

The Double Toe Times

A CLOGGING MAGAZINE

Volume 15, Number 12

December 1997

“Mountain Legacy” Salutes Appalachia

(Reprinted from Asheville Citizen-Times, Editor Tony Kiss)

First, there was “Riverdance,” that hot, happening high-stepping spectacular from Ireland. Then, there was the breakaway productin “Lord of the Dance.” Both shows became international blockbusters and made Irish dancing hotter than ever.

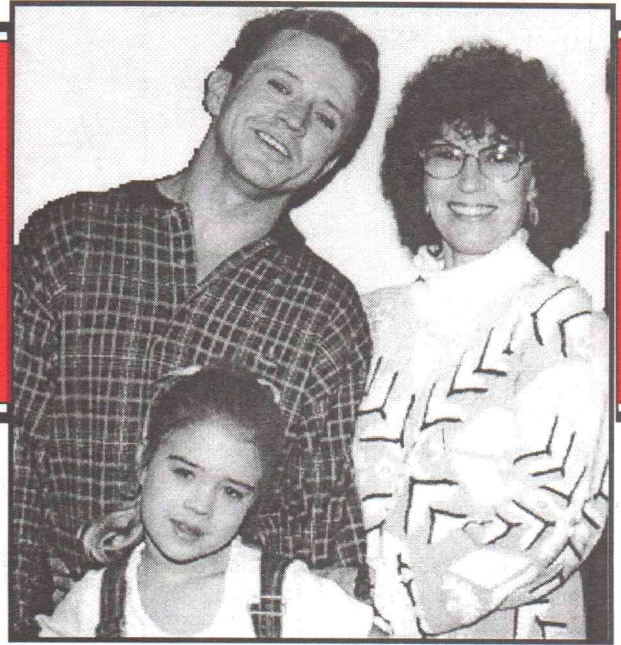
And now, there’s “Mountain Legacy.” It aims to give the same loving salute to Appalachian dancing and music.

This big stage show gets three performances this weekend at Asheville’s premiere hall, Diana Wortham Theater at Pack Place on Pack Square. A video version is coming later this year. And down the road, there could be a touring production, too.

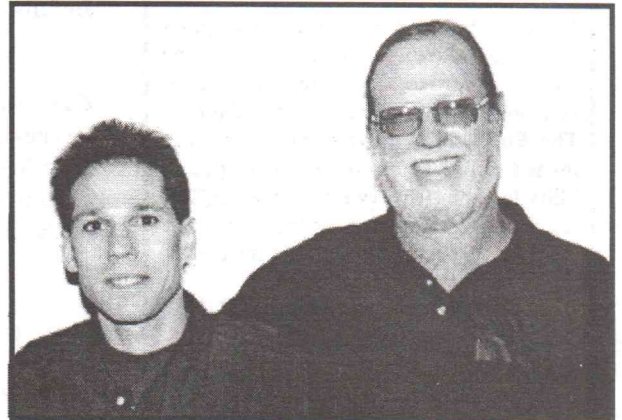
“This is the story of Southern Appalachian dancing and music—performed by the show’s enthusiastic producer Burton Edwards. “It’s America’s response to

(Continued on Page 12)

Photo: Pal Parker



Burton Edwards, Kylie Edwards (age 8),
Barbara Kohler



Ira Bernstein and Ray Hattaway



THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams
A Clogging Magazine

Published at
500 Granada Way

LONGWOOD, FL 32750

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"The DOUBLE TOE TIMES" (ISSN
10449213) is published monthly for
\$24.00 per year by Roberta Adams,
500 Granada Way, Longwood, FL
32750. Periodical postage paid at
Longwood, FL POSTMASTER: Send
address changes to: THE DOUBLE
TOE TIMES, P.O. BOX 521004,
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Third—we've had to completely re-load the entire Directory and we ask that you
carefully proof your listing. Notify me as soon as possible if there are errors.

Just heard from Pauline Elliott (Australia) that after their long holiday in the United
States and Puerto Rico, Ivor unexpectedly had to have a triple-by-pass. Pauline said,
"...we are assured he will be a new man once he gets his strength back. (Just so long as he
isn't too new, I'm wearing out!)" No golf for Ivor for three months. Those new clubs he
bought in Kentucky will get dusty! My prayers are with you both.

Ivor found the following in a book titled, "Made in America" by Bill Bryson.

*Until the closing years of the eighteenth century the only real roads in America were
the sixty-two-mile-long Philadelphia and Lancaster Turnpike (turnpike is a British term
dating from 1678, and so called because the way was blocked by a studded pole, or pike,
which was turned to allow passage once a toll was paid), the Boston Post Road between
Boston and New York, the Wilderness Road into the Kentucky territory was blazed by
Daniel Boone, and the Great Road connecting Philadelphia with the mouth of the
Conestoga River. The covered wagons built to negotiate the Great Road were at first
called freighters. Later they came to be known as Conestogas, after the Pennsylvania
town where they were built. Coincidentally, the town also became famous for a distinc-
tive torpedo-shaped cigar. It was called, naturally, the Conestoga cigar, but the same
was soon shortened to stogy (or stogie), and, fittingly, became a favorite of the Conestoga
drives along the Great Road. An unusual feature of Conestoga wagons was that they
were built with their brakes and 'lazy boards' — a kind of extendible running-board —
on the left-hand side. If there was a particular reason for putting them there, it has since
been forgotten. With drivers compelled to sit on the left, they tended to drive on the right
so that they were positioned near the center of the road, which is why, it appears, Ameri-
cans abandoned the British custom of driving on the left.*

'Dunno, Ivor — have me doubts!

My group of 40+ dancers have given me much more than I can ever give them. I have
supplied them with routines, patience, etc., but they have given me support in a most
difficult time in my life. I couldn't function without them. This piece was written for me
at one of our get-togethers. It's only a very small sample of how they boost my spirits:

(Continued on Page 3)

Front and Center (Continued from Page 2)

Song for Barbara

(To the tune of *You Made Me Love You*)

You made us cloggers,
We didn't think we could do it,
But Barb, you helped us through it.
You made us cloggers,
And when we'd say, "we blew it!"
You'd say, "There's nothing to it!"
We played the rest home circuit, and the Shubert too.
We didn't want to miss one class, even if we got the flu!
You taught us dances,
You choreographed with such flair
You made us feel like Fred Astaire.
One thing for us that's true,
Yes it's true, 'deed it's true, you know it's true!
{ending #1}
When we die what we want written on our epitaph is:
What made us happy was to dance in Barb Rozett's classes.
You know you made us love you.
{Ending #2}
Now that we all look so great in purple clogging jackets,
We hope we can all dance just like our sweet'n'low* packets.
You know we'll always love you.

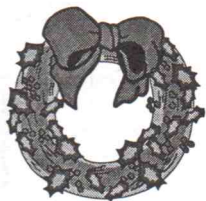


Elm City Cloggers, Gazebo Dedication 1997

*I used Sweet & Lo packets to choreograph a formation!

*My love and gratitude to all of the Elm City Cloggers
Barbara Rozett, Connecticut*

Happy Holidays



*The Staff at the Double Toe
Times wish you and yours
a Happy Holiday Season.*

Two Step 'Round The Christmas Tree

Choreography: Sofie L. Horvath
Clickety Cloggers, Chardon, Ohio
Music By: Suzy Boggus

Easy Intermediate Line



Sequence: Intro, A, Brk, A, B, C, A, BrkII, B, End

Wait 8 Beats, Left Food Lead

Intro: 8 Toe/Heels: L R L R L R L R

A) Duck Walk:
DSRS DSRS DS DS HL(wt) HL(wt) RS (Turn 1/4 L on HL HL RS)
L R L R L R L R LR

Cowboy:
DS DS DS BR(xif) DS(xif) RS RS RS (Turn 1/4 L on Brush)
L R L R R LR LR LR

Repeat both steps to return to front

Break)

Triple Loop:
DS DS DS LOOP & STEP (Turn 1/2 R on Loop & Accent Step)
L R L R R

Repeat to Front, Same Footwork

B) 2-Hi-Kix DS K DS K
L R R L

4-To/Heels: L L R L (Turn 1/2L)

Repeat Both steps to return to front

Duck Walk:
DSRS DSRS DS DS HL(wt) HL(wt) RS (DO NOT TURN)
L R L R L R L R LR

Cowboy:
DS DS DS BR(xif) DS(xif) RS RS RS (DO NOT TURN)
L R L R R LR LR LR

C) Clogover Slur/Vine (Moving Left): DS(ots) DS(xif) DS(ots) SLUR/S*
TURN L R L R R
*Turn 1/2 R on SLUR/S & Remain
Facing Back & Continue Vine
DS(ots) DS(xif) DS(ots) RS
L R L RL

2-Windsters:
DS DT(xif) DT(x) TCH(ib) DS DT(xif) DT(x) TCH(ib)
(R & L) R L L L L R R L

Repeat both steps with opposite footwork and opposite direction.

Break II)

4-Triple Loops: DS DS DS LOOP & STEP (Turn 1/4 Reach Loop)

End) Chain (Turn 360 L): DS RS RS RS
L RL RL RL

Triple: DS DS DS RS
R L LR LR

3-Toe/Heels: L R L & 1-ROCK HEEL (fwd)

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.

December 6

Another Aftershock Adventure
Livermore, California
Kellee Hanzel (CA)

December 13

Holiday Clog Workshop
Hollywood, California
Rose (CA)

1998

January 9 - 10

LaClog Workshop
Chalmette, Louisiana
Fielder (LA)

January 10

Clogging Festival
Layetteville, Tennessee
Pack (TN)

January 16 - 17

Country Rhythm
Clog Workshop
LaBelle, Florida
Bedingfield (FL)

January 23 - 24

Northern Connection
Clog Festival
Columbus, Ohio
Adkins (OH)

January 24

Dewinterize/Recloggasize
Warner-Robins, Georgia
Nelson (GA)

• February 13 - 14

Florida State Fair
Clog Championship
Tampa, Florida
Covington (813) 621-7821

February 14

Valentine's Day
Aftershock Style
Livermore, California
Hanzel (CA)

February 14

Arizona Clogging Association
Workshop
Mesa, Arizona
Arizona Clog. Assoc. (AZ)

• February 21

Tarheel State
Clogging Championships
Micro, North Carolina
Treadwell (NC)

February 21

Gulf Coast Clog Workshop
Foley, Alabama
Erdwins (FL)

February 22

Country Note Clog Festival
Windsor, Ontario, Canada
Dzogola (CAN)

March 6 - 7

Texas Cloggers Rally
Waco, Texas
Boyce (TX)

March 14

Special Edition
Southside Workshop
Atlanta, Georgia
Nelson (GA)

• March 14 - 15

SCC Championships
Competition & Workshop
Spartanburg, South Carolina
Loftin (SC)

March 20 - 22

Spring Fever Workshop
British Columbia, Canada
LeCounte (CAN)

March 21

The 12 Hours of Sebring Wksh.
Sebring, Florida
Ryder (941) 382-6486

March 27 - 28

Return to Summer Camp
Palm Beach Gardens, Florida
Loviska (FL)

March 28

Mason-Dixon Spring Stomp
Westminster, Maryland
Wilson (MD)

• April 4

Southern Junction
Clogging Championships
Simpsonville, South Carolina
Drake (SC)

April 10 - 11

Beach Party Clog Festival
Jekyll Island, Georgia
Nelson (GA)

• April 17

South Atlantic
Clog Championship
Waynesville, North Carolina
Linger (NC)

April 17 - 18

Nickel City Clogging
Festival
Grand Island, New York
Haley (NY)

April 24 - 25

Oklahoma Borderline
Workshop
Muskogee, Oklahoma
Leslie (OK)

April 25

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

May 1 - 3

River Road Cloggers Jamboree
Brampton, Ontario
King (TN) Moreland (IN)

May 9

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

May 15 - 16

CAW Jamboree XIV
Manitowoc, Wisconsin
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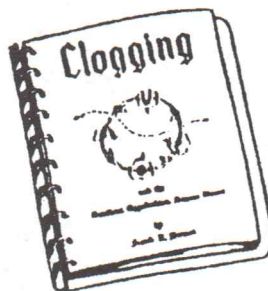
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Cloverleaf Cloggers

By: Kay Poeth,
Paxtonville, Pennsylvania

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the parade route, the dancers would hop down, clog 30 to 45 seconds of a number, wave and hop back on. Our show music played continuously.

It was a fabulous experience as the crowds clapped, smiled and urged "Dance here!" We have plans to expand this idea for next year as more club members are bitten by the "Parade Bug".

The Corn Cob Cloggers

By: Mac & Louise McCreery
Grand Ledge, Michigan



Here are three of the Corn Cob Cloggers of Grand Ledge, Michigan dancing "Fiddlin' Man" at Uncle John's Cider Mill during the Halloween season. Their directors are Mac & Louise McCreery. Pictured from left to right are Tonya Guile, Pat White, and Trina Taylor.

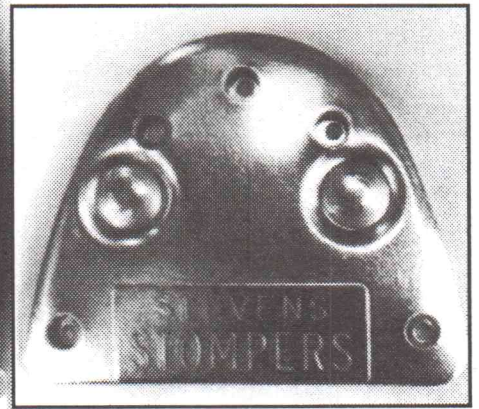
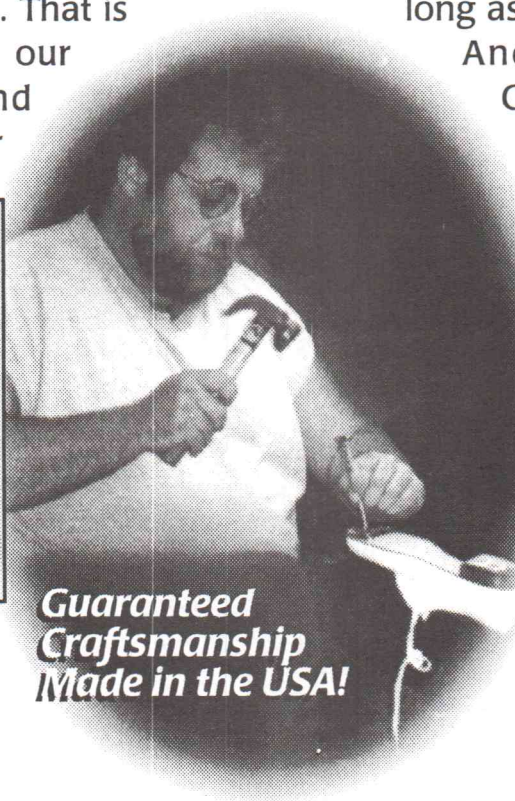




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History of Square Dancing

By Ralph Page

(Reprinted From American Square Dance Magazine, August 1997)

The Early Years—Dance Schools

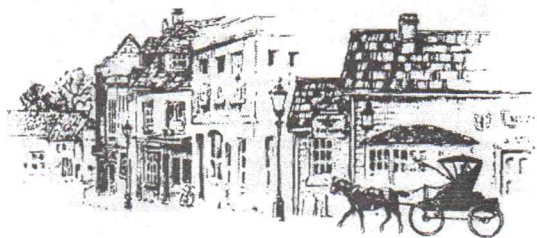
Frequent mention has been made concerning the old-time dancing masters and their dance schools. It is difficult in this day and age to understand the extent of their influence on square dancing. They persisted from the very early 1700s throughout the eighteenth and nineteenth centuries. In large cities such as Boston, New York and Philadelphia, their schools were known as "Dancing Academies." And there were many of them in large cities. Large towns such as Providence, Rhode Island, Hartford, Connecticut, and Springfield, Massachusetts, supported at least one and often more of the dance schools. Small country towns were not completely ignored as one learns by reading the small town newspapers of the nineteenth century. In the early years the dancing masters taught their pupils the dances that were popular that season in London and Paris. Much later, they began to create dances of their own. In turn, the dance schools in the larger towns imitated what was taught in the city "Academics."

"Deportment" and "Etiquette of Dancing" were taught at the schools as well as the figures of the dance. Of no less importance were the periods spent in teaching the pupils how to conduct themselves at "The Supper Room," Public Balls," "Private Parties," "Country and City Balls," "Ball Dress for Gentlemen and ladies." You were admonished, "In dancing, let your steps be few, but well and easy performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibitioning your agility by a vigorous display of your muscles, in the performance of a pigeon wing, which may do very well for a hornpipe but would be quite out of place in a Quadrille or Cotillion." (*Howe's Ballroom Handbook*, 1858)

Young ladies learned, "The first thing for a lady to consider is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labor and the smallest number of articles. The next thing to be considered is elegance of make and propriety of colors. Fashion in general will determine the former; but the latter must be left to individual taste." (*Howe's Ballroom Handbook*, 1858)

The best of the old-time dancing masters took their work seriously—very seriously indeed! They published books containing the figures for the dances that they taught in their schools. A few of them prefaced the figures with many pages of advice to the would-be dancer. One of these books, written by Francis D. Nicols of Boston, Massachusetts, in the very early 1800s was: *A guide to Politeness, or, A system of Directions for the Acquirement of Ease, Propriety and Elegance of Manners. Together with a Variety of Approved Sets of Cotillions and Contra Dances in Boston.* (Now there is a long-winded title if I ever saw one!)

On page one in his opening words "To the Public," Nichols had this to say: "The editor undertook the task of instruction in dancing, fully conscious of its many and laborious duties. It has ever been, and ever shall be, his greatest endeavor to inoculate in



his schools, *good manners united with morality*. And never on any account will he encourage, for the promotion of the one, anything which might have a tendency to undermine the other." He lays it right on the line what to expect in his school, like this: "The great object of this treatise is to introduce into his schools, for the benefit and use of his pupils, as perfect and complete a system of the grand art of dancing, with all its usual attendants, as the talents, long experience, and observation of the writer could possibly produce. He has long-hoped that some professor in the *art*, more able and learned than himself, would have presented to the public a treatise, more complete than has hitherto appeared, for the instruction of the pupil, not only in the various movements of a dance, but in that more noble and important part of the art, the correction of awkward movements of person, and the general formation of manners and behavior." To the purchasers of *A Guide to Politeness*, it was not a case of buying a "pig in a poke"; you paid your money and knew exactly what you were going to get.

Rules of Conduct

All the dancing masters had rules of conduct that were to be observed in their school. These rules differed, of course, with the dancing master. Still, they followed pretty much the same general idea. With the very first lesson at the Nichols school, every pupil was handed the following:

Article 1. No gentleman will be allowed to take lessons in dancing, or perform any figures with surtout or boots on. (A surtout was a man's wide-skirted overcoat with tight-fitting waist, reaching below the knees.)

Article 2. No gentlemen will be so indecent as to smoke cigars in the hall or drawing room, or spit upon the floor.

Article 3. No person shall be permitted to talk while the teacher is giving lessons, so as to be heard above him or the music; nor to converse, while performing in a dance.

Article 4. No spectator will be permitted, except on days and evenings particularly appointed for that purpose.

Article 5. The pupils will show that attention, one to the other, that is comparable with the politeness of the accomplishment.

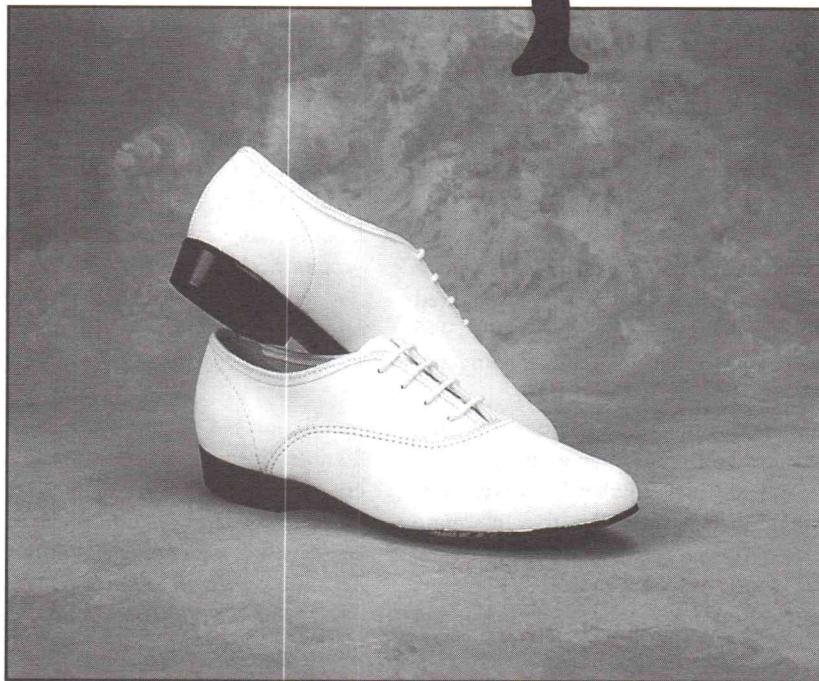
Article 6. In practicing the steps and various movements in dancing, no one will laugh at or ridicule the awkwardness of another's movements. "Frequent and loud laughing is a sure sign of a weak mind, and no less characteristic of a low education. It is the manner in which low bred men express their silly joy at all things."

Article 7. The instructor will openly point out to his pupils all errors and improprieties of behavior without intending offense, and endeavor to expel all trivial failings which have the least tendency to injure their appearance.

Article 8. The teacher will abandon the idea of commanding respect in his school by an uncivil mode of using authority. If a pupil deviates from the rules, it will not be imputed to ignorance, but considered an act of insolence and ridicule.

Continued on Page 10

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ACHF Sanction's Kentucky Running Set

By: Lou Maiuri, Treasurer

America's Clogging Hall of Fame has recently made Kentucky Running Set (Precision) a sanctioned competition category and since then there has been a lot of discussion about the movement of the inactive couples, should they continue dancing or not.

For the past two months I've spent many hours researching this and everybody I talked with agreed that some type of movement, which must be done in time with the music, should be done by the inactive couples so long as it does not detract from the active couples. They may pat their foot and clap the hands, referred to as "Patting", or they may do a less aggressive running step. This will be a Judgmental factor.

This subject is addressed on pages 16-17 of *The Country Dance Book*, parts 5 and 6, by Cecil J Sharp, Copyright 1918. I also talked with Patrick Napier who danced at Berea College in 1943-1946 and has written books on Kentucky Mountain Square Dancing and still teaches dancing at Berea.

Other people I talked with were Richard Jett who learned the Running Set from Dr. Clark, Louis Lamb a musician with the Christmas Country Dance Band, Rush and Ruby Butcher from West Virginia who danced at Berea in 1946 and are still active in square dancing, Bob Johnson from Virginia and Garland Steel from West Virginia.

If anybody has any question or comments feel free to contact me.

Kentucky Running Set

Note: This Dance is a Precision Dance

Dancers: 4 Couples: 4 Males, 4 Females

Figures: English quadrille formation with 1 active couple (traveling). 4 different visiting couple figures, each led by 1 active couple. 1 opening figure, 1 closing figure with all couples active. 3 connecting figures (also called break figures) with all couples active. A break figure occurs at the end of the progression by the active couple when they return to their home position in the circle. No dance lifts, pull throughs, splits, tosses, leaps, cartwheels or flips, with the exception of Basket Of Flowers.

Steps: Kentucky Running Step—performed using a soaring, graceful run with the ball of the foot bearing the dancer's weight). **This is a pension dance, all active dancers in step with each other at all times.** Some type of rhythmic movement by the inactive couples is encouraged which must be done in time with the music and does not detract from the active couples. They may pat their foot and clap the hands to enforce the rhythm of the music ("Patting") or they may continue a less aggressive running step.

Movement: Progression must be on the inside of the set in a counterclockwise direction. Dancers must start together. At no time should active dancers stop dancing.

Music: Instrumental traditional style of music, no vocal allowed. If live music is provided, team must dance to it.

Caller: Figures must be called and heard from within the set.

History of Square Dance

(Continued from Page 8)

Article 9. The pupils will, in general draw for partners and precedence in the dance. And no person can be justified in making any exception to his partner or place, through any dislike to either, which if done, will be considered a great deviation from the character of a gentleman, highly insulting to his partner, and an imposition upon the school. Indeed, this is one of the greatest errors in a ballroom; and tends strongly to create envy, disgust, hatred, malice and revenge, and is of all impoliteness the most gross and insolent.

Article 10. No dispute, low wit, or illiberal reflection will be permitted in the hall.

Article 11. There will be no contention respecting figures, when upon the floor. The teacher will follow his own taste, unless the leading couples request permission to make a choice, which if proper, will be granted.

Article 12. No pupil will enter or leave the hall, without making the proper address as taught him in the school.

Article 13. No scholar will pass across the hall with his hat on.

Article 14. Every pupil will pay particular attention to the lessons given him while in the school, both in dancing and propriety of behavior.

Article 15. A portion of the time devoted to instruction will be employed in practicing the different manners of address, and the necessary parts of behavior as laid down in the "Guide to Politeness," that the pupil may well understand them; and by such practice appear in his manners and behavior the more easy and agreeable.

Yes, customs and manners have certainly changed!

Note: More about dance schools next month when our history of square dancing continues.



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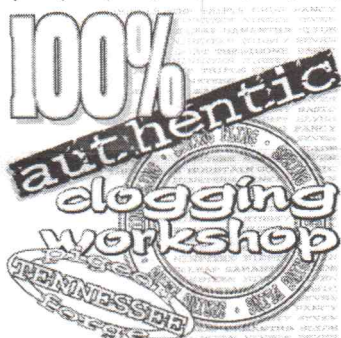
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Mountain Legacy (Continued from Page 1)

'Riverdance.' It paved the way and now we have the American story."

Edwards knows plenty about mountain dancing. His family has been dancing in these mountains for three generations and operate the popular Stompin' Ground dance hall in Maggie Valley.

Edwards himself is a three-time world clogging champion. He danced for nine years at the Stompin' Ground, often with three glasses of water perched atop his head.

He's dreamed of a show like "Mountain Legacy" for more than 20 years and has been working on the production for 10 months.

"I want so bad for people to love this dancing and music the way I do," he said. "No one has ever marketed it. All we have had are the competitions and the bluegrass festivals. I want for everyone to see it."

To pull it off, he's gathered a huge all-star cast featuring dozens of the mountain's finest dancers and musicians. On the dance side, the cast includes the Bailey Mountain Cloggers, Ira Bernstein, The Fiddle Puppets, Footworks, The Green Grass Cloggers, The Magnum Cloggers, Rodney Sutton and more.

Music makers include Shane Crowe, Wayne Crowe, Alice Gerrard, Bill Gosden, Don Pedi and lots more.

The show is directed by Virginia and Robert Barnett, formerly the principal dancers and then directors of the Atlanta Ballet.

And Edwards landed a big Nashville name: musician John Cowan, formerly of the beloved New Grass Revival band and now an accomplished solo artist.

Cowan was recently in Black Mountain, performing at the fall Lake Eden Arts Festival. Taking a chance, Edwards sent word to Cowan asking if he would consider playing in "Mountain Legacy."

"I knew it would never happen. I knew he wasn't available. But I thought if he would come, it would make the whole thing for me," Edwards said.

The next day, Cowan announced his answer. Sure. Fine. "He said he would love to do it."

In all, Edwards "called up maybe 50 masters (of music and dance) and every one of the is in the show. Not a one of them turned me down."

Edwards is bankrolling "Mountain Legacy" himself. But he's keeping his up-front costs as low as possible. "Everybody has donated their time," he said. Once the video is selling, "everyone will get a share" of profits.

As showtime approached, Edwards' main concern was squeezing so many fine performers into a two-hour stage production. "We have a lot of people in here that could carry the show (alone)," he said. "We just have too much talent in this show."

From the Playbill:

Greetings. And welcome to Mountain Legacy.

Of course we hope (along with the entire cast, crew & directors) that you will enjoy our show and find it a worthwhile entertainment. Perhaps more importantly, we also hope that it will convey to you a deeper understanding of this music and dance that speaks to us so clearly. Regardless of whether the music and dance has come to us via birthright or by conscious, active choice, we continue to choose to include it in a big way in our lives. We would

be poorer without it and would dare say, that we would not be who we are without it.

Mountain Legacy represents both the old and new. The dance and music traditions presented reach back years into Southern Appalachian history, and then still further back to the places from where the settlers came. But they survive today not because we are a community of cultural anthropologists concerned with the study of archaic cultural behaviors, or archivists interested in preserving and cataloging things old and ancient. Rather, these expressions exist today and continue to thrive and evolve because they continue to have meaning for us in modern society. They resonate deep in our souls. For us, they are part of our make-up, our identities.

So we look back and also forward. We honor, respect and learn from the past while we live into the future, creating something new that represents our experiences in much the same way as those before us created something new from their personal pasts. It is in this way that by embellishing upon and adding to tradition that we extend the tradition and that we continue to be traditional, with traditional being defined as a process, not a thing; a verb, not a noun.

And Why? Because we choose to, because we want to; not because we have to or should.

It is no small coincidence that Mountain Legacy is a product of the dancers and musicians themselves. There is no corporation or big business behind the project. There is no foundation or grant support. We are here because we want to be here to make this project happen. Mountain Legacy is what the music and dance of the Southern Appalachians has always been: a proud personal expression of the hearts and souls of the participants. We have worked hard; we have learned; we have shared; and we are proud.

We are glad you have come. We hope that you will enjoy the show; We hope you will learn and that you will possibly come to a new understanding of this music and dance that we hold so dear. We hope that you too will be proud of Mountain Legacy.

Producer:	Burton Edwards
Production Committee:	Ray Hattaway, Ira Bernstein, Barbara Kohler, Burton Edwards
Directors:	Robert & Virginia Barnett
Librettist:	Ira Bernstein
Composer:	Dirk Powell
Musical Directors:	Burton Edwards, Ira Bernstein
Choreography:	Jay Ledford, Burton & Caroline Edwards, Delohn Collins, Cameron Chappel, Bobby Revis, Regina, Kelly and Kari Goodpaster, Eileen Carson, Ira Bernstein
Technical Director:	Ray Hattaway
Lighting Director:	Lloyd Soebel
Stage Manager:	David Asbell
Pyrotechnics:	Kevin Griffin
Set Design:	Ray Hattaway
Costume Committee:	Barbara Kohler, Caroline Edwards, Robert & Virginia Barnett
Seamstress:	Mildred Candler
Scenic Production:	Ray Hattaway
Production Assistant:	Bo Vinson, Thomas Moore
Hair & Makeup:	Drew Gardner, Mildred Candler, Mary Sue Edwards

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<i>Saturday</i>			
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Exhibitions	7:00 p.m.	to	7:30 p.m.
Dance	7:30 p.m.	to	10:00 p.m.
Afterparty	10:30 p.m.	to	2:00 a.m.

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

Fees

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Pre-Register \$14.00 At Door \$16.00

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Spectators \$ 1.00

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Pre-Registration Deadline - December 28, 1997

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Grandma: Cherie Sheppard

Cherie Shepherd holds a B.F.A. in drama from East Carolina University. She toured internationally with the Green Grass Cloggers for eight years. Cherie also danced briefly with the Fiddle Puppet Dancers in 1991. During the past decade, she has toured nationally with The Road Company of Johnson City, Tennessee in Echos & Postcards which toured in Russia in 1994. She specializes in original and southern state theatre and has written a play about the late Delly Norton of Madison County.

Bill Nichols

A native of Graham County, North Carolina, has been dancing since age 2. Bill has worked with people from all over the world teaching basic clogging and Appalachian square dancing. Bill lives in Maryville, Tennessee.

Chris Ginn

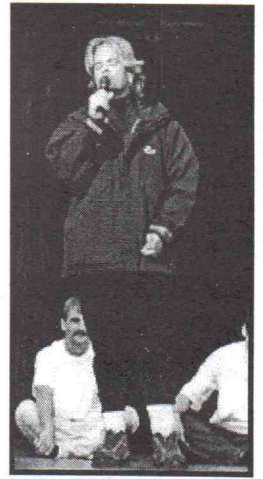
Nineteen year old Chris Ginn is a 4 time Junior National Champion of Old Time Clogging and Buck Dancing. As his interest in old time dancing developed, so did his interest in old time music. Chris learned to play the spoons, bones, jaw harp, limberjack toys, old style banjo and bluegrass style banjo.



Left - Bill Nichols, Right - Chris Ginn

John Cowan

John Cowan, best known as a member of the now-defunct New Grass Revival, is a favorite of "in-the-know" music connoisseurs. His new Grass Revival experience ended on New Years Eve in 1989 on a bill with the Grateful Dead and Bonnie Raitt, which earned two Grammy Nominations, an extremely loyal almost "cult-like" following and the chance to wow audiences from Telluride to Istanbul. He has spanned the musical spectrum from hard rock to bluegrass with a heavy dose of R&B in between.



More Mountain Legacy

Rodney Sutton

Rodney Sutton is a traditional dancer, caller, musician, storyteller, a veteran of the early days of the Green Grass Cloggers, and co-founder of the Fiddle Puppets. Over the years, he has traveled all across the US and in the British Isles performing and teaching clogging and calling square and contra dances. He has been on staff at numerous music and dance weeks including Pinewoods, Augusta, Ashokan and five years of the Swannanoa Gathering. As a member of the state's Visiting Artist Program, he



has taught traditional dance in dozens of schools in Western, North Carolina.



Barn Dance

Photo: Pal Parker



Chris Ginn -
Spoons

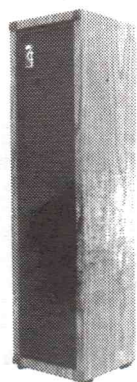
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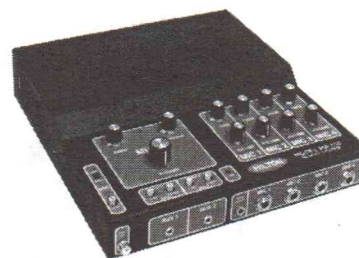
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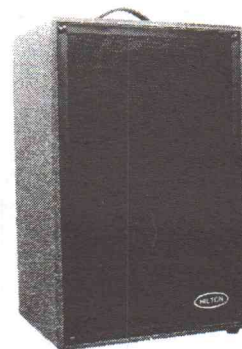


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Virginia Sugarcane Cloggers, Inc., Norton, Virginia

Music By: Kenny Rogers & Dolly Partin
"Once Upon a Christmas" Album



Beginning Plus Line Dance



Sequence: Intro, Chorus, A, A, Chorus, A (Leave off 2 DS), Chorus, Chorus, Chorus...

Wait 16 Beats

Intro: Stomp, DS, DSRS (Turn L ¼ on each stomp - Begin on L foot)

L R LRL
1 &2 &3&4

Chorus: 2 Shuffle Hops (Forward) + Triple (Moving Back)
DS,DS,DS,BS,SI DS,DS,DSRS
L R L R L R L RLR
&1&2 &3 &4 &5 &6 &7&8

2 Grapevine Basics (Moving L on First, then R on second one)
DS,DS(xif), DS,DS(xib), DS,DS(xif), DSRS
L R L R L R LRL
&1&2 &3 &4 &5 &6 &7&8

Part A 2 Louisiana Steps (Moving L on first, then R on second one)
DS,Dg,Step, DS Dg,Step, DS,H(tch F) H,T (tch B) H, Br, SI
L L R L L R L R L R L R L
&1& 2 &3 &4 &5 & 6 & 7 & 8

2 Chain Chugs & Fancy Double (Moving L on first, then R on second one)
DSRSRS,BS,SI DS,DS,RSRS
LRLRL R L R L RLRL
&1&2&3 &4 &5&6 &7&8

2 DS (This is the only time you do the 2 DS)

Repeat A

Repeat Chorus

Repeat A (leaving off the 2 DS)

Repeat Chorus throughout the remainder of the song ending on the Triple with 2 strong STOMP-STOMPS in place of RS on end of Triple.



We Wish You A Merry Christmas

By: Anna R. Wells

Accapella and Syncopated with Singing

Lead Foot

L	We	wish	you	a	Merry	Christmas
	--	St	Dbl	T	St R	St St
		L	R	R	R L	R L
R	We	wish	you	a	Merry	Christmas
	--	St	Dbl	T	St R	St St
		R	L	L	L R	L R
R	And	a	happy	New	Year.	
	Dbl	T	St R	St	Heel	
	R	R	R L	R	L	

The Country Line

By: Jim and Jean Cholmondeley

(Reprinted from American Square Dance Magazine, September 1997)

A dance that has been a hit in the Carolinas since the 1920s, the "Shag" has been found again and is sweeping the country. Alabama's *Dancin' and Shagin' Down the Boulevard* along with John Cougar's *The Carolina Shag* have been responsible for the resurgence of the dance.

Although the following description looks easy enough, don't be fooled! The dance, when executed properly, is full of attitude, style and almost seductive. It is something a little different than a line dance. It is called "Touch Dancing," which puts couples back together again. This next month, let's try it and put some style on your dance floor.

The Basic Shag

MUSIC :

Dancin' and Shaggin' Down the Boulevard by Alabama
The Carolina Shag by John Cougar

Note: The WOMAN begins on her RIGHT foot The MAN begins on his LEFT foot (Remember, start with both feet together)

1. Women move their R foot slightly forward. Men move their L slightly forward.
2. Women move their L foot up next to the R foot. Men move their R foot up next to the left foot.
3. Women move their R foot back slightly behind the L foot. Men move their L foot back slightly behind the R foot.
4. Women move their L foot back slightly behind the R foot. Men move their R foot back slightly behind the L foot.
5. Women move their R foot back slightly behind the L foot. Men move their L foot back slightly behind the R foot.
6. Women move their L foot up slightly in front of the R foot. Men move their R foot up slightly in front of the L foot.
7. Women move their R foot beside the L foot. Men move their L foot beside the R foot.
8. Women shift or rock their weight to their L foot. Men shift or rock their weight to their R foot.

Another way to remember it is using the count "Up-2-3, Back-2-3, Right, Left."

The couple begins the BASIC standing face-to-face about an arms length away from each other. The arms should be bent at the elbow to allow a forward and backward movement. The elbow should be straight down from the shoulder and should stay at waist level through all of the BASIC step.

The BASIC movement in the body is from the knees down. This means that the hips should not sway side-to-side nor up-and-back and the shoulders should be kept facing your partner.

The BASIC is a forward-and-back step, not side-to-side nor up-and-down.

The whole body should be relaxed to create a smooth, non-jerky movement.

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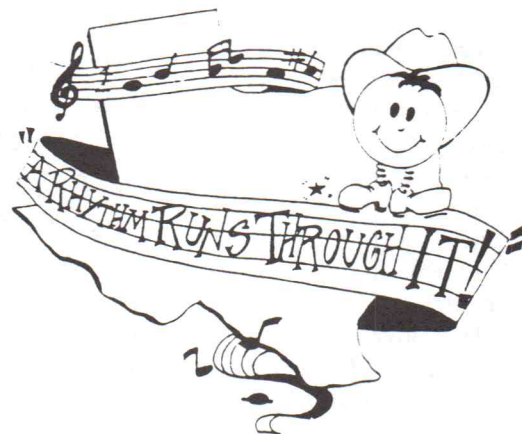
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Virginia Barnett, Director

Virginia Barnett Has been a major force in Georgia's arts community for many years. Her career encompasses both ballet and modern dance.

Mrs. Barnett's dance training began at the age of three. She received her training with Dorothy Alexander in Atlanta at the Atlanta School of Ballet, in London at the Royal Ballet School and in New York City at the School of American Ballet and Ballet Theatre School.

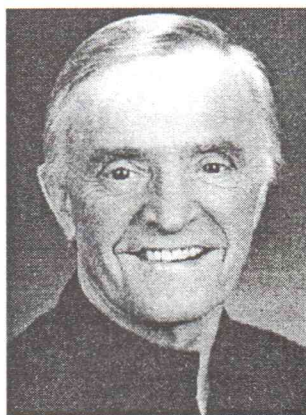
She danced at the Radio City Music Hall and in an NBC television series under the direction of choreographer John Butler. In 1955 Ms. Barnett's childhood dream was realized when she joined the New York City Ballet working with choreographers George Balanchine and Jerome Robbins. She performed with the New York City Ballet and toured nationally and internationally for almost four years. She then returned to her native Atlanta to serve as Associate Director and Principal Dancer with the Atlanta Ballet.



Robert Barnett, Director

Robert Barnett began his serious study in dance with Bronislava Nijinska in 1946, at the age of 21, in Los Angeles, California. After less than two years of study he was invited by David Lichine to join the Original Ballet Russe, then performing throughout Europe. He continued his studies in Paris, France, with Lubov Igorova and in 1949 returned to the United States to dance with the New York City Ballet. In less than two years he was elevated to soloist rank and was privileged to have roles created especially for him by such renowned and distinguished choreographers as George Balanchine, Jerome Robbins and the Royal Ballet of England's Fredrick Ashton.

In 1958 at the invitation of Ms. Dorothy Alexander, Founder and Artistic Director of The Atlanta Ballet, Robert and Virginia Barnett went to Atlanta to become the Associate Directors and Principal Dancers of The Atlanta Ballet. In 1962 Mr. Barnett became the companies Artistic Director and remained in that position until 1994. Resigning after 36 years of service to the company.



Burton Edwards

Maggie Valley, North Carolina's Burton Edwards is fulfilling a lifelong dream of trying to produce a world class theatrical celebration of Southern Appalachian Music and Dance. He has assembled this team of production personnel and over one hundred dancers, musicians and performers featuring some of the worlds top flatfooters, buckdancers, cloggers and bluegrass/country musicians. The music and dance of the southern Appalachians is a distillation

of the many cultures who came first to the new world and then to the southern Appalachians in search of freedom. Burton has tried to incorporate into Mountain Legacy the history of our music and dance, where it is now and where it's going,

Burton, a three time World Champion, is part of three generations of mountain dancing. His Grandmother danced with the Soco Gap Cloggers at the White House in the 1930's and before the Queen of England. Burton's family owns The Stompin' Ground in Maggie Valley, NC where he danced nightly for 9 years often with three glasses of water on his head to display his grace and expertise of the dance. Burton is also founder of the World Famous Magnum Cloggers. His cloggers teach and perform nationwide and are based at the clogging capital of the world, The Stompin' Ground. Burton and the Magnum Cloggers have just completed their 34th cruise with Norwegian Cruise Lines.

Born April 1, 1964, Burton grew up in Maggie Valley, NC where he was influenced by several old-time percussive buck dancers. He learned to dance to the rhythms in the music and make sounds just as an instrument. Burton has helped keep alive this special art form referred to as buck dancing. He has been very influential in the buck dancing field bringing the modern clogging world to a more rhythmic, percussive and professional level.

Ira Bernstein

Ira Bernstein is regarded as one of the most versatile and accomplished performers of percussive step dancing (tap, clog, and step dancing) in America and, in particular, as one of the foremost Southern Appalachian flatfooters in the world. His repertoire is a wide array of dances that all share a common thread: the production of rhythmic, percussive sounds. His dances are more than simply moving to the music; they are movements that make music, and as such, are part of the music. In a very literal sense, Ira is a drummer-his feet are the sticks and the floor is the drum-which is why he refers to his art as Ten Toe Percussion.

Ira Bernstein has performed in concerts and festivals all across the United States, Canada and Europe. He has performed in the Edinburgh Jazz Festival, Queen Elizabeth Hall in London, the Alte Oper in Frankfurt, the Ataturk Cultural Centre in Istanbul, the Suzanne Dellal Center in Tel Aviv, the Colorado, Boston, and Portland Jazz Festivals, Town Hall and Symphony Space in New York and the Smithsonian Institution in Washington, DC and with performers including Gregory Hines, Savion Glover, Charles "Honi" Coles, Chuck Green, Jimmy Slyde, Lon Chaney, Howard "Sandman" Sims, Buster Brown, the American Tap Dance Orchestra, the Jazz Tap Ensemble and Manhattan Tap.

Concerts of Ten Toe Percussion include an eclectic mix of rhythm tap dancing, Appalachian flatfooting, English clogging, Irish step dancing, Canadian step dancing and South African boot dancing. Ira's knowledge of so many different styles of percussive step dancing gives him a depth and uniqueness in performance that is rare to find. He wears a variety of footwear (leather-soled shoes, tap shoes-both metal and wooden taps, wooden-soled clogs, fiberglass-tipped shoes and rubber boots) to produce different tones, volumes and dynamics of sound specific to the different dances. The message is clear: the sound of the dances is as important as their visual impact.

Continued on Page 20

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See You There!



The production committee of *Mountain Legacy* plans to release a feature-length video of the performance. If you would like to be one of the first to be advised of the release of

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Continued from Page 18

Barbara Kohler

Barbara Kohler toured the United States, Canada and South America as a Professional Dance Team for MCA. She performed for 16 years in hotels, nightclubs and on television and stage with many stars including Dick Van Dyke, Johnny Carson, Danny Thomas, Tony Bennett, Rick Nelson, Diann Carroll and Red Skelton.

She was a Choreographer for Disney's Weston Show, the road show of "Oklahoma", dinner theatre in Palm Beach, Florida, and industrial shows for clients such as Pontiac Motors, Hot Point, and Edison Electric. Barbara wrote, directed and choreographed State and Miss America contests and Holiday on Ice. She is also been on national level clog teams since 1981. Her titles include 1982 & 1983 National Female Champion and World Female Champion in her age division 1982 & 1983.

Ray Hattaway

Ray Hattaway resides in Mars Hill, N.C. and serves as Technical Director for Mountain Legacy Production, working as Master Carpenter and Technical Crew Chief for this production. Prior to coming to Mars Hill, Ray worked for Florida State University as an instructor of German Language and served as Scenic Production Specialist for over 25 productions of the Florida State Opera.



Green Grass Cloggers Reunion

Photo: Pal Parker



From the Editor

My apologies to the many others whose photos we couldn't get. It is against all theater rules to take flash photos during a performance. Pal Parker used an excellent camera with zoom lens (no flash) and though the photos were very dark, my wizard typesetter, Rose Brooke, was able to use most of them.

Mountain Legacy Comments

The following comments were on the loose sheets included in each playbill, to be handed to the usher as one left the theater. I've been told that the Mountain Legacy Post Office Box has been stuffed every day with more sheets.

- ◆ Fantastic! Fun! Elegant! Breathtaking!
- ◆ Our first exposure to Appalachian music and dancing and it is great. We look forward to hearing/seeing more of it. Thanks.
- ◆ Tremendous—in energy, skill, presentation, staging, and the cast was all having a great time and taking us with them!
- ◆ Saw it! Loved it! Want the tape!!
- ◆ TERRIFIC! Long overdue!
- ◆ Absolutely terrific.
- ◆ Wonderful! Spectacular!
- ◆ GREAT! Never seen anything like it! Loved every minute!
- ◆ WONDERFUL! When are you coming to Charlotte?! I'm exhausted.
- ◆ Terrific! New York Broadway caliber, including performers and all technical aspects. We're seeing it for the second time.



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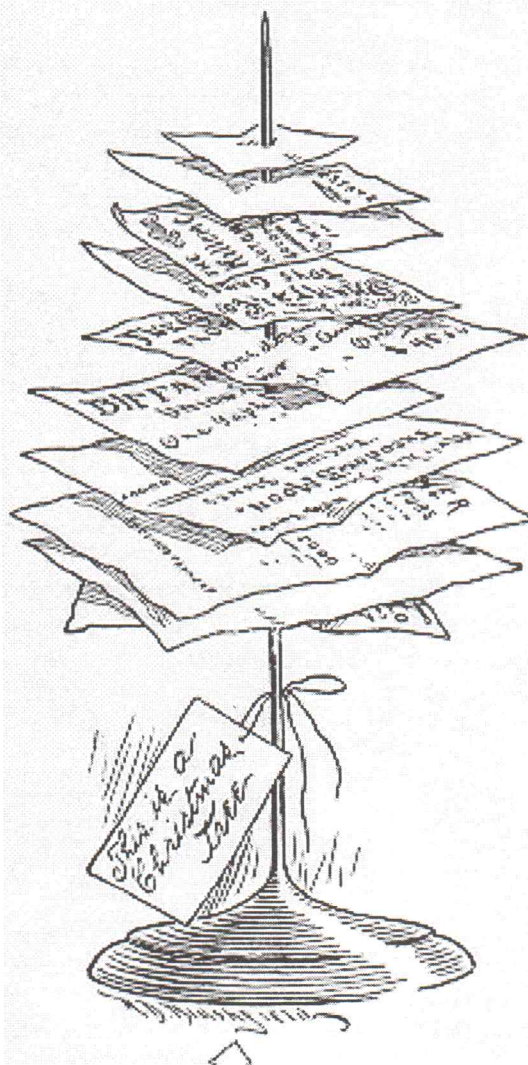
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