

The Magazine of Clogging and Percussive Dance

THE DOUBLET **TIMES**

Volume 17, Number 3

March, 1999

Hall of Fame Grand Champions Perform at Grand Ole Opry

By Chuck Whiting
Nashville, TN

America's Clogging Hall of Fame 1998 Grand Champions Crystal Loftin of Charleston, S.C., and Kevin Griffin of Orlando, Fla., have stepped, kicked and jumped where only a handful of dancers have before -- on the wooden stage of the world famous Grand Ole Opry.

Loftin and Griffin, who attend Mars Hill College in North Carolina, were invited to perform with the legendary Melvin Sloan Dancers after winning first place Sloan Family Square Dance Awards last October during the Hall of Fame's annual dance competitions in Maggie Valley, N.C. During their year-long road to the finals at the Stompin' Grounds, the dancers competed against hundreds of dancers from coast to coast. Melvin Sloan extended the youths Opry invitations shortly after they received their Grand Champion award trophies.



Country music star Bill Anderson and Melvin Sloan introduce American Clogging Hall of Fame Grand Champions Crystal Loftin and Kevin Griffin before their performance on the legendary stage of the Grand Ole Opry.

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Happy St. Patrick's Day!

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The Frontier Dance

Competition Results

The Running Set Hoedown

...and much more!

THE DOUBLE TOE TIMES

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FRONT AND CENTER

Gaining a Foothold



How often have you been around a group of cloggers sitting in discussion and heard the following: "Why does Irish dance and Swing Dance and cheerleading and all of these other dances get so much attention, television time and exposure, and we don't?"

There is no question that the success of shows like *Riverdance*, *Lord of the Dance*, *Tapdogs*, and *Bring in the Noise*, *Bring in 'da Funk* have brought a deluge of attention to the art of percussive dance. Those of us who teach clogging already know what a great-kept secret it is in terms of audience appeal and energy. I don't necessarily think that we have missed the boat in terms of receiving the recognition that is truly due this incredible dance form, I simply believe that we must continue to work hard to make inroads into the mainstream of the cultural arts.

I've been traditional square dancing since the early 1970's and clogging since the early 1980's, and if there's one thing I noticed about cloggers it's that they often apologize for what they do. So often I hear teachers and directors say, "Oh, we're only cloggers." When suggesting that groups look into nonprofit incorporation and establishing themselves to explore the many grants and funding possibilities available to arts groups, cloggers are quick to say, "I didn't think what we did could get that kind of support." Maybe it's the melting pot roots and hillbilly stigma so often attached to traditional Appalachian clogging that give us this feeling of inadequacy, or maybe it's just our own insecurity or naivete showing.

Think about the response you get from a crowd when you perform. Think about how many times you have been the hit of a variety show featuring other art and dance forms. Clogging is an exciting, versatile and living art form that catches the eye and the imagination. We need to promote, propel and proclaim the virtues of clogging until the right situation presents itself to make our dreams realized. Do you think Michael Flatley failed to pursue the creation of his megashows because it was "only Irish dancing?" When Irish dancing got a tremendous response at an Irish talent showcase, promoters and financiers saw the chance to capture the spirit of the dance they saw Flatley and his group perform, and *Riverdance* was born.

Famed clogger and buck dancer Burton Edwards, of Maggie Valley, North Carolina spearheaded a group of talented dancers and musicians in producing a show called *Mountain Legacy* that played to sold-out audiences in Asheville and has inspired a spirited performance video. Cloggers have performed at the Lincoln Center, the Kennedy Center, in the Opening Ceremonies for the Olympic Games, and countless other prestigious and important venues. We are gaining a foothold. Recognition of clogging and percussive dance is growing. With the growing number of performing groups, access to information through the internet and mass media, and word of mouth, we are making a name for ourselves.

Because of dedicated teachers, directors and dancers -- like you -- clogging will continue to delight audiences for ages to come, whether it's showing off for the family picnic, a performance at the City Center, or a night on Broadway!

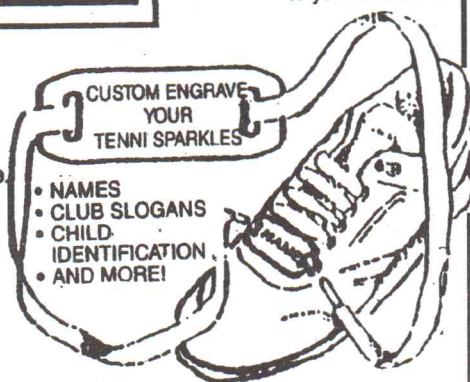
Happy Clogging, Jeff Driggs, Editor

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March 13 - 14, 1999
South Carolina Clogging
Council Stampede
Columbia, South Carolina
for info, call Diane Loftin

April 10, 1999
Southern Junction Clogging
Championships
Simpsonville, SC
for info, call Gwen Drake
(864) 422-0828

April 17, 1999
So. Atlantic Clogging Comp.
Clyde, NC
for info, call Shirley Finger
(828) 456-5933

April 24, 1999
ACHF Spring Workshop
Maggie Valley, NC
for info, call Lou Maiuri
(304) 595-1568

June 19, 1999
Bash at the Beach
Virginia Beach, VA
for info, call Kelly Bowen
(757) 488-0998

July 17, 1999
Sound FX Clogging Champs.
Dallas, NC
for info, call Quinn Sumsell
(704) 854-8808

Membership in America's Clogging Hall of Fame is
\$15.00 per year. Direct inquiries to the Membership
Chairman, Dianne Loftin, 21 Rivers Point Row 11F
Charleston, SC 29412

(843) 795-8590

Funded in part by the Maggie Valley CVB/Chamber
and the Haywood County TDA

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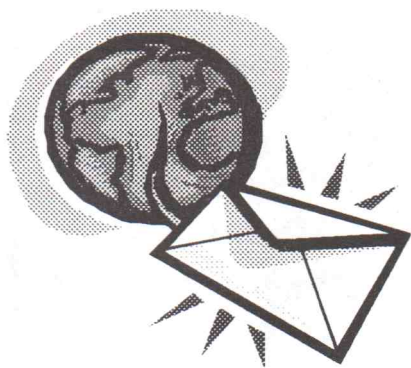
EXHIBITIONS SATURDAY NIGHT

Donation: \$13 per dancer in adv./\$14 at door
Children 12 - under \$5 adv./\$7 at door
Spec. \$2 (FCC members \$2 disc.!)
for info or to register, contact

Indian River Cloggers
P.O. Box 541784, Merritt Island, FL 32954-1784

407-631-5104 or 452-6757





Footnotes

Your letters, faxes and e-mails

Measuring a Year

I thought what you wrote for your editorial (*Measuring a Year, January 1999 DTT*) was so well put and really how so many of us feel.

I have been clogging since September, 1989 and cannot tell you what it has done for my life. It possibly saved me.

I had separated from my husband and had little self esteem, was feeling a bit lost. A friend told me that she thought I would love this dance style and she wanted me to join her and her daughter, so I did. I drove 45 minutes to the class and watched for one hour, then two and then into the third. I had already chosen one dancer that I wanted to be just like in that short viewing time.

I have accomplished what I wanted and enjoy it so very much. It has added many memories and friendships to my life, new ones with each workshop and old ones as well. I have even made some friends overseas in international countries.

So, I agree with you that no matter what my friends say who cannot get into the joy it gives me. I will clog until my legs/feet give out, always expecting the compliments that people give me after a show when they say "You can tell you just love this!"

*Char Ferguson
Circle City Cloggers
Indianapolis, Indiana*

German Marks

This Summer, Dorothy and I were guests of Ellie Kern and the Swabisch Sweethearts in their hometown of Michelfeld, Germany. They hosted an informal evening of fun, dancing, idea exchanging and partying that really left a mark on us! They are truly wonderful people.

I hope cloggers will take the opportunity to make contact with clogging groups in another country.

*Fred & Dorothy Techau
Co-Directors
Silver Creek Cloggers
Silver City, IA*

Check Your Net!

The Texas Clogging Council has added alot of new pages to our website at <http://www.texas-clogging.com>

*Ethel Wilmesmeier
Rhythm Cloggers of Houston
Houston, TX*

Come check out our new website...

<http://www.thebuck.nu>

You'll especially like the photos section - lots of photos!

*Dennis Gagne
Editor, The Buck
Germany
DGagne@t-online.de*

Yankee Clips!

Cloggers are used to southern humor, but here's some fun for those of you North of the Mason-Dixon:

YOU KNOW YOU'RE A YANKEE IF...

You think Heinz Ketchup is SPICY!

The sound of Fran Drescher's voice doesn't bother you.

For breakfast, you'd rather have potatoes than grits.

You can name at least 4 hockey teams.

You don't know what a moon pie is.

You've never eaten Okra.

You have never planned your summer vacation around a gun-and-knife show.

You don't have any problems pronouncing "Worcestershire sauce" correctly.

You are familiar with all the rules to Lacrosse.

You have no idea what a polecat is.

You don't see anything wrong with putting a sweater on a poodle.

You'd rather vacation at Martha's Vineyard than Six Flags.

You don't have at least one can of WD-40 somewhere around the house.

You would rather have your son become a lawyer than grow up to get his own TV fishing show.

You refer to two or more people as "you

guys."

You think more money should go to important scientific research at your university than to pay the salary of the head football coach.

You prefer a bagel over a doughnut

You don't know anyone with two first names (i.e. Joe Bob, Billy Bob, Kay Bob,

You get freaked out when people in public talk to you.

You don't know what a Piggly-Wiggly is
You think NASCAR stands for the North American Society for...(something)

You eat fried chicken with a knife and fork.

Your idea of a perfect meal is "Lahbsta and Clam Chawdah."

You use the horn in your car more than once or twice a year.

Everything you know about the Civil War you learned watching TV.

You don't "reckon".

You're not "fixin'" to do anything.

You don't use paper sacks.

*Simone Nichols-Pace
Inman, SC
space@excelonline.com*

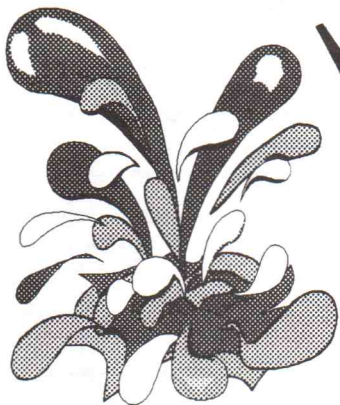
GETTING...

We welcome your comments and suggestions via letters, faxes or e-mails.

*Send them to us at:
The Double Toe Times
P. O. Box 1352
St. Albans, WV 25177-1352
fax to 304-727-9568
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visit our website at
www.doubletoe.com*

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...YOUR
POINT ACROSS



WET 'n Wild Weekend

*Unique Dance and Swim Competition
"Clogging and Jazz at its Best"*

Saturday May 29, 1999 8 a.m. to 10 p.m.

**Wet 'n Wild Water Park - Beach Club Pavillion
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**Host Hotel
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5/27	10 rooms	\$49.00
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All individuals will need to make their own reservations
by calling **1-800-937-7777** and inform the
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For more information, or to register
contact **Dennis Cobia**
702-799-4800 day
702-454-9492 evening

First night's deposit required. All rooms released on
May 14, 1999. Cancellations must be made 72 hours
prior to arrival to avoid penalty. **Call now!**

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UPCOMING EVENTS 1999



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 4 - 6, 1999**
Spring Fling
Workshop & CCA
Showdown of Champions
Pigeon Forge, TN
Ogle (TN)

March 5 - 6, 1999
Texas Cloggers Rally
Waco, TX
Wilmesmeier (TX)

• **March 5 & 6, 1999**
Shindig in Brett's Barn
Scottsdale, AZ
Bartes (AZ)
ACAclog@aol.com

March 12, 1999
Possum Trot Workshop
Victorville, CA
Hansen (CA)

• **March 12 & 13, 1999**
City Slicker Stomp
Workshop & Solo
Competition
see ad page 13
Kansas City, MO
Pearson-Shinoski (MO)

• **March 12-13, 1999**
Open Clog Championships
Sandy, UT
Cobia (UT)

March 13, 1999
Southside Workshop
McDonough, GA
Nelson (GA)

• **March 13 - 14, 1999**
SCC Stampede Workshop
& Competition
Irmo, SC
Lofton (SC)

March 19 - 21, 1999
Spring Fever Workshop
Chilliwack, BC, CAN
LeCounte (BC, CAN)

• **March 20, 1999**
TN Clogging Classic
Kingsport, TN
Glass (TN)

• **March 26-27, 1999**
Northeast Clogging Comp.
Nashua, NH
Ogle (TN)

March 26-27, 1999
Spring Hop
see ad page 19
Palm Beach Gardens, FL
Loviska (FL)

March 27, 1999
Mason-Dixon Spring Stomp
Workshop
Westminster, MD
Wilson (MD)

April 1, 2 & 3, 1999
Beach Party Clogfest
Jekyll Island, GA
Nelson (GA)

April 9 & 10, 1999
Illini Classic Workshop
see ad page 7
Bloomington, IL

• **April 10, 1999**
Southern Junction
Clogging Championships
Drake (SC)

April 10, 1999
Percussive Workshop
Mars Hill College
Mars Hill, NC
Ledford (NC)

April 16 & 17, 1999
Nickel City Clogging
Festival
see ad page 9
Grand Island, NY
Haley (NY)

April 16 & 17, 1999
Indian River Cloggers
POW WOW '99
see ad page 3
Merritt Island, FL
Redfern (FL)

• **April 17, 1999**
So. Atlantic
Clogging Championships
Clyde, NC
Finger (NC)

• **April 24, 1999**
ACHF Spring Workshop
see ad page 7
Maggie Valley, NC
Maiuri (WV)

• **April 24, 1999**
Wyoming Open
Clogging Championships
Lyman, WY
Cobia (UT)

April 30 - May 1, 1999
Springfield Invitational
Clogging Workshop
see ad page 7
Springfield, IL

May 14 & 15, 1999
Clogging Assoc. of WI
15th Annual Jamboree
Oshkosh, WI
Back (WI)

May 7 - 9, 1999
Ohio Dance Convention
Cleveland, OH
Horvath (OH)

May 14 - 16, 1999
NCCA Clogging Conv.
"Clogging by the Sea"
Watsonville, CA
Kellee Hanzel (CA)

• **May 28 - 30, 1999**
Mem. Day Dance Spect. &
Midwest Championships
see ad page 25
Columbus, OH
Driggs (WV) Adkins (OH)
Burns (KY)

• **May 29, 1999**
Wet N' Wild Weekend
Clog N' Swim Comp.
see ad page 5
Las Vegas, NV
Cobia (UT)

• **June 4, 5 & 6, 1999**
South 40 Express
Clog, C.W. Workshop,
Competition & Karaoke
Latham, OH
Dillow (OH)

June 11 & 12, 1999
GA National Convention
Macon, GA
Nelson (GA)

June 11 & 12, 1999
Sugarcane Mountain
Dance Workshop
see ad page 19
Norton, VA
Wells (VA)

• **June 19, 1999**
Bash at the Beach
Virginia Beach, VA
see ACHF ad page 3

• **June 24-26, 1999**
Dieter's Clag Jam Comp.
Miss Am. Clogger Pageant
Myrtle Beach, SC
Sandra Thomas (SC)
sandra@negia.net

June 26, 1999
Kings Island Cloggers Day
see ad page 13
Kings Mills, Ohio
Adams (OH)

• **July 10, 1999**
Kentucky State
Clogging Championships
see ad page 21
Lexington, KY
Parrott (KY)

July 10, 1999
Cedar Point Cloggers Day
see ad page 13
Cedar Point, Ohio
Adams (OH)

• **July 17, 1999**
Sound FX Clogging
Championships
Dallas, NC
see ACHF ad page 3

• **July 23 - 24, 1999**
World Cup of Clogging
Las Vegas, NV
Pearson (AZ)

July 23 - 25, 1999
H.I.S. Clogging Festival
Western City, Czech Rep.
Vasakovi (Czech Rep.)

• **July 24, 1999**
East Coast Clogging
Championships
Chesapeake, VA
Bob Johnson (VA)

July 31, 1999
Midwest Dance Festival
see ad page 9
Lincoln, IL
Fleetwood-Pyle (IN)

August 14, 1999
Ohio State Fair
see ad page 13
Adams (OH)

• **August 14, 1999**
Coastal Carolina
Clogging Classic
Burgaw, NC
Aycok (NC)

August 21, 1999
Granite State Workshop
Manchester, NH
Provencher (NH)

• **September 10-11, 1999**
NC Mountain State Fair
Clogging Competition
Fletcher, NC
Earl Powell (NC)

• **September 10-11, 1999**
Carowinds Clogging
Competition
Charlotte, NC
see ACHF ad page 3

• **September 17 - 18, 1999**
Southwest U.S. Clogging
Championships
Tempe, AZ
Pearson (AZ)

• **September 18, 1999**
Mid-Atlantic Clogging
Championships
La Plata, MD
Loveless (MD)

• **October 1 & 2, 1999**
American Royal Barbecue
Clogging Competition
Kansas City, MO
Pearson-Shinoski (MO)

October 8 - 10, 1999
Bobs Evans Festival
see ad page 13
Rio Grande, Ohio
Adams (OH)

• **October 9, 1999**
Southern Appalachian
Mountain Clogging
Championships
Mars Hill, NC
Ledford (NC)

October 23, 1999
GA Mountain Clogfest
Tallulah Gorge, GA
Nelson (GA)

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CLOGGING WORKSHOP

Traditional and Contemporary Clogging Styles Taught

April 24, 1999

at America's Clogging Hall of Fame
at the **Stompin' Ground** in Maggie Valley, NC

Registration 7:30 a.m., Workshops begin 8:00 a.m.

with **Jeff Driggs** of WV, **Bob Johnson** of VA, **Jim Loveless** of MD, **Ray Hattaway** of NC,
Sonja Wiseman of TN, **Lou Maiuri** of WV, **Ira Bernstein** of NC & **Garland Steele** of WV

*Featuring instruction in Clogging Line Dances, Smooth Mountain Square Dancing,
Running Set Hoedown, Appalachian-Style Flatfoot Dancing, Southern Appalachian Freestyle,
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Workshop Admission \$20.00 (ACHF members **FREE**)

Solo Competition Entry Fee \$6.00 Competition begins at 4:00 p.m.

Accommodations: Heart of the Valley Motel 1-800-352-1451, Travelowes Motel (828)352-1451

For more information, contact: Lou Maiuri, P.O. Box 253, Glasgow, WV 25086 **(304)595-1568**

Earl Powell, Rt. 2 Box 247, Horseshoe, NC 28742 **(828)891-3435**

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7th Annual IPCA Illini Classic Clogging Workshop



April 9 - 11, 1999

****New Location!!****

**The LaFayette Club
Bloomington, IL**

Bigger & Better Facility - this place has a beautiful
big wooden floor, mirrors all around, huge stage,
great sound system, and table & chairs to sit and eat
while still watching the instructors teach the dances!

****2 Great National Instructors****

SCOTTY BILZ & CHIP WOODALL
from the State of Georgia

With this bigger & better facility and Scotty & Chip as
national instructors, it is our goal to attract many more
new cloggers to this workshop—spread the word and
join us for a great weekend!

For more information...

Call IPCA Co-President: Brenda Newton 217-243-4302

And then... 3 weekends after that workshop...

Come to Springfield, Illinois, for the

SPRINGFIELD INVITATIONAL CLOGGING WORKSHOP



hosted by the
CAPITAL CLOGGERS of Springfield

April 30 & May 1, 1999

at the
**PRAIRIE CAPITAL
CONVENTION CENTER**

featuring...

SCOTT DOBSON
of Bloomfield, Indiana

For more information...

Call: Brenda Newton: 217-243-4302

Hall of Fame Champions appear on Opry Stage

(Continued from page 1)

"It's hard to believe we're here," said Griffin, after wowing an Opry crowd of several thousand with his creative dance moves. "This is a tremendous honor for both of us. Melvin Sloan and his team have been wonderful to us. We'll never forget this as long as we live."

The honorees were introduced on stage by Grand Ole Opry legends Bill Anderson and dance troupe leader Sloan. As Opry musicians played and the crowd clapped along, Griffin and Loftin gave stirring solo performances, sharing the spotlight with the veteran Sloan dancers. Their introductions and clicking dance steps also were heard on 50,000-watt radio station WSM-AM

650. After their performances, they were led backstage for a celebration with family members, musicians and Grand Ole Opry stars.

"These kids are blessed with enormous talent and big hearts, and we're delighted to have them here at the Grand Ole Opry House," noted Sloan, who, along with his late brother Ralph, was named to America's Clogging Hall of Fame in 1997. "Performing on the Opry stage is one of the greatest experiences a dancer can have."

Griffin, a 22-year-old senior majoring in physical therapy, is a member of the Mars Hill College Bailey Mountain Cloggers, eight-time Hall of Fame national champions. He and his colleagues have performed across the United States, as well as in foreign countries such as Mexico, Ireland, Austria, Italy and the Virgin Islands. At the age of 19, Griffin was named to the All-American Clogging Team in 1994 and the All-Star Team in 1995. In 1996, he won the Ben Smathers Award as the best clogger in his age group. Griffin also has garnered National Grand Champion solo clogging titles in Florida, Georgia, South Carolina and North Carolina. He has opened

shows for country legends such as Crystal Gayle, Lee Greenwood and Tanya Tucker. He also has performed at Disney World, Universal Studios in Florida and Sea World.



Kevin Griffin and Crystal Loftin show off the America's Clogging Hall of Fame Grand Champion Awards that earned them their prestigious spot on the Grand Ole Opry.

Loftin, a 19-year-old freshman majoring in computer science, also is a member of the Mars Hill College Bailey Mountain Cloggers. She was named to the All-American Clogging Team in 1990, the Palmetto's Finest Clogging Team in 1996, the All-Star Clogging Team in 1997 and the International Clogging Team in 1997. She has won national Grand Champion titles in solos, duos and duets in Georgia, North Carolina and South Carolina. She also is a three time National Champion of the Hall of Fame's annual duo dance-off.

Melvin Sloan, a patriarch of Southern Appalachian freestyle square dancing and his late brother, Ralph Sloan, were inducted into America's Clogging Hall of Fame during a special ceremony in Maggie Valley, N.C., on October 25, 1997. The Hall of Fame, which was

founded by dancer Dan Angel and his wife Sandy in 1981, has recognized dancing legends and aspiring professionals since 1984.

The Sloan brothers are known around the world as the dance leaders of the Tennessee Travelers (also known as the Melvin Sloan Dancers), a square dance troupe that has performed on the Grand Ole Opry on Saturday nights since 1952.

Melvin Sloan became the dance group's leader in 1980 after the untimely death of his older brother. That same year, the Tennessee State Legislature designated Southern Appalachian square dancing as the official state dance and named Ralph Sloan as the Ambassador of the Dance. The dancers, under the younger Sloan's leadership, later were invited by former President Ronald Reagan to perform at the John F. Kennedy Center for the Performing Arts in Washington as part of a tribute to the late country legend Roy Acuff. In 1989, the Country Music Foundation inducted Ralph Sloan into its Walkway of the Stars at the Country Music Hall of Fame.

According to Sloan, the troupe's freestyle form of Middle Tennessee square dancing is substantially different from modern clogging and traditional Western swing square dancing. Each dancer interprets the music with his or her own style and steps as the dance leader calls out various dance patterns throughout the performance. The dancers do not start together, and no dancer is intentionally in step with any other dancer. Although their footwork is sometimes referred to as Southern Appalachian clogging, the dancers are best known for authentic Appalachian Mountain square dance figures that are older than the United States.

The Sloan dancers have never missed a scheduled performance on the Grand Ole Opry. They also have danced on countless other stages in the United States and abroad, and have entertained millions of people around the world via television.



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Clogging the way to U.S. from U.K.

British Cloggers make second trip to clogging's heartland and share a little history



second trip to America in a year! Claire's first visit with Niki McCretton in January 1998 (D.T.T. June) left husband Nick behind, but the arrival of an invitation to join the ACHF International team proved too good an opportunity to miss to give him a chance to see what clogging was like in the U.S., meet friends made earlier and see and hear dancing and music. Apart from that there was the opportunity to see some of the Appalachians in the fall.

So, suitably encouraged by talking with Ira Bernstein during his visit to the UK, making use of a small donation from Nicks parents, and attacking our respective bank overdrafts and credit cards, plans were made. The last week in October we flew in to Boston, staying a few days with Dolly and Bob Hamblin, who kindly drove us large distances to meet the Yankee Doodle Cloggers (straight off the plane – we were still on English time and not quite 'with it') and later the Chair City Cloggers. They also provided guided tours in their local area and around a large amount of Boston (we became very familiar with the Mass. Pike!), it's Freedom Trail and also it's road construction!

Onwards to Asheville N.C., flying into Charlotte via Dallas – obviously the scenic route! This time there was less dance research on the agenda and more of an excuse to have a wild time. Once again Barbara Kohler found us things to do and new friends Trevor, Travis and Jenny Stuart gave us the introductions to various gatherings with old time musical connections – lots of chances for Nick to work up his mandolin and Claire to practice freestyle.

By the time of the ACHF competition at the Stompin' Ground, we were suitably adjusted for time differences, driving cars on the 'wrong' side and from the 'wrong' seat, automatic shifts rather

than manual, and were really getting in to the all night shopping at WalMart! Having said, we weren't quite prepared for the difference in clogging styles that we saw and for the sheer enthusiasm of the competitors and the proud families supporting them. Remember that clogging in the U.K. is very much based on styles that derived from the Green Grass Cloggers and haven't really changed since. We don't have the concept of clogging competition is the sense that exists in the U.S. and it is unlikely that more than a handful of people here have the faintest idea

of 'Rocky Top' except perhaps as a song. However, the principle, no matter how different the style, remains the same and we were quite pleased to be able to pick out a reasonable proportion of those who won. A natural dancer is a natural dancer, regardless.

The International team formed up outside under the control of Dan Angel who took great care of us, introducing us to dozens of people who, without exception, were welcoming and enthusiastic

(Continued on Page 12)

8 Feb, 1999

Dear Jeff/Double Toe Times:

During our first trip to Asheville last year we came across the idea that the description 'clogging' had originated from our Queen Mother's comment during a visit to the White House in 1939, where she saw the Soco Gap Dancers.

On our return to England Niki and I decided to write to the Queen Mother to asked if she had any memory of the visit and if she did say "that's just like our clogging". So, Niki wrote and received a very prompt reply from her Lady in Waiting to the effect that she did indeed remember the visit and the dancers but after so many years she can not recall the event in detail.

We were advised to write to the Royal Archives at Windsor Castle to see if anything had been put in the records. We received a reply to say there was no mention of this comment at all but they did send us a copy of the dancers program which was just a simple typewritten list of the dance moves.

So as far as any one knows the myth will remain as it has not been proved either way.

To those who gave Niki and myself so much help, you will be pleased to know that Niki got her degree and is now teaching dance at our local college.

Claire Rudd.

Clogging the way from U.K.

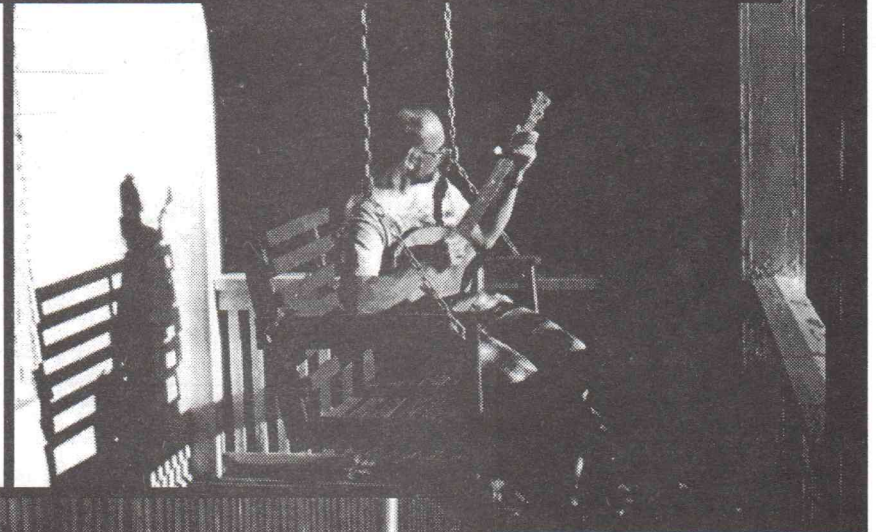
(Conituted from page 10)

about Claire's attendance. It is difficult to convey how grateful we were for everyone's kindness and support, especially to the organization for allowing a break from tradition in giving Claire long enough in her 'rise and shine' to perform a short section of an English clog waltz in her wooden soled shoes. It was an experience never to be forgotten, made especially meaningful when Richard Dillingham was inducted, Claire having been befriended by him and the Bailey Mountain Cloggers on her previous visit.

Needless to say, visits to Mars Hill College to meet up with Richard and to watch the Baileys in rehearsal were other highlights of the holiday. However this was a also a chance for sight-seeing and we managed to drive about a quarter of the Blue Ridge Parkway, and oh what colors in the trees! We hit the season just right, catching the end of the colors - and so fewer other sightseers - but caught the early frosts in the trees too. Also we managed to cover virtually everywhere within 70 miles radius of Asheville, the wonders of Chimney Rock, the view from Mount Mitchell, most of the antique shops in the area and lots of shopping malls! The idea of a mall being something relatively new in the U.K. they were real novelties.

In and around that we managed to squeeze in a contra-dance for Claire, a few old time music sessions for Nick, visits to two of Barbara's youngster's teams (*D.T.T. December, 1998*), country music nights at the Depot at Marshall and Young's out east of Burnsville where not only Barbara's Burnsville team performed but we also gave a 10 minute demonstration of various forms of clogging as we do them over here. And somehow amongst it all we managed a couple of house parties too! Whew!

It was a wonderful two weeks and we can only say a big 'thank you' to those people we met who helped, tolerated us, entertained us, or just said 'hi'. We appreciated it so much and can't wait to get back again, even if it won't be quite so soon.



Pictures

(Top)

The America's Clogging Hall of Fame International Team meets with Dan Angel outside the world famous Stompin' Ground in Maggie Valley, NC

(Center)

A front porch, and a swing... must be time to learn to play banjo!

(Bottom)

Claire Rudd takes a moment to relax prior to the recognition ceremonies for the International Team.

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All events offer teams a daytime performance, plus an evening fun dance. Non-performing cloggers may also take advantage of admissions and discount tickets!

"It's Time For My Close-Up..."

A Clogging Instructor Shows How Posing For a Publicity Shot Can be an Eye-Opening (*and even fun*) Way to Spend a Day!

by Charlene Burton
Yellow Rose Cloggers
Houston, Texas

Saturday night,
8pm....Mmmmm....Hmmmm....OK....

So, I have to submit this picture with a bio for a program at a clogging event that I am judging in September. The event director says "It needs to be a GOOD picture so we can use this program to solicit sponsorship". I can't even tell you the date of the last personal professional picture I had taken. I don't even step into group shots unless solicited to do so. Heck, Yellow Rose had a picture taken in Vegas. The WHOLE team and I stood silently watching, they all looked perfectly great without me. Now, to go off and have a picture taken of me -- just me -- yuk, phooey!

So I understand that there is this place called Glamour Shots. It is supposed to make you look...er...um... glamorous "cough, cough". I grabbed Brad by the hand and jumped in the truck. Tropical Storm Charlie sending tornadic weather pounding down around us. We drove to Clear Lake. I was ready... come rain or whatever.

Actually, I had a blast. This girl, hardly old enough to wear makeup, worked on me for an hour. Hot rollers, hair spray, more hair spray, base, powder, base, more hairspray, powder...eye liner, lipstick, mascara, more powder, more hair spray... and finally she proclaimed to be done. So I stood back and

looked in this well lighted mirror, trying to decide if I looked more like my Mom or just a fat, older version of ME! With a sideways smile, I picked out four outfits to wear and proceeded to the photo shoot, where the bright lights caused the makeup artist to reach for more powder!

Smile... don't smile. Hands up, hands down. Look here, look there, just look,



turn. Chin out, chin down. Oops you closed your eyes! 17 shots later, I had been through all four outfits and felt like some supermodel from L.A. I know there is this very thin, talented, exhibitionist just dying to get out of this body (maybe two or three!). Heck the cam-

era girl even told me about this video called "How to Strip for your Man" which teaches sexy ways to walk, talk, pose and disrobe! Can you imagine? OK.... It was time to view the proofs.

So, nowadays they are computerized, enhanced, touched up, any size, colorized versions of the photo shoot. What a job... Picking, deciding, trying to figure out WHO the person in the pic-

ture was! I had to pull Brad in from his "people watching perch" out in the mall to help decide. We settled on two of the 17 and placed the order!

It was painless really.... and kinda fun! I left there in denim shorts, a denim shirt, tennis shoes and an upper body (face and hair) ready for the ballroom! Brad took me out to eat and we shopped till we dropped. Amazing, when I got home and washed my new face off and managed to run a brush through the hair spray, it was still plain ole me underneath... just as I thought!

If you get a chance to partake in this Glamour Shot escapade, I suggest

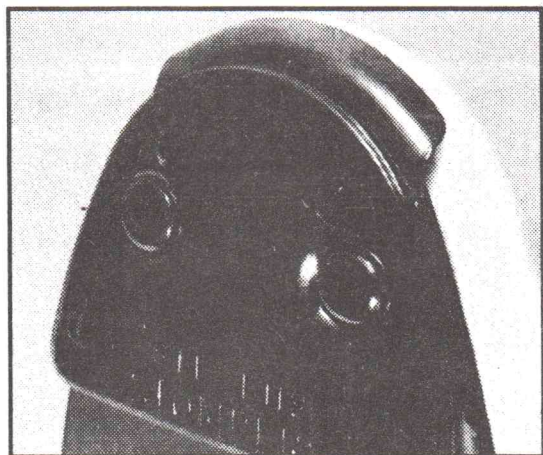
you do it! Take a friend, make it a day! It's lots of fun and pampering... Just remember, there are a lot of challenges and opportunities out there to take the "hum drum" out of everyday life if you just go looking for

them! Simple pleasures like having your picture made, or taking a bubble bath, or walking in the rain with your partner, or smelling a flower, or opening a new bottle of wine. I've done 4 out of 5 of those today... now, where are my bubbles!



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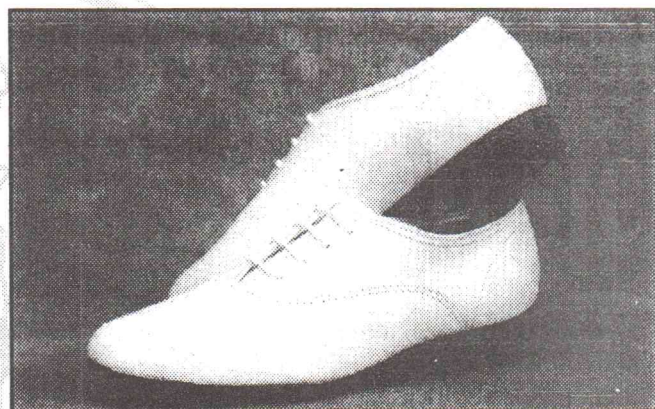


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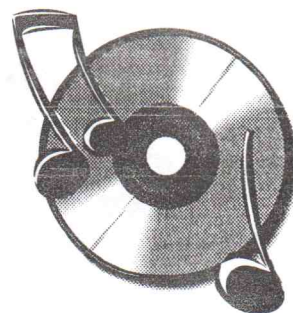
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The Miner's Dance

By Robert Lee Cook, Boulder, CO
Reprinted from American Square
Dance Magazine
from Sets in Order
September, 1971

Part Three

(Continued from Feb. Issue)

There still was not too much dancing immediately after the women made their appearance. For one thing, there were not at first many large respectable buildings suitable for large dances, not even on the sloping streets. For another thing, exhaustion continued to dominate most human activity as more and more men found themselves laboring in somebody else's mine, and their wives struggled with the extremely hard process of keeping a family alive and reasonably healthy under very cruel circumstances. Until the appearance of schools, churches and various lodge halls, not too much dancing was enjoyed by the folk, the "little" people, despite the glittering balls, fetes and cotillions held at the hostelrys.

True, in Colorado as early as 1863 the Black Hawk Mining Journal carried an advertisement for Colonel Selak's Ball. It is not definitely known who attended or what was danced, but the odds are very great that any resemblance to what was being done at the society, or "court" dances, was only approximate. Over the years, the little people—those not attending the grand balls—imitated the fine "court" dances or did a simplified form, producing variations and even burlesque which, however familiar as "classics one or two of them may not be, must surely have seemed very uncouth to any high society dancer or visitor who witnessed them.

With the arrival of respectable women

and the construction of churches and schools, many of the mining towns were soon submerged in the throes of various reform movements. Often these, if not totally ending the insidious influences of dance halls and saloons, usually succeeded in driving these institutions to the edge of or entirely out of town—for a week or so. Various lodges were organized and, with the construction of halls and exclusive memberships, began to hold their own balls, fetes and dances. These generally were not nearly as fancy as the really grand balls, but a number of the "court" dances of visiting social royalty did begin to filter down.

Again, the actual dance bills for those early dances are hard to come by, and the dancing was still dancing imported from the east, plus some occasional added and short-lived elements (usually unfashionably lower-class) of national dances and styles brought in by imported Irish, Cornish, German and Italian miners or artisans. Some few variations came in from the booming farmer's dances of the plains, but the miners' dance rather quickly became largely stuffy, decorous, and formalized. By 1890, Denver society had reached a brittle formalized, and quite often hilarious imitation of the society of Chicago or New York, or Newport or even of Colorado Springs. The people of the mountain towns followed suit as best they could, burning to be accepted as equals by Denverites, and practicing a degree of snobbishness and exclusiveness in their own small towns that, if funny now, must at the time have been nearly unbearable for a lot of the population.

People more and more danced for the sake of being seen dancing than out of



sheer

joy of

dancing. The

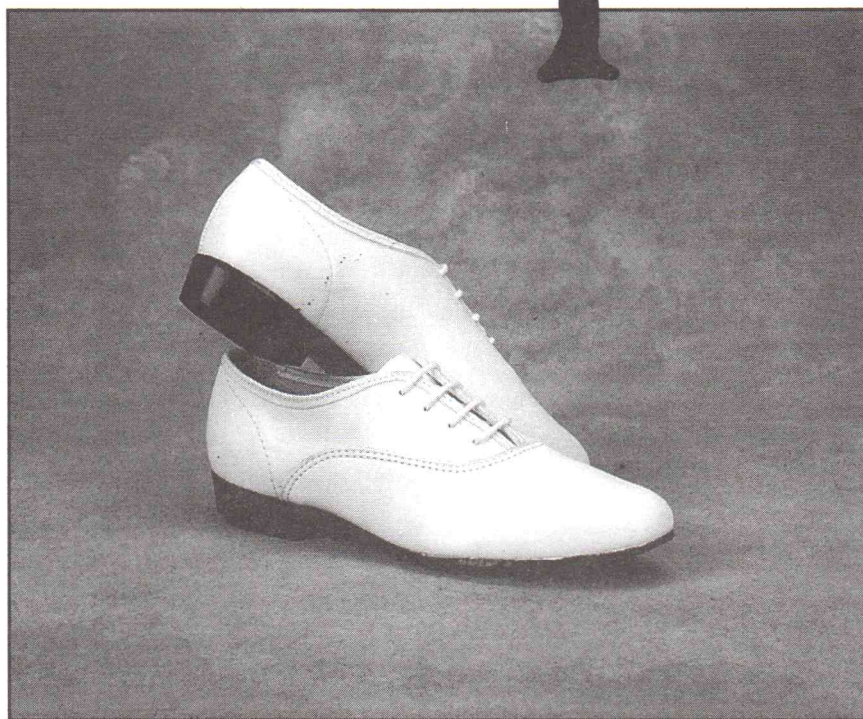
rule became (except at the occasional rowdy and unrespectable dances held by the "little" people): Do the right dances in the right manner in the right places with the right people. The "little" people, never particularly inclined to tug their forelocks and bow to gentility (unless they had great expectations or aspirations of themselves becoming middle-class), generally dismissed to the whole business and continued to do what was left of the real American folk dance in the mining towns. Little of this survives today.

In less than three decades the Miners' Dance progressed from its rough, improper beginnings to the brittle ballroom form in which it died. The last blow, really, was the Crash of '93, when town after town was abandoned and romantic frontier mining came largely to an end.

Fortunately for the square dance, there was another group on the frontier which cared more for basic survival than social acceptance, which largely ignored or passed off the attempts at Victorian middle-class taming, and which was concerned with much less valuable and soul-sickening commodities than gold and silver. The real father and creator of the American Folk Dance was dancing lustily, and so we come to THE FARMER!

This concludes our Frontier Dance series on The Miners Dance. Future issues will highlight the Farmer's Dance.

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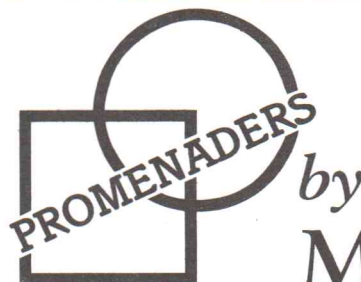
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Callerlab, the International Association of Square Dance Callers, has produced a promotional brochure for use in promoting upcoming classes. An area is provided on the back of the *A New Song & Dance Routine* brochures for you to write, type or stamp a name and address or phone number of your club or area contact. They can also be ordered "flat" so you can take them to a printer to have your information printed on, before folding. This is a great example to follow in promoting your own dance classes.

Your area may be large enough to have a central contact point; someone willing to act as an informational liaison for all area clubs. In this respect, one name and phone number on the back of the brochure is less confusing to the non-dancer than listing a contact for each club. The liaison should have complete information available about dance nights, dates, times, places, costs, etc. This requires the cooperation of all clubs in the area. This works! We have many reports from areas that have tried this and they have been very successful.

Individual clubs should arrange to have only one contact listed on the brochure. This assures that all non-dancers, calling for information, get the same in-

formation.

Contacts should point out that the dance activity is wholesome, energetic, fun, and it promotes good health. Be enthusiastic and tell people how much fun it really is. Friendships last a lifetime and where else can you go and feel welcome as soon as you walk through the door, even clear around the world. Promote friendship along with the dancing.

Following is a list of places where brochures can be made available to potential dancers. Maybe you can think of some others.



Adult education centers

Art centers
Barber shops
Beauty shops



Chamber of Commerce
Church bulletin boards
Civic centers
Company recreational services
Dentists' offices
Doctors' offices
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Health/fitness clubs
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(where the local people eat)
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The Fundamentals of the Four Couple Traditional Square Dance

by Lou Maiuri
Glasgow, West Virginia

To finish his series on the Running Set Hoedown, Lou shares more figures for quadrilles:

FORWARD SIX

#1 Couple leads out to #2 couple and circles once around. Gent #1 leaves his partner on the left side of #2 gent and move to #3 position and hand three with #3 couple. He steals #3 lady and move to #4 position and joins hands with #4 couple and circles once around. He leaves #3 lady on the left side of #4 gent and #1 gent returns to his home position.

FORWARD SIX AND BACK YOU GO.

The gent and the two ladies at Position #2 & 4 while holding hands dance forward two steps and back to place.

TWO LONE GENTS DO SI DO.

The two lone gents do si do in the middle of the set and then return to their home position.

RIGHT ARM HIGH AND THE LEFT ONE LOW, LEFT LADY UNDER AND AWAY SHE GOES.

#1 & #3 gent gently lead the ladies toward the center of the set and makes an arch with the right hand lady. He passes the left lady under the arch to the left side of gent #3. Lady #3 moves to the left side of gent #1. Lady #2 moves to the right side of gent #1 and lady #4 moves to the right side of gent #3. Now gent #2 & 4 are alone. Repeat forward six three more times and everybody will be back in their original position.

CUTTING OFF 3,2,1

DOWN THE MIDDLE AND BACK YOU GO.

The #1 couple dances up to the opposite couple then dances back to home position. **NOW DOWN THE MIDDLE AND CUT OFF THREE, MEET BACK HOME JUST YOU AND ME AND EVERYBODY SWING YOUR PARTNER.**

#1 couple dances between opposite couple. Lady turns right and the gent turns left and both dance around the outside of the set to home position and everybody swings paraner once around. The figure is repeated only this time the #1 lady goes out between the #3 and #2 couples while the gent goes

out between #3 and #4 couples.

DOWN THE MIDDLE AND CUT OFF TWO, THEN RIGHT BACK HOME LIKE I TOLD YOU TO.

The figure is repeated with the lady going out between the #2 couple and the gent going out between the #4 couple.

NOW CUT OFF ONE AND AROUND YOU GO, RIGHT BACK HOME TO THE ONE YOU KNOW. EVERYBODY SWING PARTNER.

THREE LITTLE SISTERS

FIRST COUPLE OUT TO THE RIGHT TAKE THAT SISTER AND CIRCLE UP TIGHT.

The #1 couple leads out to the #2 couple. The #1 couple makes a hands three with the #2 lady and circles once around.

NOW MOVE ON AROUND AND GET ONE MORE AND CIRCLE UP FOUR AROUND THAT FLOOR.

The #1 couple and the #2 lady open up and take the #3 lady into the circle and the #1 couple and the #2 and #3 lady circle once around.

NOW MOVE ON AROUND AND GET THE NEXT AND CIRCLE UP FIVE YOU AINT THROUGH YET.

The #1 couple and the #2 and #3 lady open up and take the #4 lady into the circle and circle once around.

WHEN THE GENT GETS HOME, OUT HE BACKS AND THE SISTERS KEEP WALKING THE SAME OLD TRACKS.

When the #1 gent gets to his home position, he backs out and the sisters circle 3/4 around to their corner.

CORNER BY THE LEFT ONE TIME AROUND THEN SWING YOUR PARTNER WHEN HE COMES AROUND.

The ladies turn their corner with a left hand around then swing partner.

SHOOT THE OWL

FIRST GENT INTO THE MIDDLE, PARTNER BY THE LEFT ONE TU~IE AROUND. LEAVE HER THERE AND MOVE ON AROUND AND CIRCLE HALF WITH THE ONES YOU FOUND First gent steps into the middle of the set and faces his partner. He turns her by the left once around then he move to the next couple and circles halfway around with that couple. **UNDER THAT ARCH AND BACK YOU GO AND TURN BY THE LEFT WITH**

THE ONE YOU KNOW. The #2 couple makes an arch and the #1 gent passes under that arch and turns his partner by the left once around.

NOW MOVE ON AROUND BOTH HE AND SHE AND CIRCLE HALF WITH COUPLE TWO AND THREE. After the left hand turn the #1 lady goes to couple #2 and the #1 gent goes to couple #3 and they circle halfway around with those couples. **NOW UNDER THAT ARCH AND TURN ONCE MORE THEN CIRCLE HALF WITH COUPLE THREE AND FOUR.** The #1 couple passes under those arches and moves to couples #3 and #4. **IN TO THE MIDDLE AND TURN ONCE MORE THEN THE LADY CIRCLES HALF WITH COUPLE #4.** After the left hand turn with her partner the #1 lady move to couple #4 and the #1 gent stays in the middle of the set. **NOW SHE DUCKS UNDER AND YOU TURNS BY THE LEFT, THEN HOME THEY GO AND SQUARE YOUR SET.** The #1 lady ducks under the arch made by couple #4 and turns her partner by the left and then the #1 couple backs out at their home position.

DIP AND DIVE

FIRST COUPLE OUT TO THE RIGHT AND CIRCLE HALF WITH ALL YOUR MIGHT, NOW UNDER THAT ARCH AND ACROSS THE SET AND DIP AND DIVE YOU AINT THROUGH YET.

The #1 couple leads out to the right and circles halfway around with the second couple. The #2 couple makes an arch and the #1 couple passes under that arch and faces the #3 couple. The dip and dive continues with the couple in the center making the arch until everybody is back where they started. The #1 couple circles half with #2 and passes under an arch made by the #2 couple and move on to face the #3 couple. The #1 and #3 couples circle half and the #1 couple ducks under an arch made by the #3 couple and moves on to face the #4 couple. The dip and dive is repeated with #2 and #4 couples.

NOW DIP AND DIVE WITH THE LAST OLD TWO THEN RIGHT BACK HOME LIKE I TOLD YOU TO.

These are only a few of the cumulative figure that I know but these will get you started. Should you need any help with what I've written, feel free to call or write at any time.

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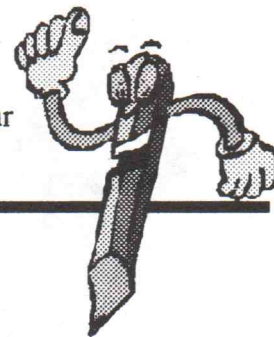
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Choreographer's Corner

Because this is the month for celebrating all things Irish, Kathy Cinowalt has put adapted a well-known beginner routine to accompany the lively music of Leahy! Try this one on your classes this month and don't forget to wear something green!



ALABAMA (medley)

LEAHY

Left lead
Line Dance
Beginner

CD: Leahy
Kathy Cinowalt
San Luis Obispo, CA
(Adapted from Eastbound
And Down choreo unk.)

INTRO (16) 16 Count Wait

- A (4) Rock back
(4) Triple forward
(4) Rock Back
(4) Triple forward
(8) 4 Basics
(8) 4 Brushes
- B (8) 4 Basics
(8) Rock Right & Left
(8) Rock Right & Left
- C (8) 4 Basics
(16) 4 Brush & Turn (Rocking chair)
1/4 left each

Repeat A, B, C Repeat A, B, C

- End (4) Rock back
(4) Triple forward
(4) Rock back
(4) Triple forward
(1) Shout "Hey" with arms raised and out,
and jump, landing with feet apart.

Edit music to end at this point.

Kathy Cinowalt
942 Vista Arroyo
San Luis Obispo, CA 93405

Dear Jeff

Just wanted to tell you how much I enjoyed the Leahy interview. I discovered them last year during a concert broadcast on PBS. I went right out and got their CD. I thought the Alabama Jubilee number was great—I guess I wasn't the only one. I would be interested in seeing what other choreographers have done with it. I thought it was a little long, so I shortened it for our purposes. Enclosed is copy of a cue sheet in which I adapted the old "Eastbound and Down" dance to fit a shortened version of "Alabama". My group uses it for clogging demos at our local Farmer's Markets, Mid-State Fair, Western Days, etc. My home-done editing of the music is rather abrupt, so to cover it up we give a big loud shout of "hey" (arms up and feet apart) to end it. I sure hope some of you creative choreographers will give us some dances to the rest of the songs on the CD.?

Sincerely, Kathy Cinowalt

Next month: Virginia Mitchell, of MN, choreographs to the The Four Season's classic "Stay"
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Challenge Open Line	Star Points
Power-N-Precision	15
Progressive Image	12
Unlimited Power	11
TN Hoedowners Senior	10
The Clogging Sensation	5
Silver Dance Junior	4
Critical Impact	3
Platinum Express	2
Clogging Premier Senior	2
Clog'n FX Senior	2
Southern Exposure	1
Clogging Premier Junior	1

Challenge Precision	Star Points
Unlimited Power	11
TN Hoedowners Senior	7
Progressive Image	7
The Clogging Sensation	5
Absolute Power	5
West Virginia Kickers	5
Silver Dance Sr.	5
Clog'n FX Young Adult	5
Fancy Free Cloggers	4
Critical Condition	3
Platinum Express	2
Southern Exposure	2
Ah-Leet Feet	2
Silver Dance Junior	2
Critical Impact	2
Southern Jewels	1
Clog'n FX Adult	1
Top Notch Travelers	1

Challenge Hoedown	Star Points
Progressive Image	21
Unlimited Power	10
Rise and Shine	8
Critical Impact	6

The Clogging Sensation	5
Clog'n FX Young Adult	3
Dance Explosion Junior	2
TN Hoedowners Senior	2
West Virginia Kickers	2
Clog'n FX Senior	2
Dance Explosion Elementary	1
Clog'n FX Junior	1
Ah-Leet Feet	1
Clog'n FX Adult	1

Challenge Artistic Expression	Star Points
TN Hoedowners Elementary	6
Critical Impact	6
Dance Explosion	5
Silver Dance Elementary	5
Rise and Shine	5
Clogging Premier	5
West Virginia Kickers	5
Clog'n FX	5
Southern Jewels Ruby	3
Tennessee Rhythm	3
Country Connection	2
Sudden Impact	2
Ah-Leet Feet	2
Fancy Free Cloggers	1
Southern Charm	1

Amateur Open Line	Star Points
New Evolution	11
Unlimited Power Elementary	10
Southern Fire	7
Sweet & Sassy	6
TN Rhythm Special Edition	5
Limited Express	3
Rhythm N Motion	2
Southern Flare	2
Rhythm N Motion Devotion	1
Silver Sweethearts	1

Amateur Precision	Star Points
Unlimited Power Elementary	10
Sweet & Sassy	9
New Evolution	5
Silver Dance Elementary	3
TN Rhythm Special Edition	3

Amateur Hoedown	Star Points
Unlimited Power Elementary	10
Clearwater Cloggers	3

Amateur Artistic Expression	Star Points
Rhythm N Motion	5
Clearwater Cloggers	5
Almost Kickin' Rhythm Cloggers	5
Southern Flare	5
Crossroads Cloggers	3
Southern Charm	2
Sand Spur Cloggers	1



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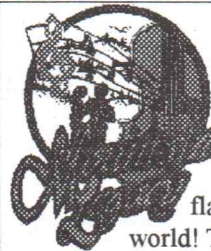
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Blake Bartlett
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Rhythm Masters Senior
Miltz Summerlin/Randy Bullin
4 or More Couple Hoedown
Rhythm Masters Senior
Miltz Summerlin/Randy Bullin
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Tennessee Hoedowners Senior
Sherry West



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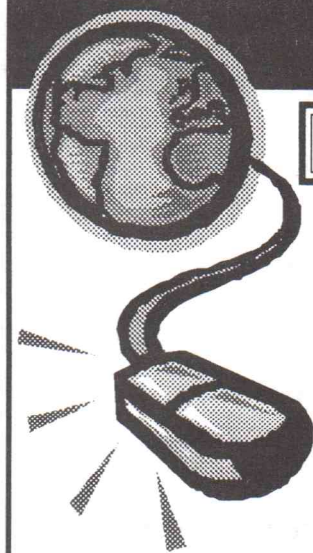
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