

# The Double Toe Times

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

Volume 15, Number 7

July 1997

## Handicapables

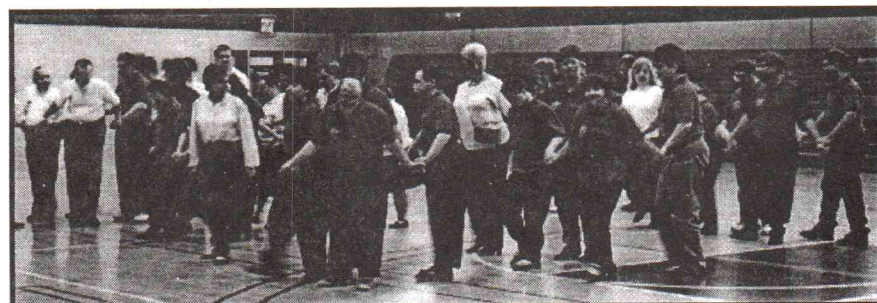


Members from the Italian Canadian Handicapables, The Cabot Specials, and the Happy Clickers of Toronto

Dear Bobbie,

I am writing and sending pictures of the dance party that was held for the Handicapables of Windsor and Toronto. It was held April 13 in Windsor at Assumption High School. The Italian Canadian Handicapables, ICHA - The Cabot Specials, met with the Happy Clickers of Toronto and everyone had an excellent time.

Even though they did different dances to different music, it was great. Phyllis Kawasaki, the instructor for the Happy Clickers of Toronto, a wonderful lady, contacted me in November asking for ideas that I may have for she has been teaching handicapables for about a year. I thought it would be great to have the Windsor and Toronto groups meet and have fun.



The two Windsor groups performing a routine

Continued on Page 6

**Editor's Lament:** One of the most often asked questions in this office is "Tell me the history of clogging!" Jeff Driggs has done the following outstanding bare bones "History" which can be found in his book, *Teaching Clogging—The American Step Dance*.

## A Brief History of Clog Dancing

Clogging is a truly American dance form that began in the Appalachian mountains and now enjoys widespread popularity throughout the United States and around the world.

As the Appalachians were settled in the mid 1700's by the Irish, Scottish, English and Dutch-Germans, the folk dances of each area met and began to combine in an impromptu foot-tapping style, the beginning of clog dancing as we know it today. Accompanied by rousing fiddle and bluegrass music, clogging was a means of personal expression in a land of new found freedoms.

The word "Clog" comes from the Gaelic, and means "time." Clogging is a dance that is done in time with the music—to the downbeat usually with the heel keeping rhythm.

As clogging made its way to the flatlands, other influences shaped it. From the Cherokee Indians, to African Blacks and Russian Gypsies, clogging has enveloped many different traditions to become truly a "melting pot" of step dances.

For the most part, clogging evolved as an individual form of expression, with a person using his feet as an instrument to make rhythmic and percussive sounds to accompany the music. At the turn of the century, many cloggers began to add this developing step dance to the square dances that had been enjoyed in their communities for decades. One of clog dancing's most renowned founders, Bascom Lamar Lunsford of Asheville, North Carolina, helped to popularize the art of team clogging by adding it as a category of competition in the annual Mountain Dance and Folk Festival held in Asheville during the late 1920's. A group called the Soco Gap Cloggers won the competition with a routine featuring precisioned mountain figures accompanied by freestyle step dancing. The Soco Gap Dancers became well known for their energetic style. In a performance for the Queen of England, it is reported that her majesty remarked at the footwork as very much like "Clogging" in her country. The term stuck, and the step dance emerging from the Southern Mountains became known as "clog dancing."

In the mid 1930's, another innovator emerged to help propel mountain style dancing to national prominence. Dr. Lloyd "Pappy" Shaw, a teacher and Superintendent at the Cheyenne Mountain

Continued on Page 8

## THE DOUBLE TOE TIMES

### PUBLISHER/EDITOR

Bobbie Adams

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Resident Curmudgeon

## Old Fickle

**junk** (jungk), n. 1. any old or discarded material, as metal, paper, rags, etc. 2. anything that is regarded as worthless, meaningless, contemptible, or mere trash.

**drawer** (dror), n. 1. a sliding, lidless, horizontal compartment, as in a piece of furniture, that may be drawn out in order to gain access to it.

**junk drawer** (jungk dror), n. 1. two separate words which take on a totally new meaning when used together. junk must be of questionable value and small enough to fit in the sliding, lidless, horizontal compartment which often becomes so filled with junk that a knife must be inserted into the top slit to compress the junk so that the drawer may be drawn out in order to gain access to it or conversely the junk must be mashed down in order to close the drawer. Dr. Ziggy Junkfreud considers junkdrawerism an extremely positive mental health sign. Compulsive types with no piles or junk drawers often need extensive therapy.

The junk drawer is a phenomena that probably was helped along by early advertising gimmicky giveaways like Captain Marvel whistles and Cracker Jack prizes. Folks who have circa 1930-50 junk drawers (untouched) may find they have some valuable collectibles hidden there. Common folks didn't have many pull-out drawers in their homes until the late 1800's. They had individual places for specific things i.e. knife boxes, spoon holders, wood boxes, the linen press, free-standing armoires, and the like. Built-in cupboards and drawers were novel and only for the wealthy. (Ben Franklin had built-in cupboards and, as we all know, he saved string and keys!) Our society has become so mobile, we own freestanding Entertainment Centers and now take our junk drawers with us when we move, which is why movers charge so much. (It's expensive to buy Hernia Insurance!) Fickle couldn't possibly afford to move. He has seven built-in drawers in the kitchen, two of which are devoted to kitchen junk. Jar lids to which there are no corresponding jars, a mashed strainer, a metal garlic press still in its original wrapper marked \$.29 Woolworth, and 17 mysterious appliance cords, one cloth wrapped. Of course the minute Fickle throws any one of these things out, he will instantly need it. The kitchen junk-junk drawer yielded an 18 year old knotted brittle dog leash for the Boss's 18 year old knotted brittle dog, 3 plastic doodads for electrical outlet/baby protection, seven years worth of Rabies tags, two glass doodads to put under table legs, (presumably most tables have at least three legs), a candle stub, picture hanging hooks, one phillips and three flat screw drivers, and an ear plug and cord for a tape recorder that died four years ago.

L. M. has lived in her new apartment a mere three months and itemized (and recognized) 31 things in her junk drawer. It appears to be a work-bench/desk/sewing box

## 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."

combo with coupons, grocery receipts and TCBY flyers added for fillip. Fickle's request for this information resulted in a sleepless night for L. who wrote "Now that I have reviewed the contents of this drawer, it is going to drive me nuts!" Odd. Fickle views his many junk drawers as hoards of lost treasure. The possible exception is when he is looking for something which should have been in its proper place, and it is located in the last junk drawer on the bottom.

Years ago, when Fickle lived in a place where Spring actually happened, a dramatic change came over the entire household, especially the Boss. As Inevitable and predictable as lemmings marching to the sea, the battle cry was SPRING CLEANING! The entire family moved from room to room, and weird out-of-place things were dumped into a large box. The box (often more than one) was dragged and pushed to the family room, all members of the household were assembled and the Boss solemnly announced that it was "runandput" time. Piles of "like" items were sent by courier to their original homes: workbench things to the workbench; pencils, pens, erasers to the desk; toys to the proper child's room; kitchen things to the kitchen. Finally there remained a heap that no one knew what to do with. 17 jigsaw puzzle pieces - no two to the same puzzle; two small unmarked packages of red pills which were later determined to be from the dentist; eleven baby teeth; a worn red pony halter; the two Labrador Retrievers' outgrown choke chains; rubber bands; a huge red pipe wrench left by the plumber; 432 bread wrapper ties; a five pound pile of keys; and a plastic bag filled with smelly green powder (algae?). Now the final pile was not simply thrown out - oh no! If there was enough of any one thing, It merited a cigar box! Rubber bands got one! Choke chains got one! The prize box(es) was KEYS! They evoked a walk down memory lane. First apartment skeleton key, first house key, the 1968 VW Bus keys, and several Safe Deposit box keys on which Fickle had to pay a forfeiture fine because he couldn't find them. There used to be a box of locks too, but naturally none of the keys fit those locks. Ever hopeful, Fickle keeps the keys. After all, cigar boxes are NOT drawers!! The most amazing thing about junk drawers is that little grey ball of grumpf that grows in all four corners. Where does it come from? What is it? Does it have DNA genetic likenesses akin to those bigger relatives that live under beds? We've always wondered what ELSE is in the lint trap in the dryer. More importantly, has anyone secured a Government research grant to study it?

---

Bob Johnson dropped us a note to say that the East Coast Clogging Competition will be held at Indian River Middle School NOT the High School, July 26, 1997, Chesapeake, Virginia.

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Dear Editor:

I'm really not complaining as I think most of the national instructors I've been at workshops with do an excellent job, but I am making a plea for those instructors to check music content before teaching a routine at a workshop. I run a club full of children and teens that really love to dance and learn new steps and I like to buy music that they like and are happy with so I ask them for a list of dances they enjoyed at a workshop. At a recent workshop we attended, there was an especially favored dance they asked

for. None of them had heard the piece before and they were not familiar with the group doing the song. I bought the CD and to my utter horror, the entire CD was about drug use and the feelings surrounding the use thereof. I'm sorry but I will not allow the use of anything that proclaims either that or the glorification of physical aspects of sex. I wasted \$16.00 on a CD I sold back to the store for \$3.00. We have to be really careful of the messages we project to our kids and I would ask again for any songs to be used as teaching avenues to the public be ones that do not have an offensive message.

Thank you.

*Sincerely,*

*Sally Riman, Harrison Hoedowners*

*Harrison, Maine*

---

## Kudos

I am most grateful for those who have instilled not only a love of clogging in me but have served as good examples for the sport itself. It was never my intention to run a club of my own but since I now have one, I've tried to combine some of the good attributes of my former teachers into one package. Thank you to Bob Johnson for coming to Harrison and showing us what clogging was and taking our kids to Virginia to help them (and our club) do Hoedown style; to Lorraine Fournier for her work with the night schools and her thorough style of teaching (where we got our start); to Janet Waterhouse for giving us a good example of how to keep a demo moving and more interesting to the public and for giving me a chance to teach; to Betsy Mitchell for her willingness to let the kids free to learn, teach and grow and finally, to all the people we've met through this fun (and sometimes hilarious sport) that have encouraged us, promoted clogging in workshops and competitions and become our friends. We hope to keep on meeting new friends and learning new skills in the coming years!

*Sincerely,*

*Sally Riman, Harrison Hoedowners*

*Harrison, Maine*

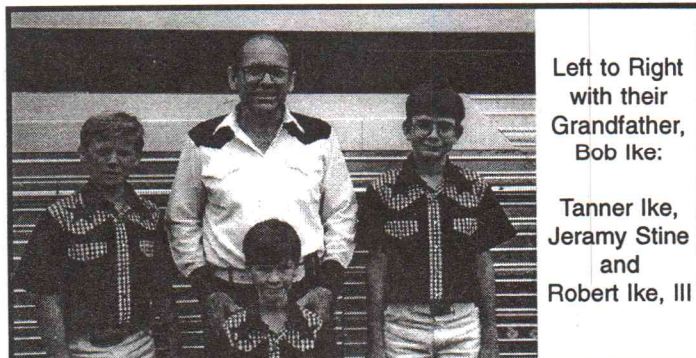
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Dear Bobbie,

Enclosed is a recent photo of Bob Ike and his three grandsons, who have been dancing with the Flatland Cloggers for the past four years. The picture is taken in front of the Flatland Cloggers bus at a benefit dance for the local YWCA.

*Thank you,*

*G.E. Ike*



Left to Right  
with their  
Grandfather,  
Bob Ike:

Tanner Ike,  
Jeremy Stine  
and  
Robert Ike, III

# 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.

## July 4 - 5

Alaska State Dance  
Palmer, Alaska  
Ulmer (AK)

## • July 4 - 6

SCCA Western  
Clog Championship  
Anaheim, California  
(714) 630-4984

## 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

Clog Camp  
Cliffview Resort  
Slade, Kentucky  
Driggs (WV)

## July 18 - 19

Thunderbird Clog Festival  
Valdosta, Georgia  
Bennett (GA)

## • July 18 - 19

World Cup of Clogging  
Jean, Nevada  
Pearson (AZ)

## July 18 - 19

Return to Summer Camp  
Lake Okeechobee, Florida  
Loviska (FL)

## July 25 - 27

Great North American  
Clogdown  
Sandusky, Ohio  
Sumner (MI)

## • July 26

East Coast Clogging  
Championship  
Chesapeake, Virginia  
Johnson (VA)

## August 6 - 9

USA West Square Dance Conv.  
(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  
Aycock (NC)

## • August 23

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

## August 23

Granite State Clog. Workshop  
Manchester, New Hampshire  
Coruth (NH)

## August 29 - 31

Kickoff '97  
Tacoma, Washington  
Mills (WA)

## • 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)

## September 20

Colorado Clog Council  
Fall Workshop  
Colorado Springs, Colorado  
Limborg (CO)

## September 26 - 27

Ho-Down in the Park  
Clogging Workshop  
Greenfield, Indiana  
Moreland (IN)

## September 26 - 27

Cash in on the Fun  
Workshop  
Dubuque, Iowa  
Bartels (IA)

## September 27

Fall Clog Festival '97  
Panama City, Florida  
McVay (FL)

## September 27 - 29

NWCA Workshop  
Hillsboro, Oregon  
Dart/Welch/Hooper (WA)  
Guenette (CAN)

## • October 4 - 5

Americal Royal Clog Classic  
Kansas City, Missouri  
Shinoski (MO)

## October 10 - 11

Clog Your Socks Off  
Lincoln, Nebraska  
Harrison (NE)

## • October 10 - 11

The Southern Appalachian  
Mountains Clogging  
Championships  
Mars Hill, North Carolina  
Dillingham (NC)

## October 18

Franklin Foot Stompin Festival  
Franklin, North Carolina  
1 (800) 336-7829

## October 24 - 25

GSCA October Workshop  
Twin Cities, Minnesota  
Wallis (MN)

## October 25

Camp Esperanza Benefit Dance  
Dallas, Texas  
McCrary (TX)

## • October 25 - 26

ACHF Annual Grand  
Championships  
Maggie Valley, North Carolina  
Powell (NC)

## • November 1

Southern National  
Clogging Classic  
Athens, Georgia  
Phillips (GA)

## • November 15

Florida Clogging  
Championships  
Winter Haven, Florida  
(941) 294-5239

## • November 27 - 29

Midwest Clogging Workshop  
& Hills of Kentucky Comp.  
Ft. Mitchell, Kentucky  
Hill (KY)

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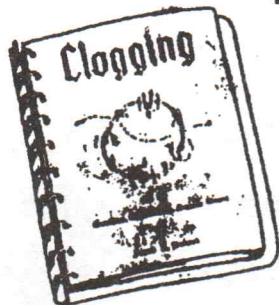
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## Handicapables (continued from page 1)



**Linda Ross and Phyllis Kawasaki  
with the Marble Clock gift**

Each group took a turn performing, while the others sat and watched. They all formed one big circle and each took a turn free-styling. It was great.

The three groups mingled with each other and showed not only smiles, but different ideas on how to dance. Each was eager to show and share their ideas. There were not only plenty of hugs, but the air held a magic of fun and excitement.

The Toronto group gave me a large beautiful card that they made plus a marble clock with their group picture, a gift that I'll treasure forever.

The Happy Clickers of Toronto consists of fourteen dancers, the Italian Canadian Handicapables of Windsor consists of fifty and the Cabot Specials of Windsor consists of fifteen. Being that my group is so large, Debbie Parent and Margo Pelley have volunteered their time. You've heard of two left feet, well Margo and Debbie are my two right hands and good friends.

No words can express the happiness that we all felt that Sunday afternoon. The groups are not only super, but Phyllis, Debbie and Margo are very special.

*Linda Ross*

*Windsor, Ontario*



**Debbie Parent, Phyllis Kawasaki, Linda Ross  
and Margo Pelley (Debbie & Margo help Linda)**



**The Toronto group presenting Linda Ross with a card and gift (marble clock)**



# America's Clogging Hall of Fame Association

Stompin' Ground

Maggie Valley, N.C.

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Route 2, Box 247  
Horse Shoe, NC 28742  
(704) 891-3435

LIB MILLS, Vice President  
All American Team Chairman  
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America's Clogging Hall of Fame is a registered service mark with the US government. We are dedicated to the preservation of Southern Appalachian clogging by honoring past and present leaders of the age old art of clogging.

The ACHF festival is held every year in October in the beautiful mountains of North Carolina. Every autumn cloggers fill the Stompin' Grounds to compete in our end of the year championships.

To be eligible for this championship dance-off, your team must place 1st or 2nd in a sanctioned ACHF competition. Every sanctioned category you place 1st or 2nd qualifies you to dance-off in the ACHF championships. All categories sanctioned by ACHF and CLOG/NCHC are available for entry if you qualify. Invitations for the ACHF festival are sent to all qualifying teams.

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.

Membership in ACHF is \$15.00 per year and may be obtained by contacting Ray Rogers at (606) 663-5755.

## Upcoming Events and Workshops

July 5-6, 1997

### Showboat Clogging Competition

Ocala, FL

Jo Cummings

14345 SE 80 Avenue

Summerfield, Florida 32691

(352) 245-5295

July 12-13, 1997

### Gulf Coast Classic Clogging Championship

Biloxi, MS

Brenda and Shannon Erdwins

7105 South Mobile Highway

Pensacola, Florida 32526

(904) 944-2527

July 19, 1997

### Sound FX Clogging Championships

Dallas, North Carolina

Quinn Stansell

Post Office Box 633

Gastonia, North Carolina 28053

July 26, 1997

### East Coast Clogging Championships

Chesapeake, VA

Bob Johnson

1326 Oleander Avenue

Chesapeake, Virginia 23325

(757) 424-1998

August 9, 1997

### Heartstompers Competition

Thomasville, NC

Tanya Lemonds

5 East Main Street

Thomasville, North Carolina 27360

(910) 472-1726

## Brief History of Clog Dancing (continued from page 1)

School in Colorado, and an avid collector of dances, steps and square dance calls, formed an exhibition team from the dozens of high school students he taught and began to tour the United States, sharing his knowledge of dance with all who were interested. His 1939 book, "Cowboy Dances," is considered by many to be one of the finest historical collections of early American dances ever printed. After World War II, Dr. Shaw began to offer classes at his Cheyenne Mountain School in the instruction of old time dancing.

As Americans became more mobile, and interstate highways offered the opportunity for dancers to travel from area to area, the popularity of square dancing as a national activity increased. During this period, the need for standardization in square dance calls became increasingly evident, and a number of callers began to work on standardized names for the movements and figures which had developed independently of each other in hollows and communities throughout the country.

As square dancing began to evolve as a structured activity, the emphasis focused on the execution of the figures, and the step dancing footwork that had accompanied earlier dances was replaced by a gliding step. Clogging once again was relegated to solo expression, with only certain areas of Appalachia and the Ozarks continuing to dance the old-time calls with clogging footwork.

During the late 1970's, a new means of clogging expression began to gain popularity—the line dance. Propelled by the catchy beat of country and pop tunes, teachers such as Tandy Barrett of Georgia, Gloria Driver of Texas, and others wrote sequences of steps to accompany phrases of a popular tune. These strings of steps were performed to a particular song, with step cues prompting the dancers through each section.

Sheila Popwell, of Georgia, is credited as one of the creators of the first standardized cueing and terminology methods. These generally accepted forms of notation made it possible for cue sheets to be produced for dance routines—giving dancers the opportunity to learn new material without having to travel to workshops or conferences.

During the 1980's clogging experienced a tremendous period of growth. Workshops and conventions sprang up across the country, and dozens of new teachers produced hundreds of new line dances and steps for the ever-growing audience of clog dancers.

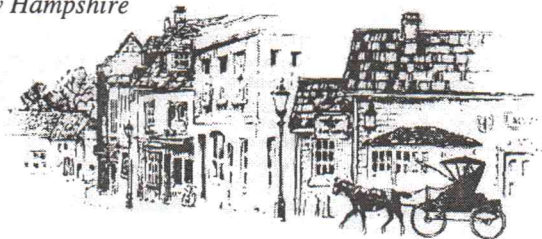
Clogging today is less impromptu and more complicated than the simple rhythmic dance begun by our ancestors. New influences are creeping into the dance because of popular culture. Tap dancing, Canadian Step Dancing, and even street dancing and hip-hop influences are being seen to bear on the style of steps and dances performed by cloggers today. Performing teams wearing brightly colored costumes, calico or sequins have sprung up everywhere, providing entertainment with impressive precision footwork. Clogging Competitions across the country bring together teams from East and West to vie for trophies, honors and cash prizes.

It seems that clog dancing has come full circle of late. During the 1990's there has been a renewed interest in the more traditional aspects of step dancing, with flat-footing and heel-toe buck dancing styles finding revived popularity.

As with any form of expression, I hope that clogging will continue to put us in touch with our ourselves and our heritage, and render upcoming generations with the same joy it has provided us.

## A History of Square Dancing

By Ralph Page  
Keene, New Hampshire



(Presented with permission of  
*Sets In Order, The American Square Dance Society*  
(*American Square Dance*, December 1996)

## The Revolutionary Era (Part 1)

In the spring of 1747, Jason Babcock, residing in Athol, Massachusetts, was captured by Indians and carried to Canada. His cows had strayed from the clearing into the thick woods lining the west side of the meadow. While searching for them he was felled by an Indian bullet. Not being seriously wounded, he was taken away into the wilderness instead of being summarily killed. Realizing that he was doomed to a long siege of captivity, he begged the privilege of going home "for his fiddle." The prospect of musical entertainment pleased his captors, and his violin accompanied him on the long journey to Canada. Being quite a musician, he spent much time fiddling, greatly to the delight of the Red Men. He was held in Quebec about a year when an exchange was effected, and Babcock returned home.

In 1713, Boston saw a ball at which those of the governor's set danced until three in the morning—and by Revolutionary times, everybody who wanted to was dancing. Even the ministers and the Baptists! For "ordination balls" became the recognized feature of welcoming a pastor. When John Brown of Providence, Rhode Island, moved into his new home, he celebrated the occasion by a dance, the invitations to which were printed, after the fashion of the day, on the backs of playing cards.

Although most of the Puritan ministers of New England did their best to keep the young from "wasting their time" in amusement of any kind, they were unable, with all their warnings, fines and punishments, to suppress youthful human nature, and young New Englanders gradually came to enjoy as many sports and diversions as were common in the less rigid colonies. Despite the railings of the ministry, dancing was a common form of entertainment in New England from the late seventeenth century onward, though dancing masters were sometimes harassed by the magistrates and refused the use of rooms for their schools.

In Boston, a gentleman named Deblois had built Concert Hall in 1760, and here private entertainments of many kinds as well as select dancing parties were held. In order to obtain a card to the subscription assemblies here, it was necessary that those in charge should unanimously give their consent. Minuets were danced and there were contra dances, but cotillions were of a slightly later date.

(Continued on Page 14)



# 2nd Annual North Carolina Mountain State Fair CLOGGING CHAMPIONSHIP

**Host Team:**

Southern Mountain Fire Cloggers

**Competition Dates:**

Friday &amp; Saturday, September 5 &amp; 6, 1997

**Time:**Competition starts Friday, September 5 at 7:00 p.m.  
and Saturday, September 6 at 9:00 a.m.**Sanctioned By:**

America's Clogging Hall of Fame

National Clogging &amp; Hoedown Council

**Entry Fee:**

\$6.00 per dancer for each division

No Entries Accepted (other than individual) after August 29, 1997

**For Further Information:**

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Bryan Mount, 19 Chambers Drive, Weaverville, NC 28787 — (704) 626-3477

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Trophies &amp; Rosettes for 2nd &amp; 3rd placing

**Duo/Duets & Individuals**

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**Grand Champion**

Duo/Duets &amp; Individuals

\$100 Cash Award &amp; Purple Rosette

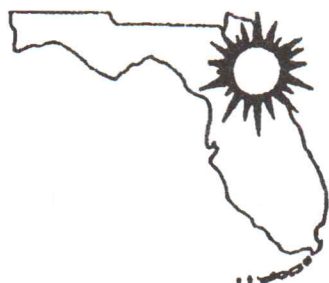
**Overall Team Grand Champion**

\$200 Cash Award &amp; Purple Rosette

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each division.

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# Thunder Floor Cloggers offer creative outlet for kids

by Cindy J. Smith, Staff Writer  
(The Lakewood News, Tuesday, May 13, 1997)

Those Thunder Floor Cloggers have been at it again, this time clogging their way to second place in entertainment competition at the Vermontville Syrup Festival last month.

Anyone who has witnessed the youngsters in this group, sees loads of energy and talent, and one might wonder just where it all comes from.

Bob and Lynda Warner of Lake Odessa can't take credit for the energy—the kids come by that quite naturally—but this couple spends hours each week working to perfect each routine. Those traveling through Lake O often can hear the tap tapping of little feet and the laughter coming from the Warners' barn when practice is under way.

The clog, quite similar to tap dancing, tends to attract a crowd and seems to be contagious.

Though Bob said that he has been interested in the "art" of clogging now for about 30 years, the Thunder Floor gang got started about five years ago when he and wife Lynda decided to pass along a little of what they had learned performing with other groups. They began quite informally, clearing away their dining room furniture

each week for lessons. All that was needed aside from the desire to learn, was a pair of shoes designated for practice each week, which soon underwent a little surgery. Bob always has extra taps on hand, which fit everyone's heels and toes.

"We worked there for a couple of years, but really needed to do something different," laughed Bob. "We were beating up the



**These girls practice with Bob and Carol once a week.**

dining room floor pretty bad!"

He said that once tiles became loose, he had to get serious about a place to practice. His group was growing fast, and lessons became more and more frequent. A small barn behind his home, complete with wooden floors, lots of clogging paraphernalia and mirrors, now houses each practice session. There is music and even a microphone, which makes each performance kind of official, and when practicing a new routine, children and adults say the mirrored walls helps them to become better critics, to perfect their steps.

Another perk, at least for the children, has been bright colored costumes that Lynda designs and sews herself, portraying a very professional appearance on stage. She hopes to do the same for the adult cloggers in the near future.

Since getting more serious about the clogging business, the Warners have even found themselves featured in magazines like "Step-Time," which is distributed nationally.

Though originally the group was mostly adults, when Bob decided to start a children's group, he found that he needn't worry about finding enough students to make it worthwhile. Chelsea and Rachel Bradenburg of Vermontville caught wind of his idea and begged him to start the group as soon as possible.

"I had decided to start working with kids in September that year," he said. "But these girls said they wanted to start now. I got five or six young ladies right off the bat in our group and they were having a great time!"

Now that same group has grown to about 20 youngsters, mostly girls, and includes 20 adults.



**Bob and Lynda Warner with Chelsea Bradenburg, Laci Wolever, Audrey Dacey, Rachel Bradenburg, Kailee Laws and Leslie Allen.**

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Buck & Wing Duets  
Show Duets  
Male & Female Solos  
Acappella Solos  
NCHC Line  
Line Dance Formations  
4 Couple Precision  
4 or More Couple Precision  
4 or More Couple Hoedown  
6 or 8 Couple Open  
Freestyle  
Show Team

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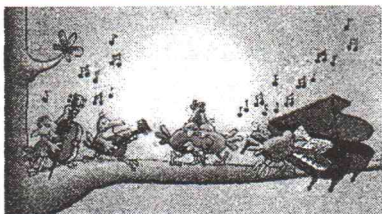
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# Rockin Robin

by Bobby Day  
Choreography: Karen Waldrop  
Eufaula, Oklahoma



## Wait 16 Beats

Sequence: Part A, Part B, Break, Part C, Part A, Part C, Part A, Ending

Part A:	Part B:	Break:
1 High Horse	4 Charlestons	2 Slur Vines
1 Mountain Goat	1 Samantha Turn	4 Rock & Roll Basics
1 Rooster Strut	1 Fancy Double	
1 Samantha Turn	1 Karate {L 1/2}	Part C:
1 Fancy Double		Triple Kick {FWD} Triple Back
1 Karate		2 Outhouses

Ending:  
8 Rock & Roll Basics

High Horse:

DS	DT(XIF)	DT(OTS)	R(OTS)	R(XIB)	SL/Lift	DS	DSRS
L	R	R	R	R	R L	L R	L R

Mountain Goat:

DS	R(XIF)	SR(OTS)	SR(XIB)	SL/Lift
L	R	R	R	R L

Fancy Double:

DS	DS	RS	RS
L	R	LR	LR

Samantha Turn:

DS	DS(XIF)	DR	S	DR	S	RS/DS	DS	RS	{1/2 Left after /}
L	R	R	L	L	R	LR	L	R	LR

Karate:

DS	K(OTS)	DS	K(F)	Turn 1/2 Left
L	R	R	L	

Charleston:

DS	TCH(IF)	CLK	T H RS
L	R	L	R R LR

Rock-N-Roll Basics:

DS(OTS)	RS	DS(OTS)	RS
L	RL	R	LR

Triple Kick:

{FWD} & Triple {Back}	DS	DS	DS	Kick/Lift	DS	DS	DS	RS
	L	R	L	R	R	R	L	R LR

Outhouse:

DS	TCH(OTS)	TCH(IF)	TCH(OTS)
L	R	R	R

Slur Vine:

DS	DS(XIF)	DS	SLUR(XIB)	ST	DS	DS(XIF)	DS	RS
L	R	L	R	R	L	R	L	RL

Rooster Strut:

DS	DS	RS(XIB)	RS(XIF)
L	R	LR	LR

# We Will Rise & Shine

by Bob and Lynda Warner  
Choreography: Thunder Floor Cloggers  
Lake Odessa, MI

Artist: 20 Gospel Favorites

The Lewis Family, Riversong Cassett Album, #C02589

## Left Foot Lead

280 counts (no dukes)

## Intermediate Line Dance

Fast Tempo

Sequence: Int, A, B, Run, A, B, Break, A\*, B\*, End

Counts

16 Int. (clap loud)

A) 32 2 Basics and a Fancy Double

2 Outhouse  
1 Triple Slide (FWD)  
1 Triple Back  
2 Basics (360 Left)  
1 Fancy Double

B) 32 3 Rise and Shine & Double Basic

DS	DT(XIF)	H	DT(X)	H	RS	BA	SL	DS	DS	RS
L	R	L	R	L	RL	R	R	L	R	LR
&a1	&a	2	&a	3	&4	&	5	&a6	&a7	&8

1 Triple Slide (FWD)  
1 Triple Back

Run) 32 1 Ruffle

DS	R(XIF)	S(OTS)	R(XIB)	S(OTS)	R(XIF)	S(OTS)
L	R	L	R	L	R	L
&a1	&	2	&	3	&	4

1 Joey

DS	S(IB)	S(IF)	S(OTS)	S(IB)	S(IF)	S(OTS)
R	L	R	L	R	L	R
&a1	&	2	&	3	&	4

1 Karate(Turn 1/2 Left)  
1 Fancy Double  
Repeat above 4 steps

A) 32

B) 32

Break) 32 Same as Run

A\*) 32 1 Petticoat Pump

DS	SK	H	TCH(XIF)	H	TCH(XIF)
L	R	L	T	L	R
&a1	&1	2	&	3	&

H	TCH(OTS)	H	TCH(XIF)	H	DS	RS
L	R	L	R	L	R	LR
4	&	5	&	6	&a7	&8

1 Rocking Chair (1/2 Turn Left)  
1 Fancy Double (To Back)  
Repeat above 3 steps

B\*) 32 3 Rise and Shine & Double Basics

1 Ruffle  
1 Joey

End) 8 1 Glory

SK	H	DS	SK	H	DS	SK	H	DS	SK	H	DT	SL/SL
L	R	L	R	L	R	L	R	L	R	L	R	L
&	1	&a2	&	3	&a4	&	5	&a6	&	7	&a	8

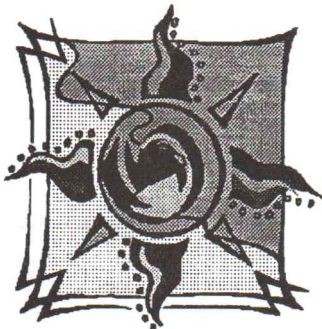
### Abbreviations

(X)	Uncross
T	Toe
DT	Double Toe
B	Ball
SL	Slide
H	Heel
(OTS)	Out to Side
(B)	Back
(IF)	In Front
S	Step
(XIB)	Cross in Back
DR	Drag
SK	Heel Skuff
DB	Double Toe Ball
BO	Bounce
K	Kick

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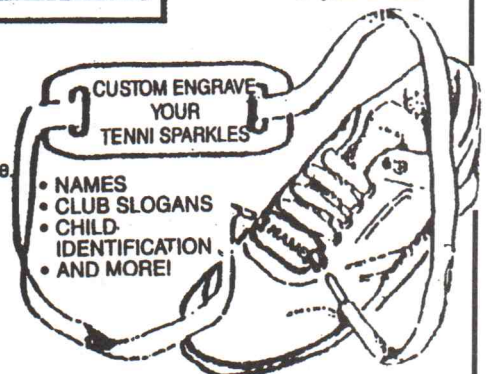


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## History of Square Dancing (continued from page 8)

### Enter the French

At the time of the Revolution, Newport, Rhode Island, was one of the gayest and richest of all New England towns. The fineness of the harbor led many ship owners to settle here and many fine feasts and gay assemblies were given by the Newport people of those days. For four years, the British held possession of the town and for four years, the suffering and poverty grew greater and greater. When they left, they destroyed everything they could. It seemed impossible that Newport could ever again become a prosperous, thriving town; the ruin had been so great. In the summer of 1780 came the word that the French were coming and poor as Newport was, it tried desperately to show the Frenchmen that its people were as gay and hospitable as ever. The fleet received the warmest welcomes; the best the town had left was offered to them and a number of balls and dinners were given. In return, the French sponsored entertainments, which they tried to make as brilliant as possible. When General Washington came to visit Rochambeau, a ball was given for the General by the French officers at Mrs. Cowley's Assembly Rooms on Church Street. The rooms had been handsomely decorated by the officers and the ladies of the town.

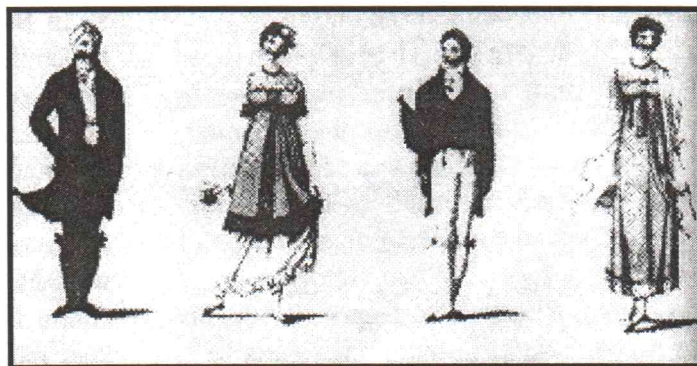
Balls began earlier in those days than now, and soon after dinner the guests began to arrive on foot, or in their heavy, old-time coaches. The ladies wore their best flowered silks, gay satins and laces, and the gentle-men, not to be outdone, were gallant in the embroidered waistcoats, satin breeches and glittering buckles.

The general was to open the ball, and he chose for his partner, Miss Peggy Champlin. Miss Champlin had a grace and sweetness that charmed everyone who saw her. As Washington took her hand to lead her out, Rochambeau and his suite crossed to where the musicians were sitting, took their place and began themselves to play for the dance. As a compliment to Washington, the one chosen was "The Successful Campaign." For years afterward, the people of Newport remembered and talked about the ball where Washington danced "The Successful Campaign" with a belle of their town, Peggy Champlin. An eyewitness wrote:

"At the brilliant affair held at Mrs. Cowley's Assembly Rooms, the noble dames, 'though robbed of their wealth by war,' appeared in superb brocades with embroidered petticoats and were pleased to 'foot it' with such noblemen as de Ségur, M. Vauban Baron de Vioménil and De Latouche for partners. The favorite dance of the moment was 'Stony Point' because of its recent successful storming by General Wayne. The soft light from silver candelabra was reflected in beautiful mirrors loaned from old mansions, as Washington opened the ball with beautiful Miss Champlin under festoons of bunting looped with rosettes of swords and pistols. Rochambeau, wearing the Grand Croix de l'Ordre Royal, and his suite took the instruments and played the dance selected by the partner of General Washington. 'A Successful Campaign' followed by 'Pea Straw' and 'I'll be Married in my Old Clothes' and 'Boston's Delight,' in honor of the guests from that city."

Another eyewitness wrote of the French in his diary: "They are fond of dancing, which they do most unpretentiously..." It was only natural that the French should amuse themselves, especially when one realizes that it was many months before the soldiers heard from home.

Of another ball, Count de Ségur wrote in his recollection: "However, as the ladies of Newport had acquired strong claims upon our gratitude by the kind reception they had honored us with, and by the favorable opinion they expressed of our companions in arms, whose absence they deeply regretted, we resolved to give them a magnificent ball and supper. I quickly sent for some musicians belonging to the regiment of Soissonais. Desoteux, who since acquired some celebrity during our revolution as a leader of Chouans under the name of Comartin, took upon himself, assisted by Vauban, to make the necessary preparations for the ball and supper, whilst we went about the town distributing our invitations. This little fete was one of the prettiest I have ever witnessed; it was adorned by beauty, and cordiality presided over the reception and entertainment of the guests."



Four figures from the book "An Analysis of Country Dancing," published in London in 1811, illustrate the type of costumes one might have seen at the fancy balls in "the colonies" in the 1700s. Of course, not all the dances were such "fancy" affairs and participants would usually show up in whatever they considered their "best" attire.

### The Revolutionary Era (Part 2)

In November 1780, a building known as "French Hall" was built by Rochambeau in which his officers could have dinners and dances, or receive their friends. Claude Blanchard, commissary of the French Auxiliary Army, in his diary (a valuable translation of which may be found in the Newport Historical Society) says that the building "was constructed for the purpose of assembling a large number of officers therein in the evening to afford them recreation; it began to be used about this time" (early in January 1781).

Maude Lyman Stevens writes of the room, "the newly-built assembly room, lighted by candles in sconces and, surely, in January, warmed by a blazing fire; the uniformed musicians, the discreet dowagers and—observed of all observers—the brilliant band of young noblemen in their gala attire of white broadcloth, turned back with pink, blue or green according to their corps. In minuet or contradance, they lead out the gay young Newport beauties, whose charms they so admire." We learn that the names "Atlantic," "Bellevue," and others as appropriate, were given to the dances held in Newport at that time. An argument arose with the owner of the house over the building of this hall, for in December, 1780, William Vernon in a letter to his son, said: "I understand General Rochambeau had not your leave for building an assembly room in the garden. I can't think it polite of him." But the matter was

# Stompers



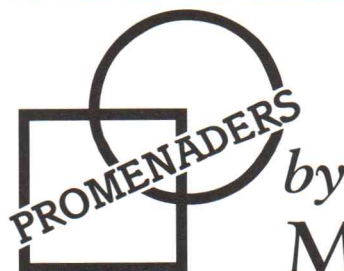
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# Projecting

Marv Sass  
California City, California

Mumble, bumble, rock 2. What was just said? Was it a Double Rock 2 or was it something else that sounds like it? We as instructors/cuers have gone through this scenario a number of times and wonder why everybody is standing on the floor and just looking at each other in amazement or bewilderment about what was just said. So what do we do to correct the situation?

The answer is **PROJECT** yourself. What exactly is projecting yourself and how do we achieve it? Let's go to Websters and see what projecting means as it relates to us as clogging instructor/cuers: **Projection—to throw forth.**

Looks simple—all you have to do is throw yourself to the dancers. So let's do just that. But how, you may ask, without hurting ourselves? Let's start with our voice and how it works in this situation. How does a person throw forth their voice, or project their voice? Begin by speaking in a clear concise manner. That's a good start. You also have to put your self into that voice and mean it. When you have achieved that, you are on the way to becoming an instructor/cuer.

We can start this adventure, by simply counting, from one to ten, in a low voice and raise the level a little bit with each number. Have some one listen to you and when it becomes comfortable for the listener, stop at that number. Now try this same procedure and speak from the diaphragm, or as the old saying goes, "from the belly." That is the level at which you should be talking in order to project yourself, even when you are using a microphone. Because each person's vocal cords are different, each person will stop at a different number.

As I said in the beginning, voice is not enough. Another thing you have to do to projecting your self is physiological. By this I mean, how is your mannerism, your attitude, your self esteem, your mode of dress. Let's begin with a good frame of mind. Put all of your problems, your attitudes, and ego's in the basement and only think of what is going on while you are instructing/cueing this dance.

In other words, concentrate. If you are proud of what you're doing, it will show. Mode of dress is my pet peeve. Dress the part. I've had other instructors tell me that dress, or what you are wearing, does not make an instructor/cuer. Right they are, but it sure does instill confidence in the dancers. Coming to a Saturday night dance dressed jeans and a polo shirt, which I have seen done, does not look very charming, to say the least. I've also seen women instructor/cuers conducting a workshop dressed in shorts and a bare midriff blouse, again, not too charming. I've got one question for you. How can you be projecting yourself, when cueing, with your back to the dancers? All you see is elbows and, well, you get the picture. Are you really projecting yourself as a professional? That is exactly what we are, professionals.

Okay, so much for that subject. Let's do a little exercise, on how to talk clearly and concisely. Go get a small marble, make sure it is clean and put in your mouth. Now try to cue one of your favorite selections, and don't lose the marble in the process. Keep working at this until you can keep the marble in your mouth the whole time. Do this only in practice. You would'nt want to bean one of the dancers with a flying marble. This particular exercise was suggested to me by a square dance caller and it works. Also record yourself at a dance that you are cueing, take it home and then dance to your own cues, and see how it goes. It gets to be interesting at times, the mistakes that you are making that you don't even know you're making at the time.

Placement of the microphone has a lot to do in getting your voice out there. Hold the microphone high, as singers do. This is to get the resonance of the mouth cavity and the nasal passages. If you hold the microphone too low, all you are doing is talking over the top and you're getting very little effect from your voice. Instructors who have hearing impaired dancers will have to compromise the position of the microphone so their lips can be read.

I've seen a lot of good and bad techniques used in my travels throughout this wonderful country that we live in. It takes all kinds to make the world go around. Learn by observing other instructors/cuers, pick up the good points and incorporate them into your own repertoire.

---

## Thunder Floor Cloggers

(continued from Page 10)

Bob said that there also have been a few boys who have started clogging, and have done well, but for some reason don't want to continue. He is hoping that enough will become interested that they will not feel outnumbered and stick around to enjoy clogging.

Some families have made the lessons somewhat of a family affair, like little Audrey Dacy of Delton who clogs with the other youngsters on Wednesday's after school, but also accompanies her mom every Tuesday for an hour when they learn new routines together.

"It started with a trip to Tennessee," said Audrey. "I took just one lesson down there and it was so much fun. Now me and mom practice together every week and have a lot of fun!"

Syrup Festival weekend was Audrey's very first talent show, and now she looks forward to another turn on stage. Plans include Art in the Park and Depot Days in the summer.

Fellow clogger Leslie Allen from Lake O is just getting over her stage fright. Like some of the other girls in her group,

Vermontville was her first exposure to an unfamiliar audience.

"When I saw all of the people there, I was scared," she said. "All I could do at first was look for an exit!"

Obviously, Leslie and her teammates had nothing to worry about, their performance impressed all who were watching, including the panel of judges. Once over, the girls said that they think they are ready for most anything!

For now though, they continue to meet at Bob and Lynda's every week, working on new steps and then taking some time to clog to old favorites before class time is over. They are also looking forward to working with younger cloggers, and looking forward to Bob and Lynda's latest endeavor—preschool clogging!

"I plan to begin with a group of 3- to 5-year-olds on May 28," said Bob. "We will meet for about an hour each week and they can start any time, if unable to make that first practice."

That first practice is scheduled for 6:30 p.m. that night.

There also are new adult classes starting this summer, as the classes he teaches for community education in Hastings are about to conclude until fall.

# HILTON

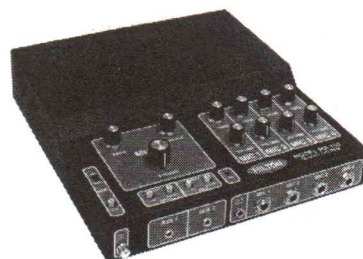
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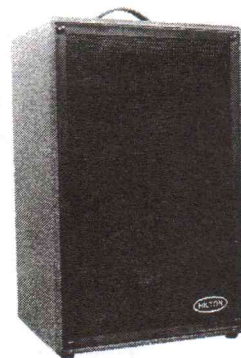


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## History of Square Dancing (continued from page 14)

soon amicably adjusted, although there seems to have been another slight dispute between landlord and tenant on account of injuries to the house, for in October 1781, Samuel Vernon, the son, said: "I believe the General takes as much care of the house as the Frenchmen generally do, but it will sustain more damage than a family living in it seven years. The floors will be entirely spoiled!" A bill, dated December 12, 1782, was sent to cover the cost of repairs, which amounted to one hundred and thirty-five pounds. This bill is still in existence and shows that no charge whatever was made for the year's use of the dwelling.

### Dances of the Military

The following winter Rochambeau sent the Duc de Lausun's celebrated Legion of Horse to Lebanon, Connecticut. On the way they stopped for a while in Provincetown, where De Lausun, who was a great favorite wherever he went, gave a ball in Hacker's Hall, "made brilliant," according to Stone's description, "with beautiful women and with the showy uniforms of French officers." In Lebanon, the Legion gave many banquets and balls. As may be readily seen, the visit of the French troops to New England added immeasurably to the popularity of the dance in this area.

It is time now to take a look at some of the popular dances of the day. The earliest description of "A Successful Campaign" so far found in *Asa Willcox's Book of Figures*, 1793, copy of which is owned (or at least a multigraph copy) by the Boston, Massachusetts, Public Library.

#### Successful Campaign

*"Cast Down two Couple, lead up two Couple, cast Down one. 2nd couple do the same, turn Contrary partners half round, four hands round. Cross over one Couple, right & left at top."*

From the same manuscript comes "Stoney Point"

#### Stoney Point

*"First Couple three hands round with 2nd Lady, alamand reversed with partners, three hands round with 2nd Gentlman. alamand reversed with partners back again, lead Down two Couple, up again, cast off one Couple, four hands half round with 3rd Couple, back again, right & left at top."*

The earliest reference to "Boston Delight" is in the *Merrill Manuscript of New Country Dances*, 1795. A copy of the manuscript is in the Pejepscot Historical Society in Brunswick, Maine.

#### Boston Delight

*"Cast 2nd couple up one, hands 4 with the 2nd couple, right & left, set corners, lead out & in again."*

The earliest reference to "Pea Straw" that we have seen is in "A Collection of Contra Dances of Late, Approved and Fashionable Figures," 1799, a copy of which is in the American Antiquarian Society, Worcester, Massachusetts.

#### Pea Straw

*"First gentleman falls down two couple, up the middle, the lady falls down one couple, up again, meets her partner, allemande with the third lady, the lady with the second gentleman then with her partner, the gentleman allemande with the second lady, the lady with the third gentleman, set! comers, lead outsides."*

No further reference to "Boston Delight" had been brought to light, so it would seem that it did not find favor among the dancers of the day. The other three turn up in several manuscripts: "Stoney Point" in Willcox, Otsego and Ridgeley, "Pea Straw" in Griffith, Parker and Otsego. "A Successful Campaign" in Saltator, Dedham, Ridgeley, Muzzey, Willcox and Otsego.

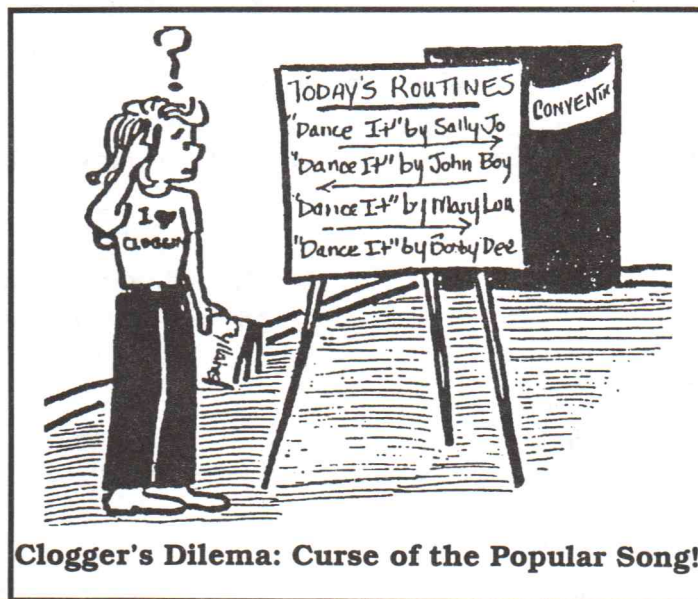
Up until 1800 the most popular contra dances seem to have been: Fisher's Hornpipe (13), The Young Widow (11), La Belle Catherine (9), Constancy (9), Lady Buckley's Whim (8), Orange Tree (7), Boston Assembly (7), Griffith's Fancy (6), Lady Bartlett's Whim (6), Successful Campaign (6), The Hollow Drum (5), Stoney Point (5).

The numbers in parentheses are the number of manuscripts in which they may be located. After 1800, Money Musk takes over, with its being found in nearly every manuscript. And, seldom do you find any other dancing master agreeing with another as to how exactly it should be danced!

#### ANY QUESTIONS?

Going back almost 200 years, the language of square dancing has changed considerably and the spelling of dance descriptions in this article is just as it appeared in the earlier volumes. In coming chapters Ralph Page explains what some of these terms mean.

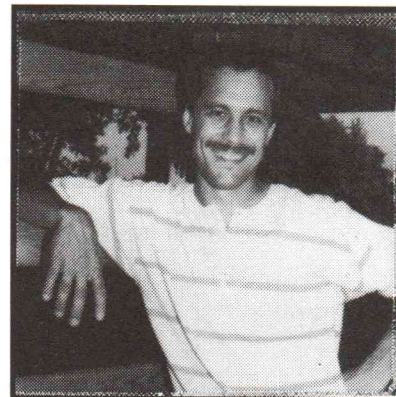
Not all but a great majority of the dances described are in string or line formation—today we call them contras. This early history of some of these dances will all fit into place as the series develops. Many of the same patterns mentioned in Ralph's articles are still enjoyed today.



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