

The Double Toe Times

A CLOGGING MAGAZINE

Volume 16, Number 3

March 1998

America's Clogging Hall Of Fame 1997 Annual Dance Off Maggie Valley, North Carolina



*Jack Knighten, Mrs. Sloan, Melvin Sloan, Shirley Finger, & Earl Powell,
Hall of Famers*

The America's Clogging Hall of Fame held its annual Dance-Off on October 25 and 26, 1997 in Maggie Valley, North Carolina. This competition is for teams who have won 1st or 2nd in any ACHF Sanctioned Competition from October 1, 1996 through September 30, 1997. Competition began Saturday with more than 130 team dances representing over 10 states. At 3:00 p.m. all team competition stopped and the All-American Team was named. This honor is bestowed upon cloggers of all ages who has shown through their Leadership, Clogging Skills, Enthusiasm and Team Spirit that they are truly deserving of this award. Next came the solo competition for all ages with over 300 cloggers performing. The results were Grand Champion Male, Mark Clifford and Grand Champion Female, Rebecca Marine. After the solo competition ended the Announcement of the International Team was made. This award is given to cloggers from different countries along with cloggers from the United States who have previously been on the All-Ameri-

Continued on Page 3

Reincarnation

By Wallace McRay, Montana Poet

What does reincarnation mean?

A cowpoke asked his friend.

His pal replied it happens when

Your life had reached it's end.

They comb your hair and wash your neck
and clean your fingernails,
and lay you in a padded box
away from life's travails.

The box and you go in a hole
That's been dug into the ground
Reincarnation starts in when
You're planted 'neath a mound.

Then clods melt down just
Like your box and you who is inside
And then you're just beginning on
Your transformation ride.

In awhile, the grass will grow
Upon your rendered mound
Til someday, on your moldered grave
A lonely flower is found.

And say a horse should wonder by
And graze upon this flower
That once was you but now is become
Your vegetative bower.

The flower that the horse ate
With his other feed,
Make bone and fat and muscle
Essential to the steed.

But some is left that he can't use
And so it passes through
And finally lays upon the ground
This thing that once was you.

Then say, by chance, I wanders by
And sees this upon the ground,
And I ponders and I wonders at
This object I have found.

I thinks of reincarnation,
Of life, and death and such.
And come away concludin', Slim
You ain't changed all that much!



THE DOUBLE TOE TIMES

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Bobbie Adams

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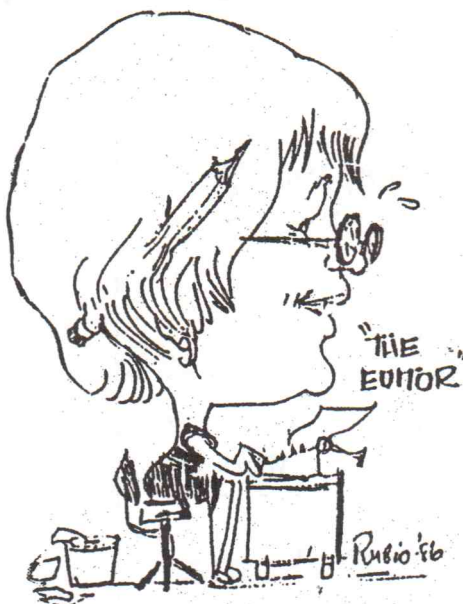
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Editorial for March

Dear Readers,

The following letter from Debbie and John Haines, members of *The Basement Cloggers* in Maryland is personally very gratifying. While I enjoy all clogging, the old time "just for fun" kind tickles my fancy.

My grandfather and his twin brother (Chester and Lester) were known as the best dancers in Central Kentucky when they were young probably about 1912-1914. I have an old photo of them all dressed up, ready to go to town with their horse and buggy. I wish I had been able to ask him about it before he passed away.

Interesting topic on the Internet, Teacher Certification! Lots of cons, no pros. Guess we'll have to muddle along the old way—cream rises to the top of the milk bucket. Any input???

On State Instructor Certification, our state is currently looking to update our certification program. We would like to know what other states do to certify clogging instructors on a state level.

Teresa Olson-Alioto, Wisconsin

On State Instructor Certification, being a Texan by choice and a clogger who clogs and teaches in Texas, I am not aware of any State Instructor Certification required by the State of Texas to teach clogging. The Texas Clogging Council, of which I am a member, does not require any *certification*.

If a person chooses to follow the path of securing certification from any source, that is their prerogative. What do you think the requirements should be to be certified? Who's standards should we use?

My mother certainly did not know anything about *certification* when she first taught me to dance. The first instruction that I had, of which I have no recollection, is being held in her arms while her feet kept time to the music and we whirled around the room. By the way, the music was made from her singing the song or my dad playing the guitar.

I think this is a good subject. I hope we hear from others.

Ethel Wilmesmeier, Texas

On what Ethel Wilmesmeier wrote: I love what you have to say about this. I know about the certification program from CLOG/NCHC. I am like you though, I learned how to clog when I was a little girl from my clogging instructor. She did not have a license to teach clogging and I went on to teach clogging and have my own team and I don't have a license but I can tell you about most any part of clogging you want to know. I just think this is something for people who want the certificate to post in their studios. Which could be good for people who don't know much about clogging and are looking for someone who can teach it. I don't think that it is important for me to have this, when I can show people what I can do. I think this is a very interesting topic and I would love to hear other people's opinions. Thanks.

Cheryl Skeen, Hickory Flat Hoedowners
North Carolina

America's Clogging Hall of Fame (Continued from Page 1)

can Team and have shown dedication in the preservation of Southern Appalachian Clogging along with their hard work and many miles they have traveled to help bring our Nation's heritage to their communities and country with their dancing feet. Next came the announcement of Scholarship Awards which were given to Brent Herron and Tammy Goolsby. The Hall of Fame Inductees were introduced: Shirley Finger director of Dixie Darlins from Waynesville, North Carolina, Jack Knighten director of the Firehouse Cloggers from Mathews, North Carolina, Melvin Sloan & Ralph Sloan known as the dance leaders of the Tennessee Trav-



Solo Grand Champions

elers from Nashville, Tennessee. Around 7:00 p.m. the All-American Team performed a Hoedown routine they had learned in less than one hour. Seeing that kind of talent on the floor was why they were chosen for the All-American Team. The Ben Smather's Dance-Off was the next thing on the agenda. This Dance-Off is for individuals who have won Grand Champion Solo at an ACHF Competition during the year. The winners were Grand Champion Male, Mark Clifford and Grand Champion Female, Rebecca Marine. The final performance before the competition resumed was by Burton Edwards and his group with a sneak preview of their Mountain



Overall Grand Champions, Bailey Mountain Cloggers



*Crystal Loften & Gwen Drake
Grand Champion Duo*

as the Grand Champion Precision Winners. Then it came time to announce who the Over-All winner in the team competition would be. The Bailey Mountain Cloggers from Mars Hill, North Carolina came out on top being the highest scoring team in the competition. The announcement of the Winiest Teams was given with Dazzlin Image Cloggers from Portsmouth, Virginia being First, Southern Junction Cloggers from Simpsonville, South



*Mark & Crystal
Duet Grand Champions*



Jim Loveless, MC

Legacy Performance. They did a spectacular job and everyone enjoyed their performance. Competition resumed with the rest of the team competition which ended with Hickory Flat from Denton, North Carolina, being named as the Grand Champion Hoedown Winner.

Competition began again on Sunday morning with around 40 team dances to perform. When all the team competition was finally over the Bailey Mountain Cloggers from Mars Hill, North Carolina was named

Carolina being second and the Country Dock Cloggers from Benedict, Maryland being third. The final competition of the day was the Duo/Duet category with over 70 couples competing for the Grand Championships. There was a lot of talent from all ages and everyone seemed to enjoy themselves.

Continued on Page 6

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.

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 21

Rockin' Madness
Orinda, CA
Elling (CA)

March 26 - 29

N.E. Clogging Convention
and Competition
Nashua, New Hampshire
Coruth (NH)

March 27 - 28

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

March 28

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

• March 28

Pride of America
Championship
Paris, Kentucky
Mattingly (KY)

April 3 - 5

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

April 4

Tollgate Spring Fling
Novi, Michigan
Barrett (MI)

• 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 - 18

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

April 17 - 19

Country Cloggin' Weekend
Port Townsend, Washington
Mills (WA)

• April 18

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

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)

April 25

Missouri Clogging Council
Annual Workshop
Hannibal, Missouri
Luck (MO)

May 1 - 3

NCCA Annual Convention
Roseville, California
Bounds (OR)

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 22 - 24

Memorial Day Dance
Spectacular & Competition
Columbus, Ohio
Driggs (WV)

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
(Full Clog Program)
Spokane, Washington
Kelling (WA)

• July 24 - 25

World Cup of Clogging
Prim, Nevada
Pearson (AZ)

• July 25

East Coast Clogging
Championships
Chesapeake, Virginia
Johnson (VA)

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America's Clogging Hall of Fame (Continued from Page 3)

When the competition ended the Final results were Grand Champion Duo, Crystal Loftin & Gwen Drake and Grand Champion Duet, Crystal Loftin & Mark Clifford.

Next year the ACHF Annual Dance-Off will be held October 31, 1998 & November 1, 1998, in Maggie Valley, North Carolina.



Paul Vaught and Trenton Lowe

1997 International Clogging Team:

Bruce Aycock (Burgaw, North Carolina), Susan Botsch (Schweinfurt, Germany), Keith Brady (Gainesville, Florida), Vicki Dean (Sydney, Australia), Harold Craddock (Ontario, Canada), Jonna Falch (Ronnede, Denmark), Kristal Finger (Waynesville, North Carolina), Mike Gioufu (Ontario, Canada), Brent Herron (Cookeville, Tennessee), Crystal Loftin (Fountain Inn, South Carolina), Bryan Mount (Weaverville, North Carolina), Mercy Martinez (High Point, North Carolina), Cheryle Skeen (Denton, North Carolina), Elliott Skeen (Denton, North Carolina), Angus Sleep (New Brunswick, Canada), Jean Sleep (New Brunswick, Canada).



High Mountain Steppers, Galax, Virginia

1997 All American Team:

Kristle Argo, Mandy Austin, Barbara Bowers, Suzanne Bullock, Carissa Clair, Rebecca Conn, Jamie Conyers, Lisa Daniels, Gwen Drake, Amanda Dukes, Ashley Duncan, Carolin Elkins, Sebrina Floyd, Lovonda Freeman, Katie Gilreath, Desiree Green, Rebecca Marine, Kellie Jo Marshall, Jaclyn Morris, Sandi Parriott, Cheryl Renfro, Shana Scarorough, Sandy Southard, Dana Steelman, Brandi Tate, Crystal Tarrington, Brooke Thornton, Amanda White, Lisa Wise, Michael Blake, David Cinotto, Joe Cottingham, Warren Daniels, Jerry Goble, Jim Hill, Billy Jones, Bobby Lockart, Michael Munford, Michael Scrip, Dough Richardson, Warren Underwood, Christopher Vinson, Joey Wells.



Dazzlin Image, Open Hoedown

Shirley Finger:

Our first Hall Of Fame Inductee for 1997 is a "traditionalist" who stands up for what she believes. She is definitely one person who has carried on the roots of Appalachian Traditional Clogging. For twenty years now she has been the Director of the Dixie Darlin Cloggers and has always maintained that her team needs to have traditional sound and figures. She instills in them the need to create dance footwork sounds that originated in the Appalachian Mountains which she calls home. Quoting from the nomination letter ... "The Southern Appalachian category is slowly dying out and she is trying to keep it alive. It is one fight that she does not intend to quit."

Prior to her days of directing she was avidly involved in the clogging world with her husband Wayne and her daughter Kristal. This lady has been helping promote traditional clogging since 1970. Other than a director, she is also a wonderful human being. She was introduced to clogging by her husband Wayne in the late 60's / early 70's. He used to take her to the Maggie Valley Playhouse—right up the road from the Stompin' Grounds—and that is where it all began. She spent a few years following Wayne and his team, the Southern Appalachian Cloggers, until she and Darlene Warren began the Dixie Darlin' in October of 1976. In 1995 she began the Dixie Darlin' Cloggers Second Generation. The ages range from two to nine years which is the same range as the fist group when they began.

Besides being an outstanding director, she is a wonderful mother, wife and second mother to the members of her teams. Her door is always open for whoever needs her. She has touched the lives of hundreds of kids who have come in contact with her. No matter where they are today, everyone that has been involved with this honoree or her teams know they have a special place in her heart and she will be there for them indefinitely.



Texas Tradition, Running Set

Continued on Page 10

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Southern Appalachian Percussive Dance Workshop

April 3, 1998

Bailey Mountain Concert

April 4, 1998

Workshop: 9:00 a.m. to 5:00 p.m.

Evening Hoedown

April 5, 1998

Workshop Matinee

Performance by Attendees

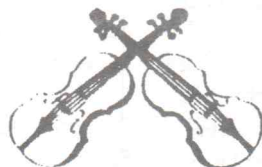
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Lest We Forget The Sloan Dancers - Grand Ole Opry

By Dan Angel, Founder ACHF

My last visit to the Grand Ole Opry was back in April when I was there to Gather information on the Sloan Dancers that have graced the Opry stage since 1952 when Ralph Sloan and The Tennessee Travelers performed each Saturday night. In 1980 brother Melvin Sloan stepped in and assumed the reigns when Ralph passed away unexpectedly and changed the name of the team to The Melvin Sloan Dancers. However, even today, the team is introduced as the Tennessee Travelers by some of the artists. To everyone at the Opry they are still The Sloan Dancers. On December 20th, I was their guest and took this opportunity to sit down with each dancer and talk to them one on one. I got the surprise of my life as I listened to these dancers tell me about their background, not only in square dancing but in private life.

It all began when I asked Melvin what he said to each dancer who becomes a member of The Sloan Dancers for the Grand Ole Opry. "My first talk with them is a very serious one. I first let them know what I expect of them. The rules I set down for them will not be compromised. I run the team and this is the way it will be. We are here to perform on the stage of the Opry before thousands of people each Saturday night. We are professionals. That is the bottom line. I will not let a dancer on that stage who is unable to give a 100% and have fun doing it." Melvin also stated, "I explain to each dancer that they are one of eight dancers in the world that will be dancing on the stage of the Grand Ole Opry. I explain to them that there are many thousands who would trade places with them for the opportunity to dance on this stage just one time in their life time." I might add at this time that The Sloan Dancers are made up entirely of middle Tennessee square dancers.

The newest member of the Opry Square Dancers is Heather Brown. She is also an accomplished musician. Her love for the fiddle has inspired her to attend college upon completion of high school and prepare herself for a future in country music as an on the road musician. As she explained, "I love people and want to perform for them. I am in awe of Vince Gill. Just look at what he has accomplished in his lifetime. He started out as a very young blue grass picker. Now he is at the very top of this profession. When he is on stage I stand off to the side and watch him, he is the greatest. It's very funny but when I dance on the Opry stage I have this funny feeling run through me. I was told that this would happen to me. I hope I never get over it though."

For the next dancer, Darrin Stryker, he has to travel over a hundred miles one way just to perform each Saturday night. He plays the banjo and admits while driving to Nashville each week end I get all wound up just knowing I'm going to be on the Opry. My wife and I have a small business started. We attend workshops and square dance conventions selling square dance supplies. I really feel honored that I have been chosen as only one of eight dancers who have the unique opportunity to be a member of The Melvin Sloan Dancers."

Most of you have read my article on Brent Herron that appeared in *The Double Toe Times* in September of 1997. Here is a young man that has laid his future out and is on schedule to gradu-

ate from college in June of 1998. He wants to become a lawyer. When asked what has been the most rewarding experience in his live he simply stated. "Being associated with The Melvin Sloan Dancers and America's Clogging Hall of Fame. I am a member of the Opry Square Dance Team and the Hall of Fame has recognized my God given talent. For this I am for ever thankful. The Melvin Sloan Dancers are a team. I think Melvin has done an outstanding job in putting together a team where each dancer compliments the other. There are no individual dancers out there, we are a team."

After Saturday nights performance, Cheryl Lambert Chunn is affectionately referred to as "dust mop" due to the fact that she cleaned the front of the stage off as she slid across the floor to her partner. Those of you who have fallen on stage during a competition can sympathize with her. However, being the trouper that she is, she made a great recovery and never missed a step. She is married to a team member. She plays the fiddle, guitar and the mandolin. Cheryl was a regular performer at the Opryland Theme Park. Her second love is bluegrass music and dancing on the Opry. She and her husband met while dancing together on a square dance team prior to joining The Sloan Dancers several years ago. Her husband, Larry "Pokey" Chunn is employed by the Nashville Electric Company. He plays guitar and each Saturday he hosts his own live radio show on WSGI, AM 1100. The program is aired from 1:00 p.m. to 4:00 p.m. where the guests play and sing what ever they wish. He and his wife Cheryl have been married for 5 years and have been working with their own gospel group "parted water", which will begin performing in early 1998. As Larry stated, "Cheryl and I both love bluegrass music. The Opry affords us the opportunity to learn from the greatest artist in the world. We can learn from these talented artist, then work our own style into our group. Being associated with The Sloan Dancers is a God sent opportunity for us."

Taking care of people has been a life long dream of Tammy Goolsby. "I want to be the best surgical nurse that has ever graduated from college. My dream is slowly becoming a reality." When asked who she most admired she did not hesitate, "My mom is. She can put a roof on the house, build anything we need and turn around and be the best gourmet cook in the world. She is the greatest person in the world." Her hobbies are playing the guitar, dancing on the Opry and taking care of the ill. Her beautiful smile and personality will warm your heart. When I get old and senile I want her as my nurse.

It is hard to believe the talents of Marcia Campbell, mother of Brandon and Casey. She has been a Sloan Dancer for eleven years. She plays the guitar, fiddle and mandolin. Her first love is her family. The second is bluegrass music. She is considered an authority on the subject by her peers. She hosts a two hour radio show on WDKN 1200 in Dixon, Tennessee. She calls it the "Mule-Skinner Bluegrass Show." She is also co-host of the "Inter-State Radio Network with Keith Bilbrey on WSM. The show is syndicated nationwide and airs from midnight until 5:00 a.m. Being the radio personality she is, we ended our conversation talking about our mutual good friend Raymond Fairchild who lives on Soco

Continued on Page 10

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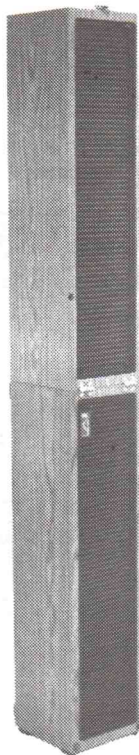
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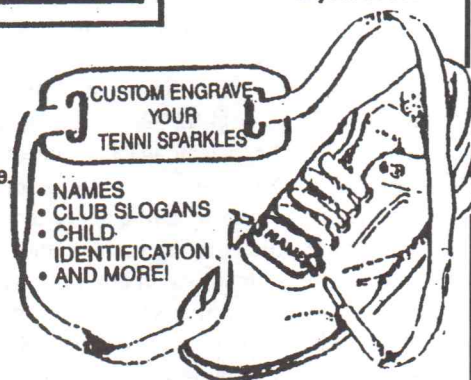
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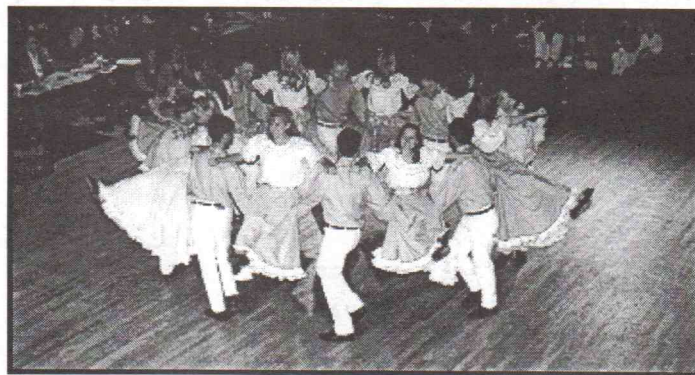
Jack Knighten:

This gentlemen was born in Asheville, North Carolina and moved to Charlotte, North Carolina when he graduated from college. He first became involved in clogging in 1948 when he was a member of his high school dance team at Lee H. Edwards now known as Asheville High in Asheville, North Carolina. He was instrumental in starting a team in Charlotte known as the Firehouse Cloggers. He has been Director of this team since 1979. He was also responsible for starting a line dance team which consisted of four young girls called the Firehouse Caboose. These girls were too young to dance on the Adult team but wanted to dance, so he let them perform at exhibitions with the Firehouse Cloggers.

He is a former board member of America's Clogging Hall of Fame and also National Clogging and Hoedown Council. He is now serving on a committee to help introduce Clogging at the 1998 National Square Dance Convention to be held in Charlotte in June, 1998.

His favorite saying to his team members is "Stick with me and I will take you places" and this he has done. He said the Firehouse Cloggers represented North Carolina at the 1982 World's Fair in Knoxville, Tennessee, were appointed by the Governor of North Carolina to represent North Carolina at a folk festival in Krefeld, Germany in 1987, have danced with many country music performers such as Micky Gilly, Johnny Lee, Charlie Pride, T.G. Shepherd, Jerry Clower, Riders in the Sky, Briarhoppers, and the Moody Brothers.

He always thinks of other people and their feelings first. He has always loved and enjoyed being around young people. He is a retired school principal. His hobbies are hunting, fishing, golf, woodworking, painting and clogging, even helping with making new team costumes just recently!



Bailey Mountain, Smooth Team



Hickory Flat, Running Set Hoedown

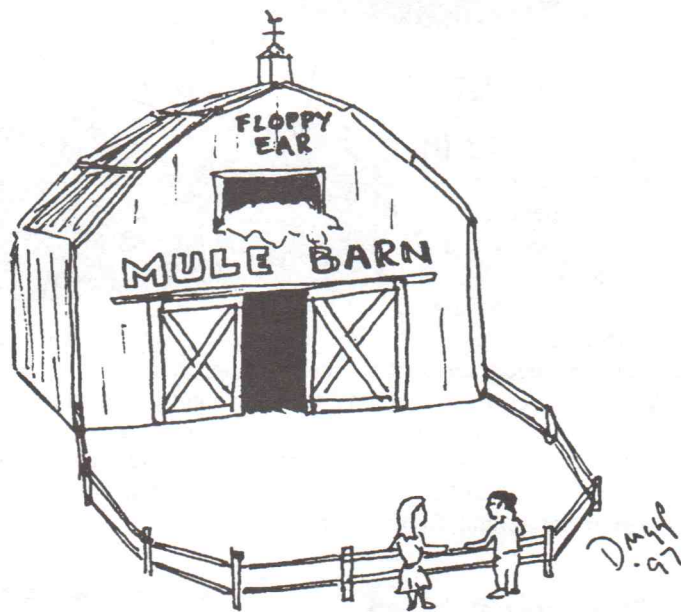
He has been married 44 years to the former Betty Ann McMahan. They have two children Becky and Doug and four grandchildren, Marshall and Anna Hollingsworth and Drew and Susan Knighten. He not only is a good friend to all but one of the World's best husband, father and grandfather

(Editor's Note: The third and fourth inductees were Melvin and Ralph Sloan, written up in a previous issue).

Lest We Forget (Continued from Page 8)

Mountain in Haywood County) North Carolina. This great lady is not only talented but very beautiful. When she talks you know that she knows what she is talking about but that she is interested in you and what you have to say. I'm looking forward to listening to her on the air. The dean of Sloan Dancers is my friend "Easy" Eddy Oliver. This old smoothie began his career as a Tennessee Traveler 32 years ago. As Eddie stated, "I grew up on the Grand Ole Opry. My dad was a member of the Tennessee Travelers and this has been my life. I hope to be able to dance another 32 years." He has his own business and also works for a car dealership in Nashville. In talking with Eddie I found out he loves golf. I can relax and really be myself on the golf course. I have always wanted to play the Augusta National," he stated. After having watched him dance on the Opry, if he plays golf like he dances he will be playing the masters come the second week in April.

I have not only found great square dancers but accomplished musicians who could very easily be the next generation of country music stars. They show the spirit, knowledge, talent and enthusiasm to be the best in their chosen profession. These dancers make up the Melvin Sloan Dancers, a great example of Grand Ole Opry tradition.



"That's the problem. You just never know when it's gonna come out ..."

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April 25, 1998

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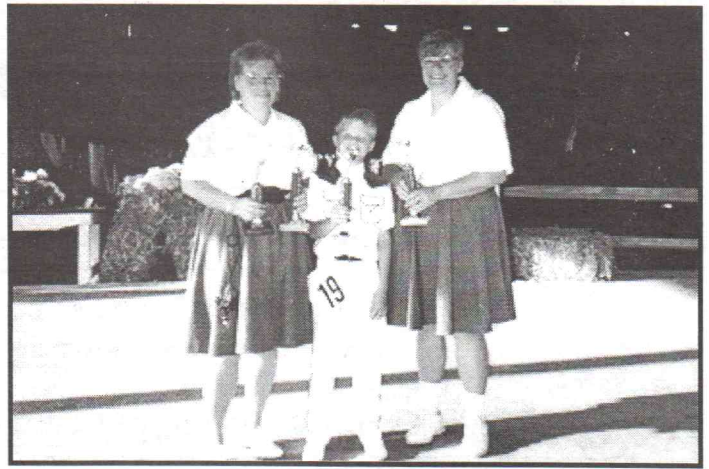
4th Annual Traditional Workshop

Mary Snyder, Lehigh Valley Cloggers
Glen Gardner, New Jersey

Following is a picture of three of our dancers who traveled to La Plata, New Mexico for the Mid-Atlantic Clogging Competition on September 13, 1997. Hope you can find room for them in the *Double Toe Time*. All three dancers came home with trophies and 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



Loretta Dashner, Elizabeth Mayers, Joseph Stetch

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.

Columbus Clogging Company's Octoberclogfest Goes International

By Diana Manners, Columbus, Indiana

With a German Oktoberfest theme for the day, the Columbus Clogging Company's annual workshop on October 18, 1997 had an international flair. Along with German decorations, and food (especially wonderful German chocolate), we even had a German instructor on this year's staff. Stefan Volk who leads the Devil Cloggers of Darmstadt, Germany was a guest instructor as was Mike Guilfoyle of Harrison, Ohio. Our usual cast of characters on the staff were Jeff Driggs, Brent Montgomery and our own Naomi Fleetwood. We were very happy to welcome Chip Summey on the staff this year. Jeff and Brent's "Blink of an Eye" was wonderful even for those of us who lack the coordination to get all those hand moves in the right places. Chip's routine "Lord Send Revival Again" was a religious experience, no pun intended. Although Stefan threatened to teach in German just to get everyone's attention, he showed how clogging bridges language and cultures with his dynamite routine "Freedom".

Besides having 2 rooms of clogging going all day, there were several vendors, face painting for the kids, and a fun dance Saturday night.



Jeff Driggs, Naomi Fleetwood-Pyle, Stefan Volk, Brent Montgomery, Chip Summey



This year's workshop was at the airport Ramada Inn in Indianapolis. There were several other conventions going on in the hotel while we were there and one of those was for the "War Mothers of America" group. Those ladies were very interested in our workshop and showed up whenever they could to watch. Naomi must have sold about 200 blinking pins to those ladies. The American flag blinking pin was their top choice although a few got Clog Your Heart Out pins as souvenirs.

Next year's workshop will be back (by popular demand and great amounts of whining) in our hometown of Columbus Indiana at Donner Center. Mark your calendars now for October 17, 1998. We are very lucky to have so many well known instructors as regulars and guests at our yearly workshops. We're thrilled to have Ira Bernstein, world renowned instructor and performer joining our staff in 1998. Plan to join us and get in on the fun! Remember to make your hotel reservations early due to our proximity to beautiful Brown County which attracts the "leaf lookers" in October.

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Fisher's Hornpipe

Choreography: Melissa Kaninenberg
Taught By: Randy Cann

Music By: Cactus Brothers

Level: Intermediate 2

Sequence: A B C A B C A B

Intro: 8

Part A:

Triple Rocket DS-DS-DS-S-KICK-RS-S-KICK-RS-S-KICK
L R L R L LR L R RL R L

Flange DS-DS(XIB)-FLANGE-HEEL-UP(1/2 TURN)-DS-DS-RS-KICK
L R R L L L R LR L

Part B:

Double Back DBL-BACK-BRUSH UP-DBL-HEEL-HEEL UP-DS-DBL-RS
L L L L R L L R RL

DBL-HEEL UP
R L

Vine Rock DS-DS(XIB)-DS-BRUSH UP-(1/2 TURN)-DS-RS-RS-RS
L R L R R LR LR LR

Part C:

Syncapated S-DS(XIF)-S-DBL-HEEL-UP-DS-DS-RS-KICK
L R L R L L R LR L

Repeat 4 Times 1/4 Turn

Homespun Love

Choreography: Fonda Hill

Artist: The Ranch

Level: Basic

Sequence: A A B C C 2 Triples A B C C 1/2C

Intro: 16 Beats

A 4 Basics DSRS DSRS DSRS DSRS
L R L R

2 Charlestons DS Kick Toe Heel RS
L R R R LR

Repeat

B Pull Step Step(OTS) Step Step(OTS) Step
L R L R

Triple DS DS DSRS
L R L

Repeat Pull Step and Triple

C Five S DS DS DS DS Kick RS Kick (move forward)
Step L R L R L R RL R

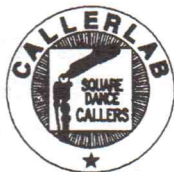
Repeat Moving Backwards

Drag DS Drag Step DS Drag Step
L L R L L R

Chain DS RS RS RS (turn 360 left)
L RL RL RL

Repeat and Chain Right

Traditional Dance Of The Quarter



Yona Chock, Chairman of the Contra and Traditional Dance Committee is pleased to announce that the committee has chosen THE WAGON WHEEL as the Traditional Dance of the Quarter for the period March 1, through June 30, 1998.

The Wagon Wheel

A Traditional Square Dance

For the **music** a 7 x 64 beat singing call can be used if you add an opener, middle break, and closer and call the "Wheel" figure twice for the ladies and twice for the gents. Otherwise use a long playing hoedown. The **formation** is a standard square.

Beats of Music

- 1 - 8 Gents to center, Forward and Back
- 9 - 16 Ladies to the center, right hands across (Star Right)
- 17 - 24 Left hand back and how do you do (Star Left)
- 25 - 40 Get your partner, the one in blue (Star Promenade)

- 41 - 64 Ladies swing out and the gents swing in, Promenade and we'll try it again

Description:

- 1 - 8:** Men walk in four steps and back out four steps to home position.
- 9 - 16:** Ladies step in and face left, extending their right hands to grasp the hand of the lady opposite them and walk forward turning the "Wheel" (Star).
- 17 - 24:** Releasing right hands the ladies turn right face to form a left handed "Wheel".
- 25 - 40:** Ladies keep left hands joined in the "Wheel", but take their partner's right hand in their right. Gents now dance with the ladies as the "Wheel" turns.
- 41 - 64:** Ladies take their left hands out of the "Wheel" and take their partner's left hand. The gents swing the lady across to his right side into Promenade position and they Promenade home.

N.B. The figure can be varied by having the ladies pass their partners and Promenade with their corners for a change of partners, or by having the men form the "Wheel" and, on beats 41 - 48, the ladies swing the men out of the "Wheel" on to their left side. The gents immediately swing the ladies out of the center and into Promenade position. You can add an opener or closer with no partner change if it fits your music.

Midwest Clogging Workshop & Hills of Kentucky Clogging Competition

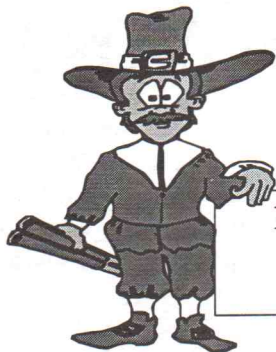
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Due to the growth in students, performances, and other bookings there was a need for a way to manage it all. This resulted in the formation of Atticus Ray Productions. The company specializes in stage, sound, lighting, merchandise, performing arts consultation, and is a patron of the clogging industry. Atticus Ray Productions promotes clogging by booking over 200 performances per year for the Cottonwood Cloggers, and manages multiple locations, workshops, and seminars. Now Atticus and his full time production staff offers the resources for workshops, theatre productions, consultation, and instructional services to you and your group.

THE GREAT NORTH AMERICAN CLOGDOWN Cedar Point Amusement Park Sandusky, Ohio July 24, 25, 26, 1998

Atticus Sumner has deeply involved himself in these private interests, but is now offering his remarkable talents to everyone, everywhere by accepting more public workshops and providing the services of his production company. One of the most exciting opportunities to take advantage of his talents and resources happened when he made available one of his best workshops. Now announcing the 4th Annual Great North American Clogdown to be held in the ballroom at Cedar Point, a multi-million dollar amusement park and voted #1 for their roller coasters. This action packed workshop has been successful among the Cottonwood Cloggers and now Atticus Sumner is inviting you to attend the prime event of the year...The Great North American Clogdown!

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One Headlight

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routines

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History of Square Dancing

By Ralph Page

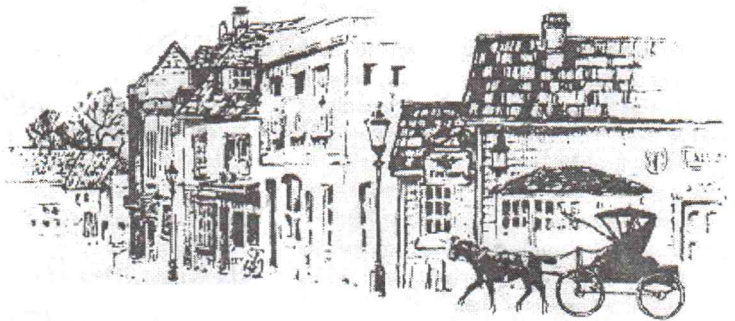
(Reprinted From American Square Dance Magazine, October 1997)

Contra Dances

From the earliest settling of the United States until the mid-1920s, the most popular dance form was the country dance, known in this country as "contra dance." In the early days everyone of the original thirteen colonies knew and danced them. Historians and researchers of that era have uncovered thousands of allusions to them in letters, travel books, and old newspaper files. Dancing masters brought over from Great Britain advertised: "Dancing-School. Mr. Flagg Begs to inform those Ladies and Gentlemen who wish their Children to acquire the knowledge of that polite Accomplishment—that he will again open a School at the Assembly Room, on Wednesday the first of April next, and on the Saturday following, if a sufficient number of scholars offer. He will teach the mode of the English Minuets, Cotillions, and the newest Contra Dances." (*New Hampshire Spy*, Portsmouth, N.H., March 20, 1779) From the *New Hampshire Gazette*, November 22, 1797, we read: "Dancing School-Messrs. Renard & Barbot Respectively inform the public that they intend opening a Dancing School, in which they will teach Country Dances, Cotillions, Minuet, Allemand, and Horn-Pipe. They will neglect nothing to deserve the approbation of those who will trust them with their tuition."

Again from the *New Hampshire Gazette*, March 19, 1773, we find: "Monsieur De Viart Begs Leave to inform those Gentlemen and ladies, who design to favour him with the instruction of their Children in the Art of Dancing, that he has always endeavored to merit the Approbation of those who have hitherto favoured him with their Custom, by having at All Times Obligated himself to instruct his Pupils in those Principles which he received in that Profession himself. It is not everyone who pretends to teach this delicate Art, who will take the Pains to instruct their Scholars in those Rules of Decorum and Politeness which are absolutely necessary to be known, before young Persons can step aboard into the World with Elegance and Ease. And it often happens that Scholars, through the Ignorance of their Masters, are guilty of great Rudeness and commit great Blunders on their first going into Company." N.B. "Said Viart teaches Minuets, French Jiggs, Horn-Pipes, Rigadoons, and English Country Dances of all Kinds."

In August of 1774, an editorial "On Dancing.. On Music" appeared, curiously enough, on the front page of the *Gazette*, a spot commonly reserved for the more important political events of the day. Its location is the more remarkable when it is remembered that at this time the rebellious attitude of the people, caused mainly by the unfair stamp tax, was about to precipitate the Revolutionary War. The author of the editorial, whose name is not disclosed, extols the virtues of these arts, notes their place in the sacred and secular circumstances of Society, and points out the advantage in their study. The editorial deals with dancing as a religious accomplishment. It says, in part: "Country Dances are very simple and agreeable and possess the Mind of



Youth with pleasing and sprightly Ideas. The advantage of Dancing adds to every Motion of the Body a certain attractive Grace, which never can be sufficiently admired, gives a free and open Air on the Gait; a happy Address in Company and adds the finishing Embellishments in the sexes, to every species of polite Education."

Literally, a contra dance is a dance of opposition; a dance performed by many couples, face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. We have always called them "country dances," "line dances," "string dances," and occasionally "Old folks dances." We have seldom called them "longways dances," though you may if you care to. They were the rage of England in the 17th and 18th centuries. The peasantry and bourgeois society of that country developed the form to its highest point in complexity. For example, the number of corresponding country dances in England in 1728 numbered some 900 dances in all, and explored every form of cross over and interweaving, with the numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures; sometimes alternate couples; and sometimes the whole group "for as many as will" performed them simultaneously. They were the ordinary, everyday dance of the country folk, performed, not merely on festal days, but whenever opportunity offered. Truly they were dances of the people. Remember, this was the period in which America was settled. The figures of the contra dances were incorporated into the later cotillions and quadrilles.

In the cities, the dancing masters controlled the dancing. They taught the latest dances then popular in Europe. In the smaller country towns, the people preferred the contra dance to the squares, especially in New England, and more particularly in New Hampshire and Maine. A different type of pioneer settled those two states. Many had been excommunicated from the Puritan churches of other parts of New England. Many came to trade and not to pray. Portsmouth, New Hampshire, was one of the leading seaports on the east coast and files of their local newspapers of the day are filled with advertisements of dance and singing schools, as well as accounts of bells in celebration of special days or events. In the course of time many local dancing masters came into prominence and as far as can be discovered every one of them specialized in contra dances. They might not have been well enough known to teach in the larger cities, at least not until after the Revolution, but they certainly influenced the dancing in the smaller country towns. To them, perhaps, is the reason for the continued fondness of the country people in New England for the contradance.

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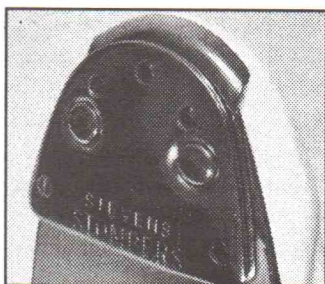
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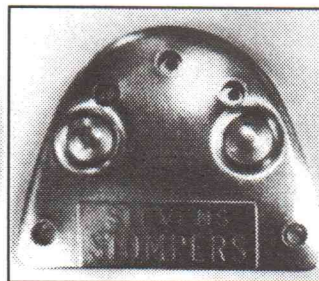
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Front and Center (Continued from Page 2)

On State Instructor Certification: I'll take the middle ground here. Personally, I don't see the need for certification. An instructor's reputation is his/her diploma. BUT I can see where a certificate might give an instructor more credibility with prospective students, especially in a large community where the instructor is not known by word-of-mouth. Criteria for certification?...I'll let y'all figger that out...Keep it simple. Really, what student is going to ask the instructor to describe what he/she had to do to get that certificate?

Tim Spivey, Georgia

Dear Bobbie,

Hope your holidays were wonderful. We spent our Thanksgiving holiday in Fort Mitchell, Kentucky, at the Midwest Clogging Workshop. We went to be with the new friends we made at The Stompin' Grounds last year (Fonda Hill's family and friends) and for Bob Johnson's traditional clogging. Unfortunately, Bob's bus broke down two hours away, and the thirty individuals he was transporting weren't able to make it. Instead, Jeff Driggs and Randy Cann did a terrific job of stepping in and teaching traditional steps. Jeff also taught an awesome four-couple precision routine to the music *Cry of the Celts*. In fact, we also learned dances with an Irish flare from Randy Cann and Tandy Barrett. What an influence *Riverdance* has had in the dance world! We had a great time at this very organized workshop. The Hills of Kentucky Cloggers were very sensitive to the needs of their visitors, and we were made to feel very welcome!

I'd also like to tell everyone about an inspiring day that my husband and I had last November. We traveled seven hours to central North Carolina to an old-fashioned hoe-down! It was complete with delicious covered dishes and desserts brought in by all, and Bob Johnson's wonderful band. We had such a good time, and we met some of the friendliest people around. Cheryl and Elliott Skeen were coordinating things, as well as calling some of the dances. And of course Bob was calling and dancing as well. We met Brian Mount of the Southern Mountain Fire Cloggers, Brent and Wayne Honeycut, judges, and the wonderful family of Trenton, Cindy, Justin (what a charmer!) and Kaitlin Lowe. What marvelous individuals and spectacular dancers. The informal demonstrations given by The Flatland Cloggers, Hickory Flat Cloggers and Rhythm Express were also enjoyed by all.

But what really impressed John and me was the true desire to preserve the tradition of dancing for fun. In days gone by, the hoe-down was the end-of-the-week celebration. After chores were done, out came the fiddles, banjos and spoons, furniture was pushed back, and family and friends gathered for an evening of visiting, music and dance. On this particular day, leaders of the clogging groups met for several hours (they take this very seriously) to discuss the importance of maintaining the social aspect of the traditional hoe-down. These individuals want to keep the tradition alive through the young people of today, who can then pass the customs down to their own children. This is an important part of our heritage, and we all need to help continue the tradition.

On this particular warm and sunny November day, there were many young people enjoying the hayrides, the food, the DANCING, and just having a grand time, so I think that the day's goal was certainly accomplished. At least I know that we had a wonderful time. Hopefully this will set the stage for future hoe-downs and the continuance of traditional Appalachian-style clogging in a social setting.

And Bobbie, we hope to see you at the second Mars Hill Southern Appalachian Percussive Dance Workshop in April—The Basement Cloggers will be there!

Sincerely,
Debbie and John Haines
The Basement Cloggers
Severna Park, Maryland



Country Grapevine, February 1998

For More Information: Stephen & Jean Knight 941-575-2714

Editor's Note: I've had a number of inquiries about authentic period costuming, I knew if I waited long enough something would pop up! Bobbie.

Punta Gorda Couple Takes History Seriously

They make their living as 19th Century traders

by John Henry

Some might think Stephen Knight is a Neanderthal or at least a guy born in the wrong century. That's just fine with him. For most of the past decade Stephen and his wife, Jean, have traveled the Southeast to historical reenactments and rendezvous. "What we are is reenactors, we're traders," he said. "We set up our 18 by 24 foot tent that becomes a 19th Century trading post."

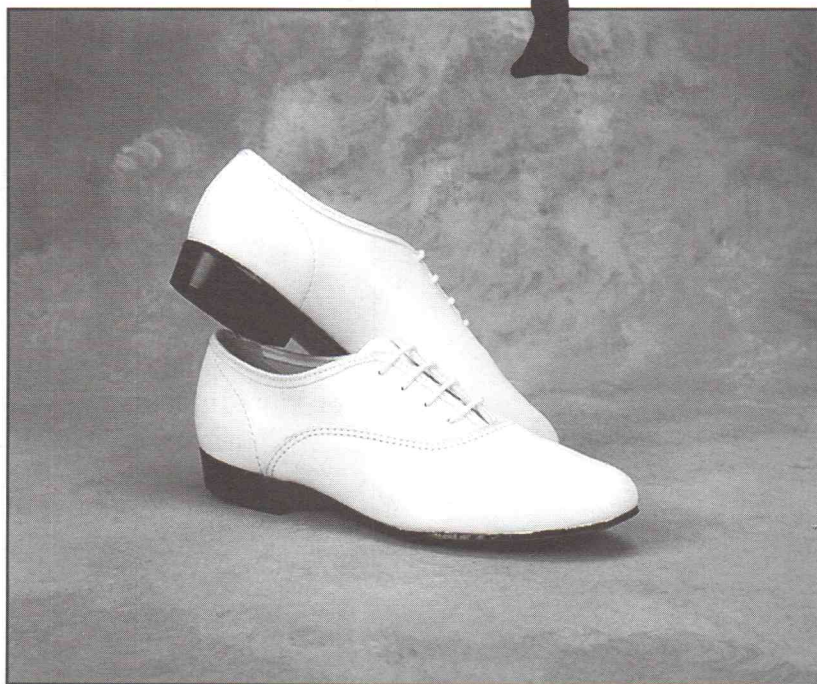
He makes edged weapons—Knives and tomahawks. She makes period clothing for men and women—britches and dresses. Recapturing the lifestyle of the frontier family and passing this knowledge of history on is as important to the Punta Gorda couple as the wares they sell at historical gatherings around the country. When a kid walks up to their encampment and watches the two of them work at their trades, he may learn more about the life a century or two ago than he will in school. Sitting outside their trading post, Stephen uses a moose antler to chip away at a piece of flint. In a few minutes he can turn a rock into a prehistoric spearhead or arrowhead. It's called flint knapping.

"A flint spearhead is three times as sharp as surgical steel," he explained. "It's one molecule thick at the edge. I've probably taught 500 people to flint knap over the years," he said. "A guy came up to me earlier this year at one of these outings and said I taught him eight or nine years ago in West Virginia. He's really good and he's passing his skills on; It made my day." One of Jean's beat sellers is pockets. Before pants and dresses were made with pockets people had pockets they tied around their waist.

"In the 1800s ladies tied their pockets on their hips with a ribbon or draw string," Jean said. "I also make ladies' chemises, like grandmothers night gown. This was the first layer of clothing next to a ladies' skin," she said.

In her wardrobe collection she sells are dresses, skirts, and bodices. Linen and wool are the primary fabrics used. Colorwise, the garments are blue, black, brown, walnut, and butternut, all prime colors in Colonial America.

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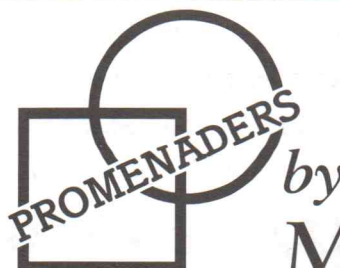
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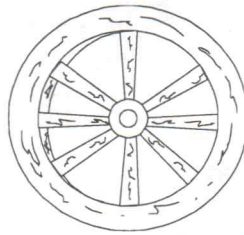
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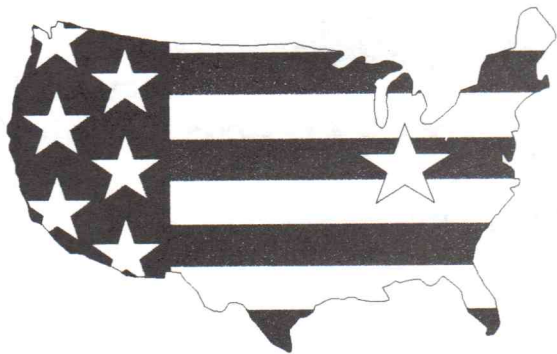
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Front and Center (Continued from Page 18)

For men she makes britches or long pants, mostly in extra large and triple extra large. She also makes several different styles of shirts from the Renaissance to the Civil War era. Blanket coats, or capotes, which Jean sews were a major piece of apparel a century or more ago.

She also does pine needle basketry. It's an Indian tradition that the settlers in this part of the country learned decades ago.

Like her husband, Jean has taken to the frontier life style. She says it's her love of history that got her hooked on what they do.

For almost 20 years she was a certified medical assistant and a librarian with a liberal arts background. At one point she was commuting to work in Clearwater.

"I couldn't stand the commute. I was looking for something different, and I found it," she said, "I'm very happy I did."

Stephen does more, than make flint spears and arrowheads. He is an accomplished knife maker and he throws knives and tomahawks in competitions.

The knives that he throws, he makes himself, but not the tomahawks. Since he was a boy he has made-throwing knives.

"They're not works of art, they're made for-competition throwing."

"I probably have more people throwing my knives, that have done well in contests, than anyone else," Stephen said.

He makes his knives out of old car springs and mower blades. They're hand hammered, not ground and perfectly balanced. He'll make you one for \$50.

For Stephen Knight, his love of the past, his family upbringing, steep in new England history, and his desire to do something more interesting than sell car tires in Clearwater caused him to switch professions and lifestyles. He graduated from the University of Massachusetts with a degree in marketing and management. Nine years ago he became a frontiersman.

"I won't be a millionaire, but I wouldn't do it any other way," he said.



Stephen and Jean Knight of Punta Gorda set up camp and make spearheads and clothing as they would during a rendezvous or encampment. No zippers, no buttons, no elastic—just drawstrings and simple patterns. Stephen has taught the art of flint knapping to hundreds of folks.



Jean shows off the fancy stockings she makes for pioneer women.

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