



The Double Toe Times



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

Volume 15, Number 1

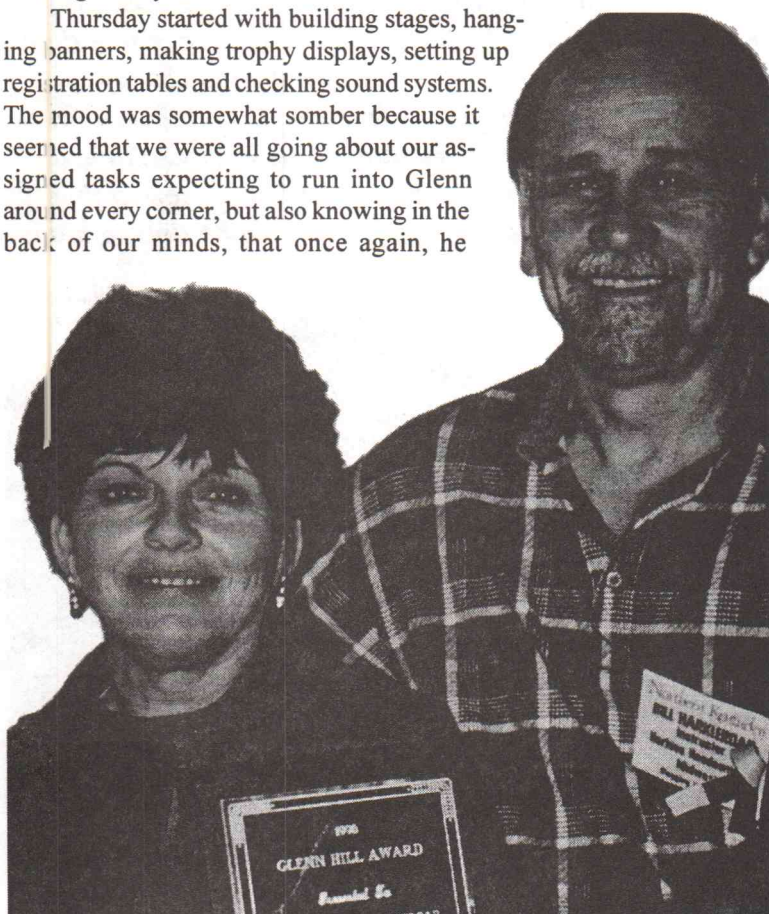
January 1997

I Think I Can—I Think I Can

By Sandra Jones
Hills of Kentucky Cloggers

Like the "Little Engine That Could", Fonda Hill kept pushing and chugging along, and she gave inspiration to us all. She threw herself into making preparations for the 1996 Midwest Clogging Convention as soon as the New Year rolled around. After last year's tragic loss of her husband Glenn, I suppose everyone, especially Fonda, wondered just how it would go this year.

Thursday started with building stages, hanging banners, making trophy displays, setting up registration tables and checking sound systems. The mood was somewhat somber because it seemed that we were all going about our assigned tasks expecting to run into Glenn around every corner, but also knowing in the back of our minds, that once again, he



1996 Glenn Hill Award
Patty and Bill Harkleroad

Continued on Page 6

ACHF Festival

by William Deery,
Maggie Valley, North Carolina

It's that time of year again. Autumn in Maggie Valley and America's Clogging Hall of Fame Championships. A record number of participants and spectators filled the clogging capital. Cloggers from as far as Texas and Canada competed in the two day festival. Admission to the stompin' grounds was sold out by early Saturday evening.

150 team dances were judged and scored Saturday. Pee Wee through Junior teams competed from 8:30 a.m. to 3:00 p.m. 400 Soloist competed head on from 3:00 p.m. to 7:00 p.m. The Grand Champion Solo winners were Mark Clifford from Mars Hill College, North Carolina, and Sonja Wiseman from Morristown, Tennessee.

Awards and presentations began at 7:00 p.m. with the Ben Smather's Dance-off which is for all the male and female Solo Grand Champions during the ACHF competition year. The best of the best danced-off. The results were Kevin Griffin from Mars Hill College, North Carolina and Sonja Wiseman from Morristown, Tennessee.

The 1996 All-American Team was announced. 52 cloggers danced their hearts out for their friends and family. The following cloggers have been named to the 1996 All-American Clogging Team: Vicki Barnes, Corner; Charlene Bowen, Dazzlin Image; Jamie Conyers, Leather 'n Lace; Jaimee Crenshaw, Southern Exposure; Courteney Crickenberger, Silver Star Express; Brandy Dalton, Rhythm Impact; Ashley Fierros, Southern Exposure; Andrea Gilbert, Limited Edition; Lorie Hammett, Happy Tracks; Pat Hammett, Side Tracks; Sabrina Henderson, Bailey Mountain; Tara Holmes, Silver Star Express; Joy Hudson, Bailey Mountain; Kassie Kennon, Carolina Gold; Jessica Larson, Cripple Creek; Tanya Lemonds, TLC; Judi Mabe, Peanut City; Cindy McArthur, Mr. Jim's; Lori Milton, Bailey Mountain; Kristy Puffer, Southern Exposure; Lori Puffer, Southern Exposure; Crystal Shelton, Tennessee Pride; Tracy Smith, ABC; Abby Thomas, Carolina Gold; Andrea Toole, Southern Express; Jayne Treadwell, East Country Hoedowners; Rebecca Vasallo, Limited Edition; Cortni Weiland, Bailey Mountain; Misty Williams, Comin at Ya; Mike Curtis, Leather 'n Lace; Chad Dove, Leather 'n Lace; Jeff Franklin, Dixie Darlins; Danny Fusco, Bailey Mountains; Chris Hill; Bobby Holcombe, Southern Mountain Fire; Randy Kiser, Leather n' Lace; Joey Moore, Mounain Pride; Adam Vasallo, Limited Edition; Michael Vasallo, Limited Edition; Brad Vassey, Carolina Gold; Clay Vassey, Carolina Gold; and Shaun Waters, Dazzlin Image.

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THE DOUBLE TOE TIMES

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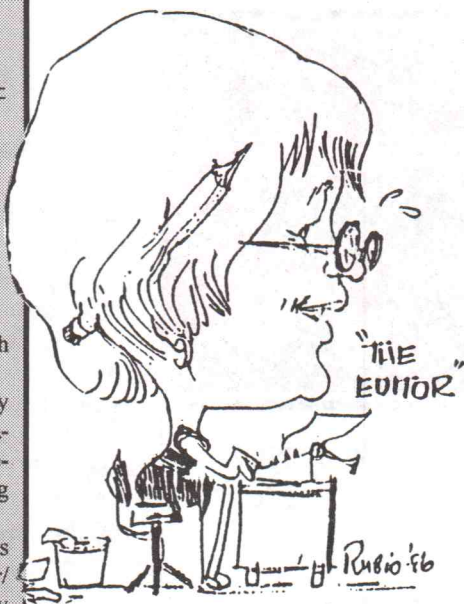
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FRONT AND CENTER

Dear Readers,

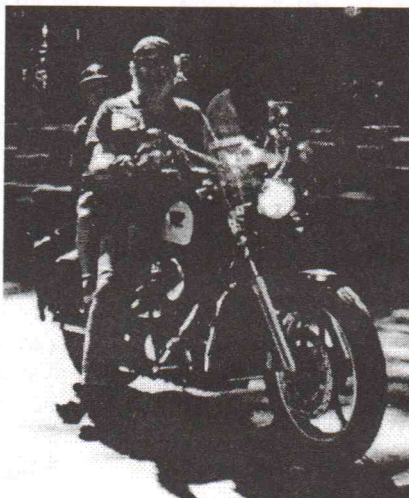
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Thanks, Bobbie.

Charles "Smokey" Parr 1942 to 1996

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



Smokey on his Honda Goldwing with
Bobbie's grandson, Travis

Upcoming Events

January 10 - 29
Ira Bernstein
In Germany
Zellner - 49-070 73-2250

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
Ground Clog Day
Westbrook, Maine
Maxell (ME)

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)

9th Annual Sunshine State Bluegrass Festival National Clogging Championship Competition

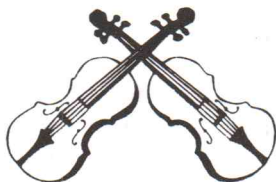
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Part VII: On-Site Management—Keeping Your Event Running Smoothly

by Elizabeth VanMeerbeek

The key to any successful event is advance planning and preparation. Think ahead. Develop floor plans, a schedule of events, signage, and back-up plans.

It is the facility's responsibility to set up your function rooms the way you want them. Rental fees should include room setup. However, unless you convey your desires very clearly, you're bound to be frustrated during the setup. I recommend actually drawing a scaled down diagram of each room. This accomplishes three things: 1) the facility will have no excuse for setting rooms up incorrectly; 2) you'll get a good feel of how much space each stage, dance floor, and chairs will occupy. You may even discover a particular room(s) is too small or not adequate; and 3) it's a good means of determining how much staging, flooring, and chairs are needed. The facility may not be equipped to supply all that you need and arrangements with an outside supplier will be necessary. Doing this in advance will save you a lot of pain on-site.

It's important that you develop a schedule and plan out your time in advance. Many of us have big plans for everything we're going to do at our "three hour evening dance." However, once we actually put it all down on paper, we realize there's not enough time for everything, and we need to scale back. While the event is occurring is not the time to begin cutting back and telling people you're sorry but you won't be able to "fit in" their exhibition, skit, fun dance, etc. A schedule is an excellent vehicle for keeping things moving smoothly. If your emcee knows what's supposed to happen and when, he/she can keep the program moving along.

Get to know your facility and develop appropriate and adequate signage to direct people. Nice signs take longer to make than we realize, so prepare them ahead of time. Then, all you need to do is set them up upon arrival. Do not go without. Even the smallest of events can be frustrating for your guests if they have to figure out where to go, so make it easy for them.

Prepare back-up plans for everything. Know other suppliers who can fill your needs in case those you've contracted with do not come through. Be prepared for instructors who may cancel at the last minute, exhibition groups who may cancel, etc.

Prior to your event, a few days to one week if possible, have a pre-event meeting with your staff, review all aspects of your event. Make sure your people know what is expected of them. Find out if they have any concerns and resolve any issues before hand.

At the meeting with the facility, a member from each of the facility's departments should be present. In the case of a hotel, this would include: your sales contact, convention manager, ban-

quet manager, front desk manager, head of housekeeping, head of security, and anyone else you deem necessary. Review your event with these people in detail. If you're expecting dance halls to be refreshed every half hour, let the banquet captain know, even if it is clearly written in your event orders or contract. Let them know when you will break for lunch, dinner, etc. Leave no stone unturned. This will provide you with quite a bit of leverage after the event in case you are dissatisfied and want compensation for unsatisfactory service. Also, at this meeting, be sure to secure all of the phone numbers and/or extensions of key staff people who will be available to you during your event.

Okay, all the preliminaries are complete. Now what? First of all, arrive early the day your event is to start. Oversee the facility staff as they do their part in setting up for your event. Be sure you have adequate help arriving early to help set up sound equipment, decorations, signs, registration areas, etc. These responsibilities should be delegated in advance. Each of your chairpersons should be responsible for whatever preparations are necessary to carry out their duties. It takes considerable time to set up, so make sure you allow yourself enough (and then some). Depending on the size of your event, a quick method of communicating (ex. walkie-talkies) with your "key" staff people can be very helpful. Appropriate equipment can be rented in advance. On some occasions, a facility's audio visual department may be able to supply you with walkie-talkies or beepers.

If your event is large or spread out, it's helpful to have an individual assigned to each room to handle any mishaps or instructor's needs which may arise.

During your event, you and your key staff people should rove constantly. Talk to as many people as you can—guests and volunteer staff. Let guests know you appreciate their patronage. Solicit their ideas for improvements. Let your workers know they're doing a great job and you're available to them for assistance. If some things do go sour, the feelings of warmth and friendship you've generated will keep people from being overly negative and leaving unhappy. Keep phone numbers and extensions for important facility's staff with you at all times. When a need arises, you can act quickly by calling for assistance from the nearest house phone.

Keep in mind that you can never please everyone. There are bound to be people who'll complain no matter what. Take it all in stride. Constructive criticism should be filed in the back of your mind for future action. Destructive criticism (useless/unfounded complaints) should be forgotten as fast as you've heard them; they're not worth fretting over. All you can do is put your best foot forward, and no matter what the outcome, everything will be okay.

Last, but not least, have a place where you can escape to on occasion and be alone. I recommend that every event director have their own sleeping room, if applicable. If no room or "private space" is available, go for a walk outside and get away from everyone for a few minutes. There are times when the best thing you can do is "escape" and try to relax. After a bit of rest or refresh, you can return with a better perspective of things.

Running an event can be easy, providing you plan well in advance, prepare yourself for mishaps, communicate with the facility and your volunteers, allow yourself adequate time, keep your perspective (as well as, a smile on your face), and just do your best. Good luck!

Miniseries on Early Texas Women Features Central Texas Dancers

by Bobby D. Whitefield
Austin, Texas

If you are watching an early western TV mini-series in February and hear a square dance caller saying, "Make a circle, make it real wide, ever'body jiggin on the ol' cowhides. Hoedown round, in the Lone Star State, to the fiddler's call, let's celebrate. Circle high and circle low, circle to the left with the one you know. From the Peach Tree House to the Rio Grande, square dance time in our brand new land," you just might have heard Austin's Bobby Whitefield and be watching *True Woman*, a four hour, two-part miniseries for CBS, which has been filming in rural and small town areas from Austin. Based on Texas author Janice Woods Windle's historical novel of the same name, *True Woman* spans several decades, beginning in 1836, when colonists in Texas fled to escape the Mexicans and Indians before the fall of the Alamo. Because many of the men at the time were in the army and away fighting, women made up a large number of the people fleeing toward the Louisiana border and taking care of the state's business. The miniseries focuses on several real pioneer women of Texas and their contributions Texas' colorful history.

The miniseries, which is set to air as a Hallmark Hall of Fame presentation on CBS stars Dana Delany, Annabeth Gish, Angelina Jolie, Powers Booth, Michael Glade, and Michael York. Appearing as extras are members of the Austin's Possum-Haw Exhibition Cloggers, Texas Tradition's Competition Team, and the Heritage Smooth Mountain Dance Team from Austin-San Antonio. Three historical dances set in different time periods and locations are scheduled to appear in the movie, a Kentucky Hoedown, a waltz "Contradanse Francais", and an Appalachian Big Circle Square Dance.

According to Bobby, "The movie producer first approached me because of my knowledge of Texas dance history and because Possum-Haw performs many of the traditional styles of mountain dancing. Since several Possum-Haw Cloggers also perform with Texas Tradition and Heritage, we wanted to involve all three groups and let each group be responsible for one dance. Since health problems cause me to have to retire from active clog-



**Bobby, the fiddler and
Nancy Biehler on the set**



**Dana Delaney and Powers Booth
learning the Kentucky Hoedown**

ging, my good friend, Nancy Biehler, who directs Heritage, was hired to choreograph the three dances, and she and I corroborated on the figures we would use. Nancy's expertise on American dance history and her recently published thesis on *America's Square Dance, A New Perspective on Frontier History* made her invaluable to the director and producer, as they were interested in making the movie as authentic as possible.

Nancy also appears in the waltz-contradance. Sandi Parriott, who directs Possum Haw and Texas Tradition, appears in the Kentucky Hoedown and the Big Circle Dance. Since I'm not dancing, I play a ne'er-do-well, slightly inebriated fiddle player calling the Appalachian square dance at the July 4, 1845, Texas Independence Day Celebration. You have to remember, the entrance of a fiddler into a pioneer community was the signal for a shindig, a square dance, or a fiddling contest, and for the disapproval of the church, because the fiddle was thought to be one of the instruments of sin leading the righteous to the paths of Satan. You also have to remember, despite seemingly insurmountable physical, and sometimes moral, obstacles, Texas pioneers danced at every opportunity—and the dancing was lively! Everybody seized on any excuse to have a dance. Romance and dance marked time with the galloping of horses and the roar of the rifle fire.

One of the real highlights was to work with the actors in the dance scenes. Most of them had never performed any kind of traditional dancing, but in no time at all, they were swinging and jigging with the best and having the time of their lives.

Although not all of the action in the novel takes place in Texas, all the filming did, including such sites as the senate gallery in the Texas capitol, the San Jose Mission in San Antonio, and several historical sites, farms, and ranches in the Austin area. It was particularly interesting to watch the scene in the Texas senate gallery as a group of men boisterously opposed to giving women the right to vote and draw parallel between the 1868 scene and today. With the national election just being completed, it was particularly fitting that we honor and remember how long and how hard people fought for the right to vote. It is a right we must always respect and exercise at every election day.

I Think I Can

(continued from Page 1)

wouldn't be there. What we were doing felt right, but then, it didn't, because he wasn't there, but the driving force behind us was Fonda. Instructors, dancers, and spectators started showing up later that evening and it was apparent that they shared a lot of mixed emotions about being there. We detected looks of apprehension, sympathy, warmth, and excitement, but as soon as the music for "The Welcome Dance" started, we could see how eager they all were to hit the dance floor, and that's just what they did. Everyone had a good time that night, not just dancing, but also socializing with friends that they hadn't seen since last Thanksgiving. It looked like "Old Home Week."



Bob Johnson

On Friday, hundreds of cloggers converged, once again, on the Drawbridge Inn in Ft. Mitchell, Kentucky, for the convention. Fonda kicked things off that morning by teaching a basic routine to a filled hall, despite the fact that Randy Cann and Jeff Driggs had the same time slot in different halls. I might add that this was the "Driggers" first time at our convention, and everyone thoroughly enjoyed having him there. The morning was taught by Sheila Richards, Missy Fuller, Mike Guilfoyle, Charlotte Hoover, Bill Harkleroad, and another newcomer to our convention this year, Steve Knipp. Before we knew it, it was noon and time for Brenda Muse, Connie Huffman, and Louise Pitcher to entertain us with their excellent material along with Chris Hill and his advanced steps classes that he taught both Friday and Saturday. Back again this year, much to our delight, was Bob Johnson and his Flatland Cloggers. He spent part of the afternoon teaching his "Mountain Figures" and had some of his dancers demonstrate an awesome running set.

With all the classes finished for the day, it was time for the competition to begin. While all the halls were closed for rearranging chairs, judges tables, etc., the people just couldn't wait. Dancers and spectators were lined up outside the doors, and I knew if they weren't allowed to enter soon, they were going to break the doors down. When it was finally time for the festivities

to begin, the audience was surprised when approximately 70 dancers that were members of the "Hills of Kentucky Cloggers" team and students of Fonda and Glenn, came onto the floor to do an emotional rendition of "Hurricane" as a tribute in his memory. Glenn had choreographed this dance for last year's convention, so Fonda made the decision to have the routine printed on the backs of the T-shirts and sweatshirts that were made up for this year's event, and at the bottom of the shirt, it reads, "In Memory of Glenn Hill." The cloggers loved it and if this wasn't enough to leave you teary-eyed, after the tribute, Fonda announces that this year, we have a special award to give to someone. She called it "The Glenn Hill Award" and it represented all that Glenn stood for: *Promoting clogging as a good, clean family oriented sport, and representing friendship and enjoyment.* The inscription on the plaque read: *For the individual that gave an outstanding contribution to clogging and to the promotion of the clogging spirit and the spreading of joy and fun to those who dance and all who witness.* The proud recipients of this award were Patti and Bill Harkleroad and at this point, there wasn't a dry eye in the house as the audience gave the couple a standing ovation. The emotions in the hall changed quickly as soon as the competition started and the categories for the evening were individuals, duo-duets and a cappella. Fonda added an additional age division to the individual category and labeled it "Oldies." Since it was all in fun, nobody even asked the ages of the contestants, but I will admit that one of them was my 72 year old mother and she displayed some moves that I think were probably from the "Roaring 20s." Well, these ladies really cut a rug (low impact of course), the crowd roared, and they had a ball and in true "Glenn Hill" style, they said "Yes," they would do it again next year. This is what it's all about.

In lieu of individual trophies this year, Fonda made the decision to award some of the categories, gold, silver, and bronze medallions on a wide ribbon to be worn around the neck and the participants loved the idea. I suppose it made them feel like "Olympics Hopefuls," after all, clogging was incorporated into the opening ceremonies of the 1996 Olympics at Atlanta. And the winners were: Tabatha Hoover, Overall Challenge Female; Brian Staggs, Overall Challenge Male; Crystal Renfro, Overall Traditional Female; Shawn Johnson, Overall Traditional Male; Bryce Suite and Thelma Lynn Young, Overall Duo; Amy Hoover and Tabatha Hoover, Overall Duo; Amy Hoover and Tabatha Hoover, Grand Champion Duo; and Tabatha Hoover, a cappella category.

Continued on Page 12



Instructors: Steve Knipp, Connie Huffman, Charlotte Hoover, Jeff Driggs, Brenda Muse, Fonda Hill, Louise Pitcher, Sheila Richards, Chris Hill, Randy Cann, Bill Harkleroad, (Mike Guilfoyle, Missy Fuller not pictured)

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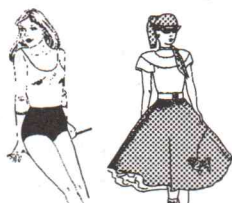


VIDEOS

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**Stompin' Ground
Maggie Valley
North Carolina**

February 14 & 15, 1997

Florida State Fair Clogging Competition
Tampa, Florida
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February 22, 1997

Tarheel State Clogging Championship
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March 14-16

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March 15-16, 1997

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April 12, 1997

South Atlantic Clogging Championship
Clyde, North Carolina
Shirley Finger
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April 26, 1997

ACHF Spring Workshop
Stompin' Ground, Maggie Valley, North Carolina
Lou Maiuri
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Membership in America's Clogging Hall of Fame
is \$15 per year. Direct inquiries to the
Membership Chairman, Ray Rogers, P.O. Box 605,
Clay City, Kentucky 40312
(606) 663-5755

ACHF Festival

(continued from Page 1)

Scholarships were awarded to Mark Clifford, Mars Hill, North Carolina; Sebrina Hendrson, Mars Hill, North Carolina; and Jennifer Hatline, Glasgow, West Virginia. Scholarship money is raised from sanctioning fees. Competitions who sanction with ACHF are contributing to the education of our clogging youth.

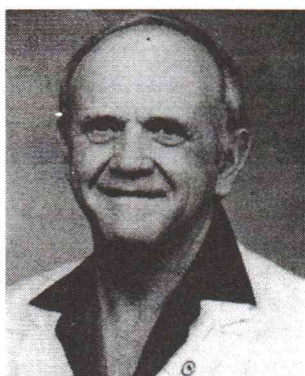
The following cloggers have been named to the 1996 International Team: Leo Kropf, Salzburg, Austria; Jackie Eagle, Vancouver, British Columbia, Canada; Connie Myers, Surrey, British Columbia, Canada; Daniela Schell, Heidelberg, Germany; Alexandra Schell, Heidelberg, Germany; Fran Greiner, Grypskerke, The Netherlands; Vladimir Zemanek, Bratislava, Slovakia; Sonja Wiseman, Morristown, Tennessee, U.S.A.; and Paul Cagle, Waynesville, North Carolina, U.S.A.



**Sonja Wiseman, Paul Cagle,
Connie Myers, Jackie Eagle**

Next year, four boys and four girls from the U.S.A. will be placed on the International Team to represent America. These four couples will be selected by the officers of ACHF.

The Hall of Fame inductees were announced. Three individuals were evaluated and selected on their dedication to the art of clogging. The following have been inducted into the Hall of Fame.



Peg and Bill McLerran

Our first inductees were born and raised in the Ozarks of southern Missouri. They were introduced to country music and dancing at a very early age. Jig dancing and fiddle music was a regular part of their Ozark upbringing. Their fathers were both jig dancers, self entertaining singers and whistlers. She vividly remembers holding her Dad's hand when he taught her to jig dance. From that time she expanded her talents into performing

and teaching all forms of dance, with most of her efforts being directed toward her favorites which are Clog dancing, Square dancing, Western Line dancing, and Texas Two Step. She has taught world wide over the past twenty years including Alaska, Hawaii, Romania, Greece, England, Holland, Ireland, Wales, the Caribbean Islands, Panama, Canada, Mexico, and South America. This couple and their "Pride and Joy Cloggers" were cited as "Good Will Ambassadors" by the governor of Indiana when they toured Europe. Their most memorable dances include dancing with the Dignitaries of Greece and with the Black Sea Dancers of Thesalaniki, Greece.

The first clogging team that they helped organize and dance on was the "Clogging Star Steppers" of Virginia Beach in the early 1970's.

In 1976 these inductees moved to Indiana and introduced Clogging to the Hoosiers. They taught and organized many teams from Pee Wee to Adult. Their most recognized teams were "The Pride and Joy", "Honeycomb", "Crackerjacks", and "Hotshots". They are also the directors of the U.S. Clogging Championships and the U.S. Clogging Workshop which have run concurrently for seventeen years. They also organized and managed the Indiana State Clogging Championships for ten years while they lived there. When moving to Missouri in 1993, they moved the U.S. Clogging Championships to Ozark where it has been held for the past three years. They have also started an annual clogging competition in Ava, Missouri, which has been a very successful competition and have added Ozark Jig and flatfoot categories.

We present to you, Peg and Bill McLerran, from Ozark, Missouri, our newest Hall of Fame Inductees.

Our second inductee is a lady very familiar to the Hall of Fame. She was born in North Carolina and moved to Virginia as a young girl. She comes from a large family of four sisters and three brothers. She met her husband, Bob, while he was in the Navy, in Norfolk, Virginia. They have been married 39 years and have two daughters, Terri and Andrea and one granddaughter, Jessica. This lady has been actively involved in clogging since 1974, when she first became interested in clogging while watching people clog between dances while participating in western square dancing. She began her clogging career with Peg and Bill McLerrans group from Virginia Beach, the Cloggin' Star Steppers. When the Flatland Cloggers began in 1977, she stopped dancing and began managing the calendar for their performances and shows. When the Flatland Travelers started in 1980, she danced with them until an accident stopped her in 1991. She is instrumental in making clogging uniforms for the Flatland Dancers. As the years have passed, she has been part of the "backbone" of the Flatland Cloggers without being in the spotlight. She has opened her home to many young people during the summer as they have traveled and performed with the Flatland Cloggers, including such places as Maine, Florida, Maryland, and many others. Affectionately known to her husband, Bob, as Sarge; we present to the 1996 Clogging Hall of Fame, Mrs. Myrtle Johnson.

Our last inductee this evening wears many hats in his community. A member of the Western Carolina Wagon Train Association Board, president of the Clay County Lions Club, Treasurer of the Smokey Mountain Officials Association of which he has been a member for 37 years and served as both a basketball

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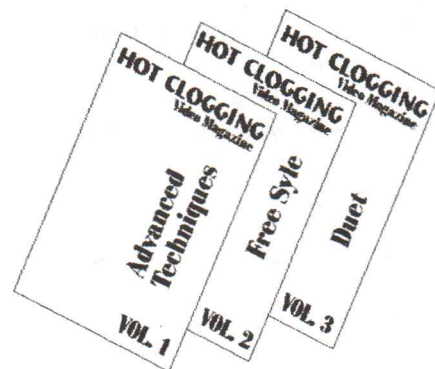
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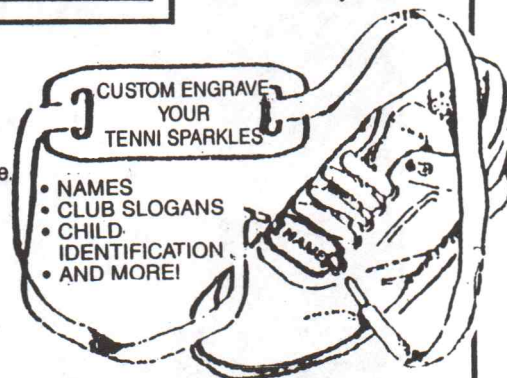
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In FolkMotion Dance Ensemble of Seattle, Washington Return from Portugal

By Lorna Miller

Thirteen dancers of In FolkMotion Dance Ensemble and six musicians of Idyll Hands Band boarded a BA flight from Sea Tac on July 16, en route to Lisbon where we were met by members of Rancho Folklorico de Paranhas, a folkdance group from Porto. As we made the four hour journey to Porto by coach, we sang together to the wonderful sounds of the musicians playing American tunes, ate sandwiches prepared for us, laughed and joked; it was apparent we had immediately become friends with our hosts.

We were the first American dance group to participate in the International Folk Festival in Porto and various nearby festivals during a two week period; a total of twelve performances. The weeks were very busy; we did have time to enjoy Porto and it's environs including being hosted at a reception by the Sandeman Port Distillery and participating in many parades and social functions.

Dancers and musicians are to be complimented on the professional quality of the music and dance in performance, and for their outgoing friendliness with each other, as well as with our new friends. Our programs were bright, cheerful, lively and fast paced; the audi-

ences loved us! Programs consisted of American folk dances, Appalachian clogging and original dances choreographed by the members of the group and which were woven into a window portraying the life of early settlers in work and play. Without doubt, we were wonderful representatives from Seattle and the United States.

The group was housed in Porto with families. We appreciated the sincerity, kindness and friendliness of the Portuguese. We can't thank them enough for being wonderful hosts and making us feel so "at home". We danced, sang, played, visited, jammed (sometimes all night!), laughed and cried with people who didn't speak the same language, Serbian, Polish, French, Bulgarian, Indian, Spanish and Portuguese folk dancers and musicians who were united in music and dance during two weeks in Portugal.

An invitation from the folk dance group of the Technical University of Lublin, Poland, to participate in their week long festival in July 1998, has been accepted. In FolkMotion will be busy setting new dances for that tour, including a set called "Tapestry", a framework of dances including Irish and Scottish, Morris, Flamenco, Ragtime and American tap to show the different influences on American folk dancing and clogging.

We returned to Seattle exhilarated after a very successful festival tour, but with sadness at leaving our many new friends in Portugal. Folk music and dance brings together so many peoples of the world, in joy and harmony; we wish the entire world could experience the same unity.

Anyone interested in joining In FolkMotion and the trip to Poland in 1998, and have a dance background, contact Lorna Miller at (206) 528-2961 for information about rehearsals.



In FolkMotion

Spring Fling

Competition & Workshop

For Information contact:
Lynne Ogle 423-675-1185
Simone Pace 864-949-3300



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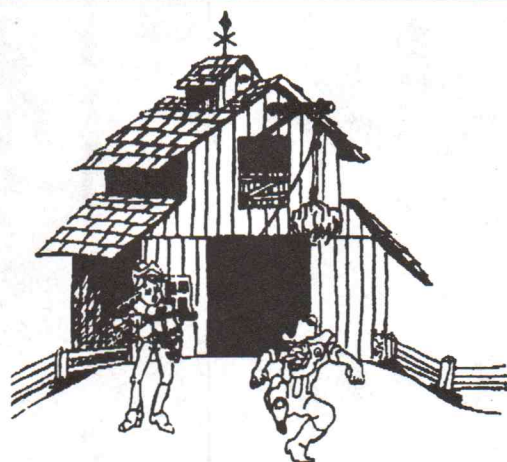
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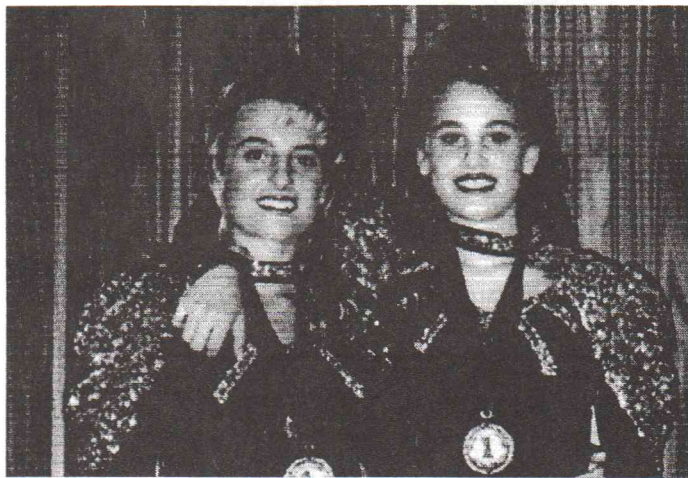
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I Think I Can

Continued from Page 6



**Overall Duo and Grand Champion Duo/Duet
Tabatha Hoover and Amy Hoover**

After dancing all day, everyone still showed up for the fun dance that night, kicked up their heels until 11:00 p.m. and it all started over gain at 9:00 a.m. on Saturday.

All the instructors had additional routines for their time slots on Saturday, but when Louise Pitcher's class started, we found her on the stage demonstrating the steps, but her voice was very different. As it turned out, the poor girl had been stricken with laryngitis and the microphone was in the hands of Bill Harkelroad as he mouthed the routine for her.



**Overall Line, Overall Precision, Grand Champion Team
Critical Impact**



**Overall Duet
Bryce Suite and Thelma Lynn Young**



**Overall Traditional Male & Female
Shawn Johnson and Crystal Renfro**

Fonda also taught two more routines on Saturday and Bob Johnson delighted us again with more "Mountain Figures." With all the classes completed, the scene outside the competition hall repeated itself. The teams competing in line, precision, and hoe-down categories were Critical Impact, Hearts of Gold, No Men Allowed, Flatland Cloggers, Sudden Impact, Ah Leet Feet, and Brenda's Cloggers. And the winners were: Critical Impact, Overall Line; Critical Impact, Overall Precision; Flatland Cloggers, Overall Hoe-down; and Critical Impact, Grand Champion Team.

The Saturday night dance delighted us because Fonda, Chris Hill, Jimmy Hill and others joined the Flatland Cloggers and treated us to another hoe-down that was so big it filled the dance



**Overall Challenge Female & Male
Tabatha Hoover and Brian Staggs**

hall and lasted so long that Bob Johnson and Jeff Driggs had to take turns as caller.

It would be hard to say which event the people enjoyed most, the workshops, the competitions or the dances, but once again, nobody wanted to leave when the last dance was over and I guess we were all still trying to hold on to the memory of Glenn by continuing to do what he loved so much and was such a large important part of his life.



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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

If you find yourself directing a room full of dancers in a recreational environment, you start the formation activities with your dancers in a "FIXED FORMATION".

Your DIRECTIONAL CALL would be something like this: "OK! Everybody! Time to dance! Find yourself a partner and get out on the floor. You don't have to know what you're doing. We are going to tell you. Just be brave. Get yourself a partner and get out on the floor. If you don't have a partner, come to the center of the ring and raise your hand. Somebody will pick you up. If you don't like the partner that you've got, don't worry. We going to change partners down the line and you'll get to try out a new one. If you don't get a partner, I'll come down on the floor and dance with you myself."

Your initial "FIXED FORMATION" is ONE BIG RING, every body holding hands.

With everybody on the floor, you select one couple as Head Couple [-1-]. Then moving counter clockwise (CCW), you have each couple around the ring continue the numbering sequence. There are two choices to be considered in the recreational environment. In case 1, you can have them number themselves consecutively: 1-2-3-4-5-6-7-8-9-10, etc., or, in case 2, you can have them number themselves: 1-2-1-2-1-2-1-2-1-2, etc.

In exhibition format, however, if you promenade, say, ten couples [1-2-3-4-5-6-7-8-9-10] onto the exhibition floor in counter clockwise direction [CCW = standard line of dance], the first formation that you "FIX" is a STAR with ten points radiating from a center. If you back these couples into a RING, you are now dealing with a "FIXED FORMATION" known as a "BIG CIRCLE SET" with the following number sequence: CCW 1-10-9-8-7-6-5-4-3-2 (case 3).

Oops! The numbers have changed position. If your eyes have started to cross and your thought processes are threatening to close down, take heart. It takes some time to "fix" these number and direction variations in ones mind so that these concepts can be utilized when needed. As in most situations, knowing what to expect and having pre-knowledge is the key to success. However, possessing a glib tongue and the ability to bail oneself out of potentially embarrassing or sticky situations in an on-the-spot creative manner doesn't hurt either.

As instructors and instructor-wanna-bees, we need to alert ourselves to the fact that number sequences do change and become aware of what changes to expect under what circumstances. Let's take a closer look at some of the number variations that can fog the thinking processes. Let's see if we can "FIX" these concepts so that they change from being confusing to being useful. Here is a list of useful concepts. Our ability to use them straight up or to turn them

around in our minds is one of the keys to successful formation choreography.

1) The English language is written and read from left to right. Left to right is what we are used to. The ability to read from left to right the instructions germane to a formation that must be performed from right to left is a necessary skill requirement.

2) Circles are generally explained as if they were executed on top of a clock or a compass.

3) The "FIXED POINT" on a clock from which we make all our references is 12 O'CLOCK.

4) The "FIXED POINT" on a compass from which we make all our references is zero degrees NORTH.

5) CCW is generally best read DOWN the LEFT side of the clock or compass.

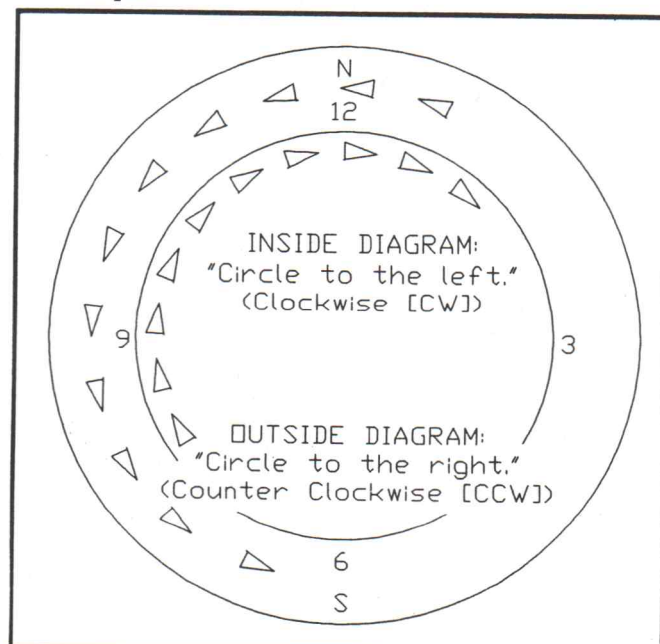
6) Clockwise [CW] is generally best read UP the LEFT side of the clock or compass.

7) In a circle formation, the match up of CCW/CW and left/right concepts change depending on whether you are facing the inside or facing the outside of the circle.

8) About 95% of your promenade formations will be executed CCW.

9) About 75% of your circle formations will be executed CW, facing the inside of the circle, moving to the left.

If we take a clock or a compass and lay it flat on a table or on the floor, we usually will face a fixed point of reference at the top of the clock or a fixed point of reference at the top of the compass.

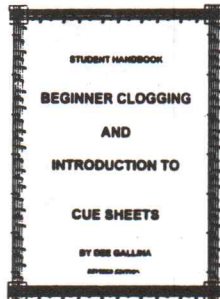


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By the Renegades Quicksteppers
(Annette Lieb and Dennis Gagne, co-editors, *The Buck*)

On the weekend of October 12 and 13, a ruckus was raised in the Echterdingen Gemeindehalle! The Renegades presented Jeff Parrott from the U.S.A., Stevie Previte from Ireland, and Susi Bötsch from Schweinfurt, Germany, for a workshop weekend of absolute first class clogging.

Susi Bötsch opened the workshop with a part Jazz dance/Clogging mix choreography version of "Lick It". After a few early hesitations, Susi proved to the dancers that courage is positively rewarded. Almost all of the dancers stayed with her until the end of the workshop and gave her a huge applause. Miss Bötsch put her nervousness aside and presented a precise and mistake free workshop.

Headliner, Jeff Parrott from the U.S.A., took to the stage next and showed that even he could be excited and nervous too—why? It could be for the very reason that Jeff and his wife Emilie had traveled over 24 hours to get to Germany and he was anxious to try his first words in German! The hearts of all the dances were conquered when Jeff started his workshop and gave those first words in German—IK-HIGH-SA-JEFF!—and the workshops, no question about it, were masterful and fantastic! Not only did Mr. Parrott teach intermediate level workshops, he also threw in a few easy fun dances to forget about the burning muscles and sweat dripping T-



Jeff Parrott - E.Z.—Okey Dokey!

Photo: Dennis Gagne



Jeff & Emilie at Heidelberg Castle

shirts. One really obtained the impression that this man is always filled with a bundle of energy and is impossible to stop!

Miss Stevie Previte, former Clogging Teen Queen, from Dublin, Ireland, proved that she too could dance up a storm. She taught two of her own routines from her repertoire of songs for the Special. It is hard to believe that she is only 16 years old! It was easy to see on the smiling faces of Stevie's parents that they were very proud of their daughter.

Everything was provided for the visiting cloggers by the Quicksteppers; plenty of food and drinks, overnight accommodations in the hall for those that wanted to "rough it", and even a "Parade of States" allowing everyone to see the home countries of all the visitors. Countries taking part in the parade were Germany, Ireland, Slovakia, Switzerland, and the U.S.A. Following the Parade of States were demos from the host Quicksteppers, the Sillmarion dance team from Slovakia, and the Bee Wee Hoedowners from Magstadt, Germany. Naturally, guest instruc-

Continued on Page 20



Host Club - Quicksteppers—Leinfelden, Germany

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ACHF Festival

Continued from Page 8

and football official. Former Vice-President of America's Clogging Hall of Fame and now serves as Chairman of the Scholastic Scholarship Board. He has judged southern Appalachian clogging for over 25 years.

This gentleman has been mayor for the city of Hayesville, North Carolina, for the last 23 years, and has served on the South-western Economical Development Board for 15 years.

He is married to the former Joyce Icenhower. They have two children and two grandchildren. Teresa MaGee of Acworth, Georgia, and Anthony of Hayesville.

He began his career in square dancing learning from the old masters who lived in his beloved Western North Carolina Mountains. As a youngster, he attended the Saturday Night square dances being held at local communities in Northeast Georgia and Western North Carolina. He vividly recalls many memories of the legendary buck dancers and flat-footers who performed at these dances.

He is an original member of America's Clogging Hall of Fame Board of Directors when it was founded in 1981. Those of us who know this man truly know his love for southern Appalachian clogging and the honesty and integrity he brings to judging competitive competition. We present to you our last inductee, Mr. Paul Vaught, Jr.



Competition resumed after the presentations and ended around 1:00 a.m. One over-all grand championship was awarded. The over-all freestyle team went to "The Dixie Darlins", directed by Shirley Finger from Waynesville, North Carolina. The precision over-all would be announced Sunday after exhibition teams competed. The best caller award was given to "The Peanut City Cloggers". The best couple was presented to "The Texas Tradition Team".

Sunday morning competition began at 9:00 a.m. with Pee Wee exhibition followed by show then duo/duets. 56 exhibition and show teams competed. The precision team grand championship went to "Carolina Gold" directed by Simone Pace from Lyman, South Carolina. The show team Grand Championship went to "Dazzlin Image" directed by Kelly Bowen from Portsmouth, Virginia. The Sportsmanship Award was presented to "The Cripple Creek Cloggers" directed by Nancy Aycock from Burgaw, North Carolina.

Continued on Page 20

I Think I Can

(continued from Page 1)



Senior Adult Individual

1st - Juanita Lenard and 2nd - Lil McPherson

Okay, now for the credits: Thanks go out to all of the cloggers and spectators who came from Kentucky, Ohio, Indiana, Florida, Georgia, Illinois, Virginia and Canada. Cloggers from 35 different teams attended the convention, and if I had the room, I'd name them all, but you know who you are. Thanks to Joyce and James Allen for coming up from Florida. Thanks to all the faithful vendors who keep returning each year. Thanks to our judges, Jeff Coffey, Jeff Driggs, and another newcomer to our convention this year, our 3rd judge, Tandy Barrett. Thanks to our scorekeepers Missy Fuller and Heather Rash. Special thanks to Terry Gear and Kim Norris, neither of whom are cloggers, but volunteered their time all weekend. Thanks to Robby Jones who always seems to be there to help, no matter what the job is. But,



Overall Hoedown Team - Flatland Cloggers

who does Fonda say the most credit goes to? "The Hills of Kentucky Cloggers," for standing behind her and supporting her in every endeavor.

From my point of view, the past year has been a constant uphill climb for her, and I honestly don't know where she found the strength to overcome the obstacles that were in front of her and accomplish the deeds that we can accredit to her. She alone deserves credit for Midwest 96, and "Yes," she'll do it again next year. So, make plans now to attend Midwest 97. Thanks to all who participated. Y'all come.



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2nd Royal Flush

(continued from page 16)



Annette Lieb, Jeff Parrott, Stevie Previte, Dennis Gagne, Emilie Parrott, Susit Bötsch

tors Jeff and Stevie danced super solo routines and received thunderous applause for their efforts. Maggie Valley Duet winners, Irene and Annette, danced their unique routine of "The Berg Ruft" and Emilie Parrott surprised everyone and sang a song per special request. After-party events, enjoyed by all visitors, featured more dances by local clubs, and even more refreshments and drinks.

Early Sunday morning (8:30 a.m.) found the guests who had registered for breakfast, relaxing to live keyboard music provided by Stevie Previte's father.

"The Berg" was calling and Annette Lieb, trainer of the Quicksteppers, started the day off with her own high intermediate choreography of "The Berg Ruft". You could even learn a little bit of the Bavarian "Shoe Platten" with this routine! As Jeff took to the stage for the second day of activities, the eager dancers could hardly wait to master the next round of workshops. The Sunday program was at least as extensive as the previous day.

Promptly at 4:00 p.m., the program ended with a hearty thanks to all visiting clubs and workshop leaders. All of the tired, but highly pleased guests, watched with an astounding glance at the Teamwork of the Quicksteppers when the cue for cleanup was given. Within a period of 40 minutes, the Quicksteppers managed to put away all the chairs and tables, sweep the floor, clean the kitchen, and lock the doors! That's real teamwork!

ACHF Festival

Continued from Page 18

88 duo/duets battled it out, but only two took home the gold. Grand Champion Duo went to Crystal Loftin and Gwen Drake, "Southern Junction" and Duet Grand Champion, J.R. Faircloth and Tiffany Tredway, "Clogging Connection".

Point winners for the 1996 competition year went to "Dazzlin Image", Young Adult, "Southern Junction", Junior and "Clogging Connection", Senior. These teams received \$200 each. Money for point winners is determined by the number of teams dancing-off in the championships.

Dedicated to the preservation of Southern Appalachian Clogging by honoring past and present leaders of the age old art of clogging. This statement is what ACHF stands for.

Michigan Clogging Instructors Council 4th Annual Workshop

By Dee Gallina, MCIC, Northville, Michigan

The 4th Annual MCIC State Convention was held in Hastings, Michigan, this year. Thanks to chairpersons, Mac & Louise McCreery, and all the MCIC members, whose help made it a successful workshop.

Our great instructors this year were Josh King, Lebanon, Tennessee, and husband and wife team, Randy and Dawn Malone, Toledo, Ohio. Randy got a really short hair cut folks! Dee Gallina, Northville, Michigan, helped out in the evening with some mixers and country western line dances.

Maki McCreery gave us a real treat with her version of flat footing. The Gull Creek Cloggers, Corn Cob Cloggers, Katy-Did Kloggers, Moven On Cloggers, Flag City Starlets, TG Douce Express, and Celery City Cloggers all participated in showing off their costumes and talent during the demo session.

Sally Adkins drove up from Ohio to be our vendor. Her pleasant personality and vendoring talents always add a nice touch to any workshop.

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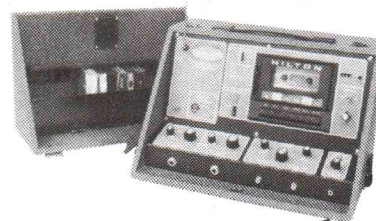
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As we face our clocks or our compasses, the side of the clock or the compass that will give us the most useful information is the left side. CCW is DOWN the left side and CW is UP the left side.

Graphically, your numbered couples might look like Exhibits 2, 3 and 4.

One of the rackety mistakes that novice formation choreographers can make is to rehearse figures from a fixed big ring formation and then plan to promenade their couples onto the stage expecting the numbers to line up the same in both cases. This is one mistake I managed not to make because I was listening carefully at a workshop when some brave person confessed to having set himself up for momentary confusion on stage because he had not anticipated the numbering change. An on-the-spot stage adjustment is not a harried experience to seasoned dancers, but might put a new group, or a new group commander, in a temporary swivet. We can overcome these little performance hitches. But if they can be worked out ahead of time, more better.

It may have already occurred to you that the changes in number sequence might just be the reason that so much of our formation dancing as partners is taught using the all-purpose terms ODD COUPLE & EVEN COUPLE (case 4).

Historically, in that nostalgic setting where the fiddler player and banjo picker would play on the porch and country couples would move the furniture out of the sitting room in order to have enough room to dance, you would be dealing with a 12' by 12' room, just enough room to accommodate 4 couples in a square. Numbering is a simple matter when you are dealing with 4 couples in a "fixed" square. With a large room full of many couples, you can expect to have to re-engineer your teaching and calling tactics.

There is an old story about a young girl who had observed over many years her mother in the kitchen taking great pains to ceremoniously saw off the shank end of the traditional holiday ham before putting it in the oven. One day she finally asked her mother why she spent so much time and energy performing this thankless task. Her mother responded that it was because her mother had always done it that way. The young girl then approached her grandmother with the same question and got the same answer: Because her mother had always done it that way. The great grandmother was still living, so the young girl questioned her about the great traditional holiday ham shanking ceremony. To which her great grandmother gave the reply: "I always cut the shank off the holiday ham because I did not have a pan big enough to hold the whole ham."

Tradition is as tradition does, depending. Certainly we can expect the CW/CCW concepts that we were taught in

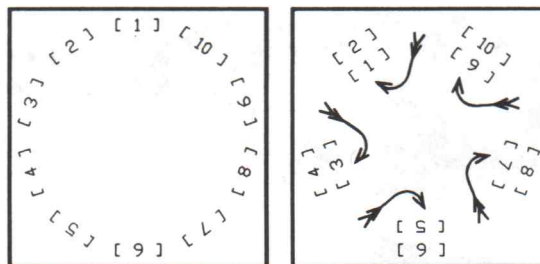


EXHIBIT 2
A CLOCK OR COMPASS GRAPH REFLECTING
CCW 1-2-3-4-5-6-7-8-9-10 NUMBERING SYSTEM.

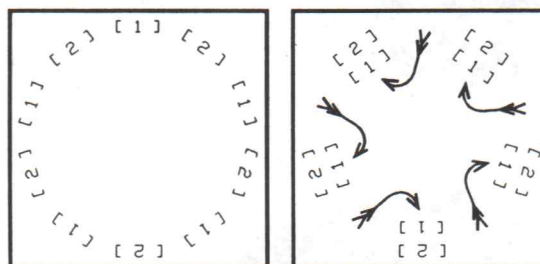


EXHIBIT 3
A CLOCK OR COMPASS GRAPH REFLECTING
CCW 1-2-1-2-1-2-1-2 NUMBERING SYSTEM.

junior high school not to change from traditional place to traditional place. We understand the need to alter our-left-hand-circle or right-hand-circle thinking relative to CW or CCW depending on whether our dancers are facing inside the circle or outside the circle.

But here's a tidbit of traditional ambiguity to chew on. What about the traditional call to "Circle south".

Turn that circle. Circle south.
Put a little sunshine in your mouth.

A mariner's compass will read north to south DOWN either side of the circle. Does this call dictate a circle left or circle right formation, CW or CCW? Is this patter call a rhythmical addition to the caller's sense of chant while admonishing the dancers to keep turning the circle in the ongoing direction or does it direct the dancers to change the direction traveled? Why don't you ask around? See how many answers you get.

Tradition is as tradition does, depending. One must be prepared to alter ones thinking when one crosses the county line. YOU DO THIS WHEN I SAY THAT. But no matter what tradition surrounds you at the time, by all means just KEEP ON CLOGGIN'!

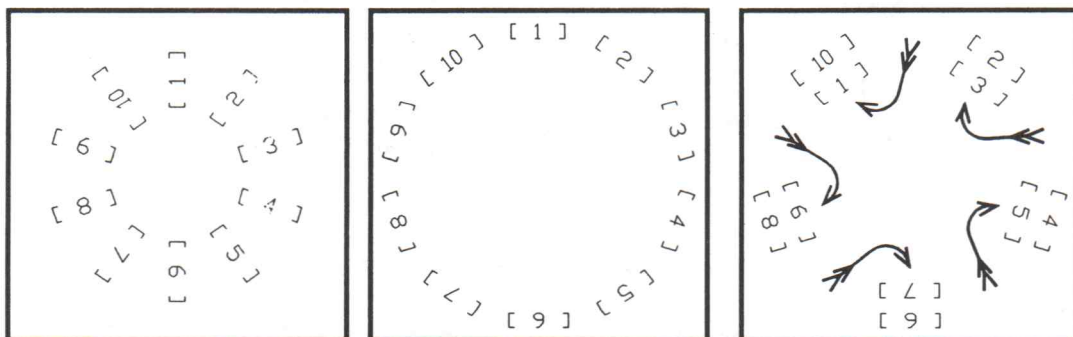
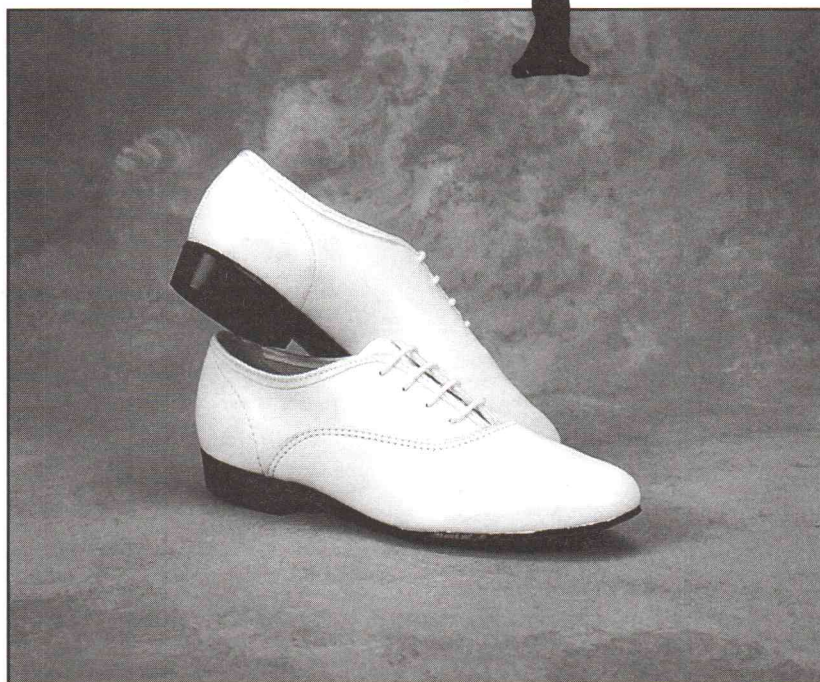


EXHIBIT 4
A CLOCK OR COMPASS GRAPH REFLECTING THE INVERSION OF THE CCW NUMBER
SEQUENCE WHEN COUPLES PROMENADE INTO EXHIBITION AREA INTO, FIRST, A
STAR FORMATION AND, SECOND, FORM UP INTO A BIG CIRCLE FORMATION.

Stompers



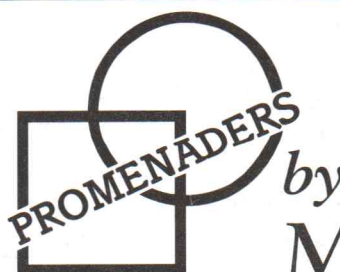
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