

The Double Toe Times

A CLOGGING MAGAZINE

Volume 16, Number 2

February 1998

Symphonic Bluegrass ... Could It Be True?!

By Linda Carolan, Fire-on-the-Mountain Cloggers
San Antonio, Texas

When the phone call came in July, the woman identified herself as the operations manager with the **San Antonio Symphony**. She continued, "We are interested in booking your group to perform during the *San Antonio Pops Concert Series* in September. You would be performing *live* with the symphony itself" Ho, ho, ho. I asked the normal questions: time, date location, payment, etc. and she said she would get back to me once they had reached a firm decision. Hmmmnn. Our team normally uses hard core bluegrass music and I wondered how well the two entities could work together.

Meanwhile, no time to ponder. **The Texas Folklife Festival** (the first weekend in August) would soon be upon us and we had to prepare for our performances. In addition to our usual shows, we had invited various dance groups who participated in the Festival to dance with us in a huge combined routine. We started this "tradition" last year and had great fun. So we joined forces with other dance groups at Folklife to present our *2nd Annual Folklife Dance Sampler* featuring dancers from **Ballet Folklorico Boriken** (Puerto Rican), **Hula Halau Ohana Elikapeka** (Hawaiian), **San Antonio Irish Dancers**, **Boys of Wexford** (Irish), **Hill Country Highland Dancers**

Continued on Page 3

Fire-on-the-Mountain Cloggers take their bow with the San Antonio Symphony

Dance AV "Boyzone of Percussive Dance"

By: Nick Pilley and Claire Rudd
(with additions from Chris Rudd and Niki McCretton, November 97)

Bridgwater, Somerset, England

Bridgwater Arts Centre has the distinction of being the oldest arts centre in the UK, now in its 50th year. Based in an attractive Georgian terrace in one of the more pleasant areas of this small town, it is also the home to Somerset Dance Connections who strive valiantly to increase the profile of dance throughout the county and the south west in general.

Part of their annual programme (UK spellings throughout!) is a day of percussive dance, gathering between 150 and 200 dancers, held in late October just as the joints prepare to stiffen up for the winter! This year, the 4th of these events, was to feature DanceAV, billed as the "Boyzone of Percussive Dance" a reference which may be lost to foreign readers and also to those of us who take little interest in pop music for reasons due to age or musical taste. They are, however, five extremely talented young men who specialize in various forms of percussive dance and are able to mix and match styles seamlessly.

Actually, the "five" was reduced to "four", their Irish dancer having been just been poached to join the "Riverdance" chorus for the next London season, and almost became "two" due to major traffic delays caused by road accidents extending a 3 hour drive to 7 hours!

So, in amongst all the panic about the traffic delays, Dance AV's early arrival via a different route, Gary O'Mahoney led a workshop on his specialty, English clog (wooden shoe), concentrating on a few complex steps to a studious group of 20 plus, using a variety of music from traditional to current chart hits.

Secure from his previous night arrival, Lee Payne began with a jazz tap style warm-up

Continued on Page 8



THE DOUBLE TOE TIMES

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Burton Edwards Airborne

I attended "Mountain Legacy" on Friday, November 7. I enjoyed the show. The cloggers gave 110% of themselves to ensure a beautiful show. Each clogger is special and super talented.

I congratulate producer Burton Edwards and the entire staff. No question this extravaganza is Appalachia's answer to River Dance.

Sincerely, Vincent Clifford, Charleston, South Carolina

BRAVO!!! To the cast and crew of "Mountain Legacy" for a fantastic and most memorable show! From the opening to the grand finale I was amazed with the skill and performance of the musicians and dancers. In a rented motorcoach along with a bus full of my clogging students from Owensboro, Kentucky, we were off to Asheville, North Carolina to attend the show. Several commented to me that "it was the best show that they had ever seen." It gave us a better understanding of the history of clogging as well as a greater appreciation of dancing to live music. It was definitely AN EXPERIENCE NOT TO BE MISSED!

Barry Lanham, Footstompin' Express Cloggers, Owensboro Kentucky

Editorial for February

I am delighted to be able to announce that "Mountain Legacy, The Video" is now available! We will provide prices (and PAL info) for Canada and foreign in our March issue.

You may order by calling (800) 452-5224. U.S. tapes are \$29.95 plus \$4.95 for shipping and handling. Send checks and orders to: Mountain Legacy, Post Office Box 789, Lake Junaluska, North Carolina 28745. Mastercard, Visa and Discover cards will be accepted.

Symphonic Bluegrass (Continued from Page 1)

(Scottish), **Zorya** (Ukrainian Dancers), **Texas Klompdancers** (Dutch). This year we even expanded to include some "stray" musician/dancers from the **Ledbetter's** (bluegrass band) as well as the **San Antonio Pipes and Drums** (Scottish band). This year at Folklife we featured the regular performance team plus the newly formed junior team (ages 9 to 13). At the end of that weekend I considered Folklife a success and looked forward to recuperating from doing ten shows in four days.

HOWEVER, two days after Folklife the telephone rang. My contact with the San Antonio Symphony informed me, "We have the music ready for you to pick up." I roused my weary body and chugged downtown because I was anxious to hear this lovely tune. It turned out that we would perform a live show with our friends the **Tennessee Valley Authority** bluegrass band in front of the Majestic Theater for thirty minutes before the concert actually started. During the Pops Concert itself we would do only one routine on stage with the symphony, so it wouldn't really be that tough. I'd pick up the cassette, listen to the music and rearrange a few steps in one of our old numbers to fit this new tune. HA HA Ha Ha ha ha hhhhaa. I popped the cassette into the tape deck of our van to listen to it on my way home.



Pat with the Hill Country Highland Dancers (Scottish) and Howard with the Ukrainian Dancers participate in the "joint" routine (10 ethnic groups)

"This shouldn't be too difficult," I chortled. My mouth fell open as I listened ... and listened ... and listened. Seven and a half minutes later I realized that I was in pretty deep. This medley contained many different songs (from Soldier's Joy to Turkey in the Straw to some Irish tune I'd heard before, but I couldn't remember the name of, to Pop Goes the Weasel, plus more), all done in a manner of what I called "symphonic bluegrass." The instruments themselves, the extra sound effects, and the fact that it was a medley, made it impossible for me to fit this tune accurately to any of our normal routines. I'm grateful that the good Lord gave me the gift of being able to fit steps to music because it looked like I really had my job cut out for me. I did pass about 64 beats of that unidentifiable Irish music on to Cindy Campbell, one of our dancers, who did an excellent job with it. That part sounded very dainty and the men's big feet didn't seem to fit the music. I told her where the women would start and where they needed to end up on the stage and turned her loose. The twelve dancers who participated



Ron Nichols and Sheryl Sultenfuss demonstrate the "hambone."

really pulled together to accomplish this difficult goal because we actually had only five weeks in which to learn both steps and figures for a six couple precision routine (not to mention smoothing out the rough edges). It really went down to the wire. I was teaching them the first portion of the routine before I had finished writing the next section. The routine had at least fifteen different figures (columns, tunnels, windows, polka style in a circle, women threading the needle while the men made arches, alamo style circle, men down on one knee while women do figures, etc.) plus mountain figures. Finally, we formed a column and did a few more turns and hurrahs. Then came the big finale ending step, where we smiled and stomped around to find the beat and end the routine. Just kidding.



Linda and Rusty Carolan perform a duet at KLRN television station.

UPCOMING EVENTS 1998

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.

• 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 12 - 13

Open Clog Championships
Sandy, Utah
Cobia (UT)

March 13 - 14

Possum Trot Workshop
Victorville, California
Hansen (CA)

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 20 - 22

March Clogging Madness
Lincoln, Illinois
Dunn (IL)

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 18

Springtime Stomp
Dublin, Georgia
Ruis (GA)

April 24 - 25

Oklahoma Borderline
Workshop
Muskogee, Oklahoma
Leslie (OK)

• April 25

Wyoming Open Championships
Lyman, Wyoming
Cobia (UT)

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

• May 24 - 26

Wet N' Wild Weekend
Clog & Swim Competition
Las Vegas, Nevada
Cobia (UT)

June 3 - 6

South 40 Express Workshop
and Competition
Hillsboro, Ohio
Dillow (OH)

June 12 - 13

Washington State
Square Dance Festival
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Kelling (WA)

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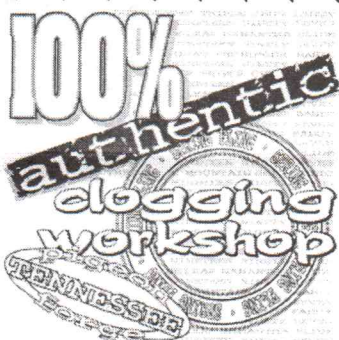
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Additional Info:

Lou Maiuri, PO Box 253, Glasgow, WV 25086 • (304) 595-1568

Symphonic Bluegrass (Continued from Page 3)

We arrived at the Majestic Theatre for the first rehearsal. It was to be just us and the conductor. The program for the Pops Concert read, "America's busiest pops conductor, superstar Erich Kunzel appears regularly on nationwide television programs, records exclusively on the Telarc Records label, and performs annually on the podiums of virtually every major orchestra in North America." Kunzel, it continued, "holds degrees from Dartmouth, Harvard and Brown Universities" and has "served on the faculties of Brown University and University of Cincinnati College." Nevertheless, the maestro endeared himself to us by his droll remarks and down-home sense of humor. He was to watch us "perform" our routine to taped music the first night. We would return the next night in order to rehearse with the entire orchestra. My eleven dancers lined up backstage while I came forward and expressed my concern that we would not be able to hear the music from the overhead speakers. The sound technician was told to turn up the volume and then start the music. The maestro stood in the middle of the center aisle with his arms crossed. The taps crashed and the herd thundered across the stage. "Louder," I calmly yelled in the direction of this silent gentleman. He turned and called something to the soundman at the back of the theater and the music seemed to be a little more intelligible. I commanded our mighty footed group to "slow down" numerous times, but to no avail. As we finished the seven and a half minute routine Kunzel had his hands on his hips and was walking toward the stage. I was apologizing all over myself, saying things like, "we are used to dancing faster than this music" and "we really couldn't hear" plus other inept dialog. Herr Kunzel looked me over and asked, "Did you choreograph the routine?" I admitted my responsibility and looked back toward the dancers. "D—n good, isn't she?" Kunzel asked the cloggers. They nodded as I pointed at Cindy Campbell to incriminate her for the Irish steps in the routine. The conductor grinned and said that everything would be fine the next day because the orchestra would be REALLY LOUD.

Well, they **were** really loud and it was certainly a challenge and a thrill to perform this endeavor. The following is an essay which our twelve year old daughter, Sarah, wrote for her 7th grade English class when instructed to write about an exciting event in her life. Here is the *rest of the story*:

"It was a lovely day on a Sunday one week ago. My mom, Dad, and I got up at eight o'clock and then we went to church. After church, we went home and changed into our Fire-on-the-Mountain Clogger costumes. Then we picked up my grandparents and drove downtown. My grandparents went to the front of the Majestic Theatre and the rest of us went in the back entrance. We went down two flights of stairs and down two halls, took a left and arrived at the lovely accommodations they had made for us. We were not the first ones there. In about fifteen minutes all twelve of us were gathered in the small room.

We made a special preview performance outside the Majestic just before the doors opened and the San Antonio Pops Concert began. The twelve of us danced to a live bluegrass band, called the

Tennessee Valley Authority, who are friends of ours.

After our performance we trooped back all the way through the Majestic down the stairs, through the halls, and to the left. We arrived back at the "dressing room" just in time to change back into our street shoes and scurry back the way we came and creep into the darkened theater. My mom, Dad, several other dancers, and I watched from the very edge of the left side of the theater. We watched the show until the intermission. Then we fled down the stairs, through the halls, and to the left. We hurriedly took off our street shoes, picked up our tap shoes and tiptoed in our stocking feet to the backstage area.



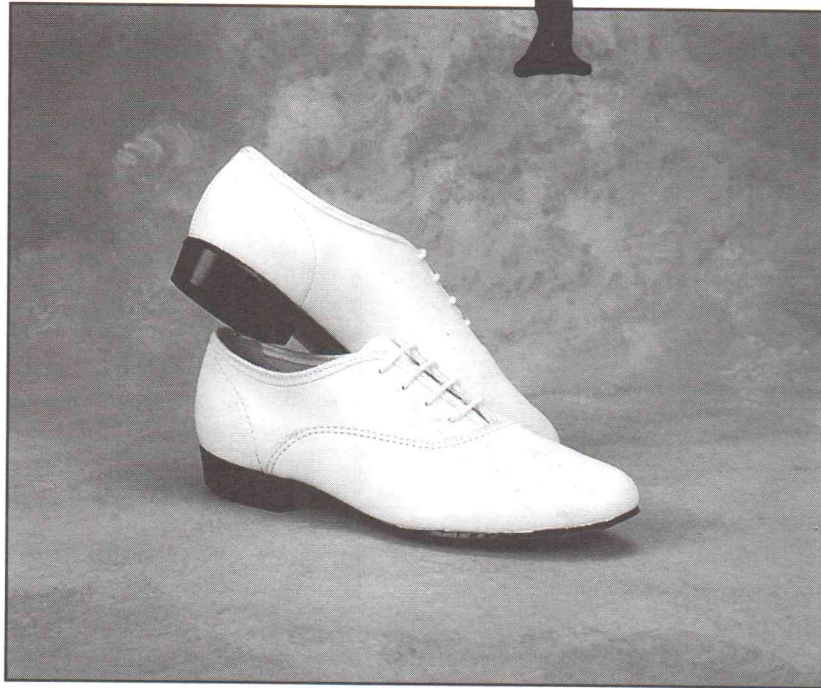
Sam Nobles proves he can make two limberjacks dance at the same time.

My heart was pounding in my ears as the conductor announced us. As we walked onto the stage, I stuck a huge smile on my face. It stayed there throughout the seven and a half minute long performance. The twelve of us twirled, polkaed and danced ourselves silly. We were so excited to be on the stage of the Majestic Theatre!

After our performance was finished, the audience roared! We turned around and clapped for the orchestra members who had scorched their bowstrings and run out of breath trying to make the music fast enough for us. After the entire show was through all of its participants gathered on or below the stage and the audience once more made me afraid the roof was going to fall on us like the walls of Jericho. When the audience stopped cheering the performers all scattered everywhere. My mom, dad, and I went and found my grandparents and we walked back to our car. As we drove home I couldn't forget the exhilaration of being on the stage of the Majestic Theatre. All of the excitement made me want to go back and do it all over again. I am sure this is an experience that I will never, ever forget, even if I live to be one hundred years old!"

[For those who might be interested in getting ideas for choreography or getting tips on organizing your team and obtaining bookings, please see advertisement in this issue.]

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Dance AV (Continued from Page 1)

involving much bending and stretching. It was a far cry from the previous night when he had watched our cats sprawled in front of the fire and commented that he would prefer to warm up that way! His later workshop in jazz and rhythm tap was far more energetic and put his students to the test for fitness and agility.

Beginners Appalachian was Claire's first venture into a formal teaching role. A comfortable sized group of about 20 were **brought in** at the most basic level, working up from a walking step, through singles and doubles to about eight steps all put together in a simple "taster" routine within the 90 minute session.



Lee Payne and Gary Pell Showing Off

Whilst parents - admittedly mainly mums - were busy elsewhere, Sara Marshall from Bristol team "Applejacks" took about a dozen youngsters for a clogging session and expanded it later into a "make a dance" class. Clogger and local dance teacher Niki McCretton kept 16 youngsters between 7 & 11 years old busy with a lively and popular "street dance" class, something she has successfully taken to various local schools. Many of the children had never danced before, let alone tried this high energy dance form. Interestingly, the class was mainly made up of boys.

The Irish stepping instruction was provided by local teacher Catherine Bartlett, covering a selection of jig, reel and hornpipe steps in both soft and hard shoe. With the time allotted and such a range she could only provide suitable inspiration, but no doubt added a few members to her regular classes. Anne Smith from local team "Beetlecrushers" showed her varied clogging expertise by teaching French Canadian stepping to a studious group.



Musicians in the bar—and only one beer glass in sight!

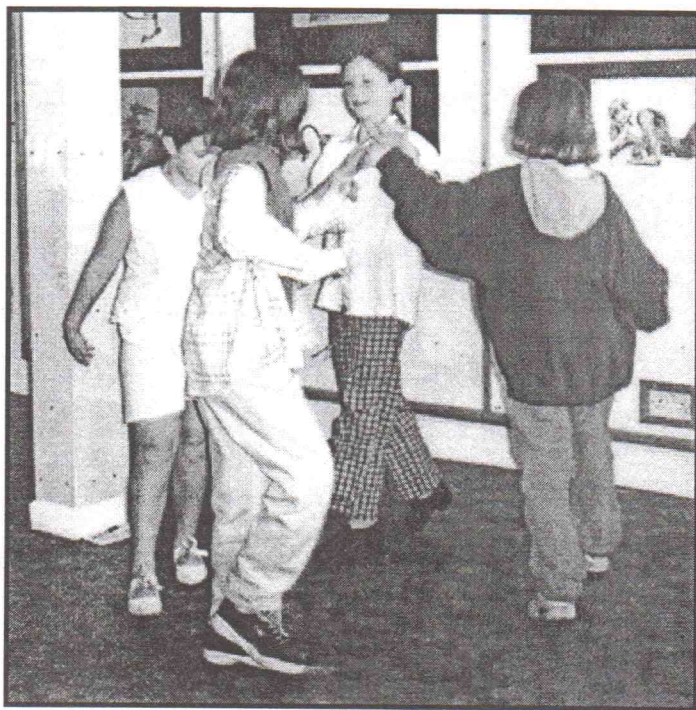
The absence of Ross Allen to take the Intermediate Appalachian group gave rise to an impromptu session by Mike Highfield and Chris Rudd, current and former members respectively of local team Hotfoot. Faced with a room full of enthusiastic feet, they taught the untraditionally named 'Easter Bunny' from the Hotfoot repertoire, being a conveniently not too complicated couple dance which for most of the attendees introduced a number of new steps including a "creation" of Mike's, called in the best traditional style - the "Highfield Kick"!

12:30 brought the arrival of the very harassed remainder of Dance AV and a very rapid rescheduling of events for the afternoon while everyone else caught up on their lunch.

Ross Allen finally managed to take his flatfooting class with about 35 participants, teaching a lovely sequence he had written especially for the event. He used steps many people were familiar with interspersed with some tricky pick-up steps and others that crossed the music. Food for both the brain and the feet! Ross is one of the better known UK practitioners, being a member of Broken Ankles (one of the UKs first and highly respected clogging teams, led by his mother, Penny) and a solo performer in his own right, well versed in various clogging styles including English and French Canadian. He also managed to sneak an extra intermediate workshop during the afternoon for those who had missed out in the morning and still had time and energy.

Gary Pell ran two successive rhythm tap workshops, first beginners then expanding to more advanced dancers, trying to show differences between the American style and that danced here. Despite his youth—not yet 18—he had no trouble teaching a selection of basic steps with a simple routine then expanding it by adding extra "sounds" and increasing the speed. The larger proportion of his students were from local dance schools who were used to tap but a modest number of cloggers kept up with him despite finding so much dancing "across" the music a little unusual.

Continued on Page 12



Children's Workshop



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1997 Camp Clog Workshop and Competition

By Jeff Driggs, West Virginia



1997 Camp Clog Individual Champions: Bobby Lockart (OK), Jamie Conyers (KY), Brian Staggs (OH), Amy Hoover (OH), Mike Curtis (KY), Kelly Good Paster (KY)

Over 125 dancers from 7 states met at the brand new Cliffview Resort, near Slade, Kentucky for the 9th Annual CAMP CLOG Workshop on July 12, 1997 hosted by Jeff Driggs and Jeff Parrott. The two Jeff's special guest instructors this year were Sherry Glass-West of Tennessee and Jon Hasler of Indiana. The all-star staff taught a variety of material throughout the day using all musical styles. In addition, Christy Seng, of Illinois, joined Jeff Driggs on stage to teach a routine they choreographed together, "Who's Cheatin' Who"

Saturday evening brought everyone back to Cliffview for a "Steak and Bake" dinner hosted by the resort's owners Dick and Valerie White. Following the dinner a dance was held, and then everyone went out on the large front porch of the center to enjoy live bluegrass music by the "Friends of Bluegrass" from Middletown, Ohio. Two of the players in this musical group are no strangers to clogging, the guitar player is Jimmy Montgomery, whose son Brent has been a champion team and solo dancer, and the fiddler is Harold Staggs, whose son Brian has danced on the Ultimate Dance Force and Power and Precision.

Cliffview Resort is truly an amazingly beautiful place. Nestled in the Kentucky mountains just east of Lexington, cloggers have been coming to this area for years to enjoy the weekly summer dances at Natural Bridge State Park. Valerie White says that she and her husband had always envisioned owning and running a bed and breakfast and scenic resort, but after seeing the CAMP CLOG competition the year before they decided to add a Dance Pavilion and Activities Center to the plans. Boy, did they ever build! The all-Kentucky-hardwood center is a spacious building with lots of room for the workshop. Valerie even added dressing rooms to the plans for the dancers to change clothes. As the date for the workshop neared, Jeff and Jeff began to worry that the resort would not be finished in time. Dick and Valerie promised a working center,

and the building was ready just in time for the workshop. The only part of the structure not yet finished was the air conditioning. Things were fine for the workshop Saturday, but the crowd was so large for the Sunday Competition that the large fans could not keep up and the floor began to sweat. The first few categories were more like an ice skating contest than a clogging one. But cloggers are a forgiving bunch, and the problem was corrected with a little corn meal and a dust mop without any bruised bottoms! Next year's CAMP CLOG will enjoy the center fully completed—air conditioning and all! Once fully completed, Cliffview resort will be one of the largest resorts in the state.

The Natural Bridge Clogging Championships held on Sunday, July 13 was the biggest to date. There were over 50 team entries and over 200 solo entries in the day long event held at Cliffview. The judges for the day were Jeff Driggs, Jeff Parrott, Tandy Barrett and Emilee Parrott. The scorekeeper was Missy Fuller, who always does a super job. Harold and Lea Ann Ward and their daughter, Laura, have become an invaluable part of the CAMP CLOG family. They run the registration for both the workshop and the competition, and are always organized and ready to go.

Category winners at the 1997 Natural Bridge Clogging Championships are listed below:

Line Dance Team

| | | |
|------------|-----------|-----------------------------------|
| Elementary | 1st Place | Silver Dance, Tennessee |
| | 2nd Place | Lollipops, Ohio |
| Junior | 1st Place | Ah-Leet Feet, Kentucky |
| | 2nd Place | Hearts of Gold, Kentucky and Ohio |
| | 3rd Place | Radical JKB'S, Ohio |
| Senior | 1st Place | Critical Impact, Kentucky |
| | 2nd Place | Rise and Shine Cloggers, Indiana |
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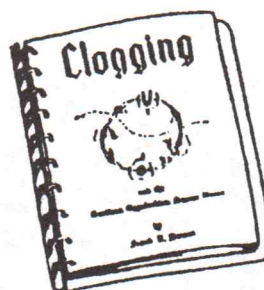
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Dance AV (Continued from Page 8)



Ross Allen squeezing in the extra "missed" intermediate workshop

For musicians, apart from the inevitable session playing in the bar, Jackie Rawlinson, coordinator and (as a fiddle player) one of the lead musicians for DanceAV, gathered about 20 mixed ability musicians, mainly fiddles but also guitars, mandolins, ukulele-banjos and even a hurdy-gurdy (well, its got strings!), and taught a subtle and attractively laid-back variation on an Irish jig called "The Road To Lisdoonvama". Other percussion-based workshops brought in the bodhran (Irish hand drum) and a wildly noisy children's "hitting and banging" event in which the youngsters' enthusiasm didn't quite run away with the rhythm too much!

Finally, Jackie and Dance AV guitarist Adam Bushell put their dancers through extracts of their normal show to the delight of the attendees. There were also displays by the children's workshop, two Irish performance pieces from Catherine and several local clogging teams who had enough members on hand to perform. Finally, with time pressing, there was a grand ten minutes of general freestyle for those who still had any energy left before facing the trip home or resting in the bar waiting for the evening Cajun dance to "Eunice and the Red Hot Bayou Band". Once again a good time was had by all.



Pictured above, left to right: Catherine Bartlett displays Irish; Gary O'Mahoney's English Clog Workshop, rolled up pants aren't traditional, but they make watching the feet easier for teaching; Catherine Bartlett, shows Irish Dancing on the toes.

Camp Clog (Continued from Page 10)

| | | |
|---|-------------------------------|---|
| Young Adult | 1st Place | Power and Precision, Kentucky |
| | 2nd Place | Critical Impact, Kentucky |
| | 3rd Place | Pride of America, Kentucky |
| Adult | 1st Place | Fancy Free Cloggers, Ohio |
| | 2nd Place | Good Time Cloggers, Ohio |
| | 3rd Place | Critical Condition, Kentucky |
| 2 or More Couple Precision Team | | |
| Elementary | 1st Place | Silver Dance, Tennessee |
| Junior | 1st Place | Ah-Leet Feet, Kentucky |
| | 2nd Place | Rise and Shine Cloggers, Indiana |
| Senior | 1st Place | Rise and Shine Cloggers, Indiana |
| | 2nd Place | Electric Impact, Kentucky |
| Young Adult | 1st Place | Critical Impact, Kentucky |
| | 2nd Place | Power and Precision, Kentucky |
| | 3rd Place | Tri-County Cloggers, Illinois |
| Adult | 1st Place | Critical Condition, Kentucky |
| | 2nd Place | Simon Kenton Cloggers, Kentucky |
| Show | 1st Place | Electric Impact, Kentucky |
| | 2nd Place | Silver Dance Elementary and Juniors, Tennessee |
| | 3rd Place | Fancy Free Cloggers, Ohio |
| Hoe-Down | 1st Place | Power and Precision, Kentucky |
| | 2nd Place | Pride of America, Kentucky |
| | 3rd Place | Rise and Shine Cloggers, Indiana |
| Overall Duo/Duet | Mike Curtis and Jamie Conyers | |
| Overall Grand Champion Females: | | |
| | 1st Place | Kelly Goodpaster, Kentucky |
| | 2nd Place | Jamie Conyers, Kentucky |
| | 3rd Place | Amy Hoover, Ohio |
| Overall Grand Champion Males | | |
| | 1st Place | Bobby Lockart, Oklahoma |
| | 2nd Place | Mike Curtis, Kentucky |
| | 3rd Place | Brian Staggs, Ohio |
| Farthest Traveling Team: Tri-County Cloggers of Illinois; Team With The Most Registered Dancers: Rise and Shine Cloggers, Indiana; Norvia Burns Award for Clogging Excellence: Fonda Hill. | | |

The 10th Annual CAMP CLOG will be held July 11-12, 1998 at Cliffview Resort featuring instructors Jeff Driggs, West Virginia, Jeff Parrott, Kentucky, Jon Hasler, Indiana, plus more, to be announced. The workshop will be limited to the first 150 dancers to register, so it is important that you make reservations as soon as possible. On Saturday evening, all those with a workshop ribbon will receive free admittance to the Richard Jett Dance at Natural Bridge State Park, just a few miles down the road from Cliffview. These dances have been a Kentucky dance tradition for decades. Richard Jett has received numerous awards and honors for his part in continuing the rich heritage of clogging and old time mountain dancing.

On Sunday, July 12, the 8th Annual Natural Bridge Clogging Championships will be held at Cliffview Resort. Hundreds of dollars of prize money will be awarded and 5+ foot trophies will be given to the grand champions in each category. Because of the tremendous turn-out at last year's competition, we have made arrangements for additional space to be available for dressing rooms, and 300 chairs have been ordered to supply more seating for the spectators. For more information call Jeff Driggs at (304)776-9571 or Jeff Parrott at (606)228-1528.

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Beginning Plus Routine

Sequence: A A B A A B C B Ending

Wait 16 Beats

A Kick-It DS K RS K RS DS DS RS
L R RL R RL R RL RL

Repeat on opposite Foot

2 Cotton-Eyed Joes K(over) K(back) DS RS
L L L RL

2 Basics DS RS
L RL

1 Heel Pull DS S H(pull) H RS
L R L R LR

B Joey DS S(xib) S S S(XIB) S S DS DS DS RS Turn 1/4 on triple
w/triple
L R L R L R L R LR

Drag DS DR S DS SL S(Turn 1/4) DS DS RS K
L L R L L R L R LR R

Repeat 2 more times to face the front

C Loop Turn DSDS(XIF) DS ST Turn 3/4 Right DS DS RS RS
Fancy Double
L R L R L R LR LR

Triple Kick-Triple DS DS DS K DS DS DS RS
L R L R R L R LR

Repeat 3 more times to face the front

Ending

1 Joey w/triple

1 Shave and a hair cut Stomp DS(xif) S Bounce Land
L R L BO R w L heel out

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Sequence: Intro A B C A B C A B Ending

Wait 16 Beats

Intro 2 Fancy Kick Basic DS DS RS RS Kick RS DS RS
L R LR LR L LR L LR

2 Basics DS RS
L RL

A 1 Samantha DS DSDR ST DR ST RS DS DS RS
L R R L L R LR L R LR

1 Charleston DS TCH (F) Heel Toe Heel TCH (B) Heel
L R L R R L R

1 Triple Brush DS DS DS BS
L R L RL

Repeat

B 3 Stamp Basics DS Stamp SL DS RS
L R L R LR

1 Triple DS DS DS RS
L R L RL

1 Basic DS RS
R LR

C 1 Looping Vine DS DS DS Step (XIB) DS Step (XIB) DS RS
L R L R L R L RL

1 Flying Turkey Heel Toe Step DS RS (Moving)
R R L R LR

1 Karate DS Kick(Turn 1/2) Stomp BS
L R R LR

1 Fancy Double DS DS RS RS
L R LR LR

Drop RS RS from Fancy Double

Ending 2 Basics, 2 DS, 1 Looping Vine

Quote

"Live your life as though one day you'll be investigated, because eventually you will be—by yourself. Live your life so that when that time comes you'll like what you see."

Charles Grodin, Actor

Reprinted from *The Most Important Thing I've Learned in Life*,
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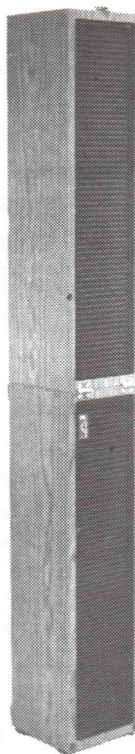
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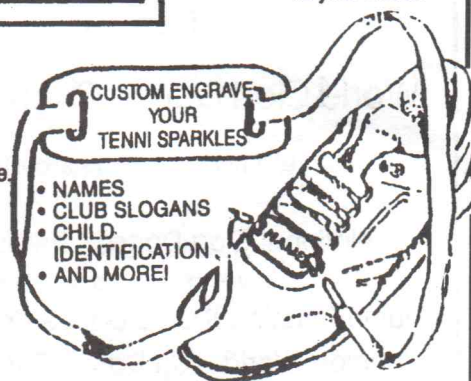
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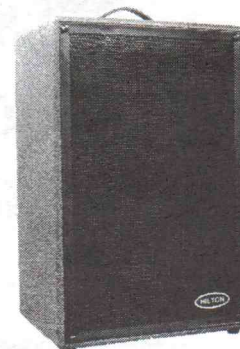


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The Big Picture

By Ed Foote, Pittsburgh, Pennsylvania

(Reprinted From Footnotes, Volume 4, Number 5, January 1998)

All of us have read articles in recent years regarding the decline in square dancing, but after a while all the words and thoughts become jumbled, so that today if the average dancer is asked why square dancing is in decline, the likely response is: "I don't know." Some criticize the activity and say that the product, which has been successful for 25 years, is the reason for the decline, so the product needs to be changed by shortening or combining lists.

It might be helpful to step back and look at the big picture of what is happening in this country without discussing square dancing at all. Once we see the big picture, it will be easy to understand how this affects square dancing.

1. **All Group Activities Are Down.** According to Psychology Today Magazine, group activities started to decline in the late 1980's, and have been in a free fall for the past 5 years. Bowling was once trumpeted as the model which square dancing should follow. Last year a major television network did a feature about the sharp decline of bowling leagues. In the past year, 3 bowling alleys closed in the Pittsburgh area. Why are group activities down?

A. Staying at home has become much more popular. According to a Newsweek/Gallup poll, as far back as 1989, 70% of all adults said that staying at home is their favorite method of relaxation. In 1986 it was only about 25%. Why is staying at home so popular? 3 reasons:

- 1) A safe haven from life's pressures. According to Psychology Today Magazine: "Many people in the 60's and 70's viewed it (staying at home) as a trap, an infringement on their freedom to discover and express themselves. Now it is a refuge from the pressured life and tough times outside."
- 2) Video cassettes. The convenience of renting movies to watch at home became big business in the second half of the 1980's.
- 3) Home computers. With the advent of the Internet around 1993-94, people now prefer to sit home and work with their computer. This has contributed significantly to the free fall decline in group activities in the past 5 years.

B. There is more emphasis on individual activity. "Do your own thing" has become the watchword in recent years. According to Psychology Today, activities requiring only individual participation, such as crafts, using a computer, walking, working out in a gym, and taking courses at local colleges, are all flourishing. Group activities are floundering. One psychologist noted that any organization trying to sell the public

on a group activity had better emphasize the individual benefits to be gained by participating.

2. **We Have Less Leisure Time.** According to the previously mentioned Newsweek/Gallup poll, in 1990 Americans said they were working 6 hours more per week than in 1973, and they had 10 fewer hours of leisure time per week.

With the heavy emphasis on corporate downsizing in the 1990's, it is likely that those still working for corporations are working even longer hours today and have even less free time. Those ousted in corporate downsizing sometimes are working 2 jobs now.

3. **Adults Are Seeking A Wide Range Of Experiences.** According to Psychology Today, people are not satisfied with only experiencing a few recreational activities they want to experience as many as they can. This probably explains why so many people complete a square dance beginners class and then drop out after 1 or 2 years. It is not that they do not like the activity of square dancing or that it is too difficult, it is simply that they have spent time doing square dancing and now they want to do something else.

Summary:

All this means the following for square dancing:

1. Many people will want to stay home and watch videos or use their computer and thus not join a beginners class. This does not mean there is anything wrong with our activity, it just means that people want to stay home.
2. To get some of these people into beginners class, our advertising will have to emphasize the individual benefits of square dancing, such as exercise and maintaining mental alertness.
3. When people do come to beginners class, it will make no difference whether they have to learn 25 calls or 100 calls. They are in this for the experience, and they will leave after a certain length of time (probably 2 years) because they want to try something new. Thus, all the talk about shuffling lists or combining lists is futile; list changing will have little effect on the underlying causes for the decline in square dancing and could cause damage to the structure of the activity, thereby adversely affecting those who are currently in square dancing for the long haul.
4. What will be needed is large-scale recruiting efforts which, even if successful, will have to be ongoing in order to replace those who drop out each year simply because they want to experience another activity.

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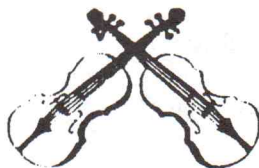
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Front and Center (Continued from Page 2)

Dear Bobby:

Clogging grows in interest even out in the "boonies" of Durango, Co. Pictured are five of the Durango Cloggers, from left to right: Barbara Cannon, Betty Lazo, Lionel Dickenson, Linda Dickenson and Jean Standifer who performed in three presentations of "Unexpected Christmas Presence", a Lawrence Nass production. We performed on the new concert stage at Fort Lewis College in Durango and danced with a Celtic group named McCool.

We plan to participate in most of the parades in this region in the coming year and look forward to a fun year of clogging in the beautiful high country of western Colorado.

Thanks for the great article on "Mountain Legacy"—a wonderful idea and I can't wait to order the video. I would love to have the touring production come to Durango in the future!

Betty Jane Lazo, Durango Colorado



Barbara Cannon, Betty Lazo, Lionel Dickenson, Linda Lickenson and Jean Standifer

Dear Bobbie,

Double Toe Times is the "Bible" of cloggers and it is the top info-bearing vehicle in this business! We get our money's worth. Good luck to my "buddy".

Love, Dolly Hamblin, Massachusetts

Dear Bobbie,

Hope this note finds you in the best of health and spirits.

I have especially enjoyed the two most recent publications. The articles about spending a week at Elkins College under the masterful instructor, Ira Bernstein, brought back wonderful memories and recollections of my opportunity to do the same in 1996. I couldn't have had a better foundation for flatfooting and clogging!

I also want to let you know that our group is an old-time clogging group. Can you please add a bullet to our listing under Washington State.

Paula Marter, Eclectic Cloggers, Seattle Washington

Hi Bobbie,

I don't know whether you can place me or not, we have not met in person but have chatted on the phone a few times. (I would like to meet you in person though).

Enjoy your magazine. That seems like a HUGE job! Thanks so much.

Barbara Barrett, Michigan

Dear Bobbie,

I took this picture of our two little cloggers during our graduation party in December 1997. This is Ashley Smith and Christopher Bennett (my grandson) both 4 1/2 years old. They both learned to clog on their own just by watching us and The Double Toes. They are so good you'd think they had lessons. When time allows, we let them clog at the end of our performance to *Sold* which is their number. They stole it from us—Ha! We gladly gave it up for them. Melissa, Christopher's mom, clogs with us and she has taught him the rocking chair, jump apart and spin around and the chicken move where he brings his arms in and out the same time he bends his knees and brings them in and out. The crowd loves it when he does these and boy does he respond to the applause.

Needless to say, they steal the show and we love it as much as they do. We have some other little ones that show promising talent. I hope they continue to want to clog in the future.

More from our club later. Happy clogging.

Phyllis Bennett, Pinewoods cloggers, Picayenne, Mississippi



Ashley Smith and Chris Bennett

To Bobbie Adams:

Martha Lee, formerly of Port Townsend, Washington, passed away on November 7, 1997, she enjoyed your publication and so many clogging events. Dance brought her great joy.

Rebecca Lee



Milada Mikulenkovas, Croch "14", Czech Republic

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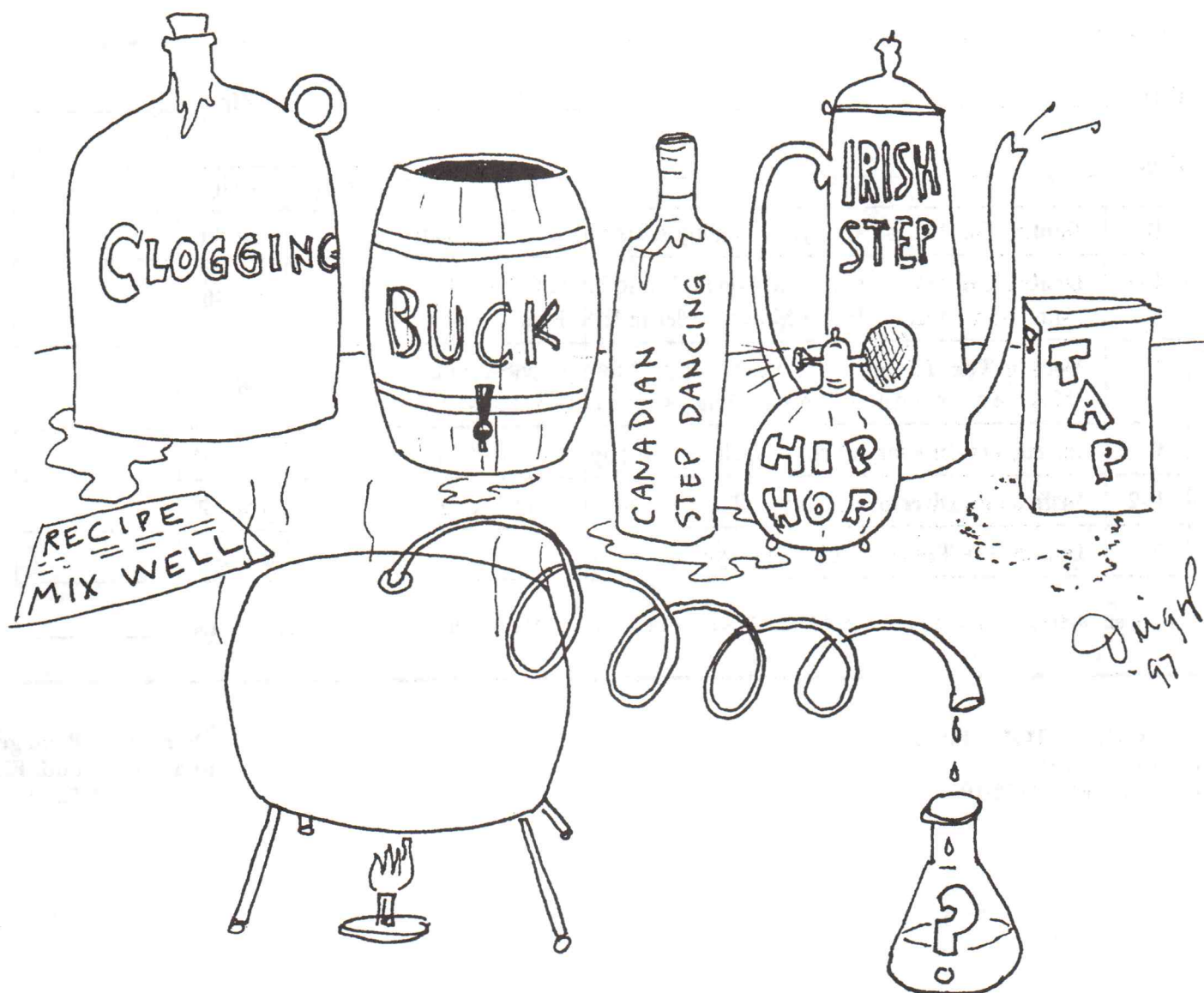
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