# The Double Toe Times

#### A CLOGGING MAGAZINE

Volume 16, Number 1

January 1998

# Thanksgiving in the Hills of Kentucky

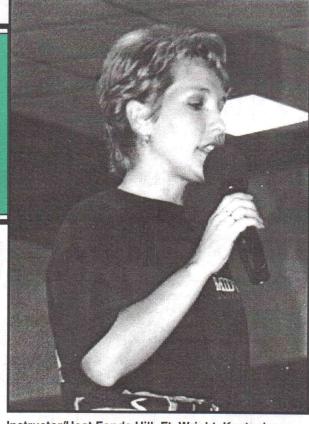
By Sandra Jones, Hills of Kentucky Cloggers



Instructors (left to right) - Bottom Row: Harold Craddock, Sheila Richards, Dale Helms, Jeff Driggs, Jason Pflugh. Standing: Missy Fuller, Charlotte Hoover, Brenda Muse, Tandy Barrett, Steve Knipp, Angela Cameron. Back: Fonda Hill. Not Pictured: Randy Cann, Patty Garner and Randy Siegel.

We were all somewhat amazed that we had everything in place at the Drawbridge Inn in Ft. Mitchell, Kentucky by early afternoon on Thanksgiving Day, and we were anxiously awaiting 5:00 p.m. to roll around so we could start registering dancers. This just goes to show, that Fonda Hill and her staff are becoming "Old Hands" at organizing things for the Annual Midwest Clogging Convention.

All the vendors had arrived and set-up shop, the stages were up, the sound system was ready and most of the instructors had arrived, so we kicked things off that night with a "Welcome Dance" that included the introduction of all the instructors, and Fonda was very pleased to present some new faces this year. All the way from Canada, there was Angela Cameron and Harold Craddock;



Instructor/Host Fonda Hill, Ft. Wright, Kentucky



Jeff Driggs along with Fonda Hall and Chris Hill singing "Go Rest High on that Mountain" by Vince Gills. Part of the Glenn Hill Award presentation.



Workshop Program and Syllabus

Continued on Page 3

# THE DOUBLE TOE TIMES

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# **Editorial for January**

Happy New Year! We've got to get back to being silly! Three construction workers, knowing it was too late to drive home, checked into a motel. The clerk said \$30. So each guy paid \$10. The manager came on duty and said to the clerk, "We only charge the construction men \$25, here's \$5, go return it to them." As the clerk crossed the parking lot, he couldn't figure out how to divide the \$5, so he put \$2 in his pocket. He knocked on the door and gave each of the men \$1. Now if the men each paid \$9 x 3 = \$27, the clerk has \$2 in his pocket which equals \$29, where did the other \$1 go?

#### **World Champions**

By Misty Baker, Bristol, Tennessee

Bristol Tennessee group brings home world title. Carefully choreographed dancers move as one, their colorful costumes gleaming beneath bright lights, while their heels click to a rhythm that provides its own musical accompaniment.

They are performing the time-honored Appalachian art-form known as clogging, and for a group of Bristol area young people, they can now claim the title of World Champions.

For the past 26 years, that honor must be earned in a grueling two-day competition against some of the nations best dancers and dance groups.

Known as the "Electric Stompers" for their high-energy performance and kinetic costumes, they won the recent, World Clog Dance Championship. The competition was held at Tweetsie Railroad in Blowing Rock, North Carolina.

The World Clog Dance Association is under new ownership that also sponsors the World Clog Dance Hall of Fame, The World Clog Dance Festival and Jr. World Championship.



Electric Stompers, Bristol, Tennessee, World Clog Dance Champions, September 1997

#### Hills of Kentucky (Continued from Page 1)

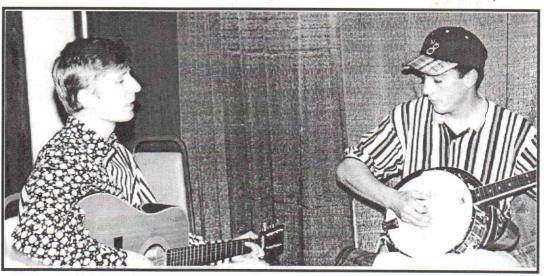
from North Carolina, she introduced Dale Helms; from Ohio, there was Jason Pflugh; and from Illinois, we had Randy Siegel and Patty Garner and everyone gave all the new-comers a warm Kentucky welcome.

Bob Johnson and his Flatland Cloggers hadn't arrived yet, but nobody seemed very concerned because he normally doesn't arrive until Friday anyway, and we had just found out that Mike Guifoyle wasn't going to make it at all due to being hospitalized and scheduled for surgery. We all wish him a speedy recovery.

On Friday morning, the dancers were eager to get started. I heard taps in the hotel halls by 7:30 a.m. and by 9:00 a.m., three halls were filled to capacity with cloggers learning routines of all levels. Everything from Easy & Basic, to Intermediate & Advanced were taught by: Fonda Hill, Sheila Richards, Randy Cann, Jason Pflugh, Charlotte Hoover, Dale Helms, Angela Cameron, Randy Siegel, Patty Garner, Brenda Muse, Steve Knipp and Missy Fuller, and each one was an excellent routine, choreographed and demonstrated to perfection by each instructor.

With all the classes completed for the day, preparations were made for the evening competition. As our "Thanksgiving Workshop Tradition" has it, (since the passing of our Dear Friend Glenn) it was time for Fonda to make the presentation of the Glenn Hill Award, to the person that promotes clogging as good, clean, family oriented fun, and represents friendship and enjoyment. She announced the name of this year's recipient and can you guess who had been selected to receive it this year? That's right, Bob Johnson; and he's still stranded out in the middle of nowhere with a broken down bus and 28 cloggers.

I was later informed that the group spent Thanksgiving at a truck stop, waiting for a tow truck. Bob, we sure did miss you and



Jan Pumpr and Chris Hill pickin' & grinnin' Kentucky style.

Everyone's still waiting for Bob Johnson when the phone rings. Their bus had broken down somewhere between Ft. Mitchell, Kentucky and Chesapeake Virginia, and he would try to rent a bus to make it on in. "Oh my gosh, he forgot it's Thanksgiving, nothing's open!" We couldn't believe it, "A Midwest Workshop without Bob and his hoedowns and mountain figures; his running sets and his cloggers that never tire," this was inconceivable. Well, we waited and his 2:00 p.m. slot was still empty, so Fonda arranged for Jeff Driggs and Randy Cann to fill in. They really saved the day by filling the 2-hour time slot and they both did an excellent job.



Randy Cann and Robbie Jones

the Flatlanders. It was now time for a real treat. Jeff Driggs sang a heart-wrenching rendition of the song, "Go Rest High on that Mountain", recorded by Vince Gill, Ricky Skaggs and Patty Loveless. I honestly don't know where they found the strength to do it at this point, but Fonda and Chris Hill sang back-up harmony and there wasn't a dry eye in the house. I think all that were present would agree, that it was the most beautiful song we had ever heard.

This was the perfect time for what happened next. Randy Cann led a large group of cloggers onto the floor and announced that it was time for a hoedown. Those of you who knew Glenn, know that this was his specialty; putting together a hoedown in the parking lot, 15 minutes prior to showtime, and introducing the troupe as "The Parking Lot cloggers", and Randy followed Glenn's example to the letter. It may not have been a perfect hoedown, but after only a few seconds, the atmosphere in the hall miraculously changed from somber to exhilarating, and everyone in the hall who wasn't dancing, were clapping hands and tapping toes.

The Friday night competition consisted of individuals, Acappella and Duo/Duet, and congratulations go to these overall winners:



Instructor Tandy Barrett

congratulations go to these overall winners: Challenge Female -Lori Beth Rodgers, Challenge Male - Brian Staggs, Traditional

## **UPCOMING EVENTS 1998**

All Competitions are designed with a For more information, contact the person llisted 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.

January 9 - 10 LaClog Workshop Chalmette, Louisiana Fielder (LA)

> January 10 Mini Workshop Mesa, Arizona Mills (AZ)

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 14
Florida State Open
Clogging Extravaganza
Sarasota, Florida
Pattie (941) 639-3646

• February 21

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

February 21
Gulf Coast Clog Workshop
Foley, Alabama
Erdwins (FL)

February 21
4-H Cloggers Workshop
Noblesville, Indiana
King (IN)

February 22 Country Note Clog Festival Windsor, Ontario, Canada Dzogola (CAN)

March 5 - 7
Spring Fling
Pigeon Forge, Tennessee
Pace (SC)

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 - 21 Just for Kicks '98 Indianapolis, Indiana Hasler (IN)

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 21
Tennessee Clogging Classic
Kingsport, Tennessee
Glass (TN)

March 27 - 28
Return to Summer Camp
Palm Beach Gardens, Florida
Loviska (FL)

March 28
Mason-Dixon Spring Stomp
Westminster, Maryland
Wilson (MD)

April 3 - 5 Southern Appalachian Percussive Dance Workshop Mars Hill, North Carolina Dillingham/Kohler (NC)

• 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
Finger (NC)

April 17 - 18

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

April 17 - 19
Country Cloggin' Weenend
Port Townsend, Washington
Mills (WA)

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 Olson-Alioto (WI)

May 22 - 25 Clogging All Levels Cle Elum, Washington Mills (WA)

May 23 - 25 Wheatland Traditional Arts Weekend Remus, Michigan (517) 967-8879

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March 14-15, 1998 SCCC Stampede

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April 4, 1998

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Simpsonville, South Carolina 29680

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Luther Boyd

#### Hills of Kentucky (Continued from Page 3)



Instructor Randy Siegel

Female - Crystal Renfro, Traditional Male - Brian Staggs, Overall Duo - Lori Beth Rodgers & Jennifer Atkins, and overall Duet - Joey Moore & Caroline Elkins, and to Caroline Elkins again, won the Acappella category, in which we had 23 entries. It was a great competition and we had so many entries that the Friday night Fun Dance got started quite late, but everyone just moved out of one hall and into another, and danced some more.

By 9 a.m. on Saturday, things were hopping. Fonda stepped in for Mike Guifoyle and Randy Cann filled Bob Johnson's slot. The workshops closed at 4:00 p.m. and we prepared the hall for the night's competition in Line, Precision and Hoedown categories. We had 14 teams from the U.S. and Canada entered, and they all did such a fantastic job, that I'm glad I wasn't judging. Speaking of Judges; we'd like to say "Thanks" to all 3 of them: Jeff Driggs from West Virginia, Jeff Coffey from Kentucky and Dale Helms from North Carolina. They had a tough time of picking the overall winners. Crystal Muse took the awards back home to Maysville, Kentucky for the Line and Hoedown categories won by her Critical Impact team and Silver Dance from Knoxville, Tennessee under the direction of Lynn Ogle, took home the Precision and Overall Grand Champion Team trophies.

With the competition finished, it was time to let our hair down and have some fun. The local TV stations and newspaper had sent cameramen and a reporter down to do some filming and give us some press



Jan Pumpr from Czec Republic Exhibition

coverage, and this just added to our fun.

Randy Cann had an interesting guest with him this year. It seems that Randy had traveled to the Czech Republic to teach some clogging and made lots of friends while he was there, one of which is a member of the DVORANA COUNTRY DANCERS.

His name is Jan (pronounced Yon) Pumpr, he speaks fluent English, is a fantastic clogger, he's in the U.S. until January and he was gracious enough to treat us to a short exhibition while the TV cameras were rolling. Later that evening, we found him in the lobby with a guitar, Chris Hill with a banjo, and the pair were

pickin', grinnin' and singing Bluegrass tunes.

With this being the 4th workshop that the Hills of Kentucky. Cloggers have hosted, we have all come to accept the fact that this is a big part of our Thanksgiving and we look around and see just how much that we have to be thankful for and just how many people to whom we owe a debt of gratitude.

We counted approximately 600 dancers and spectators attended our convention this year. They came from Kentucky, Ohio, Indiana, Tennessee, New York, Michigan, Maryland, Illinois, and nearly 100 of them came all the way from Canada, and for this, we are truly thankful, we are also thankful for the judges, scorekeepers, staff and everyone who pitched in to help in any way and sacrificed this very special day with their families, to devote their time and effort



Jeff Driggs stepping in at the last minute to fill in for Bob Johnson

families, to devote their time and efforts to make this event, yet another successful convention.

And, YES, she'll do it all again next year, too. Why not plan on spending your Thanksgiving 1998, in The Hills of Kentucky.





**Team Competition Saturday Night** 



Judges: Jeff Driggs, Jeff Coffey, Dale Helms

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## **History of Square Dancing**

By Ralph Page

(Reprinted From American Square Dance Magazine, September 1997)

#### The Early Years—Dance Schools

Last month Ralph talked about the dancing masters of the early years and we learned that dancing schools consisted of more than just a course of lessons in the proper execution of figures. Deportment and etiquette were stressed and the ladies and gentlemen of the day were taught rules of conduct and manners. Ralph Page continues with a rundown of some of the figures taught in the 1800s.

In a well ordered dancing school, the mere movements of the feet were not all that demanded the attention of the master. The pupils were taught correct and easy address, proper attention to superiors, good treatment to his equals, a becoming and manly civility to his inferiors, and not only the proprieties and graces of a ballroom or on public occasions, but a pleasing appearance to his friends and a high regard for his parents. In short, the dancing master endeavored to impress his young students with an idea of good breeding in general.

The student was taught that the proper way to invite a lady to dance was not to come forward suddenly and abruptly present himself before her; rather that he should walk forward with some deliberation and composure "and be mindful he is at a proper and respectful distance, and nor directly in front of the lady, but a little on her right. When he solicits of her the pleasure of a dance, he will not be too hasty in presenting her his hand before obtaining an affirmative answer. If the lady consents to dance, he will, with a little more activity and animation (as expressing joy for a favor), first bowing, slide to the right and present to her his right hand (she giving her left) to attend her, as a partner, upon the floor."

The ladies learned that if she declined an invitation to dance with one gentleman, she could not afterwards accept if a second invitation from another gentleman of the same dance.

After the dance was finished, the gentlemen bowed to their partner, then, presenting her their right hand to her left hand, led her politely from the floor to a seat among the other ladies attending the dance.

While performing the dance, you were taught to keep your attention constantly fixed upon the person with whom you were dancing, and to hand your partner from one to another without appearance of haste or awkward motions.

Here are some of the figures that the pupils were taught in the early 1800s at dancing schools. From Saltator's A Treatise on Dancing, 1807 mss, comes the following:

Allemande is to put one hand behind and reach the other out sideways, turning both palms backwards matching another person's presented in like manner, and arms interweaving them.

Chasse is the five (or ten) steps to the right or left.

Couesi is to chasse across, and swing the next person to you either to the right or left.

Balance is ten steps (as shown by the instructor).

Brise is to east around, or turn around another person or by one's self.

Circinate si to give both hands, and dance quite round in a circle to your places.



**Demicircinate** is to give both hands, and dance half around in a circle, and back again, to your places.

**Dance Address** is to perform a set step, as the ballotte, or pas et basque.

Clevettes is to interchasse, as in the common reel of three, with three persons on one side of the choir, and employ as much time in doing of it, as in right and left.

**Mullinett** is to cross right hands with contrary partners, and pass round half of a circle and cross left hands, and pass back again to your places.

**Haze** is a figure performed by the right and left of three or more persons on the same side, as in a three-hand reel.

**Poucette** is to give both hands to partners, by couples and dance round each other, in the time of the right and left.

**Swing** is four or more, or less, form a circle and chasse to the right or left.

**Turn Opposite Corners** is the first gentleman swing the third lady and his partner swing the second gentleman, and reverse.

First Promenade is one, two, or three or more ladies or gentlemen chasse round as many more on the opposite side, facing them at the same time.

**Second Promenade** is to lead a lady with one hand or both hands from one place to another, or round any number of the choir.

The Choir is the whole number of couples, which belongs to the dance.

#### Segments of a Cotillion

Each partner of a Cotillion was broken up into what would nowadays be called Introduction, Break and Ending. They were known then as "Changes" and "Figures." Willard Blanchard, Windsor, Vermont, in his A Collection of the Most Celebrated Country Dances and Cotillions, 1809 says: "The figure of all Cotillions should be danced between every change. As in all Cotillions, the changes are similar, the selection must be made according as the music will admit or fancy dictate, and when a part of the figure is the same as a change, the change may be omitted." He then lists the following "changes":

- 1. Honors, eight hands half round and back.
- 2. Take partners with both hands, and chasse out, turn partners half round, chasse back, turn partner to places.
- 3. Ladies go forward, half round, balance, back again.
- 4. Gentlemen do the same.
- The gentlemen turn the ladies inside with both hands, chasse fourth way round, ladies turn gentlemen inside, chasse to places.
- 6. Gentlemen on one side, ladies on the other, set, balance two and two, back to places.
- 7. Top couples wet, side couples set, top gentlemen turn opposite top ladies round, side gentlemen turn opposite side ladies.

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- 8. Balance with partners, balance with left hand ladies, turn left hand ladies round, turn partners round.
- 9. Top gentlemen turn right hand side ladies, side gentlemen turn right hand top ladies, turn left hand ladies, turn partners round.
- 10. First top and first side couples change places with four hands half round, second top and second side couples also, top couples half right an left, side couples half right and left, first top and second side, second top and first side couples four hands half round to places.
- 11. Gentlemen take right hand with left hand ladies, turn them half round, take left hand with next ladies, form a large ring, balance, turn left hand ladies round, take next hand with next ladies, turn them half round, take next hand with partners and turn them round.
- 12. Gentlemen change places twice, top gentlemen turn partners to places, side gentlemen do the same.
- 13. Right and left round, rigadoon with every third lady. ("Rigadoon" was a fancy balance step.)
- 14. Form a large right of the whole, and go once round to places.

  One of the figures that Blanchard gives looks interesting, and any competent square dance leader could teach this with little difficulty. Blanchard calls it "Queen of Diamonds." It goes like this:

Gentlemen take the left hand of the ladies in their left hands while the ladies take right hands across the middle forming straight lines through the whole and balance, ladies four hands across, go half round in the middle while the gentlemen go outside until they meet their partners, take their left hands again and turn them outside, then the gentlemen cross hands forming straight lines as before, gentlemen go to their places with hands across, while the ladies go outside to their places.

For the first few years the directions for the earliest Cotillions and Quadrilles told you" "A man and lady" do thus and so, or "A man and his opposite lady" do thus and so. As you would expect, this led to all kinds of confusion. It was too interesting a dance form to lose by default. By the 1820s, the dancing masters had decided (unofficially, of course, since there were no dancing masters' associations then) that "A man and lady" meant the "First man and his opposite lady." They went one step further in deciding that the "first man" was the gentleman in the number one position and that the number one position was held by the "first couple" and that the first couple was the couple standing with their backs to the music. For a short time "the first two" meant the first gentleman. By the 1830s, it has been decided that the "first two" would mean the number one lady and the number three gentleman. It stayed that way for the next hundred years. The "next two" meant the number two lady and number four gentleman, then the number three lady and the number one gentleman, and finally the last two indicated the number four lady and the number two gentleman. This, too, lasted well into the twentieth century.

A very common figure of Quadrille dancing, especially as the first figure of the set was: "The first four right and left." This came to mean the number one and number three couples, the "side four" meaning the other two couples in the set—the number tow and number four couples. The first figure of a Quadrille set was looked upon as sort of an introductory figure, the more interesting figures were usually the second and third figures of the set. The last figure of a set was quite often in faster tempo with a lot of swinging corners and promenading corners until everyone reached their original partner and place in the set.



# Traditional Dance Of The Quarter

Yona chock, Chairman of the Contra and Traditional Dance Committee is pleased to announce that the committee has chosen HOOK AND A WHIRL as the Traditional Dance of the Quarter for the period November 1, 1997 thru February 28, 1997.

#### Hook And A Whirl

**Music:** Flop Eared mule, Chinese Breakdown, Golden Slippers (available as hoedowns).

Formation: Standard Square.

#### Figure:

Call

1st and 3rd balance and swing
Promenade that outside ring
Forward you go and back with your girl
Now the 2 gents forward with a Hool and a Whirl
Now left elbow hook your right hand girl
The same two gents the same old thing
Now ALL hook corners for a left elbow swing
Now go to your own for a Hook and a Whirl
Promenade your corner girl.

#### **Description of Dance:**

- ✦ Heads balance toward partners and away and then swing partners—a 12 count swing.
- ♦ Heads Promenade full around to home.
- ♦ Heads forward 3 steps, bow to opposites and back out.
- ♦ Head gents hook right elbows and turn 1¾ around to face the right hand lady.
- ✦ Head gents turn their right hand girls one full turn.
- ♦ Head gents hook right elbows and turn 1½ to face their corners.
- ♦ All four gents turn their corners with a left elbow swing.
- ♦ All swing partners with a right elbow one full turn.
- ◆ Take the corner girl and Promenade to home.
- Repeat for Sides, Heads, Sides

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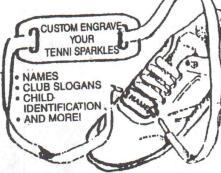
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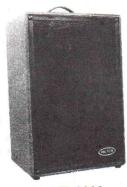


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# Inducted Into America's Clogging Hall Of Fame

Nashville, Tennessee—Melvin Sloan, a patriarch of Southern Appalachian freestyle square dancing and his late brother, the legendary Ralph Sloan, were inducted into America's Clogging Hall of Fame during a special ceremony in Maggie Valley, North Carolina, Saturday night (October 25, 1997).

The Sloan brothers are known around the world as the dance

leaders of the Tennessee Travelers (also known as the Melvin Sloan Dancers), a square dance troupe that has performed on the Grand Ole Opry on Saturday nights since 1952. The induction ceremony, which occurred at 6 p.m. (EST) at the Stompin' Grounds dance venue, was attended by several thousand Southern Appalachian square dancing and clogging enthusiasts from across the nation.

"In the dancing world, this is one of the highest honors you can have," Melvin Sloan said. "It's a wonderful way to remember my late brother Ralph, my hero and a dancing legend who carried on a family tradition and took this area's unique style of square dancing to great heights. I think he'd really be humbled, as I am, to be recognized for

something he loved so much."

America's Clogging Hall of Fame, which was founded by dancer Dan Angel and his wife Sandy in 1981, has recognized legendary dancers since 1984. Also inducted Saturday night were Shirley Finger of Waynesville, North Carolina, director of a Southern Appalachian freestyle square dance group called the Dixie Darlins, and Jack Knighten of Mathews, North Carolina, director of the Firehouse Cloggers.

"I can think of no two people more deserving than Ralph and Melvin Sloan for what they have done for Southern Appalachian square dancing," Angel said. "They were and have continued to be the most viewed square dance team in the world with their association on the Grand Ole Opry for nearly 50 years."

Heeding Sloan's calls are dancers Brent Herron of Cookeville, Tennessee; Larry Chunn and Cheryl Lambert-Chunn of Greenbrier, Tennessee; Eddie Oliver (a member of the troupe for 32 years, whose father, two uncles and an aunt were members of the act when it started in the early 1950s) of Lebanon, Tennessee; Clyde Richardson of Nashville; Darrin Stryker of Crossville, Tennessee;

Jessica Parton of Lebanon; Judy Wilson (Parton's mother) of Gallatin, Tennessee; Tammy Goolsby of Lebanon; Marcia Campbell of Kingston Springs, Tennessee; and Heather Brown of Goodlettesville, Tennessee.

Melvin Sloan became the dance group's leader in 1980 after the untimely death of his older brother. That same year, the Tennessee State Legislature designated Southern Appalachian square dancing as the official state dance and named Ralph Sloan as the Ambassador of the Dance. The dancers, under the younger Sloan's leadership, later were invited by former President Ronald Reagan to perform at the John F. Kennedy Center for the Performing Arts in Washington as part of a tribute to the late country star Roy Acuff.

In 1989, the Country Music Foundation inducted Ralph Sloan into its Walkway of the Stars at the Country Music Hall of Fame.

"I was a country singer when my brother died, and I didn't know how to square dance," added Sloan, who grew up watching his brother and other family members dance on a Lebanon homestead. "It was difficult following in my brother's footsteps—a lot of hard work went into it—but dancing has been a wonderful part of my life."

According to Sloan, the troupe's freestyle form of Middle Tennessee square dancing is substantially different from modern clogging and traditional Western swing square dancing. Each dancer interprets the music with his or her own style and steps as the dance leader calls out various dance patterns throughout the performance. The danc-

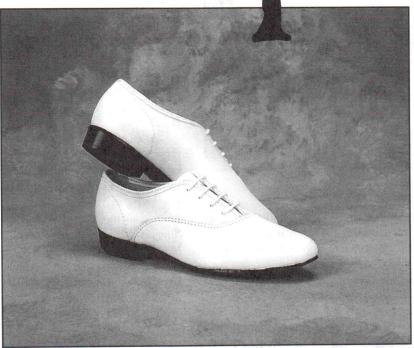
ers do not start together, and no dancer is intentionally in step with any other dancer. Although their footwork is sometimes referred to as Southern Appalachian clogging, the dancers are best known for authentic Appalachian Mountain square dance figures that are older than the United States.

The Sloan dancers have never missed a scheduled performance on the Grand Ole Opry. They also have danced on countless other stages and entertained millions of people around the world via television, appearing on programs such as The Jack Benny Show, The Dinah Shore Show, That Nashville Music (for 16 years), The Today Show (NBC), Hee Haw, The Dolly Parton Show, the Grand Ole Opry's 50th, 60th and 65th anniversary shows, Grand Ole Opry Live, and TNN: The Nashville Network's Nashville Now, Music City Tonight, and Primetime Country.

"I will forever be indebted to the people who enjoy our style of dancing, and especially to all of the talented Sloan dancers who have given so much of themselves," Sloan added.



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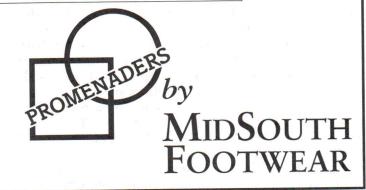
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# Missouri Cloggers Conquer Mexico

By Barbara Steward, Hannibal, Missouri



**Stewarts Hometown Cloggers** 

The words "Muchas Gracias", "Muy Bonita", and "No habla Espanol" became very familiar phrases for Hanniballs Hometown Cloggers by the time they returned from their performance tour of Xalapa, Vera Cruz, Mexico last month at their International cultural dance festival.

The cloggers returned with many unforgettable memories, new friends, and a better understanding of the country's culture and customs. Just trying to communicate became a challenge!

Both performances were met with great enthusiasm proving music truly is a universal language. The whole experience was fun, interesting, and educational for all including 18 Canadian Scottish dancers from Nova Scotia known as "Amethyst".

Those attending from the Barbara Stewart Dance Studio of Hannibal were Barbara Stewart, Kay Latta, Pawnee Stathem, Keitt Stathem, Lauren Stathem, Carol Sharpe, Megan Sharpe, Stacie Whitley, Debi Kendrick, Jessica Kendrick, Jackie Kendrick, Jocey Kendrick and Julie Kendrick.

Mexicans appreciated all types of music the Hannibal Hometown Cloggers brought to their homeland. We danced to classic clogging music such as Orange Blossom Special and Casey Jones. The popular Neal McCoy hit "Shake", with our added acrobatics and frolicking lifts, was one of the more popular clogging routines.

Along with our clogging we pleased our audiences with song. Jessica and Jackie Kendrick began the program with their accapello rendition of our country's National Anthem. The Kendrick sisters wielded a fan from the audience to help them with their number "That's What I Like About You" by Trisha Yearwood. Our young Mexican friend will never forget his spotlight on stage with the always popular sisters Jackie, Jessica, Jocey and Julie! The hit tunes from "Sister Act II" were vocalized by the Kendrick sisters while they donned "habits" to go along with the theme.

Barbara, Stacie, Kay, Pawnee, Keitt and Lauren bounced onto the stage with "Rock-N'Roll" music which included "Rock Around the Clock", "Hand Jive", "The Twist", "YMCA" and Elvis' "Jail House Rock".

Our audience was so surprised to see a solo clogged to by Stacie with a song by Aerosnith!!! That's right "Walk This Way"



Kendricks "Sister Act" Original

brought cheers from the crowd, it could've been because Miss Hannibal Stacie Whitley was doing this solo.

Three queens accompanied the group on this trip: Stacie Whitley - Miss Hannibal 1997, Jocey Kendrick - Junior Miss Hannibal 1997 and Lauren Stathem - Miss Missouri Pre-Teen 1997. This is just three of many reasons our shows are such big hits with the guys!

Music from all generations as well as different styles of music is part of the reason we were welcomed with such enthusiasm wherever we clogged. Our cloggers range in ages from 11 through well, should I say our leader has been teaching dance for 43 years, so you figure it out! One of our young "stars" thirteen year old Keitt Stathem, did a solo f or us to "Pretty Woman" by Roy Orbison. Stacie performed another solo that won her talent honors at the Miss Hannibal pageant, that is "Indian Outlaw" by Tim McGraw.

Our group performed popular country songs such as "Swing Like That". We finished with "High and Mighty" being sung by Jessica Kendrick while we clogged with formations and lifts, this is quite a song to lift everyone's spirits and it didn't disappoint us when the crowd cheered to our final number.

While in Mexico, the dancers saw such sights as Santiago's home and compound; the Anthropology Museum of Xalapa; pyramids built by the Incas; the first church of Vera Cruz, and ruins of Cortez's home. Wandering musicians and dancers entertained the group at an open air restaurant where authentic Mexican food was served while street vendors hawked their wares on the sidewalk nearby. Many took advantage of wading or running in the temperate waters of the Gulf of Mexico while watching a Mexican Wedding celebration take place near the beach.

Then suddenly, it was time to say farewell to the picturesque countryside, the beautiful flowers and the new friendships that had been made and return to hometown Hannibal, USA. But even before the plane landed back in St. Louis, the cloggers were planning another trip for next year.



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For All Information and Reservations Sunshine State Bluegrass Festival 4929 Riverside Drive, Punta Gorda, FL 33982 Phone (941) 639-3646 or FAX (941) 639-5966

# Hills of Kentucky Photos (Continued from Page 6)



Overall Line Team - Critcal Impact, Maysville, Kentucky, Directed by Crystal Muse



Overall Duet - Caroline Elkins and Joey More from West Virginia and Overall Duo - Lori Rodgers and Jennifer Atkins from Kentucky



Hoedown Overall - Critical Impact





Grand Champion Team - Silver Dance, Knoxville, Tennessee, Directed by Lynn Ogle



Line - Classic Cloggers, Toronto, Canada, Directed by Terry Hannon



Hoedown - Daniel Muse, Critical Impact



10

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## **MCIC 6th Annual Workshop**

By Bob Warner

The Michigan Clogging Instructor's Council (MCIC) annual workshop held Saturday, October 4th, 1997 in Waterford, Michigan was well attended and the program went as planned—excellent!

Rob & Sheryl Keller and Charlie Burns, along with MCIC instructors Paul and Karen Allen, Barbara Barrett, Sharon Chambers, Shane Gruber, Don and Lois Hanley, Mac and Louise McCreery, Duane and Berdella Root, Debbie Snell and Rose Vincent all taught routines and steps. We had three dance rooms going, so the dancers had a nice variety to choose from.

Sallie Adkins came with her store and was quite busy selling shoes, music and more.

Teaches started at 10:00 p.m. with a 45 second demo of the routines to be taught that hour. This was repeated every hour untill 4:00 p.m.

Demos were performed at 1:00 p.m. for the hour, and every-



Corn Cob cloggers under the direction of Mac & Louise McCreery of Grand Ledge Michigan

one enjoyed the open dancing at 5:00 p.m. lead by Rob, Sheryl and Charlie.

We felt it was a good choice to have the Kellers and Charlie Burns teach at our MCIC workshop. All had a great time.

Hope to see all of you and more at our next workshop, October 1998, and we'll do it all over again. (I can't help but think that God must be a clogger too!)

### **Lehigh Valley Cloggers**

By Mary Snyder, Glen Gardner, New Jersey

am sending you pictures of three of our dancers who traveled to La Plata, Maryland, for the Mid-Atlantic Clogging Competition on September 13, 1997. Hope you can find room for them in *The Double Toe Times*. All three dancers came home with trophies and



Lehigh Valley Cloggers, Loretta Dashner, Joseph Stetch, Elizabeth Mayers

we are very proud of them. The competition is hosted each year by Jim Loveless and Guys and Dolls Cloggers, Mechanicsville, Maryland.

Our 4th Annual Traditional Workshop with Bob Johnson and the Flatland Cloggers from Chesapeake, Virginia, which was held on November 1, 1997 was WONDERFUL. We had our largest crowd to date and everyone said they can't wait until next year. I don't have any pictures of the workshop. If I get some I'll send them.

There are copies of *The Double Toe Times* all over my house. There is so much information in it! I enjoy reading about other cloggers all over the world and seeing their pictures. I use the directory to contact other cloggers. I get advice from nationally known instructors, look over the ads and the upcoming events and even sometimes get a new line dance routine and from it. The copy I picked up to get your address for this letter was the May 1997 issue with so much information on the Mars Hill Southern Appalachian Percussive Dance Workshop. I really enjoyed reading about that. Keep up the good work.

## The Fun Time Cloggers

By Marg Grassick, Calgary, Alberta, Canada

My group is called The Fun Time Cloggers and I teach five other small groups of seniors here in Calgary. I noticed in your November issue you had a picture of Joan Tharme's Edmonton group with the TELUS sign above them. I thought you might be interested to know how this came about.

I had a call from someone in AGT (now TELUS) asking if I would like to be in a commercial and to bring one other clogger. We did just that and were on one of their commercials for a few months. All of 2 minutes on the tube—but it was fun anyway. This is how the signs came about, which was well received here in Alberta.



I thought you might like to have a picture of yours truly (the shorter one) and my friend Ruth Davis, in our TV outfits. We had a lot of fun with this. Maybe one day they will do it again, who knows.

Have a great Christmas in Florida as we will here (although it will be a much colder one).



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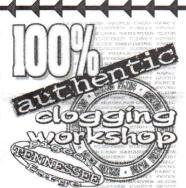
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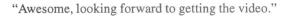
"The minute the music began, I was caught up in the spirit of the dance and when the curtain rose, my tears flowed at the sheer joy before my eyes. Thank you!"

"Splendid. You are to be commended for a professional, informative, fun production. Well done!!"

"Superb! Magnificent! Wonderful! and all other superlatives!"



8 Couple Precision, Cast (Bailey Mountain)



"Better than we anticipated. What a show!!!"

"It was fabulous, loved it!"



Men's Routine: Mark, Delohn, Collin, Jay, Kevin, Craig, Cameron, Bobby, Burton, Mike, Clay, Michael



Drums - Jeff Rudolph, Vibes - Paul Babelay



Green Grass Cloggers - Jay Ledford (Overall Choreographer), Becky, Phil

# BULLETS (III) BESIDE THE NAMES INDICATES THAT THESE FOLKS CAN, AND DO, PROMOTE OLD-TIME CLOGGING

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#### World Clog Champion (continued from page 2)

In the team division, the Electric Stompers took first place in the exhibition class, and first place in the overall World Championship. It was a complete sweet as the young ladies also won overall in line and novelty competition.

In addition to the monstrous team trophies, several individuals brought home some hardware for themselves.

Instructor Misty Baker won second place in the 16 to 20 age division. Baker also teamed with Stephanie Garland to place second overall in the duet world championship.

Donna Leonard claimed second place in the 24 to 30 age division. Donna and her dance partner, Jennylee Johnson, won third overall in the duet world championship.

Stephanie Garland placed second in the 13 to 15 age class.

In the duet division Jr. World Championship, second place went to Bridget Lady and Rachel Britt, while third went to Kimberly Kiser and Grace Ellis.

other members of the Stompers include Kristen Rutherford, Amber Wolfe, Brandi Hopkins, Rachel Ollis and Tammy Kiser.

The Stompers were also special guest of Disney World's Magic Music Days earlier this year.

Next year the competition is expected to move to Hickory, North Carolina, an event where the Bristol, Tennessee dancers will seek to defend their world championship crown.

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Dear Bobbie:

We are senior citizens who practice our clogging at the Janesville Senior Center in Janesville, Wisconsin. We call ourselves the "Badger Holler Stompers" and our motto is "Have Shoes - Will Travel". The group was started at the Senior Center in 1987, by Martha Lee, who later moved from Janesville. Although we do not have an instructor, we attend workshops and together, work up routines that we use in performances at schools, nursing homes, hospitals, other senior centers, in parades, and anywhere else we are invited.

By the end of this year, we will have done forty-one performances. An advantage of being senior citizens (and retired), is that we are available for daytime or nighttime performances, and many of our performances are during the day.

We very much appreciate the many local and national instructors we have had the privilege of dancing with at the workshops and conventions we have attended, and the clogging friends we have made. In October, 1996 and again in October, 1997 we attended the "Cash In On The Fun" clogging workshops hosted by Connie Bartels in Dubuque, Iowa. We first met Connie at the World Festival of Clog Dance in Toronto, Canada in July, 1996. Connie and Charlie Bums choreographed a routine to "Let's Go to Vegas" that we use in our performances. We also use Charlie's "Bagpipes" and Connie's "Lambs Skinnet" routines.

To let you and others know just how dedicated and considerate Connie is, one Sunday evening she called to see if our group was still practicing on Monday mornings. She said that she and her mother had been visiting relatives in Mauston, Wisconsin over the week-end and would like to return home through Janesville and dance with us.

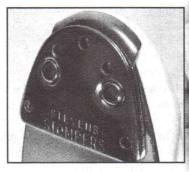
Mauston is several hours Northwest of Janesville and would take her some distance out of her way home, nevertheless, she came to Janesville and not only danced with us, but refreshed one dance we had learned at her workshop and taught us a new routine to "Living In A House Full Of Love" that we have since worked into our performances. What a great thing for her to do and what a wonderful experience for our group.

#### THANK YOU CONNIE!

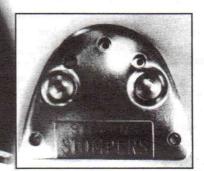
Sincerely, Robert E. Woodward Club Representative, Edgerton, Wisconsin

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