



The Double Toe Times



A CLOGGING MAGAZINE

Volume 14, Number 12

December 1996

The 1996 Miss American Clogger Pageant

By Simone Pace, Inman, South Carolina

Held in the majestic Smoky Mountains of Tennessee, the 1996 Miss American Clogger Pageant was a huge success. Thirty-three excited contestants from seven states checked into the Highlander Hotel in Pigeon Forge, Tennessee, August 1. The contestants were brought into the ballroom of the hotel one at a time and asked to introduce themselves, and our reigning queen, Sandy Southard, said a few words of encouragement to the contestants and their parents.

The parents were dismissed and the contestants remained in rehearsal the rest of the day. They did an incredible job of learning a routine to "If you're not in it for Love" by Shania Twain. Some of the younger contestants had a little trouble at first, but all the girls helped each other. We left the hotel that afternoon and headed for Dollywood to have our first rehearsal in the beautiful *Showstreet Theater*, the same theater where the show "Fire On The Mountain" is performed. We were greeted by professional sound and light technicians, all as eager to see us as we were to see them. Rehearsal was smooth and flawless. A special thank you to Patty McKinney, and all her staff at Dollywood who helped make dreams come true this year!

By 8:30 a.m. Friday, our contestants were dressed and ready for their interviews. Sandy took each girl into the interview room and introduced her to the panel of judges. Our judges this year included: Lynn Ogle, Knoxville,

Continued on Page 14



All Queens

A Little Log Cabin

The migratory birds are passing through on their way further south for the winter. The nights are cooler, the air-conditioning is off. Not quite time for a fire in the fireplace, but we're beginning to get firewood up to dry on the front porch.

My thoughts turn back to "The Farm." There'd be a kettle of applesauce bubbling on the back of the stove. The kids would be out in the lower meadow piling up maple leaves to jump into or chasing the white Pekin ducks into the creek. The neighbors cows have been milked early and are in the lower field, their black and white patterns please the eye. Our donkey brays at a neighbor who rattles by on his red Ford tractor. He's pulling a contraption that bales hay, and he's going lickety-split hoping to take advantage of the fine dry weather. Our two hogs are ready at Altschull's Abbator—the smoked hams and bacon, the sausage, the chops and roasts and ribs all packaged and labelled and pre-frozen. There will be a can of fine white lard for pie crusts and loaf pans of scrapple made from an old Mennonite recipe. Fried scrapple, eggs and toast on a cold snowy morning gives one the heart to don boots, scarves, heavy coats and radiator-warmed mittens to go feed the chickens and chop ice out of the water buckets in the barn.

I've just acquired a two foot long section of log, weather-beaten gray, with only the rough semblance of its long ago shape. It is an actual piece of a log cabin built by my Great Great Grandfather in 1802 near Gradyville, Kentucky. I wish someone had written an account of the building of that cabin, and the daily lives of the people who lived there. Was there a smokehouse? A root cellar? An ice house with ice cut and dragged up from the nearby creek and packed in sawdust? Was there a barn? Did they have a barn-raising and a barn dance? They were Scots-Irish people—did they do the Virginia Reel or maybe a little "jigging"? We know that twins run in every generation of our family, maybe this malady known as "Clogging" is a family heritage too!! Tales are told of my Grandfather and his twin brother doing some lively "jigging" to fiddle music at a country hoedown!

It is a satisfying feeling to watch the jars of tomatoes, bread n' butter pickles, jams and jellies, and applesauce accumulate on the cellar shelves; to know the freezer is well stocked against winter. It is also a good feeling to know a little bit about my heritage. Perhaps this was also the reason my long ago relatives gathered together for a family feast after the crops were all in and the air grew nippy with a hint of the winter to come. A fresh wild turkey, or venison, dried corn soaked and baked, pumpkins and squash and beets, white potatoes or sweet potatoes cooked with sorghum from the sugar cane. The dried apples and wild cranberries. Cold cider and taffy pulls. Most especially, I laugh about my great Grandmother's mince meat—I'm told it was darned near 90 proof!! Maybe when the fiddler rosined up his bow, the mincemeat helped start the "Jigging"!



May you all have a bountiful and blessed Holiday Season.

Bobbie Adams

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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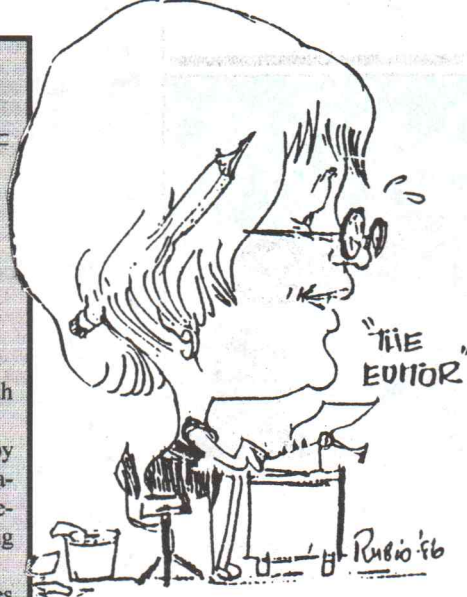
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FRONT AND CENTER

Dear Readers,

Any subscription 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.

Editor's Notes for December

Barbara Kohler, Artistic Director of the Bailey Mountain Cloggers, Mars Hill, North Carolina, asked that we make a correction regarding the Emily Brewer story in our October issue—Bailey Mountain was invited to perform for 10 days in Austria, not Australia. They have accepted and will be in Austria in June 1997. We will keep you posted about specific dates and towns.

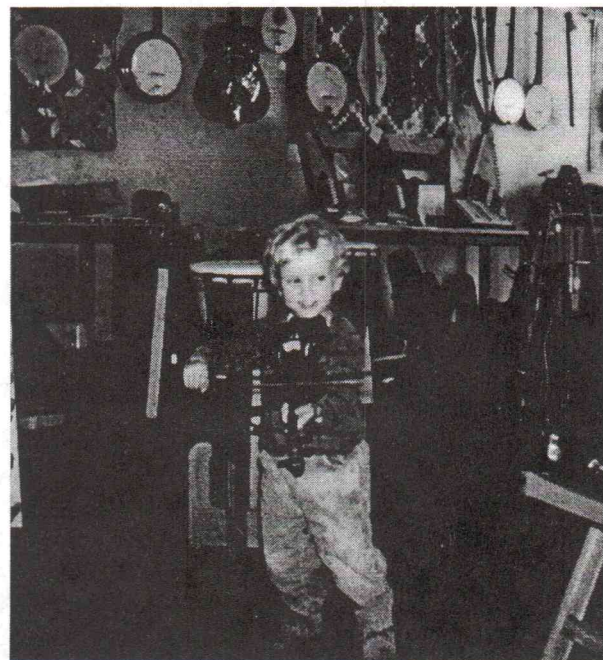
Barbara also shared the following: "Anyone interested in ordering dancing shoes with fiberglass toes and heels as seen in *Riverdance* can write to Fays Dancing Shoes, 16 Great Denmark Street, Dublin 1, Ireland, Telephone 01-878-7032."

Barbara sent an interesting article from the July/August 1996 *Irish America Magazine* on Michael Flatley, creator and former lead dancer of *Riverdance - The Show*. Michael is seen on the video of *Riverdance* but parted with the company prior to its opening in London. He has (by now) opened his new show "Lord of the Dance" in Dublin, Ireland and I can't wait to see if there is a video coming out. It is totally Irish dance without the Russian/Flamenco/Tap/Choir segments of *Riverdance*.

Fiddlin' Around

Juggling time between calling and teaching dancing, helping my family in Eastern, North Carolina, clean-up and repair from "Fran" and trying to conjure up the patience needed to raise a two year old, I still plan to contribute an article on traditional clogging sometime this year. Here is a picture of my son Clay.

Thanks,
Rodney Sutton,
Marshall,
North Carolina



2 year old Clay Sutton Fiddlin' around!

Continued on Page 3

Editor's Notes (continued)

American Instructors Visit Salzburg, Austria

We are a very young club—Spiky Brush, The first Austrian clogging club—already into our second year. So, we were surprised when we received a fax in January this year saying an American clogger would travel through Europe and is looking for some places to dance. Anna Breedling-Wells and her husband (a non-clogger) spend some days in Austria too. We sent a fax to their hotel with the time and place that we dance. We were really delighted when the first visitors from the USA arrived. We didn't know that Anna is an instructor but we found out soon. She did no workshop in Salzburg, but she introduced us to flatfoot-dancing. We all enjoyed this evening very much. Naturally, we were proud when we read the story in the Double Toe Times (May 1996). Since a little more than a year I'm an active member of the European Callers and Teachers Association (ECTA). Each year we do an ECTA-Convention to help the European instructors (callers and cuers too) get some new ideas. This year three American instructors were invited. Naomi Fleetwood, Tandy Barrett and Josh King promised to come and they had in mind to do a bit of sight-seeing in Europe—and they came (Double Toe Times, August 1996). The ECTA-Convention is held only for members, subscribers and their partners. Due to this, one of our board members asked Naomi, Tandy and Josh to do some workshops outside the convention for ALL cloggers. They did! One or two workshops in Germany and one in Salzburg. But unfortunately, Naomi and Josh had to go back to the states early. Only Tandy (supported by Stefan

Volk, a German instructor) could come to Salzburg. After walking through the old city and rainy weather they did some great workshops. We all had plenty of fun and we were laughing the whole next day too.

Last but not least, I got a call from Jeff Parrott, Kentucky. Tandy Barrett told him about the happy time in Austria. He announced a trip to Germany in October this year and he would like to visit Salzburg and Spiky Brush too. Jeff and Emilie (his wife) arrived on October 15 in the evening. They were very tired because of 12 hours car driving through Germany. After a little small talk, we went to bed. Next morning Emilie and Jeff tried to discover Salzburg on their own. In the afternoon I showed them the places where Wolfgang A. Mozart was born and resided. We visited the new Mozart-Museum and I think Emilie was very impressed. In the evening all members of the Spiky Brush came together and we did a bit of clogging and talking and we had a lot of fun. Naturally, Jeff showed us some tricky things and we were happy because we could learn something new. What a pity that the time was flowing away so fast. We had the opportunity to learn plenty of things and we could exchange some ideas.

But, most important, we all made some new friends and had a lot of fun together.

Leo Kropf, Sr.,
Salzburg, Austria

P.S. Heartfelt thanks to all who proposed and considered me as a member of the 1996 International Clogging Team of the Clogging Hall of Fame.

Dear Bobby,

Enclosed is a photo of the Red Devil Cloggers, Toledo, Ohio, at a going away party for a dear friend, Hilda Griffin, who has been a member for 10 years. She and her family has moved back home to Tennessee. She will be missed by all and we hope the best for her with her dancing and new life in Tennessee.

Dawn Malone



Red Devil Cloggers

Bob Johnson, Director of The Flatland Cloggers, has a new cassette available. It's called *Circle South* and is an instrumental traditional bluegrass with six musical numbers each 10 minutes long. The cassette is \$8.00, plus \$1.50 postage and handling.

Bob Johnson

1326 Oleander Avenue, Chesapeake, Virginia 23325.

The Triple By Pass Club - "The Zipper Club"

John Gwinn, the leader of the Country Earl Cloggers, surviving two heart attacks, with open heart surgery, triple bypass on October 23, 1992. John Hammett also had triple bypass surgery on December 29, 1992, and Dean Davis had triple bypass surgery on April 2, 1996. Nothing stops these cloggers, they're clogging as good as they did before anything happened. The Country Earl Cloggers perform at Country Earl's Chompin' and Stompin' in Simpsonville, South Carolina, every Saturday night, and different nursing homes on Friday nights.



John Hammett, John Gwinn, Dean Davis

Four of Michigan's clogging instructors danced together as The Barn Stormers to entertain The 10th Annual Detroit Festival of

Continued on Page 4

Editor's Notes (continued)

the Arts. Besides The Barn Stormers, the dance stage showcased a variety of ethnic and folk performances. These four instructor's love and enthusiasm for clogging was enjoyed and warmly welcomed by a delightful crowd.



Daddy Mac McCreery, Barb Barrett, Shane Gruber, Maki McCreery

Enclosed is one of our groups from the Classic Cloggers Group, a real fun bunch!

Thanks again for a great news paper. Keep up the good work.

Sincerely,
Don Marcotte



The Classic Cloggers of Toronto, Canada

The last weekend of October in Naples, Florida, is time for the Swamp Buggy Races—a descendant of the old time swamp buggies that were used to go hunting in the Everglades. Along with the racing (and dances and concerts) is the Swamp Buggy Parade. In the "olden days" the hunters used to show off their buggies (jeep type vehicles with huge tires to get through the mud and water) by driving down the Tamiami Trail (now US 41) that goes through the heart of Naples. Now the parade not

only includes the racing buggies, but the conventional swamp buggies, bands, politicians, girl and boy scouts, and cloggers! The parade is the biggest of the year for Naples, and they do have quite a few parades during the year.

Country Fever Cloggers participated again this year with our brand new parade trailer/float. It is 30 feet long and with the side extension, 12 feet wide. If anybody has been at the Return to Summer Camp workshop in Okeechobee, they might recognize it as the stage that Kathy Loviska's Lighthouse Cloggers used. It was also their parade trailer. Country Fever purchased it from the West Palm Beach group and had a painting party to paint it in our red and white trademark colors. We have plenty of room to dance with extra space at the front for the sound equipment and a cooler full of drinks. It can be pulled with a pickup truck, but for the Swamp Buggy Parade, we had a flatbed tow truck that gave us room for the cloggers' families to sit and share the parade fun. The parade theme was "A Tribute to Working Men and Women" so what better song to include in our parade tape than "Working Man Blues?"

We are going to get a lot of use from that trailer. We are using it in November as our stage to perform at four of the Fantasy in Fire international fireworks competitions being held in Naples for the first time. The fireworks shows are fantastic. I have never seen such glorious colors! This, too, will certainly become a Naples tradition.

Your clogging friend,
Ellen Lane



Country Fever Cloggers

Cash in on the Fun Clogging Workshop Dubuque, Iowa

It was great to see the faces of old and new friends. We would like to thank all the cloggers and spectators who came to help make this first workshop a wonderful experience. Wow! What a great time we all had. The featured instructors were Charlie

Continued on Page 6

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UPCOMING EVENTS 1997

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.

January 17 - 18
LaClog Workshop
Gonzales, Louisiana
Fielder (LA)

January 18
Clogging/Country Hoedown
Mount Dora, Florida
Price (FL)

January 25
De-Winterize:
Recloggasize Workshop
Warner-Robbins, Georgia
Nelson (GA)

January 25
Northern Connection
Clog Festival
Columbus, Ohio
Adkins (OH)

• **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 8
Mid-Alabama
Clogging Workshop
Hueytown, Alabama
Haney (AL)

• **February 14**
Florida State Fair
Competition
Tampa, Florida
(813) 621-7821

February 15
A.C.A. Workshop
and Dance
Mesa, Arizona
Bartes (AZ)

February 15
Flat Creek
Cloggers Workshop
Nashville, Georgia
Byrd (GA)

• **February 15**
Gulf Coast Clog Workshop
& Solo Competition
Foley, Alabama
Erdwins (FL)

• **February 22**
Tarheel State Clogging
Championship
Micro, North Carolina
Treadwell (NC)

February 23
Country Note Clogging Festival
Windsor, Ontario
Dzogola (CAN)

• **March 14 - 16**
SCCC Championship &
Workshop
Aiken, South Carolina
Anderson (SC)

• **March 15 & 16**
Sunshine State Bluegrass
Festival &
Sanctioned Clog. Competition
Punta Gorda, Florida
(941) 639-5966

March 21 - 23
Northeast Clogging Convention
Strafford, Vermont
Coruth (NH)

March 21 - 23
Spring Fever Workshop
Chilliwack, British Columbia
LeCounte (CAN)

March 22
Just for Kicks '97
Indianapolis, Indiana
Hasler (IN)

March 28 - 29
Minnesota Mega-Clog
Bloomington, Minnesota
Keller (MN)

March 28 - 29
Texas Cloggers Rally
Waco, Texas
Cannon (TX)

April 11 - 13
Illini Classic Workshop
Lincoln, Illinois
Wallis (IL)

• **April 12**
South Atlantic Clogging
Championship
Clyde, North Carolina
Finger (NC)

April 18 - 19
Indian River Pow Wow
Merritt Island, Florida
Redfern (FL)

April 18 - 19
Nickel City Clogging Festival
Grand Island, New York
Haley (NY)

April 26
ACHF Spring Workshop
Maggie Valley, North Carolina
Maiuri (WV)

May 23 - 24
FCC State Convention
Orlando, Florida
Loviska (FL)

June 12 - 15
Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)

June 25 - 28
National Square Dance
Convention
Full Clog Convention
Orlando, Florida
(813) 544-4704

• **July 11 - 12**
Miss American Clogger
Pageant
Spartanburg, South Carolina
Pace (SC)

August 8 - 10
Kickin '97 Clog-In
Tacoma/Fife, Washington
Mills (WA)

• **August 9**
Heart Stomper Competition
Thomasville, North Carolina
Lemons (NC)

• **Septemer 19 - 21**
Southwest US Clogging
Championships
Tempe, Arizona
Pearson (AZ)

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Editor's Notes

Cash in on the Fun (continued)

Burns of Kentucky and me, Connie Bartels of Iowa. We both taught dances to Scottish tunes. I didn't know that he was into international music like me. I taught a dance to "Lamb Skinner" which includes Scottish steps. Charlie taught one to "Bag Pipes" which was fun to do. Guest instructors were Sally Adkins of Ohio, Gail MacFarland of Iowa, and Cheri Krueger of Wisconsin. Thank you all for a job well done. Sally brought her shop which supplied everyone with a variety of clogging items.

A very special person to me was Shirley Burns (Charlie's wife). The people behind the scenes need to be recognized also. Shirley worked at the registration table and greeted everyone with her beautiful smile and friendly personality. Her help was well appreciated. My husband Allen was very supportive and helped things run smoothly.

Dubuque was a wonderful place for our workshop. It's a 207 year old Victorian town with rolling hills high and steep enough for skiing. You can ride a paddle-wheel riverboat, take in museums and shop for antiques. The view from the top of Dubuque's Fenelon Place Elevator includes the Mississippi River and three states. Dubuque is the home of the Diamond Joe Riverboat Casino. This is where we spent Friday and Saturday nights. While Charlie wandered around from slot machine to slot machine, Shirley found a comfortable seat in front of one slot machine and played it for hours. We always knew where to find Shirley. Charlie on the other hand was hard to keep track of. Eventually we did find him.

Dubuque is a great place for a workshop. I think we will do it again on September 26 and 27 in 1997. Keep an eye out for our flyers or write to me, Connie Bartels, 122 Helen Road, Waterloo, Iowa 50701.



Charlie Burns and Connie Bartels

A brilliant new clogging talent was discovered and introduced at the Quicksteppers 2nd Royal Flush in Leinfelden, Germany! Stevie currently resides in Dublin, Ireland with her parents and has traveled extensively in the USA. Miss Previte teaches clogging, line dances, and choreographs her own material. At the Royal Flush, she taught two dances, "A Hard Working Man" and "What'cha Gonna do with a Cowboy" and received a standing ovation! Stevie has been dancing since the age of three

and has acquired quite an array of trophies. To her credit, she has danced with the Houston Rhythm Cloggers, the stage production "Grease", the Las Vegas Show "It's Country Tonight Jam", numerous talent show wins, and last but not least, the most prestigious award of Country Music Association of America—Dancer of the Year - 1994 at the ripe old age of 14! Miss Stevie Previte is available for exhibition performances or specialized choreography for your group. We're sure that we'll see her back on the continent sometime soon! Great job Stevie!



Miss Stevie Previte
(Photo: Dennis Gagne)



Sherry (Glass) West

Sherry (Glass) West and The Tennessee Hoedowners

Sherry has been quite busy for the past fifteen years in the clogging field. She started dancing in 1979 with taking classes from J. D. Sprayberry and Ralph Pierce in Bulls Gap, Tennessee. Ever since this beginning, she has had a love for dancing of any type but her first love was clogging. In 1987, Sherry won Grand Champion Female Dancer at the Hee Haw Clogging Championships and also won Grand Champion Duet with her partner, Bobby Revis. This was a great year for Sherry because her team, Hawkins County Hoedowners (now the Tennessee Hoedowners), also won Grand Champion Precision Team. She went on to capture the Grand Champion Female again in 1989

Continued on Page

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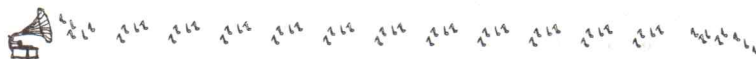
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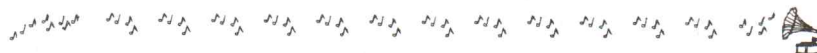
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For Other Rally Information contact Lori Cannon 903-893-4107

Editor's Notes

Sherry (Glass) West (continued)

which was the last year for the Hee Haw Championships. During this time she began instructing clogging. Her style is one that all the young cloggers love and her routines are very advanced by using a combination of clogging, jazz, and even ballet, but she has never forgotten the traditional clogging.

Her team, The Tennessee Hoedowners, has had the pleasure of traveling to Europe where they performed in Belgium and Holland. They had performed on television on *Hee Haw* and *Nashville Now*. They have been in eleven of the National Clogging Convention Shows. In March of 1995, Sherry was married to Jamie West, and yes, he is a clogger. He performs with a team from North Carolina. They now reside on Church Hill, Tennessee. Also in 1995, The Tennessee Hoedowners became the Dollywood Cloggers and performed seven days a week doing seven shows a day and dancing in the night show with Randy Parton in *The Back To The Country Show*. The year of 1996 has been no different for Sherry and her team. They are on the road again by starting the summer performing at Dollywood with Randy Parton in *The Back To The Country Show* for six weeks. They then went to Branson, Missouri, where they performed for two weeks at Silver Dollar City. They left Branson and headed for Toronto, Canada, to perform at the International Clogging Festival. They managed a week at home then left for Branson, Missouri, where they will perform at *Silver Dollar City* for another two weeks. After their return home, they will finish the summer performing at Dollywood.

If this seems like a lot, think about Sherry. She is constantly writing routines, doing workshops in Texas, Arizona, New York, and doing private workshops for teams over the state of Tennessee. She is working on the staff of Spring Fling putting together the show and is now getting ready to take the Tennessee Hoedowners to the National Clogging Convention in Nashville, Tennessee. This is a great deal for a young lady to do but she loves it. When her team has the opportunity to do these special performances, Sherry receives the gratitude by just knowing when they do a good job, Sherry has also done hers.

Her mother and father, brother, sister, her dancers, and her entire family love and admire Sherry in what she has accomplished. I believe everyone that comes in contact with Sherry feels the same way but what do I know? After all, I am only her DAD. I would like to say thank you to all the people who have helped to make Sherry the success which she has become. Sherry and I talk about everyone who has given so much to her success and accomplishments. A special thank you goes to: Lynne Ogle, Jo Ann Gibbs, Jean Stephenson, Charlie Burns, Steve Smith, Nancy Bradley, Bobby Revis, Burton Edwards, Wayne Mattingly, Ralph Pierce, J. D. Sprayberry, Simone Nichols-Pace, Chip Woodall, Chip Summey, Peggy Masters and many many more. Without their instruction, guidance, and devotion, Sherry could not have achieved what she has accomplished. This has meant a great deal to Sherry and she really appreciates everything anyone has done to add to her knowledge and success along the way. She enjoys passing her knowledge and skill to anyone who wishes to receive the instruction. Her entire life has been and is still devoted to the clogging world.

CHRISTMAS TIME'S A 'COMIN'

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EASY INTERMEDIATE

INTRO: Walt 10 beats

SEQUENCE: A - B - C - D - 1/2A - B - C - D - 1/2A - B - END

PART A

1 DBL/TCH Step	DS	DBL/TCH(ib)	TCH(ib)	S	RS
	L	R	R	R	LR
	&1	&	2	&	3 &4

1 Fancy Double

1 Samantha	DS	DS	DR	S	DR	S	RS	DS	DS	RS	(Turn 1/2 R)
	L	R	R	L	L	R	LR	L	R	LR	

1 Heel-Heel Rock	HL(wt)	HL(wt)	RS
	L	R	LR

REPEAT ALL TO RETURN TO FRONT

PART B

4 Rocking Chairs	(Turning 1/4 L on each)	DS	BR	DS	RS
		L	R	R	LR

1 Heel-Heel Rock (As in Part A)

PART C

1 Chain Left (360)	DS	RS	RS	RS
	L	RL	RL	RL

2 Toe/Tch	DS	TCH(ib)	DS	TCH(ib)
	R	L	L	R

REPEAT USING REVERSE FOOTWORK

1 Heel-Heel Rock (As in Part A)

PART D

1 Joey	DS	TOE(xb)	TOE(s)	TOE(s)	TOE(s)	TOE(s)	S
	L	R	L	R	L	R	L

2 TOE/TCH	DS	TCH(if)	DS	TCH(if)
	R	L	L	R

REPEAT USING REVERSE FOOTWORK

Heel-Heel Rock (As in Part A)

PART 1/2A

1 DBL/TCH Step
1 Fancy Double
1 Samantha (Do Not Turn)
1 Heel-Heel Rock

REPEAT PARTS B-C-D-1/2A-B

END

Repeat all of Part A except last Heel-Heel RS, Do Instead;

1 DS	ROCK	HL (fwd&up)
L	R	L

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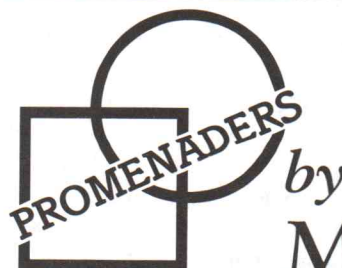
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Lest We Forget

by Dan Angel, Founder, A.C.H.F.

Aren't folks funny! The homely idiom of the mountain folks is getting to be as scarce of hen's teeth. The Elizabethan English is being replaced. People like me are finding it harder and harder to find someone to talk with, who, when they hear me speak will not turn their eye-brow up, drop back to take a second look and walk off. The words I use may not be conducive to many, however, be that as it may, there are a few kind folks left whose talk is as fresh as the rain.

The same goes for pure Southern Appalachian clogging. There are still a few teams around that do the traditional mountain dance of so many years ago.

Teaching workshops and judging clogging competitions takes me to the far corners of our great nation. Almost always I run into good folks trying to impress me with their version of what country means and they unknowingly attack the very roots from whence I came.

Clogging and mountain idiom walk hand in hand. If you want to know the old customs of my Smokey Mountain upbringing, drop in on some of my neighbors who live in Cartoogechaye, Balsam, Cherokee, Bunches Creek, Blowing Rock, Nantahala, Brasstown or Burningtown.

It is only a short distance off the beaten path, back where the log cabins nestle among the rhododendron and the balsam, that you will find clogging at its purest and Elizabethan dialect used with any integrity.

Please don't get the idea that because we start off clogging with the shuffle step and continue our dance steps from this basic movement that we need to go back to another class for further instructions. Don't take it for granted that just because we use double negatives such as ain't and hain't that we are illiterate. Far from it. Have you read Shakespeare or Chaucer? Like most of my kin folks in the Southern Appalachians, I have a wee bit of the Irish and a smidgen of Scots in me.

A wave of excitement has spread across our great country. It's called COUNTRY. Everyone wants to be considered country. It's cool...you're an "in person" if you clog or do the country dances of today. Even the Saturday night square dances are making a strong comeback. In order to keep up with the Joneses, folks are running out an buying country outfits just to dance in.

Now I'm really getting concerned. Why, you ask? I'm afraid everyone who has jumped on the country bandwagon will start talking like me. If this should happen, we're in a heap of trouble, boy. I don't talk the way I do because it's cool—it's out of manners and my upbringing. Same as the way I clog.

While teaching at a workshop recently, a very elegant and distinguished looking lady came up and inquired if I was the founder of America's Clogging Hall of Fame as well as the person who wrote articles about clogging for the Double Toe Times. I assured her that I indeed was the person. "But you are wearing clothes just like the people at home," she argued. "You don't talk like a mountaineer," she added. I didn't know there was a typical mountaineer. Above all, please don't catalogue us mountain folks. I've clogged from Key West to Seattle, Murphy to Manteo, Maine to Kansas City and back again. Cloggers are all the same, even though we come from different crooks and crannies. Just accept

us for what we do. I even like the way I talk. I've even talked to former President, Mr. "Jimmy". I worked for his administration when he was the Governor of Georgia in 1971. I have even acted as his chauffeur on a couple of occasions. As a park ranger in the Everglades National Park in 1960, I took Ted Williams, Alvin Dark, Marty Marion and Red Schoendienst fishing for tarpon in Whitewater Bay. I've even danced on the Grande Ole Opry and talked to the late Roy Acuff while on stage at the Opry. Not bad for a country boy.

My stately, elegant friend finally added, "the words seem right, but you haven't got that...that certain twang." With this she turned around and walked off. After about ten steps she stopped, turned around to take a second look, shook her head and drifted into the crowd.

At this I hung my head. I'd let my kin folks down. Better get back to the serenity and security of my beloved mountains. I must not have learned all there is to know about being country. If my old grand pappy was alive and found out about this, he would have beat the daylight out of me.

Ain't folks funny...

Connie LaFara, March 23, 1996

Connie LaFara passed away March 23, 1996, after a heart bypass. It was very much a shock as she clogged just a couple days before it happened.

I know if there is clogging in Heaven, Connie is there teaching. She was so dedicated and loved to help everyone. She taught the "Fun Dance Cloggers" and five other classes at different R.V. parks. She danced with "Horseshoe Cove Cloggers" and "Dream Catchers" of Bradenton, Florida. If you ever needed help with a dance, or needed the music, or a costume, you could call Connie.

What I admired the most about Connie was that she didn't care to show off her own ability as to how good she could dance, her main interest was to teach others the great fun it is to clog.

Bobbie, I'm not very good at putting my words on paper, but just had to say what a great loss will be felt by a lot of cloggers. Connie was one of a kind. I miss her so much.

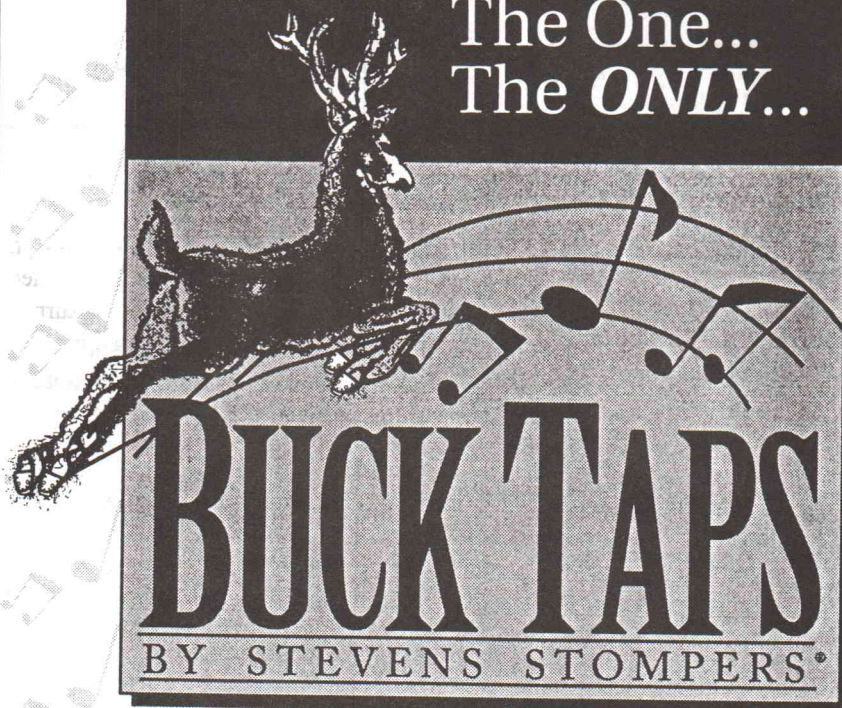
Lolly Hubble-Kelly



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

Ecclesiastes

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CALL & COUNT

{ 1 2 3 & 4 } { & a 1 2 3 & 4 }

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

"Call and Count's" first article in the July 1994 issue of the Double Toe Times was published under the banner "Appalachian Quick Start". C&C articles have sought to encourage more of our line dancing instructors to take a critical look at "traditional clogging" from the inside out and to suggest a schedule of calling options, drill patterns, and timing devices which put the learning and teaching experiences of the Appalachian square dancing formations under their control.

One of the liberties C&C has taken with the "traditional" terminology is to utilize the term "hoedown square" to designate the "traditional" circle four set or small circle set at the point where circling halts and the figure begins.

Geometrically speaking, ... [Duck for cover! Here comes that geometry stuff again!]. Oh, come on. Be brave. Keep going!

Geometrically speaking, a circle formation in motion carrying four points at equally spaced intervals on its arc can be considered a square when that motion halts (Double Toes Times, June 1996).

This month let's take an analytical look at two of the chase and trace figures that can be executed from our hoedown square. They are:

Do-si-do your corner.
Do-si-do your partner.

And:

Chase that rabbit, chase that squirrel.
Chase that pretty girl round the world.

A chase and trace figure is any figure that can be executed such that our four designated dancers, Otis & Olivia (odd couple) and Eddy & Edwina (even couple), do not hold hands.

Dancers trace a designated dance line on the floor and return to their home positions. Or one dancer traces a designated dance line and is immediately chased on that same dance line by his partner. For an advanced team, these chase and trace figures offer great opportunity for gifted "rise and shine" show outs.

Free style clogging is not a trivial pursuit for the beginning clogger. Needless to say, if we instructors and/or coaches wait for all our cloggers to achieve great pedal dexterity before we teach them formations, we'll all be old, gray, and vacationing in

some nursing home somewhere and still thinking about it.

We can, and should, teach formations to beginners whose abilities to cope with 2 single basics or 1 triple basic may still be a glassy eyed chore. For beginners, whole routines do not have to be taught in one session. One bead at the time and then, over time, put the individual beads on the string.

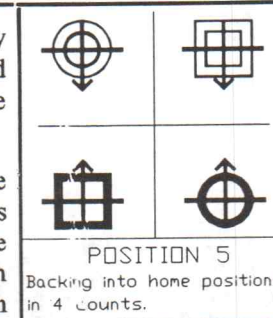
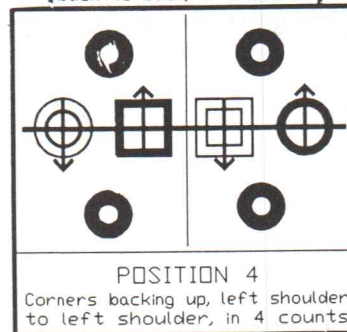
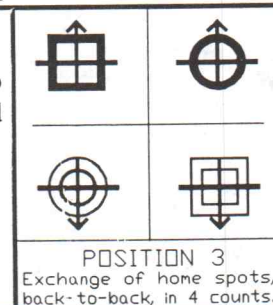
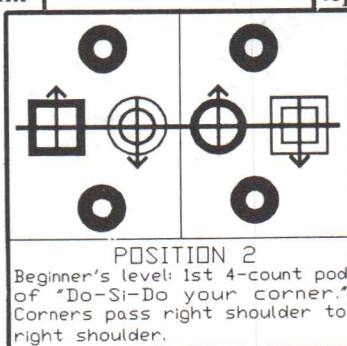
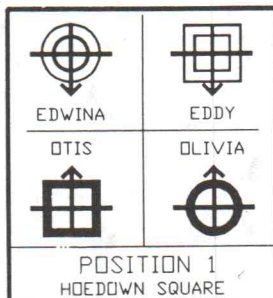
We may have to accept 2 basics and a triple topped off with a fancy double and a push off as great "free styling". But a beginning is a beginning and one has to start somewhere. Teaching beginners is the proving ground of great clogging instructors.

OK! Preamble is over. Let's take a look at our two chase and trace figures from hoedown square formation and see what they can teach us.

Take a look our illustrated hoedown square in the first exhibit designated as Position 1. Circling has halted. C&C is going to call Position 1 a hoedown square. These are the four home positions. In this case corners are facing corners. This is the geometrical frame on which a great number of small circle formations are based. Note the curved lines which connect the home spots belonging to the corners. These are the curved lines that dancers must be coached to dance if they are to maintain a square formation from git-go to finish-up. If we teach squaring (Double Toe Times, February 1996) to our beginners, we won't be making out-of-square corrections to our intermediates.

The call is "Do-si-do your corners all". "Do-si-do your corner" is a 3-count directional call. The word "all" is added to round out the call phrase to 4-counts. For beginning callers, we strive to come up with four count calls such that all dance phases can begin on the down beat of the next 4-count phrase of music. The addition of the word "all" to pad out the call to include a total of four counts might just be construed as a novice caller's first step into calling "patter".

For beginner dancers, plan to allow 4 counts for them to reach the first quarter line (Position 2, four across), 4 counts to reach the second quarter line (Position 3, back-to-back in corner's home spot), 4 counts to reach the third quarter line (Position 5,





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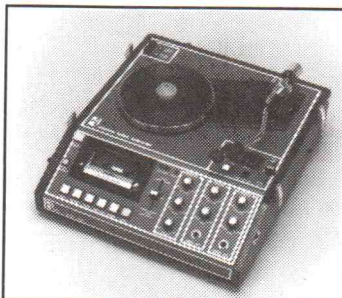
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1996 Miss American Clogger Pageant

Continued from Page 1

Tennessee; Claudia Fowler, Gaffney, South Carolina; Emily Parrott, Nonesuch, Kentucky; and Brenda Edmunds, Martinez, Georgia. The auditor for this year's pageant was Dieter Brown from Arden, North Carolina. Each contestant was given a five minute interview which counts 25% of the total score. After the interview, each contestant met with Sandra Thomas, Miss American Clogger '94, to go over her evening gown walk. Upon completion of the interview, it was time to head to Dollywood for one final rehearsal and the first evening of competition.

We didn't know what kind of audience we would attract in Dollywood. The pageant was open to anyone in the park. We assumed that the majority of our audience would be parents and relatives of the contestants. When the curtain rose, the contestants performed for over 650 people! A lot of people just came in because they were curious—and they stayed! Better yet, we had a packed house on Saturday night too!



All Contestants - Before Competition

Our featured vocalist this year was Cindi Sloan. A former runner-up and talent winner in the Miss South Carolina Pageant, Cindi was at home under the spotlights and sang as well as Shania Twain. As each contestant was introduced on stage, they were greeted with thunderous applause from their proud clogging instructors and team members. Our reigning Queen, Sandy, performed "Dance" with her team, the Foot Stompin' Cloggers. We were also honored to have the "Dance Sensation" perform their reunion dance. They are directed by Lynne Ogle. Carolina Gold, directed by me, Simone Pace, performed their competition line routine, and at the end, the audience was stunned that we were able to shoot fireworks! It was quite a thrill! As Saturday night grew to a close, it was evident that we didn't want it to be over so quickly—I am always so emotional and attached to these girls by the time the competition is over, I feel as though they are all my children and sisters! The tension was beginning to heighten and our moment finally arrived.



All Contestants - After Competition

On Friday night, half of the contestants competed in talent which counts as 50% of their score, while the other half competed

in evening gown which counts as 25% of their score. On Saturday, those who competed in talent, competed in evening gown, and visa versa. The remaining 25% of their score was for interview. Competition emcees were Allison Edmunds, Miss American Clogger '93, and Sandra Thomas, Miss American Clogger '94. These two women are very professional and beautiful.

As always, we are so proud of our pageant scholarship sponsors. Gifts are given by so many people—it makes the pageant a great experience for these girls to know that they are supported by everyone in the clogging community including: Carl's Clogging Supplies, Stevens Worldwide, Lloyds Clogging Supplies & Dynamics Screen Print, Dollywood, Lynne Ogle, Chip Summey, Ron Lorence—Tenni Sparkles, Sandra Thomas, Cindy Pryor, P&H Engravers, Suzie-Q Creations, Fleetwood Promotions, and Precision Monogram & Screen Print. We would also like to thank the following organizations for their continued support of our program: The National Clogging & Hoedown Council, America's Clogging Hall of Fame and C.L.O.G.

This year we were proud to offer an essay contest sponsored by Miss American Clogger '92, Cindy Pryor. Cindy has always been a true supporter of the pageant and wanted to offer a \$100 scholarship to the contestant who wrote the best essay on how and what she would do to promote clogging. The first essay contest winner was Jamie Leigh Pack.

The results of the competition were: Ticket Sales - Brooke Thornton; Advertisement Sales - Stephanie Embler; Talent - Chaunte McClain and Kristy Puffer; Most Beautiful Evening Gown - Dawn Duncan and Julianne Lee; Best Clogging Costume - Julianne Lee and Caycyn Grant; Interview - Julianne Lee; Miss Congeniality - Louetta Canter. Photogenic winners were Louetta Canter, Lynne Bell, Julianne Lee, Brooke Thornton, Jamie Pack and Monica Heitman. The overall photogenic winner was Andrea Apple.

Pageant participants also included: Sabrina Dawn Nelson, Fletcher, North Carolina; Ashley Shimberg, Arden, North Carolina; Emilie Jill Guderian, Cambridge, Minnesota; Sarah Margaret Bradley, Rogersville, Tennessee; Tara Elaine Shipplett, Bristol, Tennessee; Brooke Erin Thornton, High Point, North Carolina; Kindra Barnes, Dalton, Georgia; and Heather Ramsey, Valdese, North Carolina.

Age Division Winners were:

- Age 8 to 10 Caycyn Grant, Birmingham, Alabama
- Age 11 to 12 Dawn Duncan, Taylor, South Carolina
- Age 13 to 14 Emily Stine, Eustis, Florida
- Age 15 to 17 Kristy Puffer, St. Petersburg, Florida
- Age 18 to 26 Gwen Drake, Simpsonville, South Carolina
- Age 27 + Amy Shaffer Rush, Christiansburg, Virginia

Continued on Page 20



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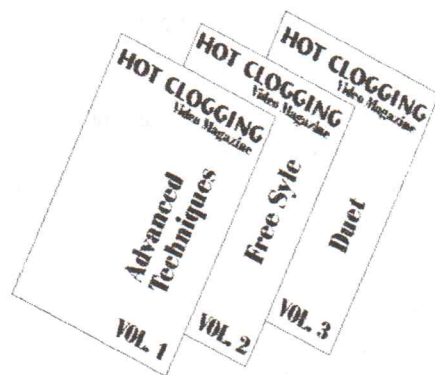
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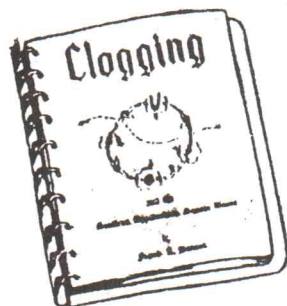
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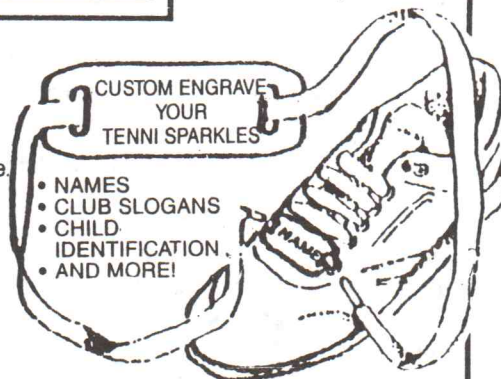
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AS I SEE IT

by Bob Osgood

The Diamond Jubilee—1950—Part II

Square dancers are a most amazing breed! Early in the game we felt it when class members would get out and recruit sufficient neophytes to fill the next class. We experienced it when everyone in the club pitched in to decorate the hall, run for an office or plan a special event. We recognized it when professionals in other fields expressed amazement at how square dancers would share in the work and make it fun and, even though these dancers were amateurs in what they were doing, they managed to accomplish very non-amateurish things.

Take the Santa Monica Diamond Jubilee for example. Back in 1950 nothing nearly this ambitious had yet been undertaken. To put together what was hoped would be the largest square dance ever held was breaking into new fields. Two years down the road, in 1952, when the annual National Square Dance Convention would start its 45-year run, certain guidelines would be established that would allow each subsequent convention to benefit from its predecessors. But none of this was available to us in planning for Santa Monica.

Now, here it was, Thursday, July 13, 1950. The Big Day. The newspapers had been carrying the story for the past couple of weeks using the number of 4,000 dancers that the city of Santa Monica was hoping for. That morning one of the papers stuck its neck out when it announced that 8,000 dancers would show up. Such optimism!

By noon volunteers began arriving with brooms and buckets to spread a white-powdered borax talc, called Spangles, evenly over the newly surfaced macadam. On top of the powder they sprinkled bucket-loads of tiny rubber "ball bearings" salvaged from tire retreading plants in the area. As it turned out the concoction worked out well and the surface proved to be danceable.

The program, which would be quite different than what we dance today, was a selection of the then most popular patter calls (Four Gents Star, Arkansas Traveler, Forward Three, Missouri Hoedown, etc.), and singing calls (Alabama Jubilee, My Pretty Girl, Just Because, Everybody Calls You Darlin', and so on) grouped into three-unit tips, a different caller for each dance. Thirteen couple dances (Glow Worm, California Schottische, Boston Two-Step, Blackhawk Waltz, etc.) fit in-between each tip allowed the dancers a short time to regroup before forming up again.

For the previous two months all of the California callers used the same dances with their classes and clubs so that no teaching or walk thru would be necessary during the three-and-half-hour program.

Everything was planned to a tight schedule. A panel of three lights were placed on a table in front of the caller. After calling two minutes a green light went on. After three minutes it was the white bulb, and if the caller dared pass the four-minute limit it was the red-flashing light and a few seconds later the microphone would be shut off. (Note: No caller went into overtime.)

The previous day bleachers had been set up along newly-paved Wilshire Boulevard as well as on Ocean Avenue.

Temporary restrooms were placed strategically in the area. Loud speakers were linked up and placed in the palm trees that lined the street, and that previous night the sound system was tested to the satisfaction of the callers. Carpenters and square dance volunteers had erected a caller's stand at the foot of the boulevard and here the amplifier and control panel for the sound system had been placed. In addition, the stage would hold the two, five-piece bands that would alternate during the evening.

By mid-afternoon the dancers began flowing in, coming by bus loads and carpools, not from California only, but a square from Arizona, two cars of dancers from Portland, Oregon, dancers from Wyoming, Colorado, and who knows from how many other states?

Everything had gone as planned. Dancers and callers, many of them who not only had never done this type of work before and for the most part were strangers to each other, were in the midst of producing a miracle. Those of us who were among the planners, along with the good people of Santa Monica, had every reason to feel proud whether-or-not the big dance came up to its expectations. At any rate, that's the way things were as we approached zero-hour that summer Thursday in July.

An hour before starting time, fog rolled in from the ocean. That wasn't too unusual for a beach city and there wasn't much one could do about it anyway. Dancers and spectators alike were beginning to gather, the band members were setting up and the first of the callers were checking in.

Promptly at 7:25 p.m. the combined bands started playing a march. The dancers, already filling the area, made room for the color guard. The national anthem was played, the dancers were in place and at 7:30 the master-of-ceremonies introduced the first of the 35 callers and the dance began.

At that point we noticed that the fog had lifted, but in its place, a cloud of white dust rose as the dancer's feet stirred up the tale. Fortunately, it lasted only a short time and caused no problems nor delays.

I was interesting to note that with more than 200 callers active in the area and with only 35 of them selected to do the calling, virtually every area caller, whether chosen to call on the program or not, was present to dance and support the others.

The dancing was wonderful. In order to avoid delays in setting up squares for each tip, 40 uniformed Boy Scouts, armed with flags, were ready to step in where an extra couple might be needed to fill a square.

At about 8:00 p.m., two tips into the program, the wailing sirens caught everyone's attention. Four blocks east on Wilshire, at the far extremity of the dance area, was a phalanx of motorcycle police, lights flashing, surrounding a white convertible and in it, the guest of honor, Dr. Lloyd "Pappy" and Mrs. Shaw. Swarmed by dancers, it took the entourage more than ten minutes to reach the bandstand. The tumultuous ovation was most understandable. This was the man who, a few short years before, had reintroduced Americans to their western square dance and in 1948 had brought his Cheyenne Mountain Dancers to our area for a pair of shows and a weekend of workshops. Here, tonight, were scores of happy individuals having their opportunity to say "thank you."

At about 8:30 the police chief sent word that he had dismissed all of the police units "borrowed" from the outlying cities who have been on hand to take care of the anticipated "possibly" unruly crowds. Said the chief, "We've handled lots of dance crowds over the years. We've handled parking problems, but never have we

Continued on Page 20

11th Annual LaClog Workshop



January 17-18, 1997

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Saturday 8:00 a.m. Registration & Requests
9:00 a.m.-5:00 p.m. Workshops
6:30 p.m. til' ? Exhibitions & Fun Dance
Exhibitions will only be held at night

Fees

LaClog Members
Pre-Register \$14.00 At Door \$16.00
Non Members
Pre-Register \$18.00 At Door \$20.00
Spectators \$ 1.00
Syllabus \$ 3.00
Pre-Registration Deadline - January 6, 1997

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Sponsoring Your First Clogging Workshop Part VI: Insurance, Liability, Fire Safety



By Elizabeth VanMeerbeek

Author's Note: The suggestions in this article came about from experience and research over the years. I am not an expert in any of these areas, nor do I claim to be. My intention is to make you aware of these things, so you'll proceed wisely and research them further for your individual needs.

In today's "sue-happy" society, it is only wise to be careful and insure your public events. Every arrangement you make will create an obligation, and where there is an obligation, there is potential liability. Individuals making arrangements, as well as the sponsoring group, can be held liable for accidents and losses. Most experts will tell you that "general liability" insurance is a must. This type of insurance provides protection against claims involving bodily injury and property damage. Research different policies carefully, the amount of protection can vary greatly. Do, however, consider a high limit of coverage.

In some instances, you may be able to get a rider on your group's insurance policy or the instructor's/leader's policy for this particular event. The facility may even allow you to purchase a rider on their policy to cover your specific event. Look into it. It doesn't hurt to ask questions.

If you have set up a first-aid station or have specific staff on hand to handle medical emergencies, consider "incidental medical malpractice" insurance. This will protect your staff from failures to provide proper and adequate assistance. Many states have "good Samaritan" laws which protect individuals from lawsuits when they assist others in need of emergency help. However, if you do have a first-aid committee, make sure everyone has received appropriate first-aid and CPR training, and that their training is current.

If your group is sponsoring a group meal function or a reception with beverages being provided, consider "products liability" and "host liability" insurance. This protects the group against claims such as food poisoning.

If you are providing group transportation, such as chartered buses, you are putting even greater liability upon yourself. Transportation companies are required to carry a certain amount of insurance per vehicle, depending on the law of the state. However, this protects them, not you. If you are contracting with a company to provide transportation, ask them to name your group as an additional insured party on their policy. Be sure that liability, property damage, and medical payments are all covered. If this is not possible, arrange for special insurance.

Other insurance to consider is "burglary and robbery" insurance. You'll probably be receiving cash and checks on-site for registration and syllabi, etc. This will protect you against loss or theft.

"Accidental death and dismemberment" insurance, as well as "accidental medical payments" insurance may also be purchased to protect you and your volunteers. There are numerous other types of insurance which you can consider, depending on the nature of your event: fire, legal liability, medical payment, valuable records and papers insurance, etc.

There are a number of things you can do to protect yourself in addition to insurance. When a case goes to court, you have a much better chance of winning if you can prove you were *not* negligent. So, from the very beginning, proceed with caution.

Set up your rooms so that exits are not blocked and can be accessed easily. Tape down all electrical cords to the floor to decrease the chances of anyone tripping. Requiring that all video cameras be hand held eliminates the possibility of anyone tripping over tripods. Clean up all spills immediately, so no one will slip. Be sure all dance flooring is installed properly and is in good condition. Make sure nothing is stacked so high that it could topple over.

Collect monies from registration and other booths regularly. Either deposit them immediately at your financial institution or lock them away in the facility's safe deposit box, if available.

When providing group transportation, be sure to instruct drivers to load and unload at designated areas only. Making drivers aware that they are assuming personal liability if they do otherwise usually takes care of this. Plan your pickup and drop off areas carefully. Make sure all loading and unloading is done curbside, well away from traffic.

Talking about liability brings to mind an issue I am consistently questioned on—the use of "release forms." These are the disclaimer forms you often have to sign prior to participating in an event. Basically, they say you are aware of the dangers inherent to the function you are participating in, and you will not hold the sponsor liable if you get hurt. Many people have told me they are a waste of time, because they will not hold up in court. I consulted two lawyers on this issue, my own personal lawyer and Jeffery W. King of Collier, Shanno, Rill & Scott, Attorneys at Law, specializing in the conventions and meetings industry, based in Washington, D.C. Both told me the same thing: they would rather walk into a court room with a signed released form than without one. According to Jeffery King, this type of form is not a "binding" form that releases one from all liability. However, by having participants sign this form, both parties are admitting awareness of the inherent dangers present in the particular activity. If someone is injured as a result of their participation and not as a result of the sponsor's negligence, the chances of them winning a suit are minimal—even more so if they signed a form saying they knew what they were getting into. That little bit of extra work and inconvenience is worth the effort, even if you never have to use them.

I wanted to give special attention to fire safety, even though there is insurance available to protect injuries. This is an issue we never pay enough attention to until it is too late. I have never been to a clogging event where the evacuation route from the dance hall(s) was announced. I'd like to see that change.

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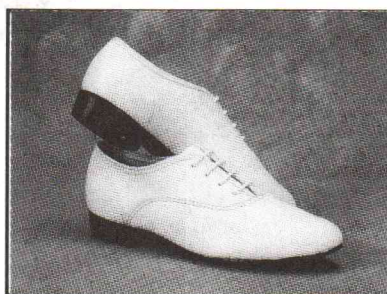
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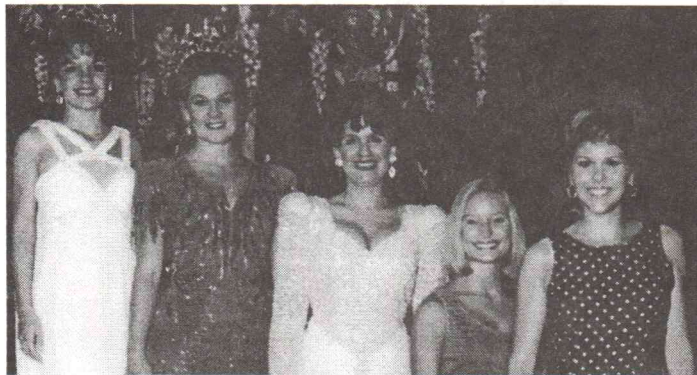
1996 Miss American Clogger Pageant

Continued from Page 14



Julianne Lee
Our New Queen

The new 1996-1997 Miss American Clogger is Julianne Lee, Fayetteville, Georgia. Julianne is 16 years old and performs with Clogging FX directed by Scotty and Connie Bilz. She lives with her parents, a sister, Jullian, and a brother, Jeremiah. She is a beautiful young lady, not only on the outside, but also on the inside. I am so proud to have her represent our pageant this year! Julianne is so dedicated and involved, and with the support of her family, Scotty, Connie and myself, she will be doing a great deal of traveling. She plans to visit San Diego and Vermont, and has already been to North Carolina, South Carolina, Georgia and Tennessee!



Our Beautiful Queens

'96 Julianne Lee, '95 Sandy Southard, '94 Sandra Thomas, '93 Allison Edmunds, '92 Cindy Pryor ('91 Jodie Morrison and '90 Laura Deery not pictured)

Sponsoring Your First Workshop

(continued from page 18)

There are things you can do to protect yourself from being caught in a fire unprepared. During your initial site inspection, check the facilities thoroughly. Does the facility have all the appropriate fire detection and protection equipment: smoke detectors, fire detectors, sprinklers, emergency lighting, ample emergency exits, emergency evacuation procedures, etc.? Does all of the equipment work? When was the last safety inspection by the fire marshal? what staff is responsible for evacuations? Don't be afraid to ask questions. Be sure to acquire the local fire department's phone number, as well as the facility's security phone number.

Take precautions. When setting up your function rooms, **don't** block aisles or exits or overload electrical outlets. **Do not** overcrowd rooms. **Do** plan how you'd evacuate each room and inform your attendees at the start of each session. Provide receptacles for people to properly dispose of cigarettes.

If you are ever in a situation where you discover a fire, pull the nearest alarm immediately, no matter how small the fire. If you're not in any immediate danger, after sounding the alarm, call the local fire department, then notify the facility's security. I

recommend the fire department first, because some facilities will investigate the fire themselves before notifying the fire department. Often, activating the alarm will automatically notify the fire department, but not always. Educate yourself, plan your event appropriately, and educate your attendees. It could make the difference between life and death.

Planning clogging workshops can be fun, but there's a serious side, too. Taking all the necessary precautions, as well as having adequate insurance coverage, will put your mind at ease and will help your event be a real success.

Diamond Jubilee Continued from Page 16

seen so orderly a crowd. Many of our officers were out looking for something to do only to find that the crowd was not the type that needed supervision."

Somewhere around 9:00 p.m. the sirens and flashing lights started up again. This time the passengers in another convertible were the Governor of the State of California, Earl Warren, (later to be the Chief Justice of the United States Supreme Court) and his family. After being introduced to the crowd, Governor Warren stepped up to the microphone and to his everlasting credit said, "I'm not about to ruin a spectacular event with a poor speech. Have a wonderful time!" And we did! (Incidentally, the Governor, who had indicated that he only would be able to "drop in" and make an appearance, was so fascinated that he and his family stayed the entire evening.)

It was a magical night. When the final caller finished his call and the last of the dancers had returned home, the statistics came out. By a Santa Monica engineer's count **15,200 dancers participated** while 35,000 spectators (potential future square dancers) watched from the bleachers along the sidelines.

The record still stands as being the largest full program of dancing (3 1/2 hours) with the entire attendance dancing to one caller at a time. A larger crowd put at some 18,000, danced a tip to a single caller at the National Convention in Seattle, Washington, some years later, but the record set by the Diamond Jubilee for a crowd dancing a full evening has yet to be surpassed.

More important were the lessons that were learned. It was a lesson in working together, of cooperation. Everybody who wished to lend a hand in the preparation was given a job. The support of the dancers' organizations in the area was amazing. As a result of the planning the did together with the city of Santa Monica, the seven state associations formed into a California state alliance of associations, still active today 46 years later. The promotion given by radio and the news services to the event played a major role in filling the upcoming new dancer classes in the area.

Looking back these 46 years to the July evening, we remain impressed at what the Diamond Jubilee meant to square dancing in our area. There are some dancers around today who participated in that event and are dancing still. Of the 35 callers on the program that night fewer than ten are still around and only one or two of these are presently calling.

As the dance that evening was in its final stages, a young teenage couple leaned over the rail of the bandstand to ask the orchestra leader if he wasn't going to play some music for popular dancing. Not sarcastically, but very positively he looked, first at the youngsters, then out over the vast throng of thousands enjoying the world's largest square dance, and said, "You may not know it, kids, but **THIS IS POPULAR DANCING.**"

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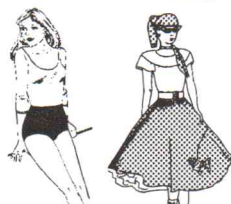


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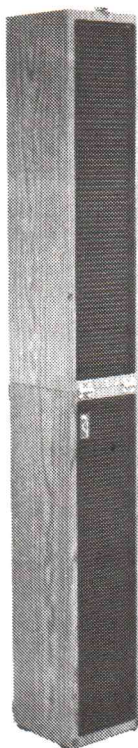
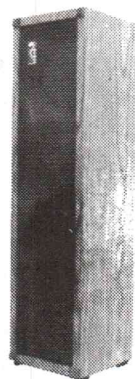
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four across), and 4 counts to reach their original home spots.

Since the figure has been allowed a generous number of counts, the 4-count call to "Do-si-do your partners, too" is probably sufficient for the quarter turn to face partners before instigating the do-si-do formation with partners. But if it is not, add an extra 4-count balance pad before your second call. You can always trim beats from a routine as your dancers improve.

How to balance out the timing of any formation to fit any particular group is the coach's job.

Adding the swing units ["Swing your corner, and away we go" and "Swing your partner, hey, hey, hey" (or "three and four" or whatever other vocalized nonsense you make up to fill in the 3-4 call counts)] will invert your original square.

Both the do-si-do and the swing formations can be repeated to return the hoedown square to its original home-spots formation. From home-spots formation it is an easy matter to progress the odd couple to the next even couple with "Odds move on and circle up four".

The "Chase that rabbit, chase that squirrel" and "Chase that pretty girl around the world" are both 4-count calls.

Note there are no directionals in either call. We get a hint from the calls that somebody is chasing somebody else, but if we're not with the program, who's chasing whom, where, and what for?

Could this call be legitimately termed "patter"? Yes, indeed. As a novice caller, is this your first "patter" call? Could be!

In a recreational environment this formation is usually done with the leader and the chaser in close proximity and if 10 couples are running the chase on 10 individual timing schedules, who cares? Shut up and dance!

In the exhibition environment, however, having all the clocks running at the same speed has merit which is why the concept of quarter line timing becomes such a useful teaching & timing tool.

Regardless of what timing device you eventually attach to your version of this chase and trace figure, having all your dancers marching to the same dance clock lends a degree of visual elegance to the exhibition formation that is an eye catcher. Let us proceed with examining a version that is very generous in its timing requirements.

Olivia (our odd tag dancer) utilizes the first 4-counts of the dance phrase to make her first quarter line (between Edwina and Eddy, three across) and a second 4-counts to make the 12 o'clock position behind her opposite (Edwina, our even tag dancer).

Otis (our odd lead dancer) will hold his position during the first 4 counts and make a quarter turn right in the second 4 counts. Olivia and Otis are now facing counter clockwise (CCW) at 12 o'clock and 6 o'clock respectively with Edwina at the center of the clock.

Traveling CCW, they utilize 4 counts to make the quarter line at the four-across position and 4 counts to make the 6 o'clock and 12 o'clock positions respectively. An additional 4 counts will put them back on the quarter line at the four-across position. An additional 4 counts will place them once again at the 12 o'clock and 6 o'clock positions respectively.

Now it is Olivia's turn to hold on to her position. She'll take 8 counts for a 180°R turn taking 4 counts for each quarter turn. She is now facing clockwise (CW)

Otis, still traveling CCW, takes 4 counts to make his next quarter line (between Edwina and Eddy, three across). At this point he changes his direction of travel to clockwise (CW) and in 4 counts makes the 12 o'clock position behind Eddy.

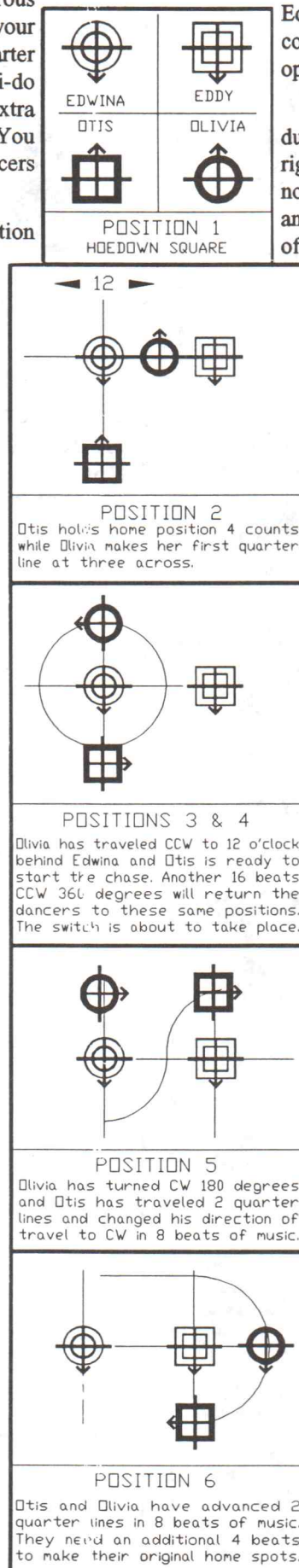
Otis will use up 8 beats to make the 6 o'clock position in front of Eddy and 4 additional counts to make his own home spot in front of Edwina.

Olivia's first 4 counts after her 180°R turn will take her to the 12 o'clock position behind Eddy and 8 more counts will take her back to her home position in front of Eddy.

The second call, "Chase that pretty girl round the world", can be conveniently overlaid on the first or second 4-count phrase of Olivia's 180°R turn.

We could spend a lot of silly time arguing that, at this point, the gal is going to chase the guy. Therefore, the call does not make any sense. So what! Neither does "Chicken in the bread pan, pickin' out dough" as well as a lot of other whimsical patter. At best, calling and execution is a case of "You do this when I say that."

Maybe we should steal the medical doctor's stock line from the old Startrek series. "Good grief, Captain! I'm a poet and a dancer, not a logician!"



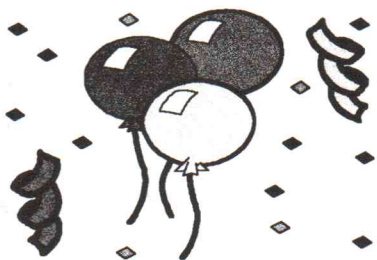
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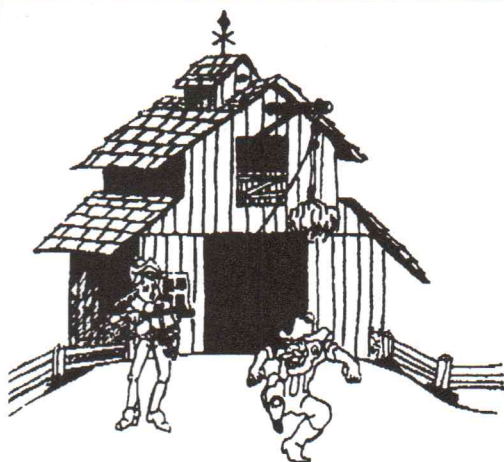
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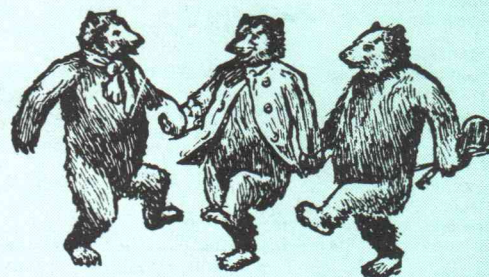
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