

The Double Toe Times

A C L O G G I N G M A G A Z I N E
Volume 15, Number 5 May 1997

Mars Hill Southern Appalachian Percussive Dance Workshop

April 4th, 5th & 6th 1997
(A Northwestern Perspective)

By Carol Colton, Corvallis, Oregon and Loy Samples, Redmond, Oregon

The week before the workshop Loy had called me an average of once a day. Sunday she called three times. It had been a roller coaster week: "Let's gowe're not going we may never get to see such a mix of instructors again - we're going it's just too expensive I _R_E_A_L_L_Y_ want to go it's less than 7 days and airfares are now running \$1700 I have some savings



Bailey Mountain Cloggers in Concert - Mars Hill College

I had obtained the original information on the workshop from Carrie McLean via "Web Cloggers" on the Internet after Loy mentioned a flyer she had seen but could no longer locate. Michael Scrip from the Bailey Mountain Cloggers joined in the almost daily queries I made concerning the details of the workshop! In the end we made it to Mars Hill in the foothills of the Smokey Mountains of North Carolina thanks to Loy's persistence and a wonderful travel agent who found us airfares for considerably less than \$1700 round trip!

Friday morning we got up at 0430 PST and blearily made our 0630 PST flight out of Portland. We were on our way! Our excitement was uncontainable and we told everybody we met of the fantastic workshop that we would be attending! We even talked a TWA flight attendant into giving us a set of spoons!! No kidding! We knew we would be the only attendees playing genuine TWA spoons!! The weather in Charlotte was a pleasant 72 F when we arrived some 8 hours later on Friday afternoon and we picked up a little white Dodge Neon to get us to Asheville.

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Appalachian Room
and Museum
Mars Hill College
Mars Hill, North Carolina
by Bobbie Adams

Bascom Lamar Lunsford
ENTERTAINERS
South Turkey Creek and Laurel River

January 1, 1958

Dear Mr. McLeod:

I am writing to you as one of the friends of the Memorial Library to say that to honor the memory of my father, James Bassett Lunsford, and my mother, Luarta Buckner Lunsford, I am presenting my collection of books on folklore, my recordings of folksongs and ballads, my scrapbook on the subject, and other manuscripts to the library.

While my father was teaching at the College, my parents lived in a small cottage on or near the campus, and I was born there March 21, 1882; and though you must know that this material is very dear to me, I freely give it to perpetuate the memory of their lives, so full of Christian culture, service, and devotion, with the hope that others may add to this collection through the years to come.

Respectfully,
Bascom Lamar Lunsford

Curator Richard Dillingham was kind enough to open the Library and Museum on Sunday morning and gave us a personal tour. The enormous scrapbook (pictured) contains photos, newspaper articles, programs and each item has a handwritten notation by Bascom Lunsford. It has been carefully protected and preserved, but is still accessible. I was overwhelmed. In the months to come, with Richard's help, we hope to publish items of historical interest with regard to the early years of old time music and dance.



Scrapbook for Bascom Lamar Lunsford

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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May Editorial

Dear Readers,

The recent Southern Appalachian Percussive Dance Workshop went far beyond my expectations. All four of the Master Teachers are from a totally different dance scene than what is commonly viewed as contemporary clogging.

I, for one, have grown weary of sitting in a workshop watching one choreographed/cued routine after another being taught from printed cue sheets—knowing that in a week or so most of the routines will be forgotten. I'm not saying the workshops are bad—just that I've always felt that there was something missing. I hope that this workshop will begin to open some new/old doors to percussive dance and live music. The kind where you simply say to the fiddler, "Play a lively reel!"

The hoedown on Saturday evening in a VFW/Roller rink hall in Mars Hill was great fun and the attendees, with high energy, pranced and danced the night away till they all promenaded home...and a good time was had by all!

Ira Bernstein and Eileen Carson will be instructing at the popular Augusta Heritage Arts Summer Workshops held during July and August on the campus of David & Elkins College, Elkins, West Virginia. For a brochure, call (304) 637-1209. Rodney Sutton will again be part of Dance Week, July 13 to 19, at the Swannanoa Gathering Folk Arts Workshops at Warren Wilson College in Asheville, North Carolina. Call (704) 298-3325, extension 426.

Bobby Whitefield, Texas, rang me up to say that the four-hour, two part miniseries *True Women* did not air in February as planned. It is now scheduled for sometime in May on CBS, Hallmark Hall of Fame.

Dear Bobbie:

Just a short letter to thank you for the production of an excellent magazine. It has always been interesting reading about what is going on in the world of clogging overseas.

I am no longer co-leader of the Adelaide Bluegrass Cloggers. What am I doing instead of clogging? Well, I have moved out of the city to a small country town (200 people all up). My wife and I bought an old blacksmith shop (1865) and we are running it as a Bed and Breakfast as well as a coffee shop with the only cappuccino machine for 70 kms. I also plan to operate the blacksmith shop.

Melrose is in the Southern Flinders ranges of South Australia. An ideal spot for a holiday. So, if you know of any one coming to Australia, send them this way.

With reference to the November editorial, the story I heard is that driving on the right hand started during the Napoleonic wars (1799-1815) when Napoleon marched his troops up the righthand side of the road to try and confuse anyone watching through a telescope

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Continued from Page 2

(the enemy), who would have been used to seeing troops on the lefthand side.

The handshake is related to drawing a sword and one other piece of trivia, the salute used today by the armed services stems from the days of knights in armour. Knights would raise their visors to each other in order to see each other and to talk. This is, of course, if they were not fighting each other or dragons.

Once again, thanks for the great service.

Yours sincerely,

Steve Webber



Dear Bobbie:

Here's my renewal for the Double Toe Times which I look forward to and enjoy reading very much.

I thought you'd like to know that the Valentine Workshop held in North Vancouver with Dave Roe was a great success and we had three cloggers who came all the way from Japan. Their instructor is Chizuko Murai and they did a nice performance wearing their "Happy Coats" (pictured below).



Also enclosed is a picture of myself (center) my mother, Billie Eagle (on my right) and Jean Lovey (on my left). My mother is 92 and still interested in clogging and loves to watch us dance!



Thanks for a great magazine.
Jackie Eagle

Dear Bobbie:

Linda Wagner, 2014 Dover Court, Oldsmar, Florida, 34677, age 49 (born in Toldeo, Ohio), a single mother of two (one handicapped child) and grandmother of three (3).

Linda began clogging in the late 1980's and joined Beverly Cartwright and Beverly Hillbilly Cloggers. She became director of the Beverly Hillbilly Cloggers in 1990 and started teaching clogging along with teaching Country Line Dancing until the onset of her recent illness.

Linda has been diagnosed with Lung cancer and brain tumors. She has refused chemo but is currently undergoing radiation treatment. Hospice is currently assisting her at home. Her prognosis is not good. She is fighting a tough battle and is in need of our financial support along with our love and prayers. Because of her illness, she is unable to work and currently, has no income. If you care to, send a donation to Linda at her above address.

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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.

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 3

Wyoming Open
Clogging Championships
Lyman, Wyoming
Cobia (UT)

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
Fullondale, 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)

August 6 - 9

USA West Square Dance
Convention
(Full Clogging Program)
Denver, Colorado
Steele (AZ)

August 8 - 9

NMCA State Convention
Albuquerque, New Mexico
Hooten (NM)

August 8 - 10

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

• August 9

Heart Stomper Competition
Thomasville, North Carolina
Lemons (NC)

August 14 - 16

Sun Coast Jamboree
Daytona Beach, Florida
Thompson (FL)

August 15 - 16

End of Summerr Round-Up
Kitchener, Ontario, Canada
(905) 845-8470

• August 15 - 16

America's Midwestern
Championships
Indianapolis, Indiana
Moreland (IN)

• August 16

Coastal Carolina
Clogging Classic Competition
Burgaw, North Carolina
Aycok (NC)

• August 23

Mid-State Clogging
Championships
Mooresville, North Carolina
Conrad (NC)

• September 6

North Carolina
Mountain State Fair
Clogging Championships
Fletcher, North Carolina
Powell (NC)

• September 13 - 14

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

September 19 - 20

K.A.T.S. Dance Ranch
River Ranch, Florida
Mahan (FL)

• September 19 - 21

Southwest US Clogging
Championships
Tempe, Arizona
Pearson (AZ)

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Mars Hill (continued from page 1)

I listened with delight as the soft southern accents drawled past me in the auto rental office and grinned from ear to ear : I really WAS in the south!!! We planned our route and headed off into the Carolina countryside in an attempt to catch the Friday evening performance at Mars Hill College by the Bailey Mountain Cloggers. Unfortunately the roller coaster week and travel caught up with me and we had to take a short break to re-fuel so that we only arrived at Mars Hill in time to catch the last three dance numbers: Two numbers with the Bailey Mountain Cloggers and one by Ira Bernstein. None the less, it was a wonderful appetizer to the weekend and three routines were MUCH better than none!



Bailey Mountain Clogger Family

Saturday morning we sampled breakfast at the local "Waffle House" and then headed for the campus. I got lost for the first time that day as I tried to navigate in the rolling hills without checking the map. Fortunately we only took a short detour and arrived at Mars Hill in plenty of time to pick up our registration packets. We eagerly opened the envelopes anticipating cuesheets and the typical assortment of handouts with which we are familiar with at clogging workshops. What we found was information on the Bailey Mountain Cloggers, Mars Hill College (including application information) and some handouts on square dancing and Southern Appalachian Calls! This was the first of many surprises at what was turning out to be a most unusual (to us) workshop. Richard Dillingham (director of the Bailey Mountain Cloggers) officially



Bob Hensley, NC, Ginger Wilkins, AL, Kevin Griffin, FL, Aimee Leenhouts, FL

kicked off the scheduled activities introducing Barbara Kohler (artistic director of the BMC) as well as our "master teachers": Rodney Sutton, Eileen Carson, Burton Edwards and Ira Bernstein. The workshop plan was outlined and our next surprise was to find that everybody had been divided into groups and would rotate through the workshops throughout the day and that Loy and I had



Laurie Henderson, NC, Jay Ledford, NC, Aimee Leenhouts, FL, Bob Hensley, NC

been assigned to separate groups. Even though each of the "rotations" was basically designed to be the same for each group this division was done purposefully by the organizers to give dancers a mix of experiences since no two workshops would truly be identical. Members of the Bailey Mountain Cloggers had also been assigned to each group and they were excellent hosts as they introduced themselves and made participants feel welcome.

My first rotation was a flatfooting workshop with Ira Bernstein. Since this was the first workshop of the day we spent some time warming up before starting to clog. Unlike "typical" workshops, we did not dance in a line but in a circle with Ira instructing from the middle. The focus of this workshop, as with the whole weekend, was sound. Percussion. The use of feet as an instrument to accompany and compliment the music. No routines were taught at this or any of the sessions in fact. The flatfoot workshop concentrated on "sharpening" the sounds of the Tennessee walking step - a two sound movement and the basis for flatfooting. Third and fourth sounds were gradually added to make up the "basic" step as most of us know it. A lot of time was spent on "unlearning" some of the bad habits that a lot of us have fallen into when we (try to) dance flatfoot. Ira concentrates on making a clean "pop" onto the ball of the foot rather than a flap or a drag to make the first sound on the weight bearing foot. I kept concentrating so hard on that movement that I kept forgetting which was my left and right (or as they are prone to say in North Carolina: "lay-uf" and "rye-ut"; 2 syl-

Continued on Page 8

Midwest Clogging Workshop & Hills of Kentucky Clogging Competition

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Mars Hill (continued from page 6)



The Blueridge Mountain String Band
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lables each!)! So I kept turning the wrong direction when we were dancing in a circle! (Well, that's my story and I'm sticking to it!)

After the session with Ira Bernstein, the Bailey Mountain Cloggers introduced our group to big and small circle Appalachian dancing. This was new territory for a number of dancers and there was much fun amidst the initial confusion, although it all came together in the end. We were introduced to moves such as left allemande, grand right and left allemande, Carolina Star, and everybody whirl.

Eileen Carson from Footworks (formerly Fiddle Puppets) was my second instructor for the day. This is the first time that I have had the pleasure of working with Eileen and it was a pure delight!! She has incredible enthusiasm and knows just how to share it. This session was VERY different and very little clogging was done. Eileen concentrated on the "attitude" of clogging, showing participants how different foci can affect the style of dance. We were shown four "postures": Form, Swing, Thrust and Hang. This is very difficult to describe with words. You really had to be there to get the

full effect! I am still laughing at the memory and determined to use it with my class at home. Eileen used improvisational techniques to illustrate the four styles stressing that it is a combination of all four that produces a good dancer, although at different times there may be more emphasis on one of the styles over the others for varying effects.



Form
Swing
Thrust
Hang



Form "leads" from the chest and adds drama as well as grace, poise and elegance to the dance. In order to practice *Form*, Eileen had everybody "strike a pose" like an elegant statue with regal bearing, shoulders thrust back and chest out. (Some of us had a distinct advantage with *Form*). Initially the group was a little hesitant to fully engage in practicing *Form*, but this rapidly dissolved and the room took on the appearance of a New York fashion runway with heads thrown back and arms stretched out dramatically a-la-vogue! It is pretty amazing that no noses were broken as arms were flung out as we changed poses! Our fourteen year-old fiddler played a lovely waltz and we finished practicing *Form* by dancing elegant solo waltzes around the room as if at a turn of the century Viennese ball.

Swing leads from the hips and adds elements of fun and looseness to dance. It is "cool" and "hep" like a Saturday night after payday, being dressed to the nines out on the town without a care in the world. We practiced *Swing* by strutting our stuff about the room swaying our hips with a bounce and verve to every stride. New Orleans jazz could be heard coming through doorways as we strolled down Bourbon Street in zoot suits twirling our fob watches! (Hey! I said you had to be there!)

Thrust is the powerhouse of the four elements. It adds the crisp clear staccato tap sounds to clogging and the "crack" to the group stomp performed in unison. It also provides the stamina to make the last minute of a five minute flat-out routine look as energetic and smooth as the first minute. Eileen rapidly turned everybody into Chuck Norris and Jacki Chan "wanna-be's" as the room growled "HI-YA!" and threw karate chops at the air. "UH!" we grunted as we struck out at hated dust motes. This became a theme throughout the rest of the workshop as groups of dancers could be seen gathered in corners periodically erupting with a shout of "HA!" and striking a blow against the warm spring afternoon! I suspect this theme will be carried out from this workshop and create ripples throughout clogging shindigs for some time to come!!

Hang was the final style that Eileen showed us. It is the most ephemeral of the four elements. This is the spontaneity and freedom in dance and the source for originality. "Act like a two year old who isn't aware that he is being observed." we were advised. "Meander". "Get down on the ground and roll". Hmmmmmm. Was I truly at a clogging workshop? I pictured my niece and watched the clouds then sat and watched an anthill for a while before my attention strayed to a dandelion. I remembered a tune I liked from Sesame Street and I skipped and hummed a bit before somersaulting in the cool green grass. What the heck!! The fact that I was one of the oldest people in the room didn't slow me down in the least! Acting like a two year old is a cinch!

Our group finished the second session by working on a practice step that Brenda Buffalino uses to warm up, then learning a hambone routine. The practice step works one foot at a time using the tip, the flat and the side of the toe tap giving control and coordination as well as strength to the opposite weight bearing leg! We practiced *Form* and *Swing* and *Thrust* as we performed the three movements on each foot to give different sounds. The hambone was great fun, although I learned that I apparently CAN'T walk and chew gum ...

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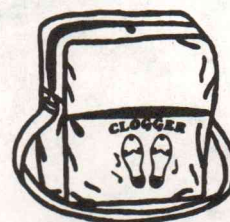
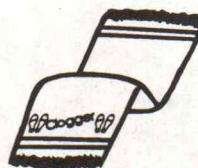
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(in alphabetical order)

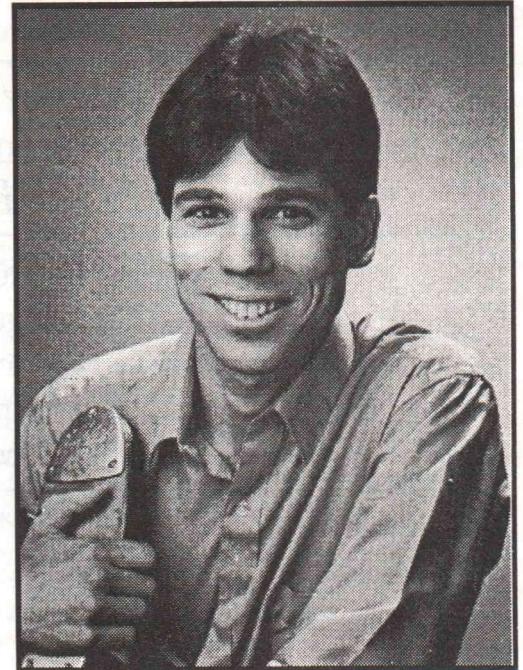
Ira Bernstein

179 Flint Street
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Phone: (704) 255-9393
FAX: (704) 255-9291
E-mail: IraTenToe@aol.com

Ira is one of the most versatile and accomplished performers of percussive clog, tap, and step dancing in the world. He is known all over the world for his dance style and repertoire including: Appalachian clogging, Flatfooting, Irish step dancing, English Clogging, Canadian step dancing, rhythm tap, and the South African boot dance. He has received rave reviews from major magazines all over the Nation.

Here's what Ira said about the Mars Hill College Southern Appalachian Percussive Dance Workshop.

"I enjoyed it a lot. Live music was a real plus. This percussive dance event indicates a statement of Bailey Mountain Cloggers openness."



Eileen Carson seated at bottom

(Continued on Page 18)

Eileen Carson

385 Chestnut Trail
Crownsville, Maryland 21032
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Eileen is an original member of the *Green Grass Cloggers* and *Fiddle Puppets*. She appeared in the London production of the world famous *River Dance*. She performs worldwide with her dance troupe *Footworks*. Eileen received a two year National Endowment for the Arts (NEA) Choreography Fellowship in 1994 for her creative work. This achievement was over twenty years in the making.

Quotes from Eileen about the Mars Hill College Southern Appalachian Percussive Dance Workshop.

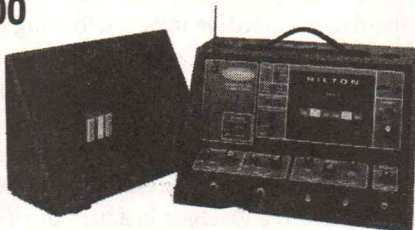
"The weekend was inspiring and heartwarming for me and my dancers. It was like a real homecoming—returning to North Carolina and my first love in percussive dance—clogging. As a Green Grass Clogger, never would I have imagined that one day I'd be doing choreography, production and staging for tours in Japan, the U.K., River Dance...getting a major choreography fellowship for NEA. It's hard to believe it all started here in North Carolina so many years ago. You should be very proud of the Bailey Mountain Cloggers—they are the most shining and joyous example of Southern Appalachian Percussive dance. They really 'kick ass.' Thank you, I felt deeply honored to be asked to share what my journey has taught me with the Bailey Mountain Cloggers and other attendees of your workshop."

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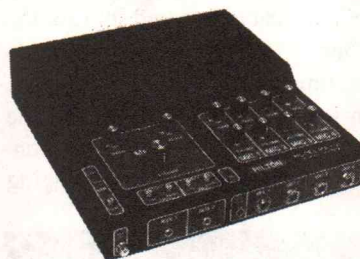
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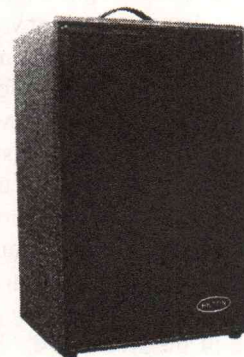


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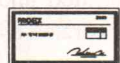
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Mars Hill (continued from page 8)

or at least do hambone AND sing!! One or the other, but not both at the same time! Shucks!

Everybody then headed out for lunch. I got lost again. Fortunately we had bought lunch first and ate in the car as I toured some of the back roads around Mars Hill. Once more we were fortunate to arrive back on campus in plenty of time for the afternoon sessions. Everybody gathered in the main auditorium after lunch and the "master instructors" each gave a short lecture or demonstration. Ira Bernstein discussed the various foot ware used in clogging around the world, both contemporary and traditional. Eileen Carson gave an a capella demonstration of various step (percussive) dance styles and hambone with four of her students. Rodney Sutton, one of the founders of Fiddle Puppets, did some traditional flatfooting to live music provided by the four musicians who were so generously and patiently assisting in some of the workshops. Finally Burton Edwards, whose feet are NEVER still, got up and showed us why he is a champion freestyle clogger.

My group then headed off to the cafeteria to work on some advanced buck steps with Burton Edwards. This was way out of my league! Burton's rhythms are fantastic and I would dearly love to dance with anything even vaguely approaching that skill, but at this time it is not in my reach—almost (yea right!)—but not yet. Still it's good to have goals! I tried a bit and at least didn't fall down or knock anybody else down in my efforts! One thing that is very different is the demographics of clogging in Oregon versus



Above
Eileen Carson
with a
Black Walnut
Limberjack from
Pisgah Forest,
NC

Right
Richard
Dillingham (left),
Barbara Kohler
(right) with
dancing dolls



musicians to compliment the music. He also explained a bit about the structure of most traditional tunes: "AA BB end" and how to recognize the double signature (I think that is what it is called—I was getting pretty punchy by this time) before the final "shave & a haircut" ending of most traditional dance tunes. I would very much liked to have had some more time with Rodney to understand more about dancing to live music. Clogging is not typically performed to live music out west although folk dancing and traditional musicians do abound. The group practiced dancing freestyle to a live trio of musicians, but since most of us did not have suitable shoes withOUT taps it was difficult to hear the music - or yourself. I don't think that any of the "masters" wore any kind of "jingle" tap, and most preferred to dance in a hard thick soled shoe without any tap, or only a light metal or wooden tap. This is completely contrary to the contemporary clogging with which we are most familiar; but then again, so is this style of clogging - which was the whole point of this workshop for me.

The final sessions of the afternoon rearranged the groups one final time to put into practice some of the skills we had been shown during the day. There were four groups and each worked on one of the following: Big circle/smooth routine; freestyle/figures routine; precision/figures routine; and exhibition/show routine. I was in the freestyle/figures group. Unfortunately by time of the afternoon a lot of the participants (especially us older ones!) were fading and things were a bit unraveled. I was personally familiar with some big circle figures from a little folk dancing that I have done, but I have

not done enough freestyle to remember to do much more than basics and triples! I stayed through most of the walk through of the figures and danced a few times, but called it a day before the session was officially over as I was becoming personally frustrated and tired. Partly I was frustrated by my inexperience in this type of dancing, especially in the afternoon sessions, and partly I was frustrated as I did not understand what the goal was in this final session. Add to that the stresses of traveling and time changes and that session of "acting like a two year old" was threatening to re-emerge with a

"back East": In Oregon most of the dancers are purely recreational adult cloggers over thirty who dance precision cued line dances to records or tapes. Freestyle is almost never danced here and few cloggers are attempting advanced steps. At Mars Hill the majority of the dancers were under 21 and used to competing and performing freestyle. I felt positively antique at times! Burton demonstrated two "steps" and kept thinking of more variations all the time! Half an hour was barely enough time for him to get warmed up!

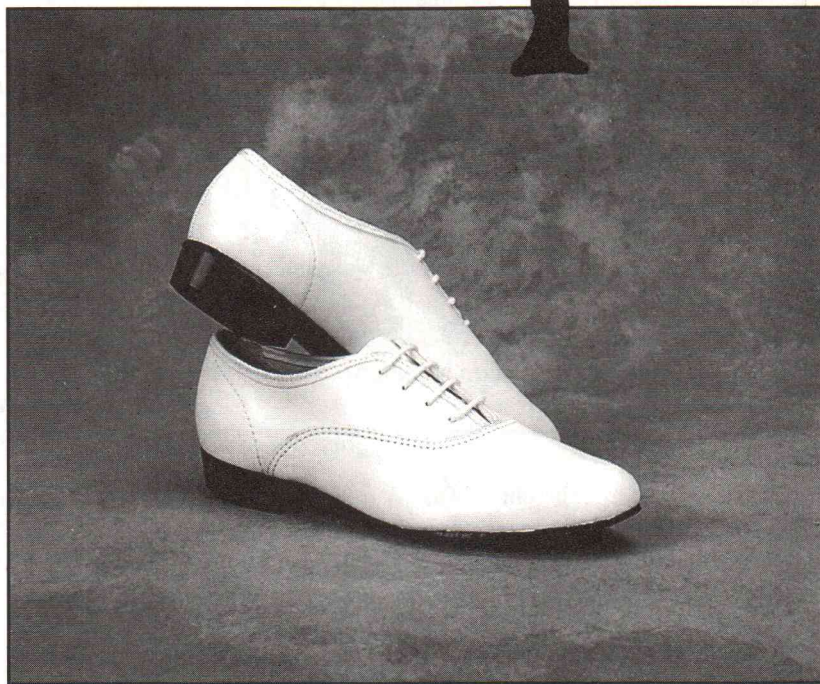
Rodney Sutton was the final "master" instructor for our afternoon. He talked about dancing to live music and how to work WITH the

vengeance! Finally all the groups gathered in the main auditorium once more to perform the routines they had just put together. It was MOST impressive how good the performances were after just an hour of practice!

That finished the workshops for the day and everybody headed out to dinner. Guess what?! : I went on another tour of the back roads during the dinner break!! You'd have thought I'd have learned by now NOT to go anywhere without looking at a map or getting detailed directions! Still, Loy and I managed once more to make it

Continued on Page 14

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Mars Hill (continued from page 12)

back to the hotel in time to change for the evening hoe-down AND even get a bite to eat! Pretty amazing!

The evening hoe-down was a special treat for Loy and myself! The dance was held in the VFW hall in Mars Hill. The acoustics in the hall were excellent and for us 'westerners', dancing to LIVE MUSIC (and on a wooden floor too) was wonderful!! We never dance to live music "out here"! The dances were lead by Rodney Sutton and Eileen Carson and varied from freestyle to big and small circle mountain sets, running and smooth sets, to simple square dances and even the Virginia reel! What a pleasure it was to join the whole group, meet new friends and compare notes on the day's workshops between dances. The hoe-down was a community affair open to the public and it was wonderful to see folks of all ages joining in the fun. The workshop participants varied in age from 6 to about 90! During the dance there were demonstrations of old time dancing dolls, including an antique collection. Everybody was encouraged to try his or her hand at the dancing dolls, and to add to the musical percussion of the evening with wash-board or spoons as well as feet! Dolls and wash-boards could be purchased, or just borrowed for the night. The whole evening was a perfect finish to a great day's workshop! A chance to cut loose and play to our heart's content. Eileen even lead everybody in an enthusiastic hambone session! I have the bruises on my thigh to prove just how enthusiastic! The fact that there wasn't a single cued line dance didn't make a difference, and even if I DID dance mostly basics and triples in the freestyle sets, I did them with Form and Swing and Thrust and Hang!!

After a slow start on Sunday morning, Loy and I discussed our choices and decided to visit Biltmore Estate. We had NO idea just how impressive and time consuming this little jaunt would be! The result was that we missed the Sunday afternoon "Show & Tell" at Mars Hill. So I cannot report on the final summation of the weekend's sessions by the group. "Next time" we plan to make the Sunday show down and save the Biltmore for a different FULL day! Both Loy and I are hopeful that there WILL be a next time! We both agreed that this was a great workshop, very different from anything either of us have previously attended. The blend of instructors was awesome!!



Eileen Carson and Rodney Sutton



Bob and Barbara Kohler,
Leicester, NC

This was a major "selling point" to bring us all the way to North Carolina from Oregon, and if we had known of the workshop a bit more in advance we probably could have convinced several more folks from the Great Pacific Northwest to come along! The fact that this workshop was held in the heartland and birthplace of clogging was another draw. I had never visited this area and have seen enough to merely whet my appetite so that I am eager to return and explore further!

The set up of the workshop was interesting and I have some mixed feelings on being split from Loy during the workshops. We did indeed both have separate experiences which we can share, but we also missed out on sharing some special mo-

ments together during the day. I would like to have had more goals outlined at the various sessions. I do realize that this was the inaugural workshop and that each of the instructors had been given ideas and suggestions, but was left to feel out each group as to level and skills. There are some

advantages to splitting the groups by skill level, although the disadvantage is that some sessions may be much more crowded than others especially if the participants are given free choice. There was just so much to absorb, it was like my first clogging workshop all over again! Video taping was not allowed at the workshops, although the dance and final "show & tell" could be filmed. It would also be nice to have access to video tapes of the sessions to review and glean as much information as possible. I do realize some of the reasons that this may not have been acceptable and permissible at this workshop and merely put this forward as a "wish" for the "next time"

Loy and I finished our visit to North Carolina by eating at a Cracker Barrel restaurant (chicken fried steak, gravy, fried corn bread, fried apples, fried okra, boiled turnip greens with ham hocks,

boiled green beans & boiled carrots! Yowsa!) on Sunday night. Monday we sampled the antique stores around Weaverville before driving up to Maggie Valley to see the "Stomp'n Grounds": THE

Continued on Page 16

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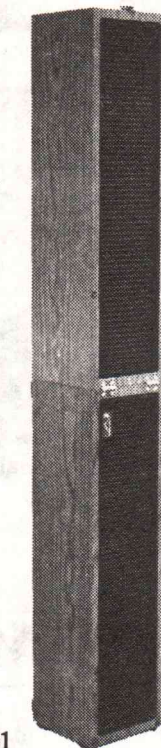
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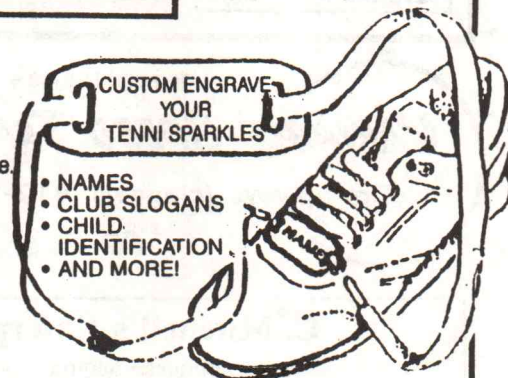


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Mars Hill

(continued from page 8)



**Richard
 Dillingham
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home of clogging! (Unfortunately our timing was off and we only saw the outside of the Stompin Grounds - another thing to catch "next time"). Tuesday we drove back to Charlotte by the scenic route for the most part, and since I had learned to check the map BEFORE I started driving we didn't go on any unplanned tours and arrived at the airport with perfect timing to catch our flights home. It was a whirlwind weekend and we are both delighted to have caught this opportunity! Many thanks to the organizers and all the Bailey Mountain Cloggers for putting together this terrific and unusual workshop and being such gracious hosts to a couple of strange talking strangers! We look forward to seeing you all next year!!!



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During the championships, honors are given to three individuals that stand out in the clogging world. Three people are chosen and inducted into America's Clogging Hall of Fame. ACHF members may submit names for selection by contacting Nancy Aycock at (910) 259-5192.

Did you know that competitions which sanction with ACHF are contributing to your clogging youth? The sanctioning fee that is paid is put into an account for scholarships. Several students are awarded scholarships each year at the ACHF festival. ACHF members may submit names for selection by contacting Paul Vaught at (704) 389-8680.

The All-American team and the International team are announced at the ACHF festival. All-American team nominations are being taken by Lib Mills at (864) 654-7806. International team nominations are being taken by Dan Angel at (706)-886-1228.

The Ben Smather's dance-off is for all grand champion male/female solo winners. This category is the best of the best dancing-off. If you have won grand champion male or female and would like to be in the Ben Smather's dance-off then contact William Deery at (803) 819-3383. The competition must be sanctioned to qualify.

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(continued from page 10)

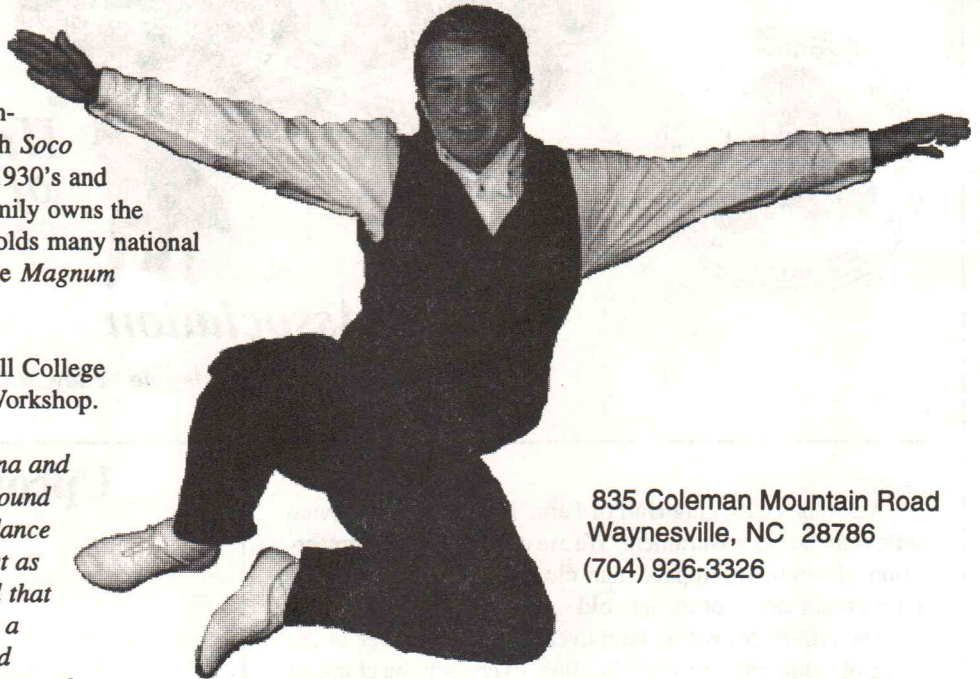
Burton Edwards

Burton is part of three generations of mountain cloggers. His grandmother danced with *Soco Gap Cloggers* at The White House in the 1930's and before The Queen of England. Burton's family owns the Stompin' Grounds in Maggie Valley. He holds many national and international titles as does his team, the *Magnum Cloggers*.

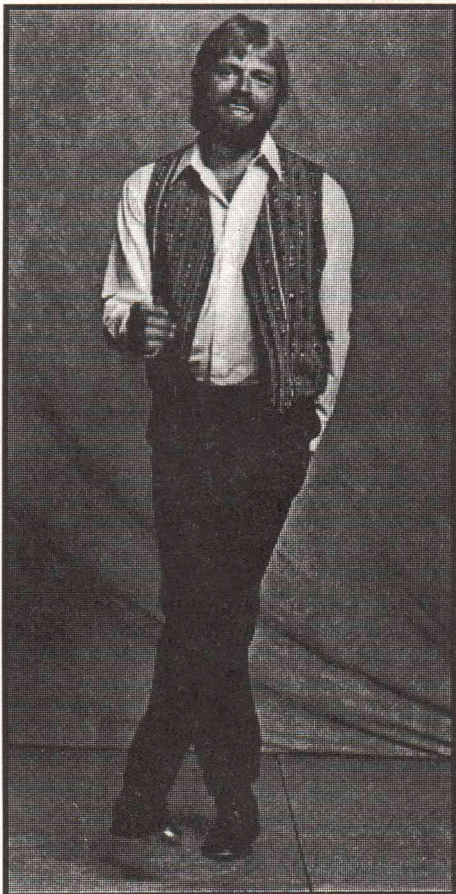
Here's what Burton said about the Mars Hill College Southern Appalachian Percussive Dance Workshop.

"I grew up in Maggie Valley, North Carolina and was lucky to have the privilege of being around old percussive buck dancers. They would dance to the rhythms in the music with sounds just as an instrument. Over the years, I've noticed that freestyle percussive dancing was becoming a dying art. It was so nice to see teachers and dancers listening and dancing to the rhythms and sounds of the music and not just the beat.

I'd like to thank Richard Dillingham, Mars Hill College and Bailey Mountain Cloggers for reviving the percussive style of dance. It was one of the greatest workshops I've attended and I can't wait until the next one."



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Rodney Sutton

450 Bailey Branch Road
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Rodney is a traditional dancer, storyteller, musician, caller, a veteran of the early times of the *Green Grass Cloggers*, and co-founder of the *Fiddle Puppets*. Through the years, he has travelled all over North America and also the British Isles, teaching and performing clogging, along with calling square and contra dances. As a member of the state's Visiting Artist Program, he has taught traditional dance in dozens of schools in western North Carolina.

Rodney's comments about the Mars Hill College Southern Appalachian Percussive Dance Workshop.

"The Bailey Mountain Cloggers are obviously dedicated to preserving the traditions of their clogging heritage here in Western North Carolina. It's exciting for me to see the number of dancers that they drew to this fundraising workshop, who now have had a chance to explore in more depth some of cloggings' roots! I felt really honored to represent the more traditional flatfoot style and to be included on a staff with Eileen, Burton and Ira. I hope that this is just the first annual Percussive Workshop and that I'll get a chance to participate next year. Thanks."

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