

The Double Toe Times

A CLOGGING MAGAZINE

Volume 15, Number 4

April 1997

Finding a Place to Teach

Excerpted from Jeff Driggs' Teaching Clogging The American Step Dance

Now that you've decided to teach clogging, one of the first orders of business you'll need to take care of before marketing your classes is finding a place to hold them. If you are a dance studio instructor who is adding clogging to your program, this matter is already taken care of. For the rest of you budding teachers, location is an important matter in the success of your classes. A facility with a hardwood floor, good heating and cooling, restrooms and water fountain is ideal but hard to find. Many proprietors worry that metal taps will scratch or damage their floors. While this is a consideration, the taps which are produced today will not damage floors if they are installed properly and maintained (no loose or protruding nails or sharp edges).

Here are a few places which you might want to try: 1) Area school multi-purpose rooms; 2) Recreation Centers, Activity Centers; 3) Local church Activity Buildings; 4) Local Square Dance Hall. Some towns have an active square dance culture, with local groups pitching in to rent or build a square dance hall for their dances. While these facilities would be difficult to rent on a weekend, there may be days during the week which would be free to rent.

In some cases, there are programs within the community to offer adult education, or family related activities. In many of these programs, you would be paid a fee to teach the class and all marketing and promotion of the classes would be handled by the group coordinating the program. Here are a few:

YWCA and YMCA: Often the Y will offer educational classes which they will market for you and pay you a small fee for teaching. This may be a good situation for a brand new teacher. There is no financial risk, and the marketing of classes will be done through the Y and its connections within the media.

Fraternal and Family Organizations: Fraternal organizations (Moose, Elks, or Jaycees) will seek activities for their memberships and families. In many small towns, the local lodge is a center of activity and you can teach with no rent or marketing tools.

Corporations and Factories: Companies often encourage recreational activities for their employees and their families and would offer you space at the company to hold your classes. Your classes could be promoted in the company newsletter and posted on company bulletin boards. Many companies actively promote wellness programs; clogging would be a great exercise-related activity.

Local School System Community Education Programs: Many school systems offer Community Education Programs which are taught at the local Middle Schools and High Schools. You would be paid a fee for teaching and the classes would be marketed through mailings by the school system. One of the benefits of this type of teaching is that often the school will provide sound equipment for your use in teaching.

Growing Old

By: Kathryn Schoen
Longwood, Florida

*Youth have little interest in the process
known as growing old
Only as they age and season are
they willing to be told
How can one describe the changes? —
human frailty which we note —
Dimmer vision, lessened hearing;
heavy objects scarce can tote
Weighty doors we tug to open;
shuffling gait (we must not fall!)
Misjudged spaces; clumsy movements;
slow to answer that phone call
Need more time to dress - get ready;
sleep is broken; day goes fast
Now retired, have time for shopping,
but the energy won't last
Menus saved for years too spicy,
or too sweet, or rife with fat
It's so hard to change the diet,
learn to eat "a la Jack Sprat"
Hair so thin, the styles are fruitless;
skin so wrinkled, creams won't fix
Figures sag, (take back the Nordics,
Reeboks, and those diet kicks!)
Golden years with high expenses mean
we give more of our gold
Make our savings seem a pittance,
will they last while growing old?
Days blocked out for doctors, dentists,
lab tests, imaging, and more
Hard to know the medications,
side effects, and usage score
Aching joints with new-found twinges;
runny noses from the spores
Mind creates a busy schedule,
only to dissolve in "snores"
Now that time is here for travel,
still we find our trips are few
Growing older means less freedom,
there's so much that we can't do
But, the greatest irritation comes
when innocents will say
"Oh, how nice you have retirement;
tell me what you do all day."*

THE DOUBLE TOE TIMES

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Bobbie Adams

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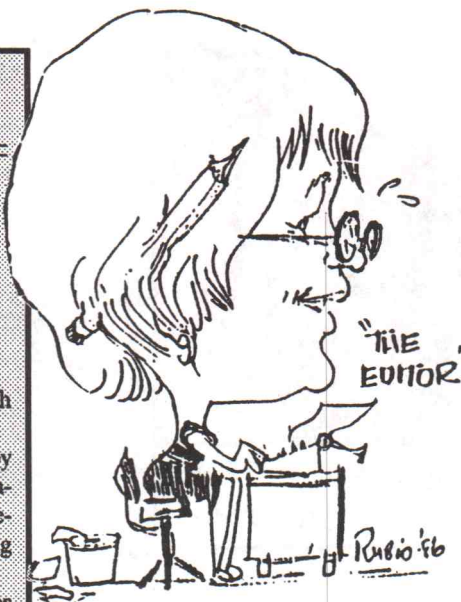
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Editorial for March

Dear Readers,

We will have a truly exciting write-up and photos in the May issue—**The Southern Appalachian Percussive Dance Workshop**. When Barbara Kohler, Artistic Director of The Bailey Mountain Cloggers, Mars Hill College, North Carolina, first mentioned this workshop, I said if she landed Ira Bernstein, Eileen Carson, Burton Edwards and Rodney Sutton, I'd be there with camera loaded!

There are so many instructors and directors of clogging groups who say to me, "my group won't do couples or big circle figures, nor will they freestyle." I believe that if they were exposed to the pure fun of "old time" clogging, they'd soon be converts. And frankly, I don't care if they wear white, black or purple shoes with or without taps. My belief is that contemporary clogging spread the dance form far beyond its small and humble beginnings, admittedly changing along the way.

One person's narrow definition of old time clogging is: 1) no taps; 2) live, old time string band music (I believe even bluegrass and country is verboten); 3) **black** 1930 shoes for women (hard to find in 1997); 4) and Godforbidwegalsshouldwearcrinolines or themen-wearbolotiesandwesternshirts. I don't believe this person has said much about the dancing—is it low to the floor flatfooting, high kick Green Grass style, couples, solos, a caller and squares, big circle—WHAT?

My hopeful definition of traditional clogging, hence the bullet by names of some instructors in the DTT Directory, is: 1) does your group do **any** big or small circle dances?; 2) does your group do **any** freestyling? If the answer to either (not necessarily both) is yes, then you are urged to add the bullet. I'm not the judge and jury, I am simply a proponent of old-time clogging, not necessarily your kind. ANY KIND!

The Buck: May I congratulate Dennis Gagne on his outstanding German/American Clogging Magazine! Every article is printed in both English and German—the photos and much of the text are done by Dennis. His March-April 1997 write-up (and photos) about **Ira Bernstein in Concert** is extremely well done. It is published six times a year and costs 50 DM via an International Bank Cheque c/o D. Gagne, Danzigstr. 20, D-71229, Leonberg, Germany.

Dear Bobbie:

Please let me start by saying how much I appreciate your work, your readers comments and articles every month when *The Double Toe Times* arrives. The December 1996, DDT hasn't left my side and is very dog-eared. This is because of the letter from Barbara Kohler about step-dance shoes and how to order the shoes. This was a small article, but it had a large snowball effect.

Front and Center

Do not rely on me to call you when your Directory is up for renewal. You get two notifications—one is a red stamp on your last issue that states, "YOUR DIRECTORY LISTING EXPIRES WITH THIS ISSUE. RENEW TODAY." The second is a courtesy bill. If you do not wish to renew, we'd be grateful if you'd just write Not Renewing across the bill and send it back to us. I've had most folks say they like the automatic bill. A few were furious that I'd sent it, and to them I say, "come walk a day in my moccasins."

(Continued on Page 3)

Continued from Page 2

My daughter has fallen in love with Irish Step Dancing since Riverdance appeared on PBS. This letter in the DTT was our link with the dance shoes. Since the letter, we have purchased (57 pounds is a lot of money), received, and displayed the shoes at Spring Fling, Pigeon Forge. The shoes were a hit all the way around. People were excited about seeing and holding the shoes as well as hearing the sound the fiberglass taps made on the floor. We came back with several names and addresses of interested cloggers and clogging teachers who want much more information on Irish Step dancing and instruction. I promised as much as I could gather as soon as possible. Promising was the easy part.

Now I have turned detective. When my order was placed with Fays Dancing Shoes, the owner and I had a long talk about getting more sources for dancewear and music. It turned out that I was talking with the owner, Eamon Fay, whose son is a distributor in Yonkers, New York. The phone bill for calling Dublin, Ireland is going to be out of this world, but it has been truly worth it. Mr. Fay has put me in touch with a marvelous Irish step dance teacher who will be sending me videos of her dance instructions, cassettes and CD's of her hand picked Irish step dance music. We are currently working with her on carrying the videos, cassettes, and CD's. She tells me the World Irish Step Championship will be held in mid-March at Galway, Ireland. The American equivalent will be in Vancouver, B.C., Canada. Next year Miami, Florida.

PBS in our area (Atlanta, Georgia) is currently airing "Riverdance" and "Lord of the Dance" during their membership drive. The phone volunteers were the Trinity Academy of Irish Dancing. My call was answered by the vice-president of the dance group. The trade-off was that I make a pledge for membership in PBS in exchange for dance instruction information. Their group meets each Friday of the month. An instructor from Chicago comes down twice during the month. The other two days are "drill" days. As yet he hasn't returned my call, but he did give me his telephone number—Mr. Mickey William, (770) 593-1863.

Through the magic of the shoes, I learned of a workshop April 4 - 6, 1997, at Mars Hill College. The young man who gave me this information was at the Spring Fling, Pigeon Forge workshop. He gave me two names of instructors to contact for more information. They are Richard Dillingham (704) 689-1424 and Craig Morrison (704) 689-6116. Recommended video by him: Celtic Feet.

If you are not in or near the Atlanta, Georgia area, look in your phone book for Irish Hibernian Society. This art form is almost as hard to locate as clogging. The director gave me the names of three instructors in the Atlanta area to call. This is a good time to find them: St. Patty's Day.

I hope some of this information helps someone as much as the December 1996 letter has helped me. The shoes are expensive, but if you are serious about this form of dance, explore the opportunities in your area.

Barbara Savage
Douglasville, Georgia

The Thunderbird Clogging Club had a wonderful Christmas Party on December 15. We had lots of visitors and plenty of Christmas decoration and spirit. Food, ah, so much. We did have fun.

The Thunderbird Cloggers graduated a new class of cloggers on January 13 and we had fun with them. The experienced cloggers helped us put them through the paces and now they are true cloggers. Fun and fellowship were enjoyed by all. A new clogging

class is beginning on January 27. If you know someone in/or around the Valdosta area who might like to clog, please let them know about us.

Vivian Bennett
Valdosta, Georgia

Dear Bobbi,

Just a short note from a short person with a short message. Oops, sorry but I hope you at least smiled. I wanted to let you know that the group from Toronto will be joining my two groups in a dancing party on April 13. They will arrive by bus and we will have a dance/workshop and dinner. I'll write a story and I promise to take plenty of pictures. You know if you can come up you are more than welcome. Take care.

Linda Ross, Handicapeable Instructor
Ontario, Canada

Dear Bobbie,

I get *The Double Toe Times* and I really enjoy everything in it. I went to a Workshop in Greenfield, Indiana, just a few weeks ago, and it really went well. It also was the first one I had been to, I'm a new Clogging Instructor and may I say it is really one of the best things I've ever done. It has been slow starting but I am bound and determined to stick with it. I am getting ready to graduate my 3rd Beginnners Class.

I just finished a dance my classes really like and I thought I would send it in. I'm sure others would enjoy it. It is an Easy Beginners. My little kids like is really well. Like other things, I'm not really good at choreography yet, but if you don't try, you never will be good at it.

Again, I look forward to my copy of *The Double Toe Times* and will continue to. Thanks.

Becky Cooper
Morgan County Cloggers
Mooresville, Indiana

Aint' It Great to be Crazy

Choreography By: Becky Cooper
Morgan County Cloggers
Off the Video: Rock with Barney

Wait 8 Beats Start on Left Foot

- 2 Turkey's pause in between heel toe step and a basic.
- 1 Fancy Double DS DS RS RS
- 1 Turkey heel toe step and a basic pause
- 8 Toe heels in a big circle
- 2 Basics DS RS DS RS
- 1 Fancy double DS DS RS RS
- 1 Triple Brush DS DS DS BU UP (moving forward)
- 2 Triple Rock DS DS DS Rock Step (moving backwards)

Repeat

Ending: 2 Turkeys
1 Fancy double
2 Turkeys and a brush up

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.

April 4 - 5

Southern Appalachian
Percussive Dance Workshop
Mars Hill, North Carolina
Dillingham (NC)

April 11 - 13

Illini Classic Workshop
Lincoln, Illinois
Wallis (IL)

April 12

Spring Round Up
Novi, Michigan
Barrett (MI)

• April 12

Southern Utah Open
Clogging Championships
Monroe, Utah
Cobia (UT)

• April 12

South Atlantic Clogging
Championship
Chapel Hill, North Carolina
Finger (NC)

April 12

Horseshoe Clogger Workshop
Chesterton, Indiana
Handley (IN)

April 12

GSCA Spring Workshop
Legends, Carlton, Minnesota
Paul (MN)

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 18 - 19

N.D. Square/Round Conv.
(Full Clog Program)
Devils Lake, North Dakota
Vollan (ND)

April 19

Springtime Stomp
Dublin, Georgia
Ruis (GA)

April 26

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

April 26

Devils Delight
Toledo, Ohio
Malone (OH)

• April 26

Wyoming Open
Clogging Championships
Lyman, Wyoming
Cobia (UT)

April 26

Tennessee Clogging Classic
Gray, Tennessee
Glass (Tn)

May 2 - 4

River Road Clogging Jamboree
Brampton, Ontario
Craddock (CAN)

May 2 - 4

Silver State Square
Dance Festival
(Full Clog Program)
Reno, Nevada
Lee (NV)

May 9 - 10

Cloggers Showcase
San Antonio, Texas
Hadley (TX)

May 10

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

May 10

Spring Fling
Kalamazoo, Michigan
Snell (MI)

May 16 - 17

CAW Jamboree XIII
Oconomowoc, Wisconsin
Otis (WI)

May 23 - 24

FCC State Convention
Orlando, Florida
Loviska (FL)

May 23 - 24

Rampage '97
Winnipeg, Manitoba
Valois (CAN)

May 23 - 25

Memorial Day
Dance Spectacular
Columbus, Ohio
Driggs (WV)

June 5 - 7

International Square &
Round Convention
(Full Clog Program)
Jamestown, North Dakota
Vollan (ND)

June 6 - 7

Bordertown Bash
Cloverdale, BC
Fraser/Myers (CAN)

June 8

Clickety Cloggers
Mega-Mini Workshop
Willowick, Ohio
Horvath (OH)

June 12 - 15

Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)

June 13 - 14

Sugarcane Mountain
Dance Workshop
Norton, Virginia
Wells (VA)

June 25 - 28

National Square Dance Conv.
Full Clog Convention
Orlando, Florida
(813) 544-4704

• June 27 - 28

22nd Annual Cloggers Festival
Provo, Utah
Cobia (UT)

July 4 - 5

Alaska State Dance
Palmer, Alaska
Ulmer (AK)

July 5

Alabama Firecracker
Clogging Competition
Fullonale, Alabama
McCullar (AL)

July 6

Maureen's Stampede Workshop
Calgary, Alberta
Dakers (CAN)

• July 11 - 12

Miss American
Clogger Pageant
Spartanburg, South Carolina
Pace (SC)

July 11 - 12

Summertime Clogging
Workshop
Palatka, Florida
McChesney (FL)

• July 12 - 13

Gulfcoast Classic
Clogging Championship
Biloxi, Mississippi
Erdwins (FL)

July 18 - 19

Thunderbird Clog Festival
Valdosta, Georgia
Bennett (GA)

• July 18 - 19

World Cup of Clogging
Jean, Nevada
Pearson (AZ)

• July 26

East Coast Clogging
Championship
Chesapeake, Virginia
Johnson (VA)

Midwest Clogging Workshop & Hills of Kentucky Clogging Competition

November 27, 28, and 29, 1997



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Julianne Lee

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Deadline for entries is June 1, 1997

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Luther Boyd

Renewed Passion for an Old Dance

At least 8 clogging clubs stomping away in Massachusetts

By Leslie Anderson,
Globe Correspondent
(Reprinted from the Boston
Globe, September 22, 1996)

North Reading—
"Hands beside you
and down!"

It's 8 o'clock on a Monday night and the Yankee Doodle Cloggers are just starting to work up a sweat.

"If your not clapping, I want to see you move those skirts," instructor Phyllis Martell yells over the clatter of tapping, stomping shoes that fills the hall at Union Congregational Church. "Bring those

petticoats to practice."

Martell isn't wearing a petticoat, but her T-shirt reads: "CLOGGING, I like it, love it, want some more of it."

What is clogging anyway?

It has nothing to do with plumbing. And you won't see Martell or her students wearing clogs.

This noisy, exuberant folk dance—developed in the Appalachians and introduced to New England with the help of the Yankee Doodle Cloggers 15 year ago—has fans kicking up their heels from Maine to Lexington.

At least eight clogging clubs are stomping away in Massachusetts. Attendance at the annual Northeast Clogging Convention and Competition has grown from 80 people in 1990 to 800 this year.

"When we go to workshops and conventions, we see more and more groups springing up," says Jackie McDonough, who co-founded TGC Clogging of Lexington three years ago. The reason, she adds, is simple.

"It's highly aerobic. It's a lot of fun. I would challenge anybody to do it without smiling."

To understand clogging, you have to see it, hear it, feel it. The Yankee Doodle Cloggers are scheduled to perform at the Topsfield Fair in October. And they've invited clogging clubs from across the region to strut their stuff at a "Turkey Trot" in November.



Members of the TGC Clogging dance to a country music number during a recent performance at the Museum of Our National Heritage in Lexington, Massachusetts.

To the newcomer, clogging most closely resembles a cross between tap and square dancing. Imagine mixing Chablis with root beer, putting a body of a Duesenberg on the chassis of an 18-wheeler, or Fred Astaire dancing in chaps instead of a tuxedo.

"Clogging is on the downbeat. Tapping is on the upbeat," explains McDonough. "Clogging is going to look more grounded."

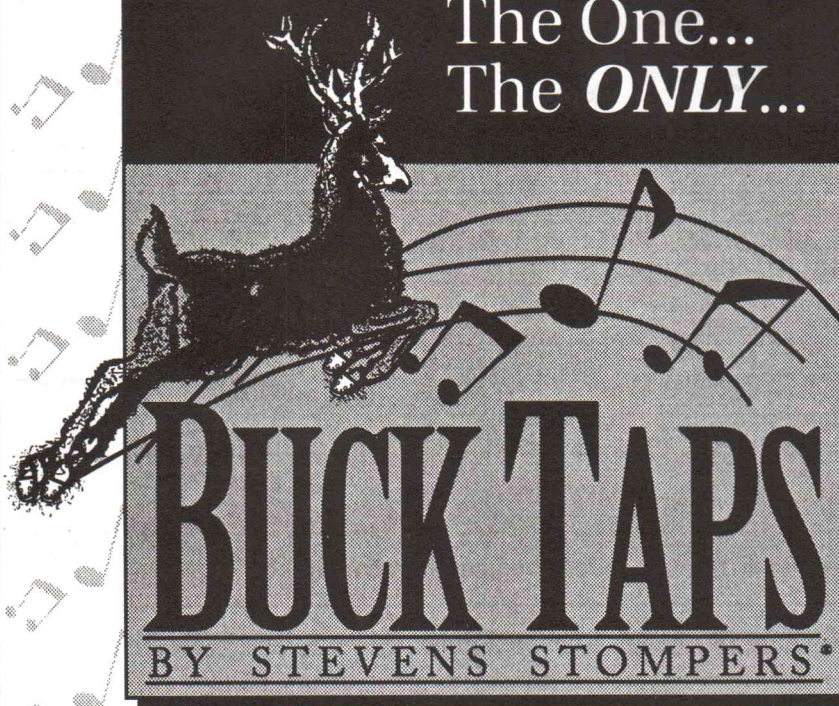
Like most American art forms, clogging's origins are complex. It is believed to have started in the British Isles, where early dancers actually wore the wood shoes known as clogs.

"Clog is the Gaelic word for 'time,'" said McDonough, whose group began fall classes this month at the Follen Church in Lexington. "There's a definite beat, and the heel is the timekeeper."

At one point, she said, metal was added to the soles of the shoes to improve their durability. "But as people danced, especially if they danced on the cobbled streets, those metal pieces could kick up sparks," said McDonough. "In Edinburgh, Scotland, there's a law on the books to this day prohibiting clogging in the streets because the sparks cause fires."

When immigrants from the British Isles settled in the Appalachians, they brought their clogging with them—albeit without the clogs. Many of today's standard steps still resemble the figures of

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Jeff Driggs on Leadership

Determine Your Leadership Style

For this exercise to be of use to you, it is important that you answer each question as honestly as you can.

True	False	
		1. My team needs strong direction.
		2. Most teams need a strong central authority.
		3. I often can't trust my team to practice if I am not there.
		4. Most people have jobs because they need money.
		5. People feel insecure if they are given too much responsibility.
		6. I need to urge my team to be ready by deadlines.
		7. Anxiety over failure is a strong motivating factor in good team performance.
		8. I generally compartmentalize projects and assign a small piece to everyone.
		9. I have to check up on my team frequently.
		10. I don't like it when my team makes errors.
		11. My team has the opportunity to participate in the entire cycle of projects.
		12. My team clearly understands my performance standards.
		13. I consult with team members to solve team problems.
		14. My team often lets me down.
		15. Team members contribute to choreography most of the time.
		16. In general, members want security on the team.
		17. I apologize when I need to exercise my authority.
		18. I give credit where credit is due.
		19. My team consults with me about their errors and problems.
		20. My team shows interest in their self-development.

Chart your leadership profile

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
T	T	T	T	T	T	T	T	T	T	F	F	F	T	F	T	F	F	F	F	Autocratic
F	F	F	F	F	F	F	F	F	F	T	T	T	F	T	F	T	T	T	T	Democratic

Adapted from Public Management Institute ©



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Clogging Workshop

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April 26, 1997

America's Clogging Hall of Fame
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Jeff Driggs of WV, Bob Johnson of VA,
Lou Maiuri of WV, Sonja Shephard-Wiseman of TN,
Jim Loveless of MD, Christine Morris of OH,
and others

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Workshop Admission:

\$20.00 (ACHF members admitted FREE)
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(includes membership, plus newsletter,
voting rights, plus admittance to Fall Festival at Stompin'
Ground in October)

Solo Competition Entry Fee:

\$5.00 (Competition begins at 3:30pm)

Accommodations:

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To register, or for more information, call

Lou Maiuri, Workshop Chairman
P.O. Box 253, Glasgow, WV 25086
Phone: (304) 595-1568

Upcoming Events and Workshops

April 12, 1997

South Atlantic Clogging Championships

Shirley Finger, Director
112 South Hill Street

Waynesville, North Carolina 28786

April 26, 1997

ACHF Spring Workshop

Lou Mairui & ACHF Officers and Directors
Stompin' Ground
Maggie Valley, North Carolina 28751

May 3-4, 1997

Clogfest '97

Kevin Parries
18 Roberts Street
Fletcher, North Carolina 28732
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July 12-13, 1997

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Renewed Passion for an Old Dance

(continued from Page 6)

Irish step dancing. But with the influence of Native-American and African-American rhythms, American clogging developed a personality of its own.

"It's an authentic American folk dance," said McDonough.

Cloggers have also developed their own tap shoe—a leather jazz style shoe that has double "jingle taps" on the toes and the heels. When the dancers walk around, their shoes clatter as if someone were playing the spoons. When they stomp, the taps bang like six-shooters.

"When you're a clogger, you're a visual drum. You're doing a lot of percussion with your feet," said Tina Van Roggen of Boxborough, who helped found "Stamp of Approval" in Sudbury last year.

Van Roggen's group specializes in traditional Appalachian-style clogging and prefers to dance to live music with partners. The Yankee Doodle Cloggers, on the other hand, are known for their "precision dancing," performing identical steps in a line or circle.

The dance form is also being stretched to encompass jazz, rock and rap music. Jo-Ann Ehrenfried, a long-time member of Yankee Doodle Cloggers, is working on a clogging version of macarena.

"We're trying to dispel the idea that clogging is using wooden shoes and just doing country music hoe-downs," said Cynthia White of Andover, who teaches beginners for the Yankee Doodle Cloggers.

Clogging has long been popular in California and the south, but until the early 1980s, hardly anyone had heard of it in New England. Then, a local square dancer, Sharon Hamson of Wilmington, watched a clogging performance at a national square dancing convention and was hooked.

Hamson taught herself the steps, went to Georgia for more training, and finally started teaching classes in Danvers. In 1981, she founded the Yankee Doodle Cloggers. For the last two years, Hamson and her husband, Marshall, have been teaching clogging in a resort community in Arkansas. Introducing the knee-slapping dance styles to staid Massachusetts was not an easy task. "It was a struggle at first because it was so new to the area," said Hamson. "But it slowly caught on."

There are more than 50 clubs in New England, with new ones constantly forming. The dance has become particularly popular in Maine.

Cloggers have their own magazines—"Flop-Eared Mule" and "The Double Toe Times"—and even their own web site (www.clogging.com).

And though you can't expect to see it performed at the Wang Center any time soon, clogging landed a spot in the opening ceremonies of the Olympics in Atlanta.

While the dance evolves into newer and more complex forms, its essential appeal remains.

It's like aerobics but it's more fun," said Pat Del Rossi of Lynnfield, a member of the Yankee Doodle Cloggers. "Plus, you take out your aggressions because you stamp your feet."

Lest We Forget

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

For over forty-two years, Curtis Blackwell has gone about the mountains of North Georgia, Western, North and South Carolinas playing the music of his up-bringing. Pure down home bluegrass. The sometimes shy, laid back mountains balladeer and his band have been the featured musicians at the Oconee State Park Square Dances for he past twenty-two years in South Carolina. During the summer months, these square dances draw folks from all across this great nation who love good bluegrass music played the way it is supposed to be performed.

I don't know when I first met Curtis. I do know it was at a local square dance many years ago and the minute I heard the band play, I knew it was the right place for some down home foot stompin'. Now Don't get we wrong, bluegrass pickers are a dime a dozen, but musicians who play bluegrass music are as scarce as hens teeth. I have met some pickers who are one bubble off plumb who murder real bluegrass music.

I grew up when the only station to carry my type of music was WNOX in Knoxville, Tennessee. Each day at noon, the Mid-Day Merry-Go-Round was featured...mountain music being played by such folks as Archie Campbell, Jam Up and Honey, Carl Story and his Rambling Mountaineers, to name a few. Cousin Jody, who later became a member of the Roy Acuff Band on the **Grand Ole Opry** was also featured on this live radio show.

When the Curtis Blackwell Band takes the stage, you are in for an evening of pure bluegrass pleasure. No one member of the band overrides the other. Each member compliments the other when they play and when they sing.

Curtis has appeared at the **Mountain City Playhouse** and **Helen's Barn** during his early days playing with different bands when there was a square dance. This afforded him the opportunity to perfect his musical abilities. His music of the North Georgia Mountains can be purchased at the Foxfire Museum in Mountain City, Georgia. On these tapes and CD's, you will enjoy the mountain balladeer singing and playing good square dance music. The music heard is as pure as the water that flows from high up in Blue Valley to the headwaters of the Chattooga River on its way to the Savannah River eventually flowing into the Atlantic Ocean. This mountain land has the reputation for dispensing a liquid made from corn squeezings and feuding by some of the local constabulary. It also has the distinct reputation of having produced some of America's most talented bluegrass musicians, some of them being members of **The Curtis Blackwell Band**.

Curtis is down home, laid back, country and plays my type of music. Bluegrass...as the saying goes, "If you can't dance to music being played by **The Curtis Blackwell Band**, you don't need to be dancing."

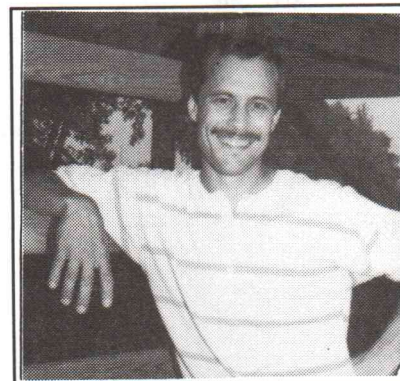
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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

In the January 1997 article, C&C looked at several different couple numbering systems and suggested the circumstances against which the different numbering systems might be the most useful.

Those of us who have coupled danced for years have the wraps, rolls, and other changes of position and direction deeply lodged in muscle memory. We no longer have to mentally massage a call to change a position. It just comes to the surface and the required change is effected without a time lapse to analyze data. As we become teachers, we can easily overlook that fact that to a beginner a simple change in direction or of position is indeed a big deal.

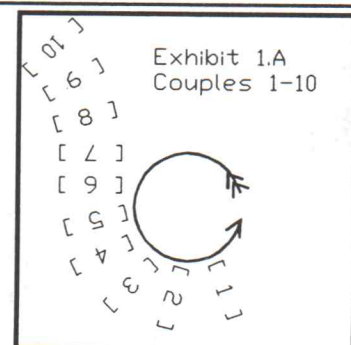


Exhibit 1.A
Couples 1-10
Bringing the couples on stage in CCW (counter clockwise) rotation.

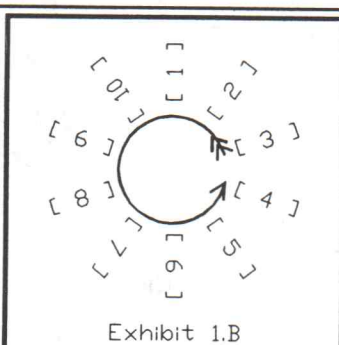


Exhibit 1.B
CCW is standard for LINE OF DANCE in PROMENADE formation. STAR FORMATION

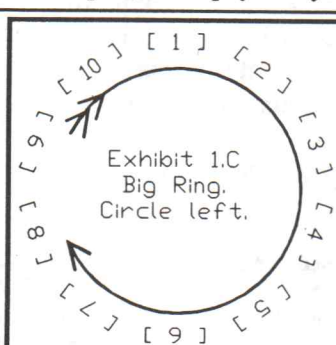


Exhibit 1.C
Big Ring.
Circle left.
Change to CW (clockwise) rotation with the calls: "Back right out and make a big ring. Circle to the left."

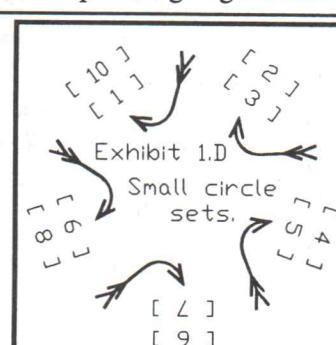


Exhibit 1.D
Small circle sets.
The call "Odds to the right and circle up left" will effect CCW motion of the odd couples to form up the small circle sets.

If you rehearse a first figure "right hands across" with Sally and Bill dancing odd couple with Sarah's and John's even couple, it is politic be able to correctly promenade your couples onto the stage so that Sally and Bill end up as odd couple to as Sarah's and John's even couple. Beginning dancers tend to focus on "the other people" rather than on their relative positions. Take away the expected people in the expected positions and the figure gets dicey.

Not to mention the fact that, as a novice caller dancing with your troupe, you will probably want to guarantee your relative position within your group. Not to say that, as a novice caller dancing with your troupe, you would ever feel momentary discombobulation at an unexpected change of position. You are the leader. Of course, at all times, you know precisely what you are doing. Mistakes just never happen. If this is the case, then you and I are apparently living on different planets.

What we are looking for is a set of dancers that will make us look good no matter what the circumstances. But in the meantime let's take some time to analyze several ways to look at numbering systems so that if one way of looking at the numbers becomes cloudy, another might bring the solution into more manageable light. Graphics are great if we take the time to analyze them, but reading numbers around a circle and from right to left is not what we are used to.

Take a look at Exhibit 1. In box 1.A, we've brought the couples on stage from stage left or stage right in CCW rotation. In box 1.B, the couples have executed a CCW star formation and we locate our head couple #1 at 12 o'clock.

Moving on to box 1.C, we've backed them into a big ring formation, circled them CW some beats of music. In box 1.D, odd couples have executed "Odds to the right and circle up left". We've moved them into their first small circle sets.

Go back to box 1.C. If you take the English language concept of reading left to right and consider the numbered couples, who physically are set up in a big ring formation,

you could snip the circle between couples 6 and 5 and view your number list in a straight line.

With our [-1-] near the center of a written line, our circle 1-2-3-4-5-6-7-8-9-10 number sequence might look like this:

[-6-] [-7-] [-8-] [-9-] [-10-] [-1-] [-2-] [-3-] [-4-] [-5-]

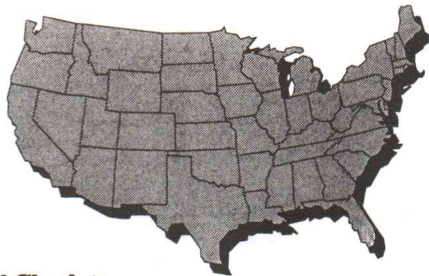
Our small circle set numbers might look like this:

[-6-] [-8-] [-10-] [-2-] [-4-]
[-7-] [-9-] [-1-] [-3-] [-5-]

Now we've got to do some mental gymnastics. Some of the numbered couples as reflected in box 1.C are tipped or upside down. In the circle, we rotated our odd couples to the right. In our straight line presentation, our numbers are right-side up and have shifted down and left. But which couple is dancing with which couple is the same and is much easier to read. We can readily see that couple 1 is matched up with couple 10; couple 9 is matched up with couple 8; couple 3 is matched up with couple 2. You get the picture.

Hold that thought and refer to box 1.B. Suppose you have a routine that takes 6 minutes 30 seconds and for some reasons, yet to be defined, you need to cut the routine to 6 minutes.

We could just walk our couples onto stage and fix them in their small circle sets and start the routine from there.



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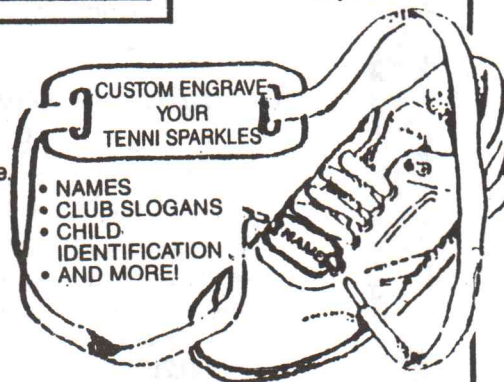


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Truth to tell, bringing our couples on stage already beating their feet to the music, grinnin', yippin', and wavin' can't be beat for warming up an audience. A warm boot beats a cold boot any day of the week. And truth to tell, we're always going to have a couple of dancers whose skills at grinnin', yippin', and wavin' can be upgraded a lot faster than their dancing skills.

We wander. Let's get back to box 1.B. Suppose, for the purpose of trimming some seconds from our routine, we throw out the big ring formation. Suppose, from the CCW star formation the odd couple executes a California twirl to match up with an even couple.

That means that, at match up, after their California twirl, our odd couples are now facing CW. Our even couples are still facing CCW. The circle to the left executes from this point until the two couples establish the standard home positions of the small circle set.

Let's snip our star formation at the bottom. But this time let's snip between couples 7 and 6 and lay them out sequentially in a straight line.

With our [-1-] near the center of the written line, our star 1-2-3-4-5-6-7-8-9-10 number sequence might look like this:

[-7-] [-8-] [-9-] [-10-] [-1-] [-2-] [-3-] [-4-] [-5-] [-6-]

Our small circle set numbers might look like this:

[-8-] [-10-] [-2-] [-4-] [-6-]
[-7-] [-9-] [-1-] [-3-] [-5-]

Now our numbered couples have shifted down and to the left. We can see that couple match up in our small circle sets formed up from a CCW star formation go like this: Couple 1 is matched up with couple 2; couple 9 is matched up with couple 10; couple 3 is matched up with couple 4, etc.

If we know that Sally and Bill are going to have a difficulties if they don't find themselves dancing the right hands across figure with Sarah and John and we need to make up front adjustment, we need to asses the adjustments in couple numbers. Sometimes we can do this on the circle. But the ability to make that circle flat just might be a useful choreography tool..

So much for one of the basic "first-you-get-them-on-the-stage" moves.

Here's a "Fancy Dancy" series of formations to try. Promenade your ten couples onto the stage CCW, stack them in two columns front to back behind couple 1 (Exhibit 2.A), split the columns into a "V" formation (Exhibit 2.B), back up couple 1, and balloon out (Exhibit 2.C) into a ring formation (Exhibit 2.D). It's one of those moves that leaves the audience thinking "How did they do that?".

It's our job to KNOW how we DID do that. Take a look at the Exhibit 2 series. We're going to examine this formation in sequence from promenade to big ring formation. However, when working with graphics, making the examination in reverse order from the last formation to the first sometimes gives us a better picture of the how's and why's a previous formation must be executed in a certain way to effect the proper set up for a next formation. After you have considered the graphics from first to last, you may want to consider the graphics from last to first.

Note the LEAD/TAG (guy/gal) numbering sequence required to set up the "V" which will eventually yield a standard CCW 1-2-3-4-5-6-7-8-9-10 couple big ring formation. What is required is that we stage up our dancer's so that they come onto stage with someone other than their designated partner. Numbers change as the number of couples change.

After we promenade our dancers on stage, we form up our columns, and call "Make a V". Hand latch-up requirements are explained under Exhibit 2.C. Make the call "Make a Ring". Number 1 couple backs up. As the succeeding couples turn the corners the ring balloons out in front of them.

For a really smooth balloon execution: At the call "Make a ring" all dancers in the "V" should be coached to turn face to the outside wall so that they come into the nose-to-nose turning point shoulder-to-shoulder, progressing into the nose-to-nose 180° turn and progressing into the balloon from the next shoulder-to-shoulder position.

Using a long series of rock steps to effect this turn makes it a sharp presentation. Trying to come into this turn while facing front generates a ski rope effect that appears clumsy to the audience and is sometimes stressful to the dancers, especially the last three or four dancers at the wing tips of the "V".

Try this formation on your group and see just how much fun it really is. When executed correctly, it's a zinger.

gent [+ 6 *] lady
lady (7)(5+) gent
gent (+7)(5*) lady
lady (8)(4+) gent
gent (+8)(4*) lady
lady (9)(3+) gent
gent (+9)(3*) lady
lady (10)(2+) gent
gent (+10)(2*) lady
gent [+ 1 +]
Exhibit 2.A
Front to back columns.

Bringing the couples on stage in CCW (counter clockwise) rotation and staging up in front-to-back columns. Note the number changes required for the parade onto the stage.

(+6) (6*)
(7*) (+5)
(7+) Exhibit 2.B (5*)
(8*) (+4)
(8+) (4*)
(9*) (+3)
(9+) (3*)
(10*) (+2)
(10+) (2*)
[+ 1 +]
Staging up the "V"

To set up balloon in 3.C, dancers 2-10 first place outside hands on inside shoulders of person in front. Secondly, place inside hand on inside shoulder and latch hands with person behind.

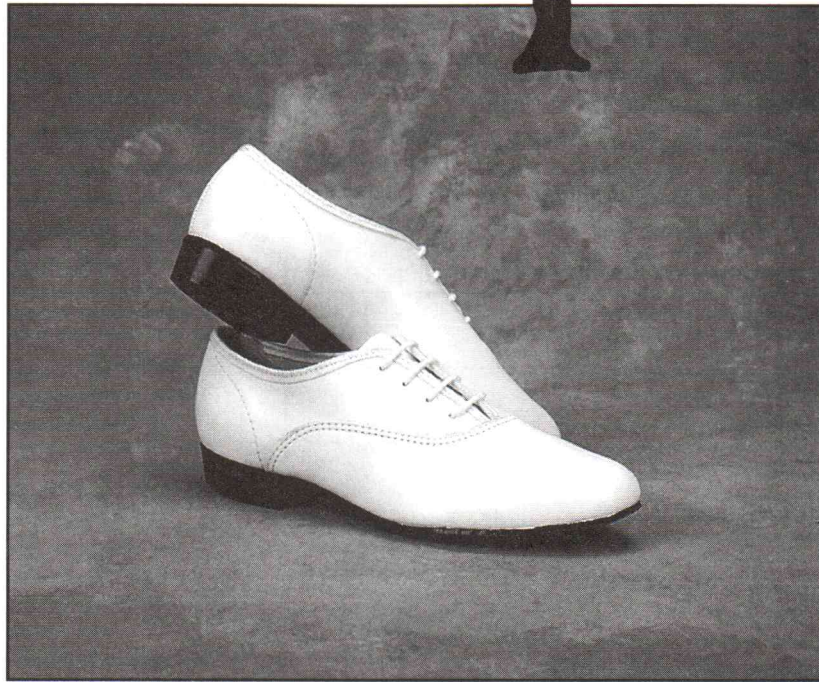
Exhibit 2.C
BALLOON
to big ring
formation
NOSE-TO-NOSE
[+6] (7*) (10+) (10*) (9*) (8*) (7+) (6*) (5*) (4*) (3*) (2*) (1*)

As couple 1 backs up the latched up sides of the "V" pull themselves together nose-to-nose in front of couple 1 and then balloon out into big ring formation.

Exhibit 2.D
Fully formed
BIG RING
formation.
[1] [2] [3] [4] [5] [6] [7] [8] [9] [10]

Whoa! It's magic. The numbering sequence in this big ring formation exactly duplicates the numbering sequence in Exhibit 1.C ready to respond to the call "Odds to the right and circle up left".

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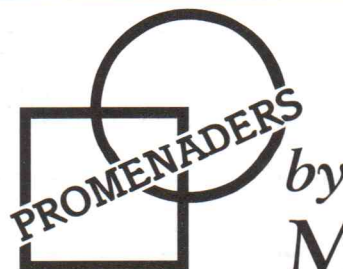
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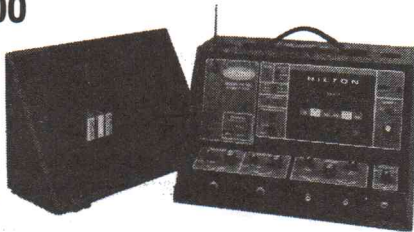
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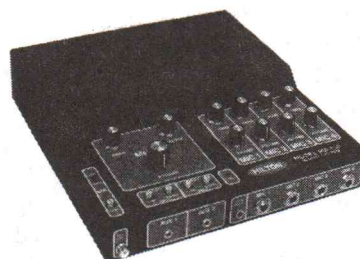
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11th Annual

Northern Connection Clog Festival

Sallie Adkins, The Heritage Cloggers, Columbus, Ohio

The *11th Annual Northern Connection Clog Festival* was held January 25th at Eastland Vocational Center in Columbus, Ohio. This workshop was formerly held in the beautiful White Palace of Wheeling State Park, West Virginia, but the workshop had to be moved.

It was a scary thought to have to move this well established workshop. Bud and Sue Keller had always done a fine job (along with **Sallie Adkins**) of sponsoring this great workshop. They had to drop out of the clogging due to health reasons. They were sadly missed by all. Sallie set out to make the move and along with the featured instructors, **Chip Woodall** and **Jeff Driggs**, the only word to describe it was GREAT!

As dancers started arriving, **The Heritage Cloggers**, (Sallie's Team) worked very hard to get them registered and ready for a great day. Over 200 cloggers from eight states made their way into a fully packed room. All the terrific routines kept the floor full all day. The Heritage Team also provided refreshments for the day. *Sallie's Clog Shop* was there to provide the music, shoes, taps, etc. along with *Jeff's Dance Packs*.

After the dinner break, the evening started off with a few demos. Then with Chip, Jeff, and Sallie, the evening dance was filled with reviews, requests, cake walks, broom dance, and of course, Jeff singing for all of us.

Traditionally, there had always been a trail-in dance and an after-party at the host hotel in Wheeling, which made the workshop so unique. But, in Columbus, this was not possible, so the after-party was held at the center. The macho-man contest was still a thrill, the games kept the small kids busy and the limbo contest was fun. But, give me a chance to make it up to all the dancers next year, there will be a trail-in dance and a greater after-party! (Also, a different hotel will be chosen.)

I would like to thank some very dear people for the success of this workshop. My sincere thanks go to **Randy and Dawn Malone**, **Red Devil Cloggers**, for bringing their portable stage. Thanks to **Lee Adams** for the use of her equipment and speakers to sound the large hall. Thanks to my team, **The Heritage Cloggers** for doing a fine job at the registration and kitchen duties all day. Thanks to **Leeanne Ward**, and **Phil and Shirley Lower** for running The Heritage Clog Shop for me. And most of all, thank you, **cloggers**, for making this one of the best workshops!



The Leaves Fall Off

Traditional Dance of the Quarter

by James Besecker;

modified by Yona Chock

I use the Leaves Fall Off as a Quadrille by leaving out some parts and modifying others. By adding a traditional opener/break/closer totaling 64 beats, it can be danced to any contemporary 64 beat singing call record.

MUSIC:

Any 64 beat singing call record

FIGURE:

Squared set

- 1-8 #1 Couple Promenade inside to face out at home position (Quickly #2 couple falls in behind #1 #4 couple falls in behind #2)
This ends in a column (couples #1, #2, #4 and #3), all facing up (to the head).
- 9-16 Sashay right (side right, close left, side right, touch left) and back (side left, close right, side left, close right).¹
N.B. ends with weight on the right foot.
- 17-24 Sashay left (side left, close right, side left, touch left) and back (side right, close left, side right, touch left).²
- 25-32 All face up and follow as #1's cast to the foot.
- 33-40 Pass right shoulders at the foot and turn to march up opposite side of set and face in.
- 41-48 Lines pass through and U-Turn back to form arches. Couples #2, #4, and #3 join hands with partners to form a tunnel of arches.
- 49-56 #1 couple tunnels through three arches, separates to run to home position.
#2 couple immediately follows through the remaining two arches to turn right and go "home."
#4 couple follows #2 through last arch and turns left to go home.
#3 couple does a dishrag turn under own arch at home. (Briskly, everyone)
- 57-64 All swing at home. [Ends squared up again]

N.B. All keep same partners and same "home" positions. Repeat with each couple in turn leading. Remember! The couple opposite the active couple **must** be at the foot of the column in order to do the dishrag turn at home. Have Fun—Happy Dancing!

¹ If the music's right and the dancers are lively, you can double time the sashay (slide seven quick steps to the right and touch, and eight to the left and continue sliding).

² (Slide) seven quick steps to the left and touch, and seven to the right and touch.

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- _____ 1. I have enough energy to sustain concentrated activity during the day.
- _____ 2. My temperament is naturally resistant to stress.
- _____ 3. I have strong personal motivation. I direct more for personal satisfaction than money or recognition.
- _____ 4. I can be forceful without arousing hostility.
- _____ 5. I am very good at planning and organizing work.
- _____ 6. I learn new tasks and take on responsibilities quickly.
- _____ 7. I am open-minded and willing to consider ideas and patterns that do not fit into established patterns.
- _____ 8. I am not afraid to delegate and do it frequently.
- _____ 9. I'm willing to take the time to train team members to perform duties on the team that I will eventually delegate to them.
- _____ 10. I identify with my peers on the team on most important matters.
- _____ 11. I can make decisions on the basis of careful analysis, and I don't get paralyzed by the fear of being wrong.
- _____ 12. I can spot problems on the team even when they are not obvious.
- _____ 13. I am able to inspire loyalty in my team members, but I am also sensitive to their ambitions in clogging.
- _____ 14. I can communicate well, both orally and in writing.
- _____ 15. I'm constantly looking for new ways to run the team more effectively.

Score Yourself

68 to 75	Very strong directorial skills
58 to 67	Good directorial skills
42 to 57	Average directorial skills
41 or Less	Below average

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How to Improve Your Leadership Style

Do's

- 1. Spend time with your team members on a personal basis.
- 2. Spread your time around to everyone.
- 3. Allow your team to mingle with other cloggers.
- 4. Keep in touch with everything that is going on.
- 5. Listen as well as speak.
- 6. Accept criticism.
- 7. Help others save face.
- 8. Balance short term contacts with longer ones.
- 9. Consult with your committee leaders and parents as well as the team.

Don'ts

- 1. Don't ignore people who make you uncomfortable.
- 2. Don't overwhelm with long speeches or assault with too many short ones.
- 3. Don't stop initiative before it starts.
- 4. Don't seek people who always tell you what you want to hear.
- 5. Don't forget your sense of humor.
- 6. Don't forget to solicit input.
- 7. Don't overreact.
- 8. Don't humiliate or embarrass.
- 9. Don't lose the spirit of fun connected with clogging.

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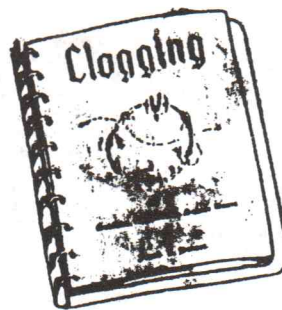
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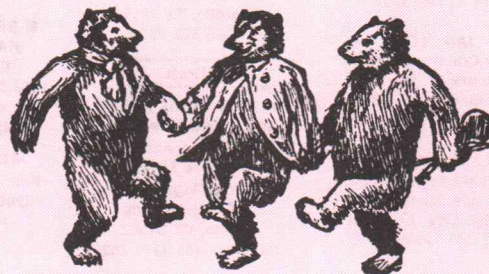
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