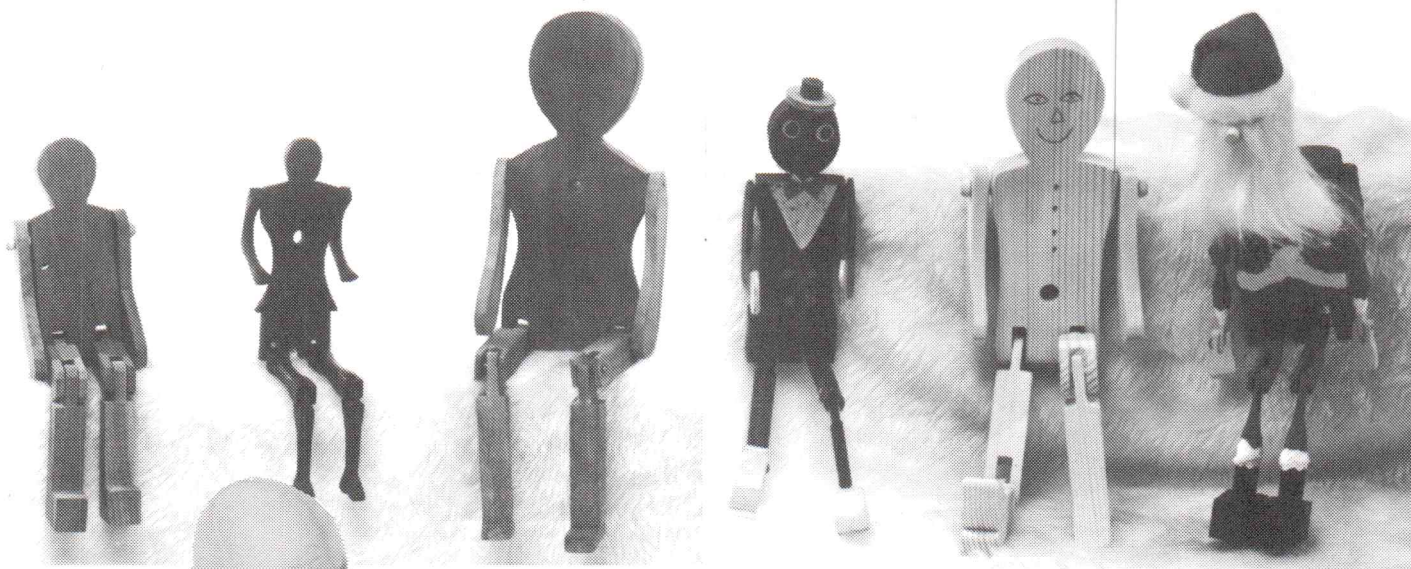


THE DOUBLE TOE TIMES

Volume 10, Number 12

A Clogging Magazine

December 1992



Left to Right: 1) New - all wooden dowel joints, made in Asheville, N.C.; 2) new - solid black walnut hand-carved in Pisgah Forest, N.C.; 3) "antique"? - found in Florida Antique Mall near the Georgia border, 15½ inches tall; 4) Antique - all black with red bow tie, white hat, gloves and shoes - from Seattle, Washington; 5) new - note woodburned face and buttons, South Carolina; 6) new - Santa has a white trimmed red suit and cloth hat. These limberjacks have unusual jointed elbows and wrists. Made in Northern Ohio.

Toyland Cloggers

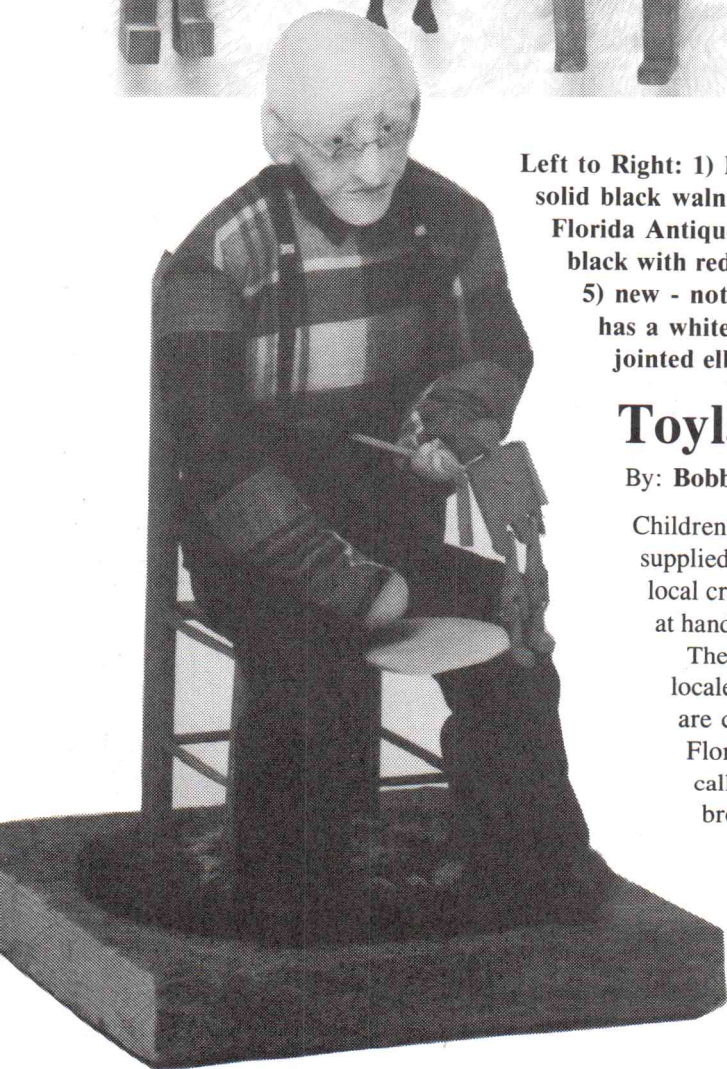
By: Bobbie Adams

Children have always had toys. Before the Industrial Revolution the affluent supplied their children with china-headed dolls and tin soldiers, made by local craftsmen. For the working class family, toys were made from materials at hand — cloth or rag dolls, hand-carved wooden tops and whimmy diddles.

The *limberjack* or dancing man has a variety of names depending on locale — one man up near the Pisgah Forest in North Carolina claims they are called *Poppits*, another in South Carolina calls them *Rickety Ticks*, a Florida antique dealer refers to them as *Jimmy Johns* and still another called them *Union Jacks* and claimed the early settlers from England brought them to the U.S.

The most common *dancing man* was a cutout of wood in the shape of a man with loose dowel jointed shoulders, hips and knees. A holding stick was inserted at a 90° angle into the back of the doll. A separate thin flexible paddle long enough to sit on became a platform and the control stick and doll were held so that the feet barely touched the paddle while the other hand tapped the paddle to make the *limberjack* dance.

Continued on Page 27



THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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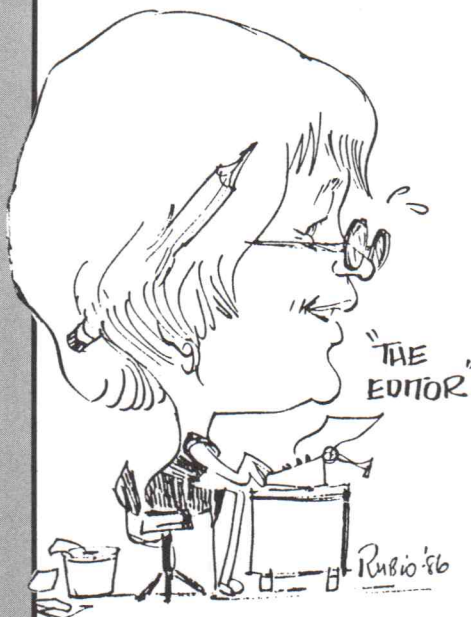
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FRONT & CENTER

How did it get to be December? My calendar stills says July! When I was young the days seemed to move slowly — tomorrow would never come, and next weekend was light years away. Now I get up in the morning and it's already yesterday!

Several months ago I mentioned that I missed the brilliant color of the leaves in Fall. Linda Dzogola of Canada sent several sheets of pressed leaves laminated in plastic. I guess I won't tell anyone I miss *snow*! My grandchildren simply don't understand *Frosty the Snowman*.

As we all take a personal pause for church or synagogue, gift giving, festive family gatherings and the excitement of children everywhere, may I simply say Thank You for your friendship during the past 9½ years. When my Pastor suggests we count our blessings, you all will be included in my list.

May you all have a lovely holiday season.

Bobbie

Nell Knapp, 302 Riverboat Road, Dayton, Nevada 89403, wants to know if anyone has a routine (hopefully Beginner) to *Boot Scootin' Boogie*. She has suggested we start a Q&A column and I'm game to try.

Send those cards and letters folks!

Just a quick note to let you know how the Morgan County Cloggers of Indiana are doing. This year we entered our float in the Fall Foliage Festival parade in Martinsville, Indiana and won third place with our "clogging shoe float." The theme of the parade was the "Olympic" so we made our olympic rings over the top of our shoe. The shoe was formed from plywood and covered with chicken wire,



then we poked over 6,000 napkins into the chicken wire. We also put a boy inside the shoe, so when the music began he rocked the shoe back and forth as we danced. We had a lot of fun making our float this year, and plan on doing the same next year. The only problem we had was clogging in a forward motion for 2½ miles.

Take care.

Sincerely, Lydia J. Dillender, Morgan County Cloggers

Front & Center Continued

Dear Bobbie,

Just read an ad for [a major clogging workshop].

I've got to tell you, I'm truly bewildered. Why would you need a *dancer's ribbon* to operate a video camera?

I clog. My husband doesn't. He's the camera man. He hasn't missed an event since I started to clog. We take our hand-held video camera to workshops and conventions to catch the new routines. Timing in certain steps is not always of the norm, and since you can't communicate timing on paper, the camera is essential. Plus, at convention you pack a lot into two days. Maybe I'm the only person who doesn't remember every step in every routine after seeing it once or even twice. Thus, the camera.

When my husband films, he stands to the side, off the dance floor. When he sits, he sits with the camera at his feet. It *doesn't* occupy its own chair.

I was under the impression that the workshops and conventions were held as a teaching tool. A film of any routine or exercise is a teaching tool as well.

If I became more selective about where I attend, that event loses money all the way, from attendance to vendors. And do you know what? I'll learn *most* of the routines anyway from other people in my club.

[Name withheld at Editor's discretion]

Editor's Note: We invite commentary!

Dear Editor:

Thought you might be interested in this photograph and story.

On Sept. 29 in Valparaiso, Indiana, the Annual Orville Redenbacher "Pop-corn Fest Talent Show" was held. These kids won 1st place in the Junior Division. They are Brandee Boswell, age 12, 7th grade of Chesterton, Ind., and Ryan Cox, age 11, 6th grade of Valparaiso, Ind.



This was the 1st competition for both kids and they paired especially for the competition. They danced to "Glendale Train" and were dressed as engineers. They dance for "The Good Time Cloggers" of Valparaiso, Ind. Tom Johnson of Valparaiso is their instructor. This is the kids' first year of dancing. This picture appeared on the front page of our newspaper.

Also, Jackie DeRolf and Tina Cantrell, both of Valparaiso, performed in the pre-junior division and also took 1st place. No picture was available. They are also of the Good Time Cloggers.

Love your magazine. Never knew there was so much to Clogging. Brandee hopes someday to be part of the Miss America Clogging Pageant.

Donna Boswell, Chesterton, Ind.

RAY MALLORY



"YEAH, I SAID YOUR CLOGGING STINKS. . . SO WHAT DO YOU THINK YOU'RE GONNA DO ABOUT IT?"

...and from Ethel E. Wilmesmeier, Houston, Texas:
Choreographer/Instructor, Rhythm Cloggers
Under the Direction of Gloria Driver Emmert

I would like to address the article by Barbara Shoda, Cleveland, Ohio, Re: Syllabus Sting, Double Toe Times, September 1992.

I know that workshop sponsors do everything in their power to give each of us who attends their workshop, the best syllabus, instructors, etc. possible. They want the workshop to be one that you think is great! No one starts out wanting anything but that.

If you attend many workshops in your area, you are aware of the instructors that do not have cue sheets written the way they are taught. Dancer beware! Workshop sponsor beware!

In teaching a routine, I see nothing wrong in having a cue sheet available to double-check your sequence. Better to be correct the first time by looking at a cue sheet than to put the music on and realize you left out a couple #1 basics. Even the most familiar dance that we are used to using the music to cue, can escape you.

Many of the better-known instructors are trying to give you steps to the latest songs; as well as trying not to duplicate routines that you may have already learned at another workshop they taught. I think that it's great that they could bash one out, so to speak, so that we can have the "latest." We cloggers do travel a lot.

When the Rhythm Cloggers attend a workshop, we try to make sure that just about every room is covered by one of us; and, then each of us is given the responsibility of teaching it to the rest of us. That is the reason we encourage all our members to be a workshop attendee.

The way I feel about a person that does not write a routine correctly using the abbreviations that are nationally known, is just saying to me, here's a good clogging tune, write a routine yourself.

Continued on Page 16

UPCOMING EVENTS

December 1 - 5
Sands International
Dance Festival
Las Vegas, Nevada
Driggs (WV)

★ **December 4 - 5**
Sands International
Clog Dance Championships
Las Vegas, Nevada
Newhall (CA)

December 5
Triple M Holiday Hoedown
Merced, California
Paiz (CA)

December 5
Panther Creek
Christmas Hoedown
Moultrie, Georgia
Hattaway (FL)

December 12
Fun-Time Cloggers Fun Dance
Warren, Ohio
Whaley (OH)

December 12
South Georgia
Holiday Jamboree
Waycross, Georgia
Lowe/Hattaway/Wells (GA)

December 12
Christmas
Cloggin' Dance
Columbus, Ohio
Adkins (OH)

December 19
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

February 13
Hillbilly Hoedown
Starke, Florida
Allen (FL)

February 12 - 13
Orange Blossom Clogging
& Hoedown Festival
Eustis, Florida
McRae (FL)

February 19 - 21
Southern Spectacular
Clogging Workshop & Dance
Fresno, California
Welch (CA)

February 20
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

February 27
Gulf Coast
Clogging Workshop
Foley, Alabama
Erdwins (FL)

February 27
Open Clog Dance
(Traditional)
Chesapeake, Virginia
Kinsey (VA)

February 28
Country Note
Cloggers Workshop
Windsor, Ontario, Canada
Roger Dzugola (CAN)

March 5 - 6
Spring Fling '93
Pigeon Forge, Tennessee
Pace (SC), Goode (TN)

March 13
Good Time Cloggers
Country Jamboree
Bonifay, Florida
Skinner (FL)

March 12 - 13
Texas Cloggers Rally
Arlington, Texas
McCrary (TX)

March 12 - 13
Possum Trot Workshop
Victorville, California
Bell & Rice (CA)

March 19 - 20
South Carolina Clog. Council
Championships/Workshop
Greer, South Carolina
Williams (SC)

March 20
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

March 26 - 27
Snow Bound Anniversary
Clogging Workshop
Strafford, Vermont
Kendall (VT)

March 26 - 28
Illini Classic IPCA
Clogging Extravaganza
Champaign, Illinois
Wrona (IL)

March 27
Gulf Coast Classic III
Clogging Championships
Pensacola, Florida
Erdwins (FL)

April 2 - 4
Kentuckiana Square Dance Assoc.
Derby City Festival and
Clogging Competition
Louisville, Kentucky
Breehl (KY)

April 10
Suwanee Heritage Workshop
Live Oak, Florida
Hattaway/T. Spivey (FL)

April 16 - 17
Indian River Pow Wow
Merritt Island, Florida
Redfern (FL)

April 16 - 18
Olympic Mountain
Cloggers Workshop
Port Townsend, Washington
Kramnicz/Bresche (WA)

April 17
South Atlantic Clogging
Championship
Waynesville, North Carolina
Finger (NC)

April 30 - May 2
NCCA 10th Annual Convention
Roseville, California
Elling (CA)

May 1
Open Clog Dance
(Traditional)
Chesapeake, Virginia
Kinsey (VA)

May 7 - 8
Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)

All Competitions are designated with a "★." [Suggested by S.N., California] For more information, contact the person listed under the event. Address and phone number are in the Instructors Directory. Upcoming Events notices are FREE for an ad and/or instructor listed in the Directory. Information must be received by the 10th of the month to be included.

1993

★ **January 9**
Desert Rose Competition
Mesa, Arizona
Steele (AZ)

January 9
Hollywood Nights Workshop
Sorrento, Florida
Holloway (FL)

January 15 - 17
Kick Off '93
Tacoma, Washington
Bresch (WA)

January 16
Dayton Clog Dance
Dayton, Ohio
Allen (OH)

January 23
Florida Clogging Council
Instructors Clinic
Cocoa, Florida
Mihaly (FL)

January 29 - 30
Northern Connection
Clog Festival
Wheeling, West Virginia
Adkins (OH)

January 30
Country Western Jamboree
Eustis, Florida
Carson-Coffey (FL)

January 29 - 30
NCHC Workshop & Seminar
Jekyll Island, Georgia
Phillips (GA)

January 30
LaClog Workshop
Baker, Louisiana
Fielder (LA)

February 5 - 6
Bearfoot Cloggers Jamboree
Daytona Beach, Florida
Beverly Dionne (FL)

★ **February 6**
Blueridge Allstar Clogging Classic
Gainesville, Georgia
Thomas (GA)

February 6
My Tummy Cloggingtine
Waterford, Michigan
Perko (MI)

February 12 - 14
Maple Leaf Cloggers Workshop
Vancouver, BC
Canada
Hill (CAN)

★ **February 13**
Florida State Fair
Clogging Competition
Tampa, Florida
(813) 621-7821

and more...

May 14 - 16

Silver State Festival
Reno, Nevada
Lee (NV)

May 29 - 31

*International Clogging
Jamboree*
Dearborn, Michigan
Heskett (MI)

May 28 - 29

*Florida Clogging Council
State Convention*
Orlando, Florida
Conn (FL)

June 4 - 6

Papoose Pond Clog Camp
North Waterford, Maine
Palmer (ME)

June 15 - 16

Cougar Folk Dance Classic
Provo, Utah
Austin (UT)

June 17 - 19

*Cougar Clogging
Classic*
Provo, Utah
Austin/Williams (UT)

June 24 - 26

Festival '93
(*Square, Round, Clog*)
Chilliwack, BC
Canada
Hill (CAN)

June 23 - 28

*National Square Dance
Convention*
St. Louis, Missouri

★ July 24

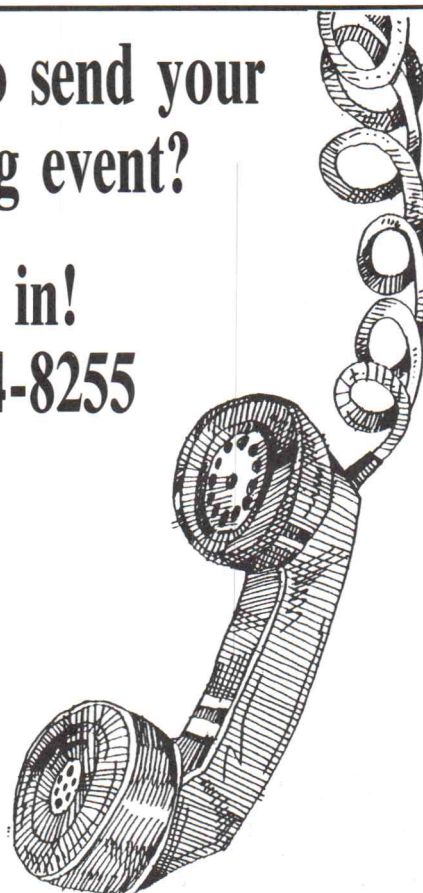
*Mississippi Assoc. Clogging
Instructors - Competition*
Hattiesburg, Mississippi
McCraw (MS)

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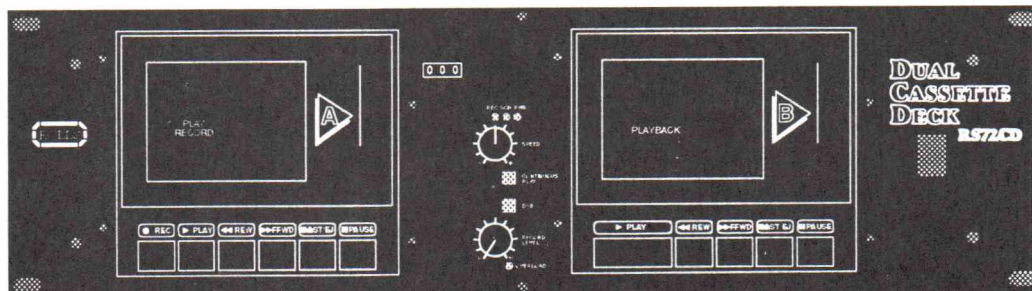
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Cross-Stitch Cloggers Christmas Gifts

By: **Margo Howland** - (410) 381-2030
7169 Attic Window Way, Columbia, MD 21045

If you're anything like me, it's hard to come up with original Christmas gifts year-after-year for close clogging friends. But I've outdone myself this year and I'd like to share my idea with you and your readers, in case you find yourselves in the same predicament!

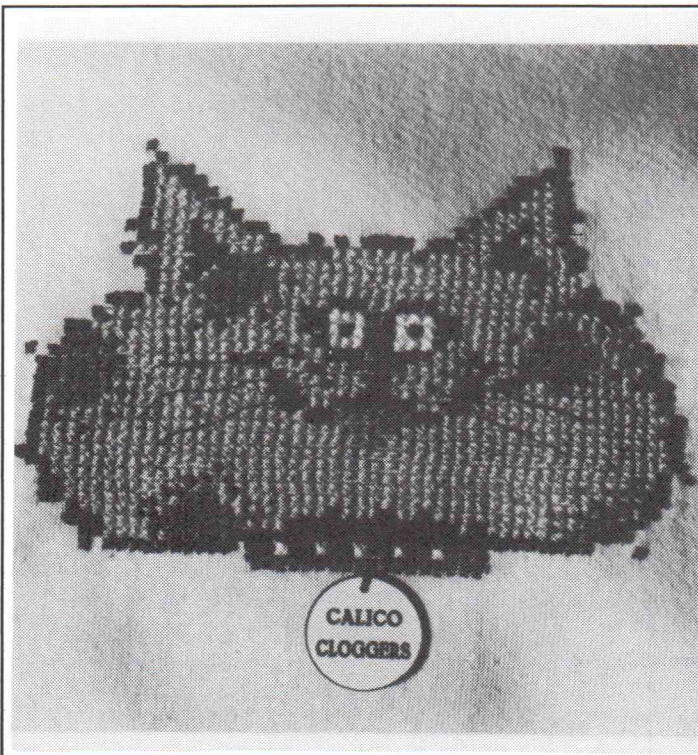
It was as easy as 1-2-3! (1) I enlarged our club logo to the desired size, (2) converted only the cat's face into a cross-stitch pattern, and (3) cross-stitched it onto different colored sweatshirts. What really makes each design unique is that no two cats are alike and each has a "Calico Clogger" I.D. tag dangling from its collar. To demonstrate how limitless the possibilities are, below are the first five color combinations I used — and I would be hard pressed to pick a favorite:

Sweatshirt	Basic Cat	Markings	Collar
Red	Light Gray	Dark Gray	Sun Gold
Yellow	Dark Gold	Rust	Bright Red
Turquoise	Cream	Lt. Rust	Dk Turquoise
Purple	Flesh	Tan/Lt Orange	Salmon
White	Yellow	Med/Dk Gold	Green

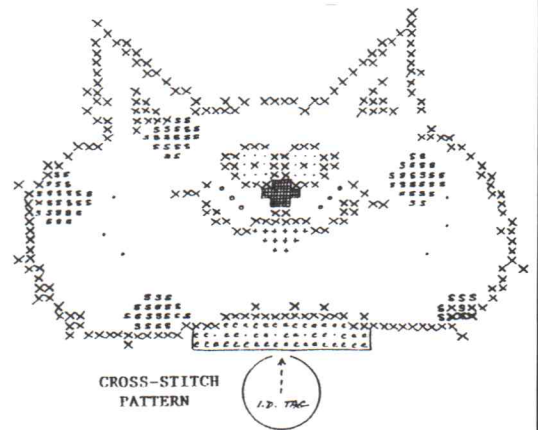
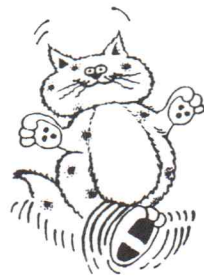
These cross-stitched sweatshirts also make wonderful birthday gifts.

I'd like to wish Lynn, Sandy, Dorothy and Connie of the Calico Cloggers in Columbia, Maryland, a Happy Holiday! By way of *The Double Toe Times* they're getting an advance peek at this year's Christmas present!

Editor's Note: Write Margo if you have questions regarding conversion of a logo to a cross-stitch pattern.



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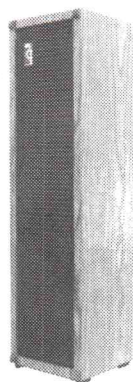
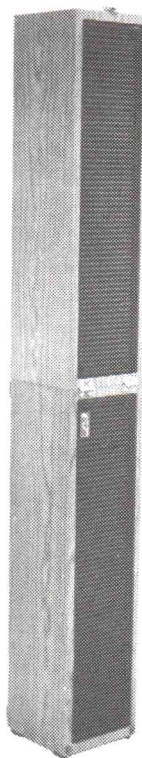
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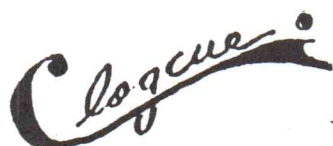
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FOR 1993**

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Caramella Country Dance

By: **Jirka Vasak**, Prague, Czechoslovakia

Cordial regards from Caramella and its cloggers.

To *The Double Toe Times* — many thanks to you. We receive it regularly and we are dedicated to its level and of articles about us, from “exotic” and far Eastern Europe. We would like to express our thanks to all, who wrote us using information in *The Double Toe Times*.

Thank you for your idea to contact Carolyn Stevens. It was just in time! Buckdancing is completely unknown in our country and thanks to two videos with Jay Duncan, which we received from her, we can now practice it hard. It is wonderful! Carolyn sent us 20 pairs of taps made by her firm *Stevens Stompers* free of charge! We spent two nice days with her and we could show her a lot. Have you seen videos with our performance? What do you think about it?

[Editor: No, I've not seen the videos.]

We try to spread clogging everywhere we can. We created a big wave of interest in modern square dancing four years ago and later, round dancing too. Now, with new people, we are beginning to spread interest in clogging.

We organize weekend workshops for clogging and a Summer week course for dance groups from Czechoslovakia. The Czechoslovakian TV company is interested in that dancing style and have shot one of our performances (all in one row, solo scenes of individuals, couples,



common beginning and the end — it is on the video) for a much-watched program “*Country Express Prague — Nashville*.” We will send this record later.

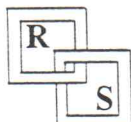
I do a half-hour transmission each week on Country radio, which broadcasts 12 hours of country music a day. I talk about country dance, clog dancing, square and contra, Appalachian Kentucky running set, each Monday. Jarka also leads course of clogging for 35 12-year-old children (and experimentally for a few 4-5 year-olds at school where I am a teacher).

Also, thank you very much for F.X. Bonner's book. Using it, I led a three-month course of Appalachian mountain dancing which was attempted by 50-60 people. I translated all positions from both Big and Small Circle and theoretically understood them (hopefully). But they are not completely clear for me their joining, continuing, shifting to the other couples. Are these movements fixed like in modern SD, or is it left up to dancers? Larry Edelman held a seminar about New England here a month ago. It helped me very much, but unfortunately, there was no time for detailed discussion.

We discussed our plans to arrange a seminar of clogging in Czechoslovakia with Carolyn Stevens, We would like to organize it with participation of foreign clubs and tutors, next year in April. It seems there is big interest in such a meeting. There would be participating clubs interested in clogging, from Czechoslovakia and Germany.

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1992 COMPETITIONS

November 21, 1992

**Cardinal State Clogging Competition
(NCCC)**

Sanford, North Carolina
Chip Futrell
(919) 856-0344

November 14, 1992

ACHF Annual Banquet

7:30 pm - Lucille Tatum Home Center
Gastonia, North Carolina
Business Meeting 5-7 pm
Cost: \$10 per person
Juanita Harrison
1621 Spencer Mountain Road
Gastonia, NC 28054

February 13, 1993

**Annual Florida State Fair
Clogging Championship**

Florida State Fairgrounds
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Tampa, Florida 33680
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**Direct all inquiries and correspondence to
Lib Mills, ACHF Secretary**

10th Anniversary Blueridge Mountain Clogging Competition Celebration

The Blueridge Mountain Clogging Competition started ten years ago at the Georgia Mountains Center in the heart of the beautiful Blueridge Mountains in the city of Gainesville, Georgia. The competition has been a huge success every year with our tenth year celebration being no exception.

The event started on Friday, July 31 with an old-fashioned bar-b-que and hoedown featuring some of the best cloggers in the country. Also highlighted was the performance of Ronnie Wilkes, a local country music recording artist. After the hoedown, the directors of the competition teams were treated to a wine and cheese reception hosted by Kerry and Sandra Thomas, the directors of the Blueridge Mountain and the Blueridge Allstar clogging competitions. Competition directors had a chance to ask questions, meet each other, and were introduced to our national panel of judges which included: Elaine Enfield, Florida; Freddie Fagan, California; Barry Fayne, Colorado; Peggy Masters, North Carolina; and, Lib Mills, South Carolina.

Saturday morning began bright and early, in the beautiful 2700 seat arena at the Georgia Mountain Center. It was decorated from top to bottom with thousands of multicolor balloons. Balloon sculptures were suspended from mid-air all around the arena. The stage backdrop was a 16 foot "10" made of balloons with balloon columns suspended all around the stage. There were over 500 multicolor trophies on display just waiting



Leather 'n Lace - Overall Grand Champion



Clogging Express

to be awarded to all our winners. The highlight, though, was in the center of the arena where a gigantic 10-foot trophy was on display also waiting to be taken home by some lucky team.

The competition began with over 300 solo dancers. The solo competition ended with a grand champion dance-off for all first place winners. The competition was tough but when all the scores were tallied, Jamie Conyers (Kentucky) and Chris Cole (Kentucky) walked away with a 4-foot trophy and title of Grand Champion Female/Male.

Before team competition began, we took a few minutes to celebrate our ten years of success with the Blueridge Mountain Clogging Competition. First, there was a parade of states in which the first team entry from each state represented carried their state flag into the arena and onto the stage while our national anthem was played. Afterwards, the Mayor of Gainesville presented a proclamation by the City of Gainesville which declared this weekend as the Blueridge Mountain Clogging Days in the city of Gainesville. The mayor then cut a 4-foot x 8-foot cake that was shared by all.

Team events followed with over 126 teams from across the country competing in nine categories and six age divisions. A new tradition that was started four years ago at Blueridge Mountain Competition was continued when the highest scoring team in each age division from all categories was awarded a beautiful plaque.

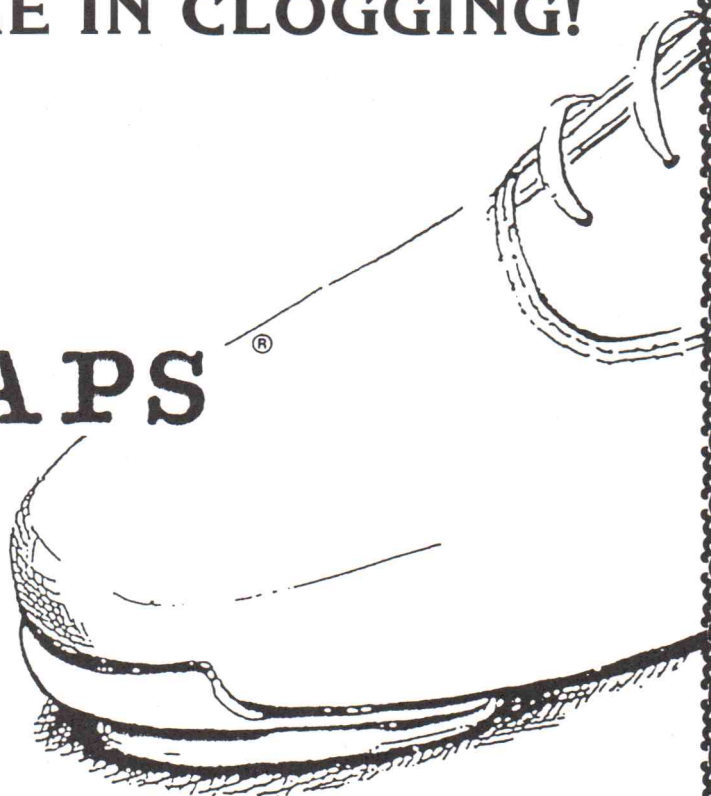
Continued on Page 18

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Kentucky Beef Festival Clogging Championship

By: **Col. Joe Esposito**
Lexington, Kentucky

The 2nd Annual Kentucky Beef Festival Clogging Championship was held on Saturday, September 19. Nearly 80 solo dancers and seven teams from Kentucky, Ohio, and West Virginia competed on the stage in the blue barn at the Harrison Co. Fair Grounds. Keeping with the festival's theme, trophies consisted of custom-made ceramic mugs, cups, and plates sporting the outline of a beef cow, the festival's logo.

The solo category was divided into two

divisions — novice and champion. Randy Kiser and Natalie Eldridge of Ohio won the male and female novice solo categories. Michael Curtis and Amy Hoover, both from Kentucky, won the male and female champion solo categories.

The grand champion line team was the Red River Express of Clay City, KY. The duo/duet categories were divided into three divisions — male/male, female/female, and male/female. Joey Moore and Joshua Whitt of West Virginia won the male/male duo honors while Christina Hill and Caroline Elkins of West Virginia won the female/female duo slot. The male/female

duet overall championship award went to Lori Beth Rodgers and Colin Ditty of Kentucky.

Judges for the event were Kenny Powell of La Grange and Lynn Esposito and James Pieratt, both from Lexington. Col. Joe Esposito of Lexington, a local clogging instructor, served as the master of ceremonies. Many of the contestants stayed after the competition to enjoy concerts performed by Trish Torline and the Bridge St. Band and J.D. Crowe. Plans for an even larger competition are underway for next year's festival.



Action Shot at the Mississippi State Fair

Susan Tigges (center), instructor of the Dixieland Hoedowners. Brandy Cody (left) and Courtney Fairchild (right) are some other members. Dancing Achy Breaky Heart.

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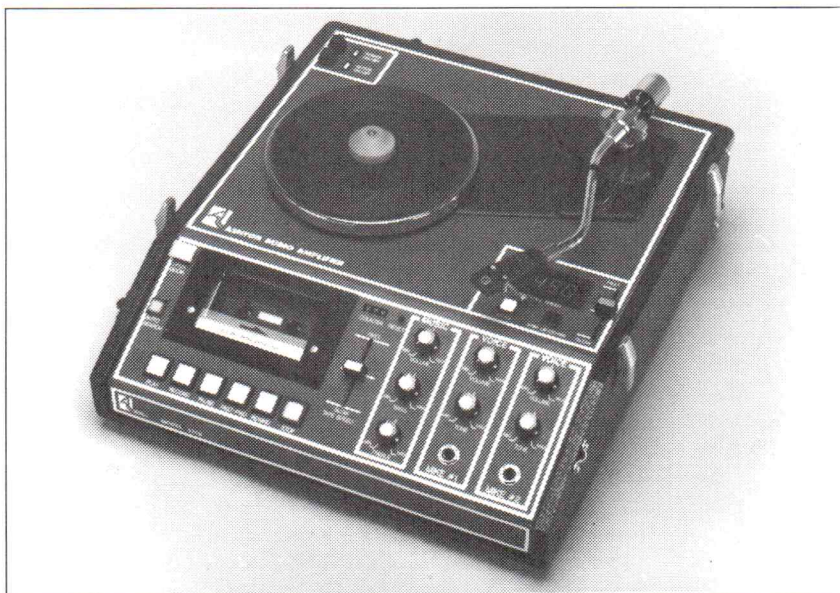
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Rise and Shine: Pauline Elliott

By: Ivor Elliott

As the husband of Pauline I am pleased to take this opportunity to let others know what a talented lady she is, even though extracting biographical data from Pauline is about as easy as pulling teeth from a crocodile at its breakfast time.

A talented dancer, yes; but skill at blowing her own horn — no!

Pauline has been dancing since the age of 11. Her older brother Hugh considered that with an increase in height and experience she would make an excellent ballroom dancing partner for him and consequently encouraged her to start dancing lessons.

Now, I speak from personal experience when I say that the average dancer takes two years to reach the advanced stage of Gold Medal in ballroom dancing in England. Pauline achieve it in under one year at the age of 11, and was accordingly awarded a statuette for this achievement by the International Dancing Masters' Association.

The next few years were spent in achieving higher medal status and, with brother Hugh, taking ballroom dancing lessons from Britain's top professional teachers in London.

At the age of fifteen Pauline and Hugh entered the world of competition dancing. Some folks whispered that a dancer must be at least 16 years old before entering National competitions, but when they saw Pauline's polished performance on the dance floor all thoughts of immaturity were dispelled. Right from the beginning they were winners.

Ballroom dancing at this level had its up sides but also its down sides, like returning home from London dance competitions on the 'milk train' at 4:30 a.m. in order to start work in the office at 8:30 a.m., even though the mouth tasted like the bottom of a parrot cage. And the time a friend offered to take Pauline, Hugh and another couple in his car to a competition across the other side of the county. The friend arrived at the house in his little matchbox of a car along with his newly acquired driving license. On the journey, squashed up nose-to-nose, doubts were whispered about who the licensing authority could be, was it the Royal Tank Corps? Our friend had

a strong tendency to drive the car on any side of the road he took a fancy to — with occasional excursions across the grass verges. A real good method of dispelling pre-competition nerves; substitute blind terror!

Pauline has a wealth of dance trophies, but after competing in an international competition at the Royal Albert Hall, London and then winning the Hampshire Championship at the age of 18 her competition career came to a sudden end — she

dancer' these unfortunates are (like me) 'beat-deaf.'

To return to Pauline's dancing history:

After a spell of teaching she tried participating in dancing again. She got up on points doing ballet, but came down again to try Jazz Ballet, however, neither of these was found to be satisfying. The next phase entered was Tap Dancing, which was found to be most enjoyable and Pauline even gained honours examination results. It was during this phase that the love-bug bit her

— Pauline saw on TV some American cloggers and that was it, she fell in love with clogging.

Eventually Pauline found the *Double Toe Times* and through that medium got into Steve Smith's teaching videotapes and Shelia Popwell's teaching material — need I say more, she became hooked on clogging.

Pauline made a useful contact with Editor Bobbie Adams and on her first clogging study tour of the USA she received the benefit of Bobbie's help in the form of arranged instruction from Florida clogging greats such as Sue Toor, Marge Callahan, Geneva Spivey and John PerMar. She also received help from the Georgia cloggers, in particular Big John and Shirley Walters, and owes a lot to those two Texas livewire ladies, Dot Davis and Violet Marsh who imparted so much useful knowledge on organization of clogging clubs and associations.

After spending six months on the building of personal clogging skills Pauline opened her club The Colonial Cloggers of South Australia.

She has been back again to the USA, to the thrill of the Nashville C.L.O.G. Convention, and spent a fair amount of time receiving the generous help of Steve Smith, Charlie Burns and Bill Nichols. I shall never forget those crazy moments in the Smoky Mountains when Bill stopped the car, got out and gave Pauline an impromptu clogging lesson in the middle of the road; and when Steve Smith introduced me to his form of physiotherapy and actually had me hanging upside-down in a frame. You don't have to be crazy to clog — but it sure helps.

On behalf of Pauline Elliott may I say THANK YOU AMERICA for GIVING US CLOGGING.



married me. Brother Hugh continued his dancing career and now is one of Britain's top instructors for competition dancers and one of the country's respected competition judges.

Pauline's new career concentrated on raising a family until the children were old enough to agree to my babysitting them. At this stage the family moved to Australia and Pauline then switched to becoming a professional ballroom dancing teacher.

During her first spell of teaching Pauline discovered something that later proved useful when she opened her clogging club, vis there are, in this world, quite a number of people who cannot discern the measures of the beat in music. To hear a beat is one thing, but to detect the first beat that the musicians are subtly accentuating in each bar is another thing, unlike the 'born

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- 4 Couple Precision ■ 6-8 Couple Precision ■ Open Precision
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(Male & Female) ■ Novice Solos (Male & Female)
- Buck & Wing/Duos/Show Duos & Duets
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SATURDAY

9-Noon Workshop, Noon-1:30 Lunch
1:30-4:30 pm Workshop, 4:30-7:30 pm Dinner
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Another thing that sometimes happens when you have choreographed a routine; you decide to change a step because it "sounds" or "looks" better. In that case bring corrected copies of the routine with you when you teach. Leave copies at the area where the syllabus is picked up. Anyone seeing a cue sheet laying around anywhere will certainly pick one up. It's just like having a 50¢ coupon.

I would not discourage anyone from choreographing a routine. Writing a readable cue sheet can be the hardest part of writing a routine. Give the new instructor a break. Love the faithful ones that do their best to try to make the workshop fun for you. Hopefully, with loving encouragement and some helpful hints they will get the "hang" of it.

One last thing, most of the time I go home from a workshop with more than I had when I came, and better prepared for the next workshop that I go to. Thanks to ordinary people doing their dead level best to put on a good workshop for the rest of us ordinary people.

P.S. One system that I use when putting a routine on paper is to use WordPerfect 5.1. Steps that I have written down from a routine; by "blocking" the step, naming it, and saving it on a floppy to "A" drive, I can later retrieve the step into a new routine that I am choreographing. This does save a lot of time. Of course, if you are not familiar with WP5.1 this makes absolutely no sense!

Shirley Wiley, Foresthill, California, writes:

"It was indeed a happy experience for me to attend your workshop 'Bear Went Over The Mountain.' A whole new way to clog!



Shirley Wiley and Friend

"Have been wanting to use this style out here. Do hope it happens. Believe that the two styles can mix on the floor.

"As usual, cloggers are a happy group and I was "no stranger" soon as I hit the door!

"Brought home lots of video and they are being passed around."

The *Stevens Stomper* folks have a flyer in German for their German customers.

"Best sounding clogging tap available" becomes "Die Clogging Taps mit dem besten klang." I believe I could understand mit dem besten klang without the translation!

Dear Bobbie,

Help, Help, Help!!!

Need assistance to find small size shoes for our teeny weenys.

We have three and four-year-olds, whose shoe size is smaller than the children's size 12, which is the size most clogging shoes start at for children.

The parents have searched all over in our area and cannot find a jazz type shoe with thin leather sole.

The best they could find were black tap dance shoes, and remove taps and put on clogging taps.

Problem is, when we perform our team wears white clogging shoes.

Can you or some of your readers inform our group where they get clogging shoes for their little dancers.

Parents of the children have come to a dead-end for places to look for shoes. Some of them have spent a good deal of money on shoes with a thicker sole and then have to take them to a shoe repair shop to have the soles cut down thinner.

It would be greatly appreciated if someone could help us out.

Thanks!

Josie Fye

Lehigh Valley Cloggers

c/o 729 Butternut Lane

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Dwayne McAlister, Fayetteville, Tennessee, writes:

Betty Jo and I just taught at the Rocket City Roundup this past weekend in Huntsville, Alabama. This is one of the better workshops in the country, and I wish more people from around the country would attend. We have great attendance locally. The dancers have a ball in that Friday and Saturday nights we stay until the dancers are ready to go. It's not like scheduling to stay til 10, then at 9:30 saying "We're out of here." We stayed until 11:30 pm.

If anyone would like any info they may call or write me. My number is in your Directory.

God Bless! Keep up the good work!

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Blueridge Mountain Clogging Continued from Page 10

This year's winners were:

Pee Wee Team:

Abracadabra (Georgia)

Elementary Team:

Buckshot (Florida)

Junior Team:

Power-n-Precision (Kentucky)

Senior Team:

Clogging Express (Georgia)

Y. Adult Team:

Pride of America (Kentucky)

Adult Team:

Southern Connection (No. Carolina)

After these awards came the announcement of the category Grand Champions. There were:

Line:

Clogging Express (Georgia)

Open Line:

Clogging Express (Georgia)

Exhibition:

Southern Exposure (Florida)

4 or More Couple Precision:

Clogging Express (Georgia)

4 Couple Precision:

Clogging Express (Georgia)

4 or More Couple Hoedown:

Leather 'n Lace (No. Carolina)

Show:

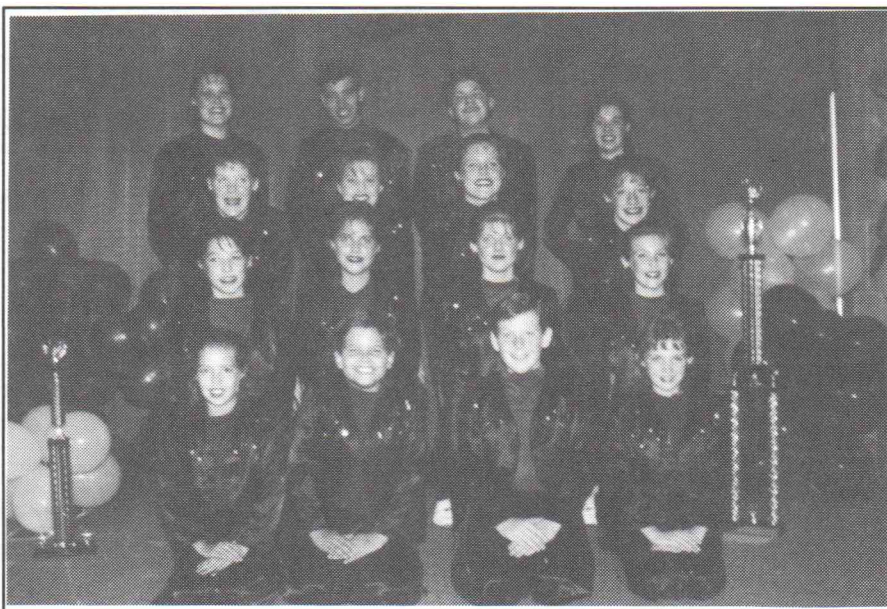
Leather 'n Lace (No. Carolina)

The Grand Champions then danced off for Overall Grand Champion and the awards of \$200.00 Cash, and the unbelievable 10-foot trophy. The dance-off was awesome, bringing the crowd to their feet. The winner was Leather 'n Lace of North Carolina with their Show routine.

After all the cheers, applause and tears, the competitors and spectators were treated to a professional light and music show performed by a live D.J. for all to enjoy dancing and fun into the wee hours of the morning.

Sunday started with novice solos. Anyone who has never received a first place can enter. The winners from each age division danced off for Grand Champion Male and Female. The winners were Brandy Franklin (Alabama) and Michelle Scholle (Florida).

Next was the event everyone was talking about A Cappella. We accepted only the first 30 entries from this category. The judges left the arena while all 30 dancers reported back stage to draw numbers to decide their order of dance. When the judges returned they turned their backs to the stage as each dancer came out individually and performed a 20-second rise and shine. Both judges and spectators alike, witnessed some of the best clogging sounds ever heard. The judges narrowed the field to seven dancers and those redanced. After tallying the scores all 30 dancers were called back on stage where they receive a well-deserved thunderous round of applause. (This was the first time the judges saw who the competitors were). The audience had been quiet as mice during this



Southern Exposure

phase of the competition. This category was determined completely on sound. There were no age divisions and both male and female danced against each other. The results and prizes were as follows:

4th Place:

Tara Holmes (Georgia)

3rd Place:

Michael Vasallo (Florida) - \$50.00

2nd Place:

Chris Cole (Kentucky) - \$75.00

1st Place:

Kristy Puffer (Florida) - \$150.00

Next came our traditional categories in which Southern Connection from North Carolina won Grand Champion Open Freestyle, Running Set, and Country Hoedown. They were also awarded the trophy for Overall Sunday Team.

We concluded the weekend with over 100 duets, duos and show duets. The Grand Champions were as follows:

Same Sex Duo:

Todd Coker (Georgia)

Tommy Cowart (Georgia)

Duet:

Todd Coker (Georgia)

Laura Barnes (Georgia)

Show Duet:

Jamie Crenshaw (Florida)

Brian Scholle (Florida)

We would like to thank everyone who has supported us over the past ten years. The Blueridge Mountain Clogging Competition is known across the country as one of the largest and most prestigious competitions of its kind. In order to build a reputation like that it takes the participation of great teams, great directors, and great spectators. Thank you for helping us continue this tradition.

Last, but certainly not least, we owe a great thanks to the people behind the scenes. This event could not take place without a lot of hard work. Many thanks to our host teams, their families, and friends for a job well done.

Continued on Page 20

Northern California Cloggers Association, Inc.



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Blueridge Mountain
Continued from Page 18

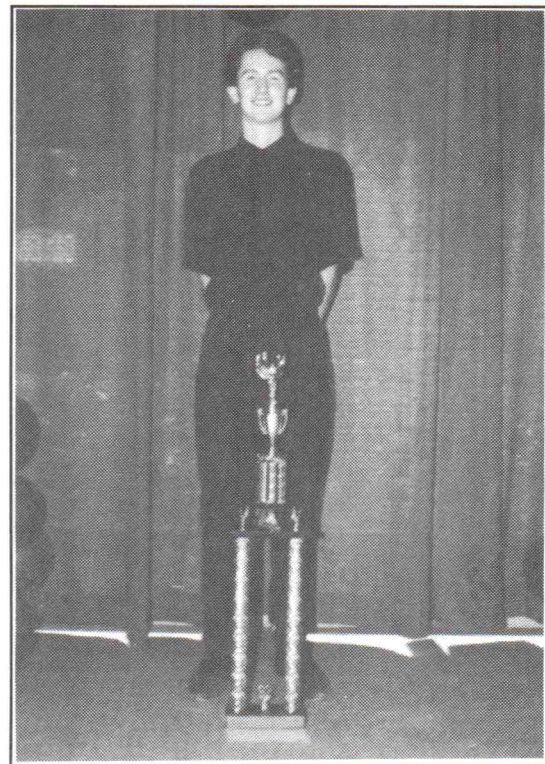
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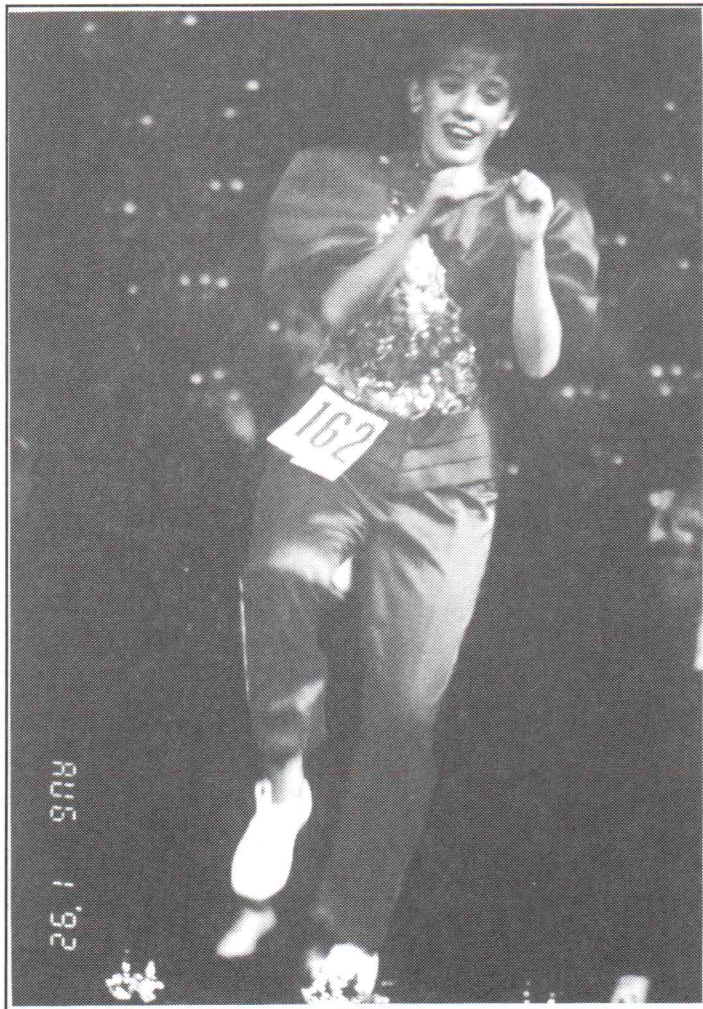
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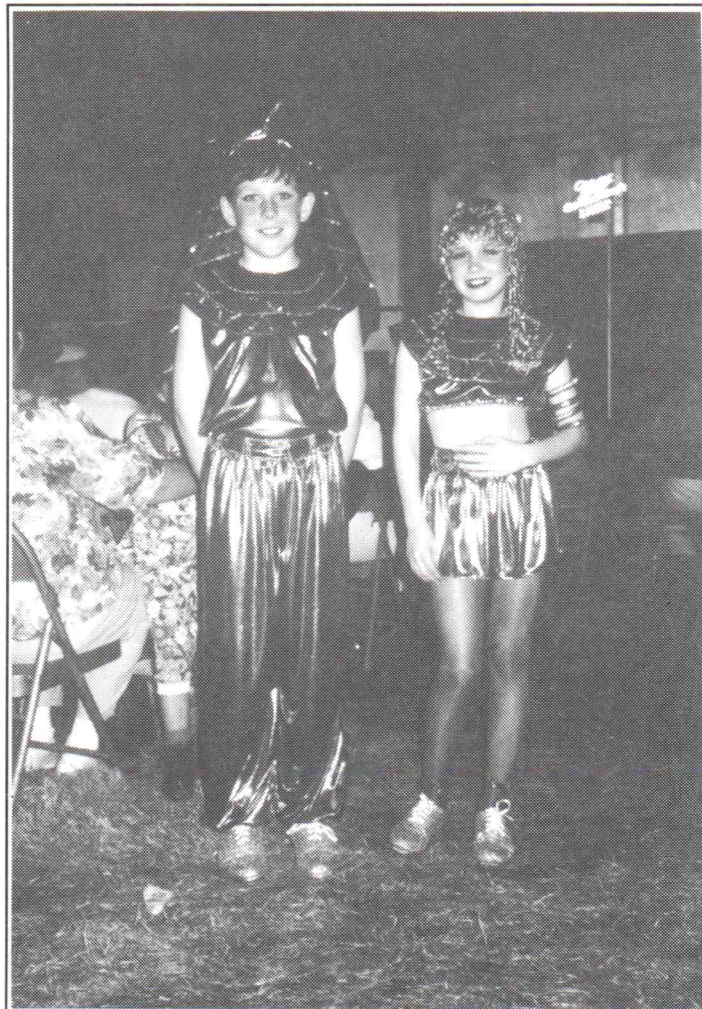


Todd Coker



Kristy Puffer, 13 years old
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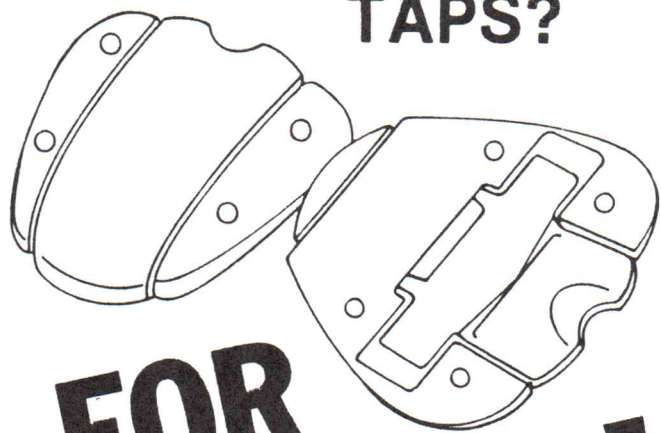
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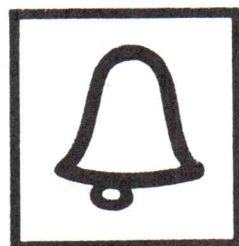
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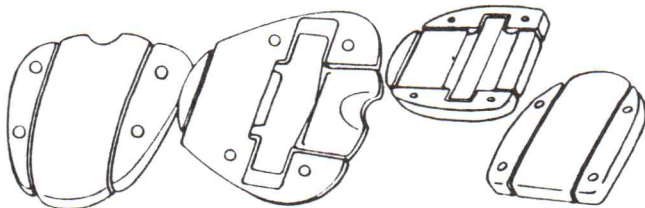
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Community Dance Program

Reprinted from USDA NEWS, Vol. IV, October-December 1992

Most dancers and leaders have heard of the Community Dance Program or CDP but are really not aware of what it is all about. The following information was extracted from "Community Dance Program," a CALLERLAB Handbook, for your information.

Aside from the typical one-night stands that perhaps attract many as one out of every ten Americans who have at least a single exposure to square dancing during their lifetime, the greatest potential for any future program lies in an easy-access, limited basics program that demands little commitment on the part of the dancers, but at the same time provides an almost unlimited scope of variety, friendship, and fun. However, the great majority of men and women who would like to be involved in square dancing on a limited time schedule find that as such an on-going program is not available.

The Community Dance Program (CDP) is a grass-roots concept of the activity — the basic form of square dancing that Americans have enjoyed for years. While there is no limit to the variety involved, it is the form of variety that can be achieved with a limited amount of class time and then enjoyed for a life-time.

The basic concept for the CDP is that dancing patten calls and singing calls in squares is just a part of the program. Quadrilles — those smoothly timed dances — are also done in square formation. Also as part of all this, are the contras — dances done in facing lines using essentially the same square dance terminology. The big circle contras, mixers and trios serve as a bridge between the squares and the couple dances and are all included. Instead of complex rounds, you'll find simple couple dances and even simple solo dances (Amos Moses, etc.) to add to the program.

All of this has a purpose. In the series of six lessons you will achieve several goals that will help you insure the future of the group. Mixing of the dancers right from the start of the program plays an integral role in the learning process, and you'll find this a sure way to quickly meld

your dancers into one friendly unit. For this program we find that you can do wonders with a limited number of basics. The 24 movements selected for this program are described and danced just as they have been standardized by CALLERLAB. Special attention is given to styling, in as much as the basics are the essential tools of the caller who knows exactly what each basic is designed to accomplish. By using

BASICS FOR THE COMMUNITY DANCE PROGRAM

In a Suggested Teaching Order

1. Circle Left and Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Couple Promenade
6. Single File Promenade
7. Allemande Left/Right
8. Arm Turns, Left/Right
9. Right and Left Grand
10. Weave the Ring
11. Star Right/Left
12. Star Promenade
13. Pass Thru
14. Split the Couple/Ring
15. Rollaway Half Sashay
16. U Turn Back
17. Separate
18. Courtesy Turn
19. Ladies Chain, Two/Four
20. Lead Right
21. Right and Left Thru
22. Circle to a Line
23. Bend the Line
24. Grand Square

As a recreational program, involving people who don't have the time or inclination to spend months in class and then be committed to more dancing time than they really can afford, the important part of this program is that not only can the ideas of the program be comfortably taught and learned in six lessons, but from that point on and with just the basics listed

here, you need never run out of material.

Somewhere along the line someone is bound to label this program "low level." Low intensity it may be; low level, never. As a person enters class and during the first night of lessons, he certainly would be considered a beginner. But then, as his reaction time improves and as he can handle the complete list of basics, helped along by good descriptive, plain English directions, his ability increases. By the time he has finished the lessons and is into smooth CDP club dancing, there is no way in the world that he could be labeled "low level." This is important for all to understand.

Continued on Page 26

The collage features several items related to the square dancing community:

- USDA NEWS** magazine covers: One shows the title "USDA NEWS" with the subtitle "PUBLISHED BY UNITED SQUARE DANCERS OF AMERICA, INC." and "VOL IV NO4 OCT-DEC 1992". Another shows "SQUARE DANCE - THE AMERICAN FOLK DANCE".
- SQUARE DANCERS INSURANCE PROGRAM**: A logo with the text "YOU CAN'T PREDICT ACCIDENTS... But You Can Protect Yourself".
- SQUARE DANCER CREDIT CARD**: A circular logo with the text "THE SQUARE DANCER CREDIT CARD" and "UNITED SQUARE DANCERS OF AMERICA".
- U. S. D. A. YOUTH ADVISORY COMMITTEE**: A logo with the text "U. S. D. A. YOUTH ADVISORY COMMITTEE".
- TELEPHONE**: A logo with the text "TELEPHONE".
- Long Distance Calling**: A logo with the text "Long Distance Calling".
- LEADERSHIP EDUCATION**: A logo with the text "LEADERSHIP EDUCATION".
- WHEN WE SEE THIS**: A logo with the text "WHEN WE SEE THIS" and "WE'VE DONE OUR JOB!".
- UNITED SQUARE DANCERS OF AMERICA**: A logo with the text "UNITED SQUARE DANCERS OF AMERICA" and "SUBSCRIPTIONS - \$5.00 PER YEAR".
- USDA NEWS**: A logo with the text "USDA NEWS" and "The USDA NEWS is a quarterly publication covering all aspects of the Square Dance Activity. USDA News is provided FREE to all known dance publication editors, leaders of national and international organizations and USDA affiliates and officers".
- Jim & Peggy Higgins**: A logo with the text "Jim & Peggy Higgins" and "USDA NEWS PRESENTS".

these basics in tandem with good, descriptive, simple English terms, you'll find infinite variety. Here again, the secret of the success of this program is that once these basics have been introduced to the square dancers there will be no others. They can be easily taught and learned in the six 2-hour sessions. For a caller to reach out and add extra basics would be counter-productive and defeat the purpose of this program.

Here, then, are the 24 Magic Ingredients — the tools or basic movements from which you will build your program. We're listing them by name only and refer you to one of the CALLERLAB lists for description, styling, timing, etc.

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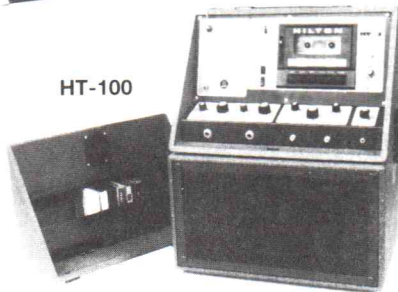
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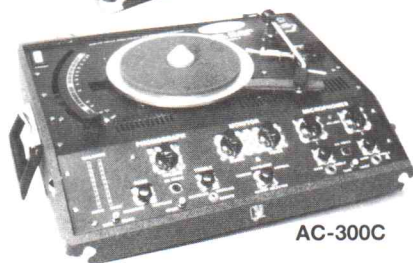
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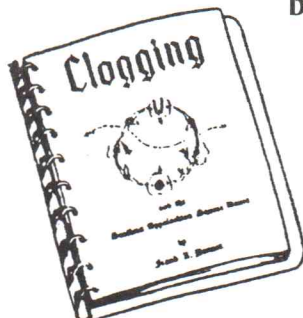
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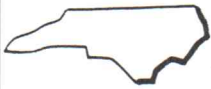
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CLOGGING ASSOCIATIONS



North Carolina Clogging Council, Incorporated

Chip Futrell, Pres.
P.O. Box 21511, Raleigh, NC 27607
(919) 856-0344

Formed in February 1988 as a non-profit, federally tax-exempt corporation. Its purpose is to promote both traditional and contemporary styles of clogging. Quarterly newsletter, the "Carolina Clog-Zette," is published at no cost to members. The Vice President, Jayne Treadwell, serves as the editor.

Since NCCC's inception, over 700 people have joined making us one of the largest state clogging associations. Currently the NCCC has members through the contingent 48 states.

Educational programming is highlighted with workshops, competitions, and evening dances. The NCCC Stampede is known for featuring nine "nationally known" instructors. The event is held at a different city every year during the weekend following Labor Day. This November will debut our first competition, the Cardinal State Clogging Competition, to be held in Sanford. We also host several evening dances or "Hog Wild" members' parties that feature requests, exhibitions, easy dances, mountain dancing, and a mini-competition.

Benefits include voting and legislating proposal power at all Conferences, tax-deductible membership fees and event admission, discounts at NC workshops, Stampede registration and syllabus discounts, accident and liability insurance, annual members' ("Hog Wild") parties, newsletters (4 per year), a Stampede video registration discount, an exclusive Visa credit card, and cheap long distance phone rates. All members receive the same benefits regardless of residency.



Michigan Clogging Instructors' Council - M.C.I.C.

Maureen Perko, Pres.
13180 Woodland Trail
Davisburg, MI 48350, (313) 634-4709

Founded in July 1990. Quarterly meetings with a quarterly newsletter. The Secretary is responsible for a newsletter containing the minutes from the previous meeting. Term of office is one year beginning in July.

Regular membership is only open to instructors with an associate membership offered to young people, sponsored by an instructor, who are working towards becoming an instructor.

M.C.I.C. puts on a clogging program at the State Square Dance Convention, and the vice president of our council chairs the program.

M.C.I.C. worked diligently selling cookbooks and holding 50/50 raffles at many of our local workshops, in an effort to earn money for our first State Clogging Workshop which took place on October 3, 1992, in Kalamazoo at the County Fair Grounds.

Michigan cloggers are enthusiastic and enjoy all types of clogging, from traditional partner or circle dancing to modern line dancing. M.C.I.C. welcomes you to come dance with us in Michigan.



Mississippi Association of Clogging Instructors

Suzie McCraw, Pres.
1512 - 25th Avenue, Meridian, MS 39301
(601) 483-4710

(MACI) Founded in 1984. Quarterly newsletter editor is Julie Black, 504 Warren, Vicksburg, MS 39180, (601) 638-9128.

MACI sponsors an annual State Clog Competition, every July. This year on the 24th in Hattisburg. Although all teams in Mississippi do not actively participate, the number is growing, getting bigger and better every year. We hope to grow enough to financially sponsor an annual clog workshop once a year, as we once did.

MACI is a way for cloggers to get together, through competition and newsletters, to know what's happening in the clogging world and also what teams are involved in, to open doors for new groups forming and promote clogging as an educational and recreational tool for all ages.



Virginia Clogging Association

Brent Lohr, Pres., 92/93
P.O. Box 574
Waynesboro, Virginia 22980
(703) 943-2972

The Virginia Clogging Association was founded in 1986 to promote clogging in both its traditional and contemporary styles in the state of Virginia and to establish communication among its members. Anyone may join and may hold office. The V.C.A. is led by an elected five member Board of Directors.

The Virginia Clogging Association publishes a quarterly newsletter, which is edited by Janie Wright, P.O. Box 574, Waynesboro, VA 22980, phone 703-885-7653.

At present, the V.C.A. membership has over 350 people representing 14 groups. We sponsor the Virginia Clogging Classic Competition, hold an annual workshop, a picnic, and open clog dances.

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Community Dance Program
Continued from Page 22

A caller, in making the decision to take on the Community Dance Program, must realize that where, today, an extremely large percentage of our potential square dance population is dropping out of the activity before or soon after entering club dancing, the CDP is designed, by its very nature, to retain the greatest percentage of those entering CDP classes. Because this is not a "stepping stone" program, and no attempt is being made to move the dancers from this stage of their dancing experience to other programs involving a greater commitment or more involvement, the caller who adheres to this program will soon find that he has his halls filled with dancers. Since this program has completed its testing stage, it is hoped that nothing will need to be added to and nothing taken away from the list of square dance basics it includes. It should be understood that this does not curtail the invention and introduction of additional patten and singing calls, quadrilles, contras, mixers, couple and solo dances utilizing just those basics on

the CDP. To make this a successful program, the caller needs to possess as many if not more skills than the average caller involved in the square dance programs.

Callers' schools including clinics on how to do these dances and then how to teach them well, is a valuable adjunct. This program calls for a special brand of caller, a talented yet caring individual, who sees the great opportunity for the CDP.

Of equal importance to the learning procedure for dancers entering the CDP is an on-going program made up of club dancing or open dances. A study is being made as to whether the best success could be accomplished with caller-run classes and whether or not the CDP club should, at the outset, be run by club members (as in much of contemporary square dancing today). The caller who has his sights on the new program and recognizes its vulnerability to change may find, at least at the start, the need of bearing the responsibility for any club leadership.

Taking our cue from earlier, non-complicated square dancing, we find that the "open dances" were the successful starting points for the club

dancing that was to follow. That may work out to be the case for the CDP.

You'll find that the six lessons allowed for teaching and learning the CDP are ample to cover what you are going to teach. It is important to realize that all the dances that fit into this program could not possibly be taught in just six lessons. The purpose of the class experience is to start the dancers off properly; to teach them how to "listen" and how to be considerate and friendly dancers.

Remember, this is a concept.

The CALLERLAB Handbook continues with a description of a typical dance night, dance materials, musical accompaniment, recruiting and promoting, and 30 pages of square dance drills and patterns, singing calls, quadrilles, contras, mixers, couple dances and three-person trios. This 40-page handbook is available from CALLERLAB (The International Association of Square Dance Callers), 829 3rd Ave. SE, Suite 215, Rochester, MN 55904 (507) 288-5121, George White, Exec. Sec. The cost of the Community Dance Program Handbook is \$3.00.



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Toyland Cloggers

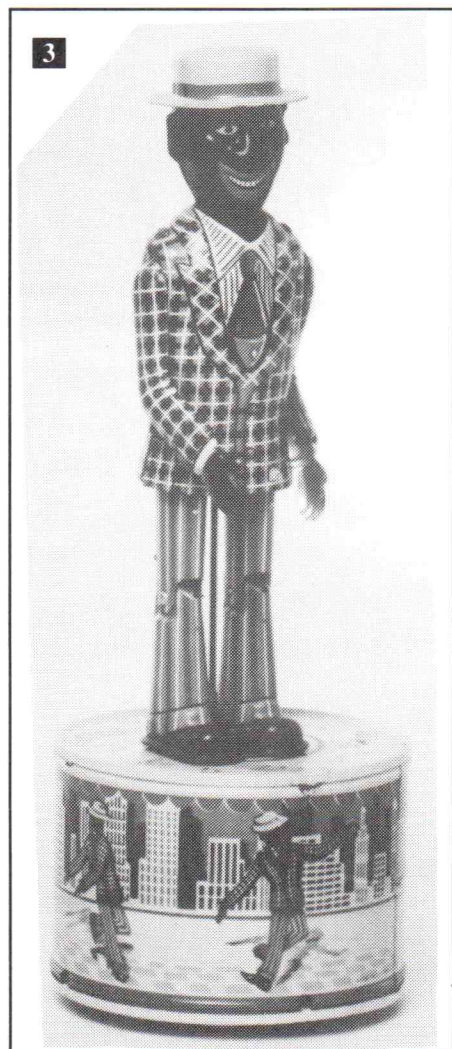
Continued from Page 1

The minstrel shows and early tap dancers inspired tin wind-up dancers, and later, battery operated *Dancin' Dans*. There was even a jointed doll that attached to a crank operated Victrola, and as a lively record played, the doll danced.

In many areas they are simply called *cloggers* or *Buck Dancers* and with some practice, the manipulator of the limberjack can achieve some very creditable rhythms.

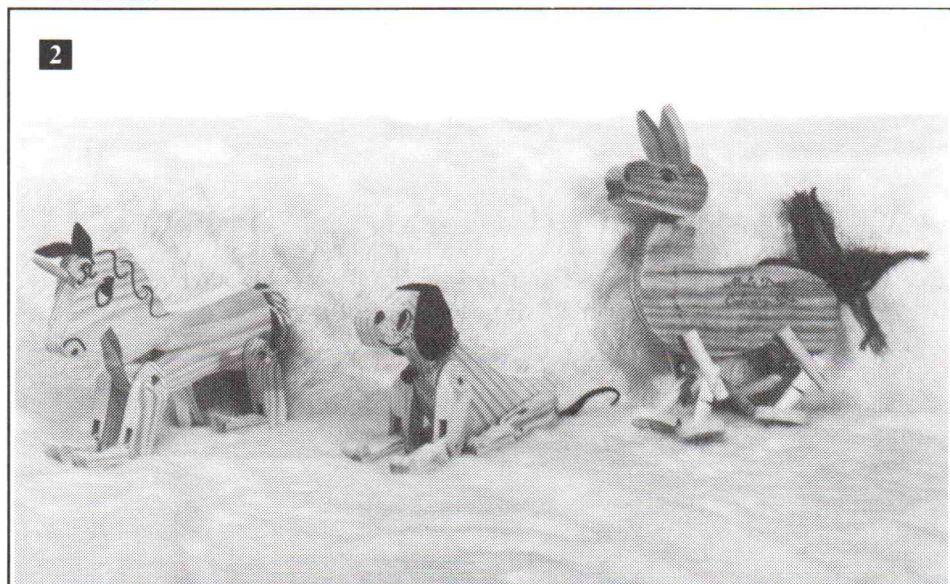
The old man, shown at left on the cover, is 10½ inches tall. The tiny 2½ inch limberjack is fully jointed and really *does* dance when the paddle is tapped. (Not shown is his companion - a white haired lady in a long, old-fashioned calico dress and lace shawl, strumming a lap dulcimer.)

These delightful figures were purchased at Mountain Heritage Day, Western Carolina University, Cullowhee, NC. You can see more of them on the liner-cover of the cassette tape *Don Pedi and Friends "Saturday Night" Goodtime Stringband Music with Mountain Dulcimer*.



If you have a notion you'd like to collect these delightful dancing toys, be prepared to search in unusual places. Most antique dealers have absolutely no idea *what* you are talking about! Craft shows with an old-time or historical theme may have wooden toys. If you have NO notion of acquiring a limberjack, call me if you see one — I do!

- 1 "Jake, Joe and Jenny" are more of the Ohio crafts.
- 2 The unicorn and hound dog were purchased at Pioneer Days, Pine Hills, Florida. The mule is the most recent find at (where else) Mule Days in Calvary, Georgia.
- 3 Battery-operated "Dancin' Dan" was a toy-store purchase in the mid-1950's as a present to my mother. She has kindly loaned him for my growing Limberjack Museum.



A European Clogging Summary

(as experienced by Fran Greiner)

As far as I know, clogging in Europe, started about five years ago in Germany, through one of the military men stationed there I believe in the Heidelberg area.

I came into contact with it at the Munich Summer Jamboree in 1990. I believe it was Alexandra Schell giving the workshop. The dance I remember learning was "Rocky Top."

At that time, I'd done no clogging at all and although I did try to participate, I realized I had to learn the basics.

Having gotten back home, I spent many hours phoning around and finally got an English lady on the telephone who explained to me the difference between clogging and tapping. There was no one here with any teaching knowledge of clogging so I decided to join tap dance classes.

In the meantime, every time there was a Jamboree, I'd be there and this time, participating, because, even though tapping is different, I did find I could use the steps I'd learned — be it under different names to clogging steps.

Then, in September of 1991, I joined a-- just got started club in Antwerp, The Cloverleaf Clogging Club, under the leadership of Greet van Beek. Through her I learned the proper basics. Amongst one of the students was another fanatic like myself — Ingrid Toussaint-Adriaanse. She had several copies of Clogging magazines, cue sheets and even a video tape of bygone workshops at those same Jamborees I'd attended. She was kind enough to copy everything she had so that I could practice at home.

Then, along came the World Convention in August of this year, held in The Hague, The Netherlands. Along with many wonderful American callers was a clogging leader called Naomi Fleetwood from Columbus, Indiana. She was like a tidal wave, knocking me right over with her spontaneity and just bubbly, outgoing personality. She held classes all weekend and when she taught, you listened, because she was really good. And when we, her class did well, she shouted with joy. We really learned alot from her.

In talking with her, I expressed my fear of becoming a clogging teacher but being the only one in Holland (to my knowledge) doing clogging, I really felt I needed to do it, and here she was, not only encouraging me, but the one thing she said really made sense; "however little you think you know, those people out there know nothing, so go to it — do your thing. The main thing is that you have fun with it."

That was so logical to me that I did just that. I have six serious students and we started on October 10th as the North Sea Cloggers.

On Saturday, October 25th, our Square Dance Club (Scaldis Squares) had our annual special and we gave a clogging demo which went very well. The two ladies from Antwerp — Greet van Beek and Ingrid Toussaint-Adriaanse — joined in and we danced to Hill Billy Blues, I Feel Lucky and the Flashdance. We were greeted by so much enthusiasm that it surprised me.

In the meantime, we have another workshop to look forward



Fran Greiner and Naomi Fleetwood at the World Convention held in The Hague, The Netherlands.

to under the leadership of Alexandra Schell from Heidelberg, Germany. It will be held here in Holland on November 14th in Leiderdorp.

Getting back to the World Convention weekend, I met a lot of wonderful people including many Canadians. They made such an impression on that first evening coming in behind the flag — were all these people dressed in skirts and shirts made up of the Canadian flag. Among them were two cloggers from the Maple Leaf Cloggers in Burnaby, B.C.

I also met two wonderful ladies with Stevens Stompers. They were kind enough to bring along some supplies for us to buy, including records as well. It all was a welcome sight as Jamborees are our only source of supplies and they are miles and months away when you find you need something *now*.

An article including photos of the World Convention was published in the November issue of *Double Toe Times* for any of you interested.

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(803) 957-1418/356-3300

WILLIAM DEERY
SCCC Editor
CAROL LITTLE WIGGINS
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