS DT(OTS) DS(IB) DT(OTS) DS(IB)
L L R R

1 FANCY DOUBLE DS DS RS RS ½L
L R LR LR

REPEAT ALL OF A TO FACE THE FRONT

PART B

1 TRIPLE STAMP DS DS DS STA(UP) STA(UP) STA(UP) DS RS
L R L R R R R LR
Move Left and Clap on Up Beat of Stamp

1 KARATE TURN DS KICK (½ Left) STEP & KICK
L R R L

2 BASICS DS RS DS RS (Make Them Boogie to Add Movement)
L RL R LR

REPEAT TRIPLE STAMP AND KARATE TO FACE THE FRONT

PART C*

1 TRAVIS DS REPLACE DT SPLIT HEEL/CHUG
L R L L L L
DS DS RS KICK (½ Left)
L R LR L

REPEAT TO FACE FRONT

BRIDGE 1

2 BASICS DS RS DS RS (With 2 Lines Front Line Backs Up Back
L RL R LR Line Moves Forward to Form One Line -
Put Hands Behind Waist on First Basic)

2 BASICS DS RS DS RS (Join Hands - On First Basic Front Line
L RL R LR Make World End With Hands Palm Up - On
Second Basic Back Line Make World With
Hands Palm Down In Front Line Hands)

1 TRIPLE KICK DS DS DS KICK (Fwd. Holding Hands and All Raise
L L L R Hands To Ceiling)

1 TRIPLE BACK DS DS DS RS (On RS Sort of Take A Bow and Drop Hands)
R L R LR

1 TRIPLE KICK DS DS DS KICK (Front Line Move Fwd. Back Line move
L R L R Back)

1 TRIPLE DS DS DS RS (Front Line Move Back, Back Line Move
L R L RL Fwd to Form One Line)

2 BASICS DS RS DS RS (Front Line Move Fwd, Back Line Move
L RL R LR Back - Make Around World with Hands on
Second Basic on the RS)

PART C

1 TRAVIS DS REPLACE DT SPLIT HEEL/ CHUG
L R L L L L
DS DS RS KICK
L R LR L

BRIDGE 2

1 4 CT VINE DS DS(XIF) DS(OTS) DS(XIB)
L R L R

1 APPLE JACK DS DT(¼ L) OUT/IN OUT HEEL/CHUG
L R LR LR L L
(Heels Are Out, Toes Are In — Knees Go In)

1 SLUR TURN DS SLUR S DS BR TURN (½ LEFT)
L R R L R

1 PIVOT CHAIN DS RS RS RS (½ RIGHT) (Clap Hands On RS)
R LR LR LR

REPEAT 2 MORE TIMES. THEN REPEAT VINE AND APPLE JACK TO FRONT

2 BASICS DS RS DS RS
L RL R LR

PART A*

1 AMAZING DS BR(XIF) BR(OTS) R(OTS) S(OTS) PULL
L R R R L R
DS RS BR(UP) STA(UP)
R LR L L

2 FLEA FLICKERS DT(OTS) DS(IB) DT(OTS) DS(IB)
L L R R

1 FANCY DOUBLE DS DS RS RS (¼ LEFT)
L R LR LR

REPEAT ALL OF ABOVE 3 MORE TIMES TO MAKE A BOX

PART A**

1 AMAZING DS BR(XIF) BR(OTS) R(OTS) S(OTS) PULL
L R R R L R
DS RS BR(UP) STA(UP)
R LR L L

2 FLEA FLICKERS DT(OTS) DS(IB) DT(OTS) DS(IB)
L L R R

END

1 TRAVIS DS REPLACE DT SPLIT HEEL/CHUG DS DS RS KICK
L R L L L L L R LR L
(Full Turn Left On Double Basic Kick)

½ TRAVIS DS REPLACE DT SPLIT HEEL/CHUG
L R L L L L

1 RUN FWD DS BA(XIF) BA(IB) BA(OTS) BA(XIF) BA(IB) HEEL(Front)
L R L R L R L
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