

The Double Toe Times

A C L O G G I N G M A G A Z I N E

Volume 12, Number 3

March 1994

KT CLOGGERS PERFORM in Branson, Missouri

By Laurie Palmer, Bath, Maine

Head West young man, uh, woman!

In September ten members of the KT Cloggers dance team and their mascot/gopher (Sarah go for my brush-shoes-Mrs. Palmer) did just that. Our biggest adventure yet started when we piled all the girls, chaperones and myself into two vans and headed to Boston to catch the Amtrak.

Keith Palmer and Dick Hill dropped us, a small mountain of suitcases and the video camera off at the station and we were on our way. After taking over most of one car and "settling" down to some serious homework time we finally relaxed. We went, sleeping very little, through the night and arrived in Chicago the next day. A kind and slightly overwhelmed porter got us on an earlier train so our wait was very brief. When next we stopped we were in St. Louis. After picking up our van we headed to the hotel, a pizza party and a good night's sleep — finally.

The next morning we packed up and had breakfast before we started on the last leg of our journey. We arrived in Branson about 3 p.m. and were totally amazed.

Continued on Page 8



KT CLOGGERS (left to right) *Back row:* Nora Palmer, Meredith Hill, Lori Rooney, Beth Hill, Nikole Brown. *Front row:* Laura Morneau, Libby Bryant, Dianna Hill, Penny Brown, Tiffany Willoughby.

Reflections of A Red Devil Christmas

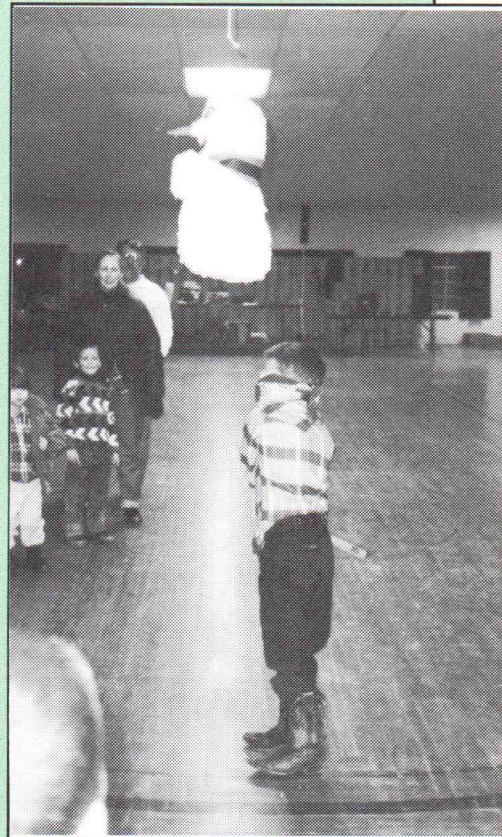
By Dawn Malone, Rossford, Ohio

The Toledo, Ohio area "Red Devil Cloggers" had a great Christmas party this year. There were tons of kids, family members and a visit from Saint Nick and Mrs. Claus.

There was not a lot of time to dance with all the other activities that went on. Besides the great food, Ed and Linda Fairchild brought a pinata for the kids and when it was broke, and the candy fell out, the kids attacked the floor.

THE PINATA

Before
and
After



Continued on Page 10

THE DOUBLE TOE TIMES

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Bobbie Adams

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FRONT & CENTER

March — The eternal toss-up between the lion and the lamb. With this past year's weather, we need and deserve a lamb on both ends of March.

Last month's editorial produced CUDO's (*at first*) and no nay-sayers. At least those who spoke agreed. Shirley Finger called to *thank me* for the Cecil Masters article. I can take no credit. Dan Angel sent it in and it was a good article. It is always interesting to read about the folks who were the early pioneers in both clogging and competitions. The following is reprinted with permission from the Atlanta Journal-Constitution.

CLOGGING — ROOTS OF THAT JUBILANT JIG REMAIN SUNK IN PSYCHE OF MOUNTAIN FOLK

By David Nordan

For me, at age 11 or 12, it was a rare slip away after dark, an escape from long-alone summer days and kerosene lanterns at dusk

from crickets and screech owls and the odd stillness of the dark woods against the slapping roar of the Tuckasegee River on the rocks below.

For my unbending North Carolina mountain Baptist grandmother, it was the first footstep on the road to wrack and ruin, if not perdition itself. Among the numerous things she didn't hold with, dancing anytime and fishing on Sunday ranked near the top.

But the years and the weight of mostly raising three generations on rocky land had taken some of the fire from her great heaving evangelical bosom. She just sighed, creased my bluejeans with a gigantic flat iron off the wood stove and set a deadline.

It was both ironic and prophetic in terms of its current range of appeal that the utterly "mountain thing" now known as clogg dancing — cowboy and cowgirl garb not withstanding — should have been introduced to a multi-generation mountain kid by a Jewish hair dresser from Miami Beach and her daughter. Roberta Levine was a couple of years older than me; like her mother, she sported the only bleached-blond hair I had seen outside the movies.

Ogel Levine and her daughter Roberta came north to the mountains religiously for many summers, often arriving with the sweet corn and leaving with the browning of summer grasses. They stayed at my uncle Jim's motor court in Sylva and became family friends. Papa Levine never showed.

I showed the young visitor my woods and the creeks and the river, and she inspired me to clogg. Old-time mountain people say "clogging can't be taught it has to be caught." This is probably true, although it takes nothing from the highly choreographed precision clogg dancers who currently dominate the genre and perform at everything from used car sales in Michigan to the Grand Ole Opry.

But in those days of chugging in Ogel's big Florida Buick along the Tuckasegee west to Cherokee on Friday nights (or east in an awesome hairpin climb over Big Balsam to Waynesville on Saturday nights), it wasn't "clogging" yet. Mountain folk archivists can't really determine when the term cropped up — probably somewhere around the early to mid-'50s.

Here it was simply called dancing. Or some may have slipped in a reference to "square dancing," although it really wasn't square dancing either. Depending on individual styles, old-timers might call it "buck dancing" or "flat-foot dancing," similar in form to modern clogging, but in many ways very different in distinctions too esoteric to discuss here.

But it really didn't matter. It was the only kind of dancing anybody did in the mountains, and they usually did their own thing.

Front & Center Continued

IN THE DAYS of my introduction to the mesmerizing step, 100 or more couples circled huge hardwood gymnasium-community centers, or outdoor parking lots in town. They might break up in circles of eight or 10, when it was called or when the mood struck them. Single might break off from the group for solo expressions. It was individualistic and self-defining but still part of the whole.

But always hammering through the soul and the spirit were the clean, pure rising and lilt of the live traditional string groups, and the staccato slap and click of the heel and toe of leather shoes on the hardwood — few had taps. At peak the entire building would reverberate from foundation to rafters and possess the feet and the legs and the spirit. You were “caught, not taught.”

Pauline Zimmerman of Madison County, N.C., a traditional “flat-foot” dancer, is quoted in a recent documentary about mountain dance being produced by Phil Jamison of Asheville as saying: It raises . . . “a jubilant spirit within me . . . my own style of dancing.”

It is my recollection that the Indians were very good at it. There is sound logic that old-time mountain dancing was in fact influenced by traditional Cherokee dancing, as well as Southern black dance styles.

By the arrival of college age, I would see nearly every high school in western North Carolina with a clogging team of near equal status to the football and basketball teams.

And it is indeed awesome to behold the military precision by which contemporary groups perform, their heavily tapped shows clacking to near perfection; knees lifted high; arms, legs, even hands moving as one; gathered western skirts swirling; and always the rhythm.

But it somehow falls short of expression of that mysterious and mystic force that harbors the joy of dance and compels it to come forth.

Profoundly missing is Pauline Zimmerman’s “jubilant spirit within me . . . my own style.” But then, that’s a mountain thing too.

David Nordan is an Atlanta free-lance writer.

Being part Irish, may I wish you the following toast:

*May the road rise to meet you,
May the wind be always at your back,
May the sun shine warm upon your face,
May the rain fall soft upon your fields,
And till we meet again
May the Lord hold you in the palm of his hand!*

Bobbie

Dear Bobbie:

So much fun getting a phone call from Florida, no matter what the time is. Do hope your friend who is visiting Australia in February gets in touch with us. We welcome all visitors, and if they are cloggers, we insist they dance with us and if they are Instructors, well we want to know everything they know. So anyone coming our way can be assured of teaching, dancer or instructor. Now what will we give in return, would our friendship forever do, a place to stay, some sightseeing. If they have more than one day, sun baking on the most beautiful beaches. You must stay for more than one or two days though. Queensland may have one rainy day, never more than two in a row. And, of course, clogging comes first so you won’t see

the beach or the bush until the second or third day.

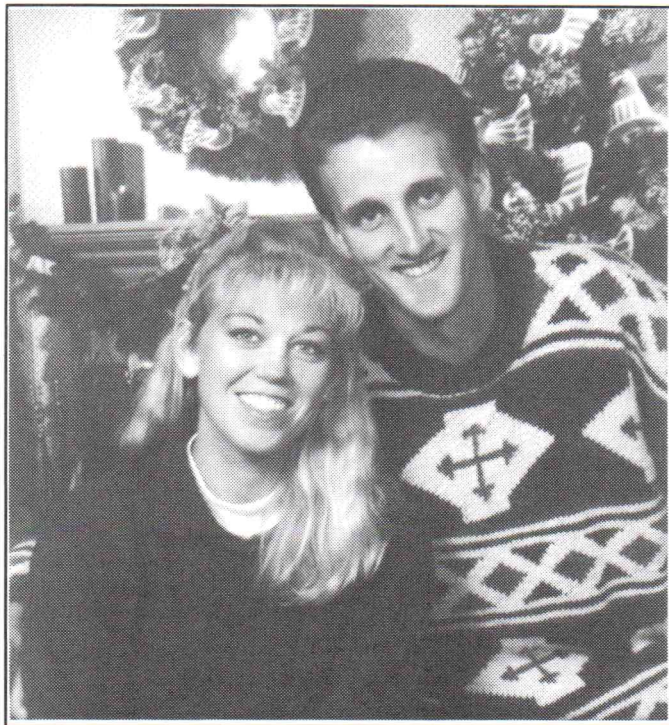
Clogging is growing in Australia. The number of Clubs with members in the Australian Clogging Association has more than doubled in the last couple of years. We are so scattered that new leaders are needed. Our big project for April 1994 is the Convention followed by a Leader’s Conference which will be held in Canberra.

Sincerely,
Edith Sandy, Moonshine Cloggers
Gympie, Queensland, Australia



BIRTH ANNOUNCEMENT:

Dr. and Mrs. R. Michael Wiseman (Sonja Shepard) announce the birth of a daughter, born December 7, 1993. She was 21½" long and weighed 6 lbs. 14 ozs. She has been given the name McKenze Nicole. Sonja is the instructor of Tennessee Pride Cloggers of Morristown, Tennessee.



Colleen and Matt Pearson, Phoenix, Arizona

Continued on Page 18

UPCOMING EVENTS

All Competitions are designated with a "★." 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.

1994

March 3 - 5

Spring Fling '94
Pigeon Forge, Tennessee
S. Nichols (SC)

March 11

Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)

March 11 - 12

Texas Cloggers Council
Rally
Waco, Texas
Moeller (TX)

March 11 - 13

Moose Jaw '94
Detroit Lakes, Minnesota
Wicklund (MN)

March 12

Special Edition
Southside Workshop
McDonough, Georgia
Nelson (GA)

March 12

Fun Time Cloggers
Fun Dances
Warren, Ohio
Whaley (OH)

March 18 - 19

Iowa Clogging Assoc.
Farewell to Winter Workshop
Des Moines, Iowa
VanHorn (IA)

★ **March 18 - 19**

SCCC Workshop & Competition
Charleston, South Carolina
Williams or Wiggins (SC)

March 18 - 19

County Line Cloggers
Workshop '94
Franklin, Virginia
Hill (VA)

March 19

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

★ **March 19**

Gulf Coast Classic
Clogging Championships
Foley, Alabama
Erdwins (FL)

March 19

12 Hours of Sebring
Clogging Workshop
Sebring, Florida
Joan Preston (FL)

★ **March 19**

Utah Open Competition
Kearns, Utah
Cobia (UT)

March 25 - 27

Illini Classic Workshop
Champaign, Illinois
Wrona (IL)

March 25 - 26

LaBelle Sidekick Cloggers Hoedown
LaBelle, Florida
White (FL)

March 25 - 27, 1994

Northern Light Cloggers
5th Anniversary Workshop & Northeast Clogging Conference
Fairlee, Vermont
Kendall (VT)

★ **March 26**

Utah Open Competition
Richfield, Utah
Cobia (UT)

April 2

Arizona Assoc. Spring Workshop
Tempe, Arizona
Bartes (AZ)

April 2 - 3

South Australia's
3rd Autumn Clogfest
Pauline Elliott (Aus)

April 8

Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)

April 8 - 10

Fort Worden Workshop
Port Townsend, Washington
Stamp (WA)

April 9

Cloggin' Robins Workshop
Jacksonville, Florida
Robbins (FL)

April 9

Country Line Dance
Workshop
McDonough, Georgia
Nelson (GA)

April 9

Clogging Workshop
(NE OK. Square Dance Assoc.)
Tulsa, Oklahoma
Beach (OK)

April 10

Toll Gate Cloggers
Spring Roundup
Novi, Michigan
Lamb (MI)

April 15 - 16

Indian River Cloggers
PowWow
Merritt Island, Florida
Redfern (FL)

April 15 - 16

Kloggin' Kickoff '94
Springfield, Missouri
Snow (MO)

★ **April 16**

Lake County Clogging
Championships
Eustis, Florida
Carson-Coffey (FL)

April 16

Virginia Clog. Assoc.
Rampage '94
Fishersville, Virginia
Lohr (VA)

★ **April 16**

South Atlantic
Clogging Championships
Waynesville, North Carolina
Finger (NC)

★ **April 16**

Wyoming Open Competition
Lyman, Wyoming
Cobia (UT)

April 16

Springtime Stomp Workshop
Dublin, Georgia
Ruis (GA)

April 22 - 23

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

April 22 - 23

New England Square & Round Dance Convention
(Full Clogging Program)
Waterbury, Connecticut
Cullen (NY)

April 23

ACHF Spring Workshop
Stompin' Ground
Maggie Valley, North Carolina
Powell (NC; Johnson (VA)

April 30

Devils Delight
Clogging Workshop
Toledo, Ohio
Malone (OH)

April 30

Missouri Clogging Council
"Mark Twain Weekend"
Hannibal, Missouri
Nelson (MO)

April 30

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

May 6 - 7

Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)

★ **May 6 - 7**

Georgia State Clogging Festival
Alpine Helen, Georgia
Angel (GA)

May 6 - 8

Ohio Buckeye Dance Convention
(Full Clogging Program)
Toledo, Ohio
Malone (OH)

May 7

Darl Moreland Workshop
Valparaiso, Indiana
Handley (IN)

May 7

Garden State Stomp
Mt. Holly, New Jersey
Binter (NJ)

May 7

Celery City Spring Fling
Kalamazoo, Michigan
Birdsall-Snell (MI)

May 7

Open Clog Dance
Greenwood, Virginia
Lohr (VA)

and more...

May 13

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

May 14

*GCLA Spring Workshop
Albany, Georgia
Gill (GA)*

May 14

*Fun-Time Cloggers
Fun Dances
Warren, Ohio
Whaley (OH)*

May 20 - 21

*C.A.W. Jamboree
Stevens Point, Wisconsin
Otis (WI)*

May 21

*Swanee Heritage
Clogging Festival
Live Oak, Florida
Johnson (FL)*

May 212 - 22

*Renfro Valley Clogging
Competition
Renfro Valley, Kentucky
(800) 765-7464*

May 27 - 28

*Florida State Clogging
Convention
Orlando, Florida
Redfern (FL)*

May 27 - 29

*International Cloggin' Jamboree
Dearborn, Michigan
Trask-Heskett (MI)*

May 27 - 29

*Memorial Day
Clogging Spectacular
Columbus, Ohio
Adkins (OH); Parrott (KY)*

June 3 - 5

*Papoose Pond Club Camp
North Waterford, Maine
Palmer (ME)*

June 10

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

June 10 - 11

*Sugarcane Mountain
Dance Workshop
Norton, Virginia
Breeding (VA)*

June 11

*Fun-Time Cloggers
Fun Dances
Warren, Ohio
Whaley (OH)*

June 16 - 18

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

June 16 - 18

*28th National
Mountain Square Dance
& Clogging Festival
Slade, Kentucky
Jett (KY)*

★ June 18

*Clogging Classic of
Coastal Carolina
Burgaw, North Carolina
Aycock (NC)*

June 24 - 25

*Red River Workshop
Winnipeg, Manitoba
Canada
Berglund (CAN)*

★ June 25 - 26

*Showboat Clogging Competition
Ocala, Florida
Cummings (FL)*

June 28 - July 2

*National Cloggers Festival
Orem, Utah
Cobia (UT)*

July 8

*Main Street Jamboree
Open Dance
St. Paul, Minnesota
Husnik/Mitchell (MN)*

July 8 - 9

*Summer Camp
Workshop '94
Okeechobee, Florida
Loviska (FL)*

July 15 - 16

*U.S. Clogging Championships
Ozark, Missouri
McLerran (MO)*

July 22 - 23

*Yellow Rose Workshop
Waco, Texas
Burton (TX)*

★ July 23

*East Coast Clogging
Competition
Chesapeake, Virginia
Johnson (VA)*

July 21 - 23
*Canadian National
Square & Round Dance
Convention
Halifax, Nova Scotia
Sleep (CAN)*

★ July 23
*Mississippi Assoc.
Clogging Instructors
State Clog Competition
Meridian, Mississippi
McCraw (MS)*

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CLOGGING WORKSHEETS

THANK GOD FOR YOU

Easy - Advanced

Artist: Sawyer Brown

Choreography by Liz Nollert

West Manitouline Cloggers

RR1, Evansville, Ontario P0P1E0, Canada

Sequence: Intro - A - B - C - A - B - C - B - B - B

INTRO:

4 Buck Basics DBa Ba H Ba DBa Ba H Ba
L R L L R L R L

Triple Kick fwd DS DS DS KICK DS DS DS RS
Trip RS bkwd L R L R R L R LR

PART A:

Heel Flap Strut and a Basic HEEL FLAP PULL STEP DSRS
L L R R LRL
(to the left and right)

2 Sarah Steps DT(b) SL DT(xif) SL DT(b) SL DRAG STEP(xib)
L R L R L R R L

2 Fancy Doubles fwd DS DS RS RS
L R LR LR

Toe Touches DS TOUCH(ib) TOUCH(ib) TOUCH(ib)
L R L R

2 Basics DSRS DSRS

Heel Flap Strut and a Basic SAME AS ABOVE

2 Sarah Steps SAME AS ABOVE

1 Fancy Double

2 Double Steps DS DS

PART B:

4 Broken Ankles DS(xif) FLANGE FLANGE FLANGE
L R L R
(repeat opposite footwork turning ¼ left on each)

2 Basics DS RS DS RS

Kick the Habit DS KICK HEELS STEP DS KICK HEELS STEP
L L R R

PIVOT STEP(if) PIVOT ½ R STEP(if) PIVOT ½ R
L L

DS DS DS DS Pause Point Finger on Thank God For You

PART C:

Cajun DS HEEL TWIST(if) STEP TOE TWIST(ib)
L R L R

STEP HEEL TWIST(if) STEP
L R L

Triple DS DS DS RS TURN ½ LEFT

Stomp Step STOMP DS DS RS STOMP DS DS RS
R L R LR L R L LR

PURPLE PEOPLE EATER

Beginner

Record: The Purple People Eater

Artist: Sheb Wooley

Choreography by

Valley Cloggers 1993 Beginner Graduates

INTRO:

Wait 8 beats or 4 beats after the yell.

A 2 AROUND THE WORLDS
1 SIDE TOUCH
2 BASICS
1 SIDE TOUCH

B 2 ROCK STEPS (Rock Clog) DS RS**
1 TRIPLE BRUSH (forward)
2 ROCK STEPS
1 TRIPLE (back)

C 2 TURNING PUSH-OFFS (left & right)
2 RUNS
1 ROCK STEP
1 PAUSE (4 beats) bumps are optional

B 2 ROCK STEPS (Rock Clog) DS RS**
1 TRIPLE BRUSH (forward)
2 ROCK STEPS
1 TRIPLE (back)

C 2 TURNING PUSH-OFFS (left & right)
2 RUNS
1 ROCK STEP
1 PAUSE (4 beats) bumps are optional

B 2 ROCK STEPS (Rock Clog) DS RS**
1 TRIPLE BRUSH (forward)
2 ROCK STEPS
1 TRIPLE (back)

C 2 TURNING PUSH-OFFS (left & right)
2 RUNS
1 ROCK STEP
1 PAUSE (4 beats) bumps are optional

B 2 ROCK STEPS (Rock Clog) DS RS**
1 TRIPLE BRUSH (forward)
2 ROCK STEPS
1 TRIPLE (back)

D 4 ROCKING CHAIR TURNS
(¼ left each)

END

1 LONG CHARLESTON
1 PUSH-OFF (left)
1 LONG CHARLESTON
1 PUSH-OFF (right)
1 STOMP (with left foot after a pause)

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KT Cloggers Perform in Branson

Continued from Page 1

What a place, we didn't know where to look first. We quickly headed to Silver Dollar City to check in and then to our trailer to unpack. Not wanting to waste a minute, we went back to town and a wonderful show at the Five Star Theater with the Berosini Orangutans and Kirby Van Burch, an amazing magician. After the show Mr. Van Burch had the girls give him a quick performance and took our card. What a treat that was.

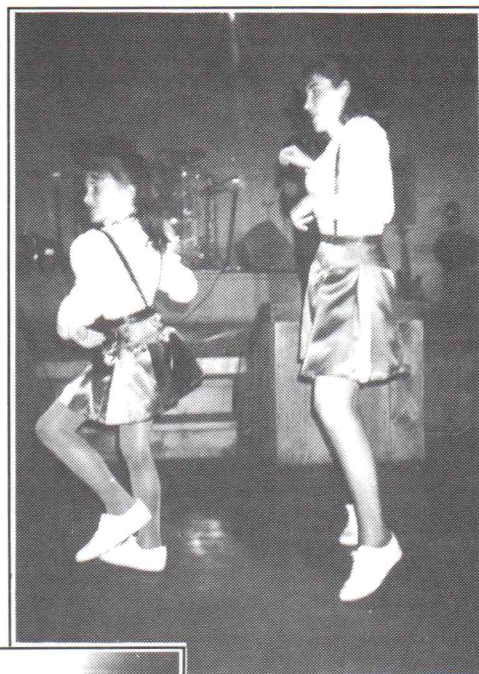
Next morning we left Meryl Hill in charge homework while Barbara Bryant and I went to get groceries. The girls flew around polishing shoes, pressing costumes and sending Sarah for gophers. Then we took off to meet the cast and crew of Echo Hollow Theater for our first rehearsal. The crew was very professional and kind to all of us. Unfortunately we got rained out of our first show. Still, we met the rest of the cast, including the Branson brothers, Wade Benson Landry, Keith "Red" Allen and Clyde Foley Cummins as well as the band. What incredible people! With time to kill, we decided to catch another show — Presley's Jubilee. A little bit of everything for everyone — along with more sequins than I've ever seen in one place.

A shopping spree and general boy-watching (they're so CUTE) took up most of the next day. Once again the weather worked against us — we were the only group to get rained out two nights in a row. Another show, this time at the Grande Palace, with Louise Man-

drell and Glen Campbell was a real hit with the girls. Especially Pedro Tomas who was kind enough to later write to the girls and send pictures to them.

The next day the rain finally left and we were able to really enjoy all that Silver Dollar City had to offer.

It is impossible to pass up all the wonderful handcrafted items available when you watch them being made. You may spend a lot, we all did, but you'll get your money's worth. I bought so much that I had to get it shipped! Finally, as the stars came out we got to perform. What a thrilling experience. Working with Clyde, Red and Wade was wonderful. They and the band went out of their way to make us feel like old pros. The Branson Brothers were a hit for the 4800 seat amphitheatre crowd. You haven't lived until



Line dancing with the Branson Brothers on Echo Hollow Stage, Libby Bryant and Nora Palmer.



KT Cloggers on the Echo Hollow Theater Stage at Silver Dollar City.

you've seen Wade finish the Orange Blossom Special on two fiddle strings after two others have broken while playing. Red was a truly funny man and Clyde treated all of us as though we were long-lost friends. These folks really live up to their reputation as some of the kindest and friendliest people around.

For the rest of the week we shopped, saw the sights and performed to ever bigger crowds. We even developed our own small fan club of a family from Oklahoma. These young men came to see the girls every night we performed and dragged their folks and younger sister with them. Boys watch girls too! Our last performance was the best yet, but also the saddest. We hated to see our stay end and we didn't want to leave all of our new friends. The last night we celebrated the 12th birthday of one of our dancers, Tiffany Willoughby. That's a party that we'll never forget. We took in our last show at the Osmond Family theater, and

to St. Louis and the hotel. Next morning we ended up on a bus to Chicago because the train was very late. Of course, once we got to Chicago we had to wait seven hours for the train. We met some really wonderful and helpful folks who took pity on the tired old chaperones. Once on the train we collapsed — we were really behind schedule. The gods were getting even for the smooth and fast trip out.

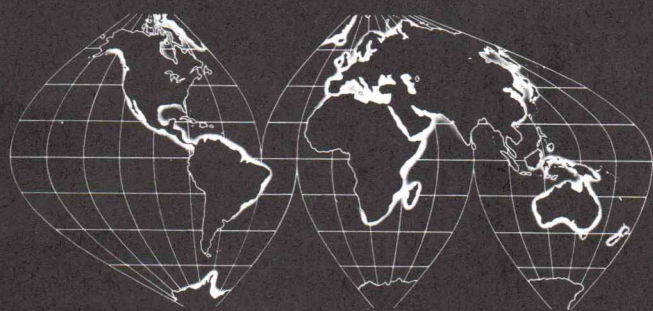
Finally, several hours late and exhausted, we reached Boston and our van; and a very patient Janet Waterhouse, who was all smiles. We stopped for a quick dinner and headed home to all the waiting families. When we stepped off the van we felt like real stars once again. But we always feel that way with our loving families and friends.

Here's to another adventure and another year of clogging fun. Who knows where we'll go this year. What we do know is that we'll have a wonderful time — we always do.



Backstage dressing room, KT Cloggers and Buddies: Beth Hill and Meredith Hill.

The Sky Is The Limit



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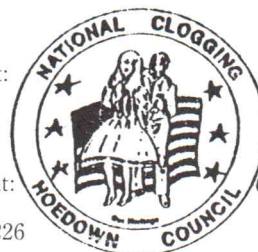
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A Red Devil Christmas

Continued from Page 1

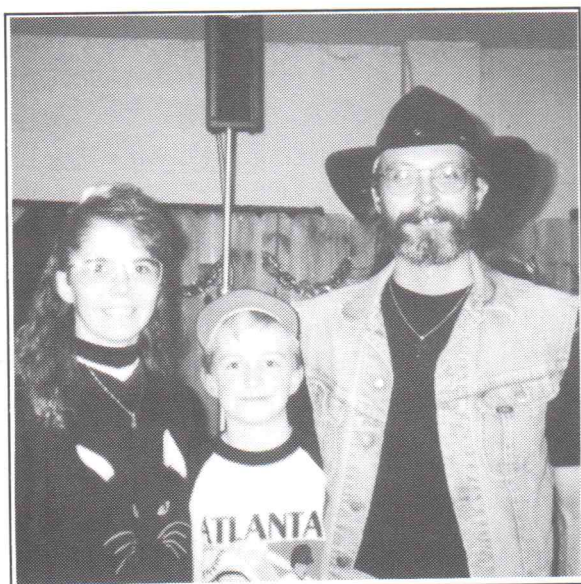
Some of the "Tap-N-Toe Cloggers" from Delta, Ohio, came to visit and one of our newest members, Asa Danekind, 10 years old, choreographed a routine for Randy and I for Christmas. He has only been dancing for less than a year and he did a great job with it.

The highlights of the evening were the people who had the nerve to do Karoke. Randy and Hilda did a great duet and we had a visit from Dwight Yokom (Randy Malone). Other brave singers were Patrick Otte, Asa Danekind, Barbie and her friend. We also had the pleasure of listening to Steve Taylor and Marty and Yvonne Danekind's great singing voices. All-in-all we had a great time — we ran an hour over our normal time!

P.S. — Keep up the good job with the *Double Toe Times*, Bobbie. When I get home from work and see the magazine laying on the table I drop everything to read it!



Jerry and Don McManammy — Santa and Mrs. Claus

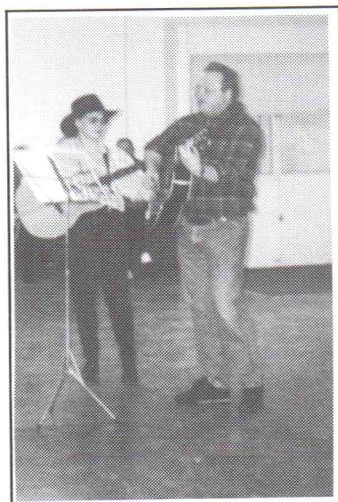


Dawn Malone, Asa Danekind, Randy Malone

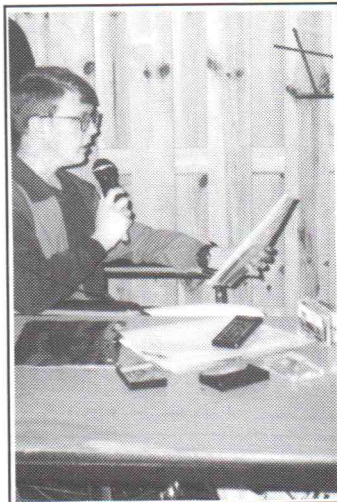
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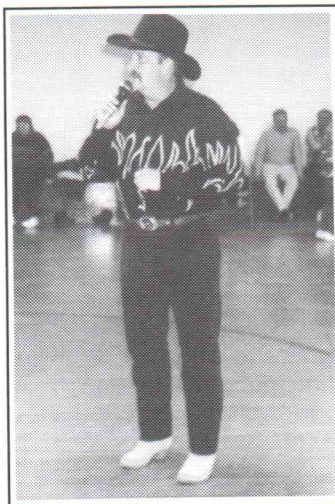
Red Devil Cloggers and Tap-N-Toe Cloggers



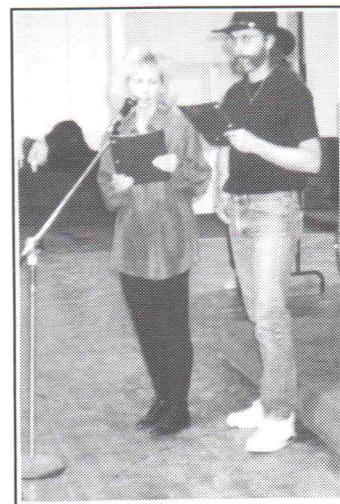
Yvonne & Marty Danekind



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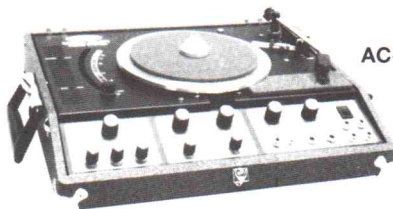
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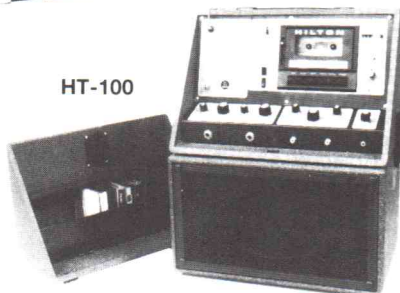
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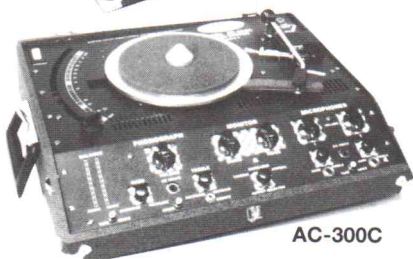
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T.A.P.

TEACHER ASSISTANCE PROGRAM

What's Happened To The Clogger? Another View!

By Tandy Barrett

"Old Betsy" rolled 100,000 the other day. I thought it appropriate that she turned her ripe old age on my way to a clogging workshop. After jolting me to the realization that my beloved t-bird will probably need massive internal restoration in the near future, I pulled myself together and planned my schedule of teaching for the weekend.

Teaching — "The imparting of knowledge to others". How simple. Then add enthusiasm and motivation — tap shoes, music, and a tolerable floor — and you've filled in the blanks of my impending weekend — and a large chunk of my existence.

In all the wonderful years that I have been involved in clogging, I've tried on a duffle-bag full of tap shoes: Class/Workshop Instructor, Team Member, Team Director, Workshop Co-ordinator, Competition Co-director, Judge, Choreographer and Seminar Leader.

And, all through these experiences I've remained a *dancer* — gleaning knowledge from fellow dancers and instructors. It has literally changed my life, and I'm not alone in this. Clogging has affected others in much the same way. In past T.A.P. seminars we've all commented on how much impact instructors may have had on others. We've all had stories to tell, from "I met my husband clogging — now he and our three kids are all doing it" to shocking "my son stopped his drug habit — all he can talk about is performing." It can give us all a sense (however misguided) of high importance. After all, we're up on stage, and *all those people* are below us in expectation and anticipation. (How-may-I-save-the-world-today? syndrome)

True: We do have impact — we ourselves were impacted by *our* instructor. We expected alot — if we were lucky, we got all that we'd hoped for.

As I ponder the fate of my overused car I also ponder the fate of the future of clogging. One of the greatest past joys I've had was heading "up the mountains" and dancing the night away with a bunch of great friends. Nobody had a self-agenda or a product (records, events, etc.) to push — although there's nothing wrong in that — we enjoyed the dance for what it was — plain fun with a slice of history added in.

What happened along the way? It's hard to say what happened *first*. But in the push for sophistication and expectations by the dancer, out fell a breed of entrepreneurs who had one agenda (or two) in mind. *Power and money!* The *quality* of an event or product didn't matter — nor "who got in the way", but only whether the power structure and money flow stayed intact. (It's numbers... stupid numbers.)

Many friends in the mountains drifted away to other pursuits, saddened by the trend and uninterested in the politics. Others valiantly stayed on — believing the good will overcome the misguided and the beauty and enthusiasm of this American art form would survive.

It's been a struggle. We've talked about western dance

pulling cloggers off the floor, and how we may address it. In past issues we've talked about motivation such as freestyling and production as a means to spark enthusiasm and how to enhance interest in classes. Nice bandaid, but the wound is deeper, I fear.

My mailbag is full. "Our workshop attendance has fallen", "I can't get enough to start a new clogger class! What can I do?" "What's happened at the workshops? No one seems friendly anymore", "That event is too big — the people that run it don't care about *me* at all, I asked for information and got yelled at for my trouble."

It's sad. We as instructors and workshop leaders may all be at fault. Some for continuing basically self-serving interests without the slightest regard for the feeling of those who pay the bills — THE DANCERS. — and the rest of us who have allowed it to go on unchecked. Muttering to ourselves and others (or worse), quitting the dance and leaving it to the wolves.

Oh, there will be plenty of clogging leaders who will flash numbers as signs of their success. There will be a calendar full of exhibitions, or a room full of trophies. But competitions are down, and workshops with excellent instructors are struggling (often due to ridiculous in-fighting) country-wide. Other recreation, including country line are robbing us of our wonderful dancers. We do have a problem. The most blatant appears that we seem to have lost our direction somewhere. The people we used to dance beside suddenly have become strangers. Such as:

- A few vendors whom we could deal with on a handshake in the past, now demand a contract that would make a Philadelphia lawyer choke, throwing up top-heavy benefits to themselves in the bargain.
- Workshop leaders who strut the cavalier attitude of haughty superiority — leaving dancers and in some instances, instructors, feeling that their importance to an event is reduced to how many packets of mustard are needed to supply the concession stand.
- Event directors who espouse (often within earshot of participants) the "get the money — get 'em out" mentality — evidently never realizing their pockets are lined with the hard-earned dollars of living, breathing, feeling human people.
- Insecure directors who regard the most innovating movers and shakers as the "enemy who must be conquered", bordering on the paranoid. They are driven by suspicion with total disregard to its effect on an event and its participants.

But creative people are usually the catalysts for the "fun stuff" in clogging. Their off-the-cuff ideas make great dances and classes, and it tends to be contagious at their events. They are the first to try new steps, music and choreography.

Ask yourself, why are these productive dancers viewed as a thorn? Why are simple questions viewed as an intrusion, or worse, a threat?

Continued on Page 15

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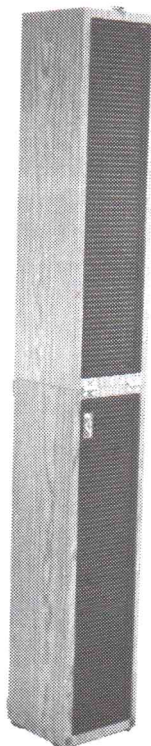
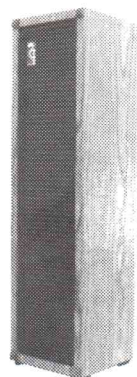
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Practice Random Kindness & Senseless Acts of Beauty

By Bernie Marcus

This article was picked up from a computer bulletin board where it was posted by an anonymous author. Please duplicate it and share it with friends — it's a great message, one to hold close each day of your life.

It's a crisp winter day in San Francisco. A woman in a red Honda, Christmas presents piled in the back, drives up to the Bay Bridge toll booth. "I'm paying for myself and for the six cars behind me," she says with a smile handing over seven commuter tickets. One after another the next six drivers arrive at the toll booth, dollars in hand, only to be told, "Some lady up ahead already paid your fare. Have a nice day."

The woman in the Honda, it turned out, had read something on an index card taped to a friend's refrigerator, "Practice random kindness and senseless acts of beauty." The phrase seemed to leap out at her, and she copied it down.

Judy Foreman spotted the same phrase spray-painted on a warehouse wall miles from her home but couldn't recall the words. When it stayed on her mind for days, she gave up and drove back down to copy it down. "I thought it was incredibly beautiful," she said, explaining why she's taken to writing it at the bottom of all her letters, "like a message from above."

Her husband Frank, a teacher, liked the phrase so much that he put it up

on the wall for his seventh-graders, one of whom was the daughter of a local columnist. The columnist put it in the paper, admitting that though she liked it, she didn't know where it originated, or what it really meant. Two days later, she heard from Anne Herbert. Tall, blonde, and 40, Anne lives in Marill County, California, where she house sits and takes odd jobs to get by. It was in a Sausalito restaurant that Herbert jotted that phrase on a paper place mat after turning it around in her mind for days. "That's wonderful!" a man sitting nearby said and copied it down carefully on his own place mat.

"Here's the idea," Anne says, "Anything you think there should be more of, do it randomly. Kindness can build on itself as much as violence can." Now the phrase is spreading on bumper stickers, on walls, at the bottom of letters, and on business cards. And as it spreads, so does a vision of guerrilla goodness.

In Portland, Oregon, a man might plunk a coin into a stranger's meter just in time to avoid a fine. In Patterson, New Jersey, a dozen people with pails and mops and tulip bulbs descend on a rundown house and clean it from top to bottom while the frail, elderly owners look on, dazed and smiling. In Chicago a teenage boy may be shoveling snow off the driveway when the impulse strikes. "What the hell,

nobody's looking," he thinks and shovels the neighbor's driveway too.

It's positive anarchy, disorder, a sweet disturbance. A woman in Boston writes "Merry Christmas" to tellers on the backs of her checks. A man in St. Louis, whose car has just been rear-ended by a young woman, waves her away, saying, "It's just a scratch. Don't worry."

Senseless acts of beauty spread: a man plants daffodils along the roadway, his shirt billowing in the breeze from passing cars. In Seattle, a man appoints himself a one-man sanitation service and roams the concrete hills collecting litter in a supermarket cart. In Atlanta, a man scrubs graffiti from a green park bench. They say you can't smile without cheering yourself up a little. Likewise, you can't commit a random act of kindness without feeling as if your own troubles have been lightened, if only because the world has become a slightly better place. And you can't be a recipient without feeling a shock, a pleasant jolt.

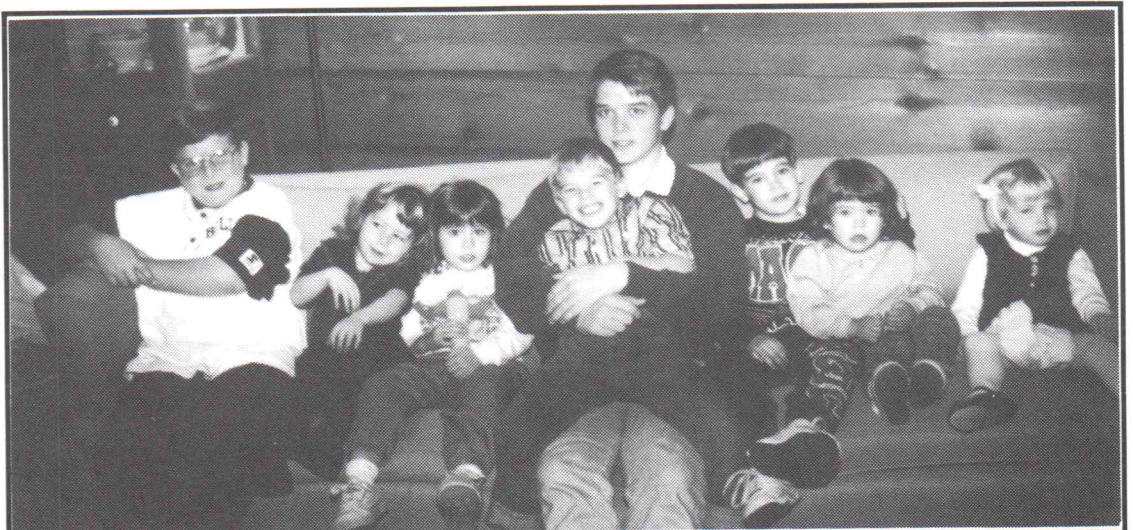
If you were one of those drivers who found your bridge toll paid, who knows what might you have been inspired to do for someone else later. Wave someone on in the intersection? Smile at a tired clerk? Or something larger, greater? Like all revolutions, guerrilla goodness begins slowly, with a single act. Let it be yours!

Editor's Scrapbook

As the years go on,
the sofa gets shorter!

All my grandchildren—
Left to right:

Jason, Kelli, Stephanie,
Preston, Travis, T.J.,
Missy and Mandy!



I am reminded of the mad queen in "Alice in Wonderland," screaming "off with their heads!". Nonsense. From the smallest team to the largest events. Nobody gets appointed King or Queen. In America we vote — and often we vote with our feet.

Remember, success is viewed differently by everyone. Success could be money and power. Success could be happiness, friends, and a new car. Success could be using talents well. Take your pick or combination. When someone uses their alleged success as a weapon for a put-down, stand by your values. It'll throw 'em every time.

Making money at an event is not only okay, but mostly necessary. After all, all of us should make money on classes, workshops and vending. Otherwise even if we broke even we'd be out-of-pocket for records, shoes, and traveling expenses. Revenue is not the issue. How we present ourselves as professionals and fellow dancers *is* the issue. No matter how we view ourselves as successful or important, outside of the clogging floor, we are still just people... pushing a cart at K-Mart on Tuesday night. Humbling, isn't it?

I love clogging. I'd drive an hour to clog 10 minutes. I've never made a secret of this. I clog in closets and grocery stores. I can't listen to music without tapping a basic. I love cloggers, too. They are, with few exceptions, kind, helpful and enthusiastic. Most of my closest friends are cloggers (what do you

talk about to someone else?). It is because of the dance that I have had the opportunity to see parts of the country and meet people I wouldn't have dreamed of before. It's also helped (somewhat sporadically) to keep my weight down. I've been at it 15 years — this clogging thing.

Clogging has changed and will change again, that's good, that's healthy. But people haven't changed. They still need acceptance, and kindness, and a sincere interest in their feelings. A dancer is a person, not an unlimited revenue supply. An instructor is also a person, with many of the same needs and the understanding that instructing is a darn hard job — worthy of respect and hopefully remuneration. Instructors, like dancers, have choices about which event they wish to attend. And they're doing it.

Maybe like my t-bird, some internal restoration is necessary — even though the outside paint looks great, the moving parts need some industrial oiling and cleaning.

Take some faith from the steadfast and time-worn Appalachian Mountains where all this got started. Winds and storms may blow, but however honed and slightly changed it leaves the landscape, the beauty and elegance in the mist. If you are very quiet you may hear the faint tones of a fiddle and banjo. Some of us are still up there dancing. Come visit us sometime and *welcome home!*

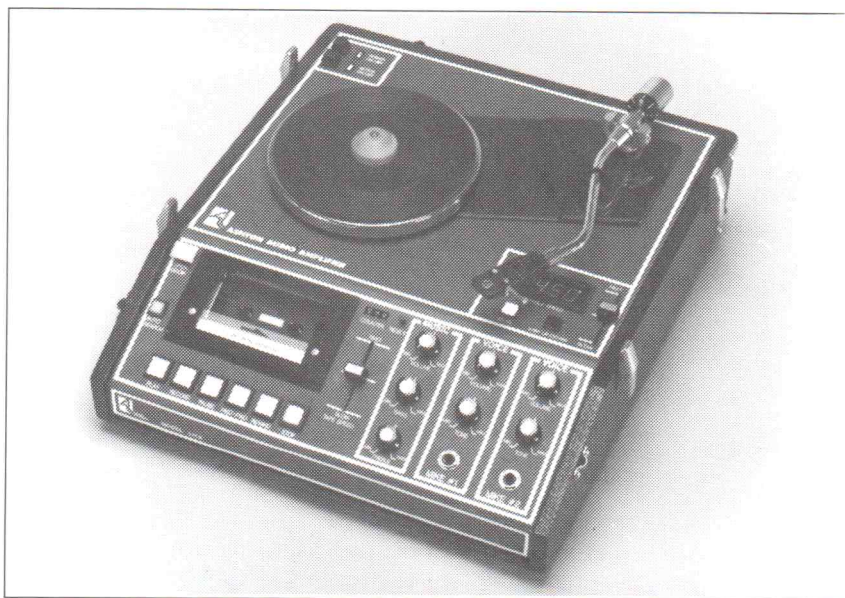
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Square Dance Dresses: *How Did We Get Where We Are Today?*

Reprinted from USDA News, Vol. V, No. 4, October-December 1993

Old square dance dresses of today can trace their history back to the elegant ballrooms of France and the grand manors of England. In those countries, the minuet, polka, waltz, and quadrille were danced. As people emigrated to America they brought their customs, dress and dance with them. Gowns were made from damask, taffeta, silk or fine muslin. The fullness in the skirt was obtained by wearing a hoop skirt underneath. Coiffures were often high and possibly powdered. It was an era of stately music, stately dances and stately dress.

We move forward a hundred years and the move to open the West is on. Days are long and hard with both men and women settling the land, working in the fields, and tending the livestock. Women grow their own flax to make linen, use wool from their sheep to spin yarn, weave their own material and dye it with dyes made from roots and berries. There is not much time for gaiety so every occasion is used for socializing. Barn-raising, weddings and holidays were prime examples when gatherings were held. Often people came from miles around to see their neighbors, catch up on the news and dance the night away. These dances were held in kitchens, barns, out-of-doors, even in the saloons. Women's dresses were long; starched petticoats and floor length pantaloons were worn underneath. The costuming allowed free and exuberant movements in the squares, circles and couple dances.

We move forward to the 20th century, the 1920's in particular, and we find Henry Ford endorsing and sponsoring early American Square Dancing in Lovett Hall, in Detroit, Michigan. Lovett Hall was complete with teak-wood floor, crystal chandeliers and formal straight chairs on either side of the ballroom. A live orchestra and a dancing master were on hand to teach and prompt the evening's dances, which consisted of waltzes, two-steps, early squares and contras. Formal attire was mandatory with the ladies in long gowns and white gloves.

Following World War II, there was a resurgence in square dancing. In choosing their costumes, ladies remembered the long dresses of the earlier years. At first, these dresses were straight, and worn without a petticoat. It wasn't long before the length came up to just above the ankles and starched petticoats and pantalettes were added. Cotton was the fabric used which meant hours and hours of ironing, not only for the dress but the petticoat as well.

By the early 1950's, squaw dresses were "discovered." Some of the newer cottons could be washed, crushed together while wet, and pulled through something tubular, like a stocking, or tied at intervals. When dry, a three or four tiered skirt would present a pleated look, much like the skirt worn by Indian women. Miles and miles of ric-rac were used as trim, which made these dresses weigh eight or nine pounds. Imagine dancing all night in a dress weighing eight or nine pounds. Talk about your aerobic exercise! Many a lady remembers repleating one of these skirts, either by hand or with clothespins, or even with a contraption where the material was woven in and out of metal ribs. Square dance hemlines had gone up to ankle or calf length, and pantalettes to below-the-knee bloomers. By the late '50's some of the embossed cottons could be washed carefully and be presentable without ironing.

In the 1960's came the nylons, nylon net, dacron, polyester and novelty blends that did not have to be ironed. The "drip-dry" era was in full swing. So were the petticoats. Layers of nylon net were used for the petticoats which held the dresses out beautifully. The hemlines were rising and now we had fancipants with row after row of lace trickling down the leg. How far the fancipants extended up the thigh was a personal choice.

Along with the '70's came the border prints. These prints can be used not only with the print providing the decoration around the bottom of the

skirt, but working the design into the bodice and sleeves. Skirt lengths got shorter and it became a matter of personal choice as to the length. Petticoats also got fuller and with the hemline creeping up the thigh, the look began to be more like that of a tu-tu skirted ballerina. Many young girls and exhibition groups have kept the tu-tu look.

The 1980's gave us a return to a fancier dress. Most of the patterns feature rows of ruffles, lace and ribbons with very full skirts and petticoats. The colors are bright and eye catching. Border prints are still going strong. Many women now wear color coordinated dresses, petticoats and petti-pants. The length of the dress and the petti-pant is left to your good taste. They can range from knee-length to the "sissy britches" style. Thanks to continuing modern technology in materials, most are still permanent press or "drip dry", and require little, if any touch-up with the iron.

Modern square dance clothes are no longer "Authentic Covered Wagon" type. Men wear well-fitting western shirts, western pants or jeans, and boots or comfortable shoes. Women may be as individual as they like in their dress, letting their imagination run free. Sleeves, necklines, skirts, trims, colors, combinations, there is no limit! Some of the choices that we have today include denim western dresses, prairie skirts, belts, accessories to change, and mix and match outfits. Dance shoes are available in many styles, heel heights and colors. The choice is yours. Good taste in underpinnings, in skirt lengths and necklines should always be considered. What looks well on the wearer and to the beholder is the criteria.

We have a wonderful heritage to look back on in square dance dresses, who can tell what the future will bring.

Deep appreciation to Cathy Burdick and Becky Osgood who took time out to provide the resource material for this short history on the square dance dress.

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Front & Center Continued

Dear Bobbie and Clogging Friends,

Season's Greetings from New England and the Yankee Doodle Cloggers of North Reading, Massachusetts! The enclosed photo is the most recent picture taken of our group.



Yankee Doodle Cloggers

Also enclosed is a photo taken by a local newspaper at a performance to benefit the New England Country Music Historical Society in Lowell, Massachusetts. The Society is trying to establish a permanent home in the area and will be devoted to New England country music and musicians, past and present. The building will house a museum, a library and a theater for performances. We are happy to be able to lend our support to this group and hope that they are successful in finding a permanent home soon.



Joining us in this performance and in our regular classes this year is John Quesenberry who clogs with the L'il General Cloggers in Kenneson, Georgia. (A Georgia boy dancing with the Yankee Doodle Cloggers?!!) John brought the house down in Lowell! He is a fantastic clogger who has won lots of competitions and we're thrilled to have him as our guest. He'll be stationed at the Weymouth Naval Air Station during his stay in this region.

The Yankee Doodle Cloggers love your magazine. Thank you for keeping us informed of what's going on in the clogging arena, throughout New England and beyond. You're doing a great job and a great service to cloggers everywhere!

Sincerely,

Barbara Groom, Secretary, Yankee Doodle Cloggers



Bobbie:

Enclosed find a picture of two cloggers at our Halloween dance dressed for the occasion, but I think they were trying to compete with each other to be the "Prettiest Miss Piggy" . . . Well, one of them is 1993 Winner of the Miss American Clogger (age 18-26) and also the instructor of the Mainstreet cloggers group. We just thought the Mainstreet cloggers should see what their instructor *really* looks like DRESSED UP. . . (of course it's TAMMY MORRISON). Let them guess who it is, surely they will know the Miss Clogger winner isn't the one on the left, Ha! Ha!

Thanks again,

Mickey Whaley, Instructor, Fun-Time Cloggers
Diamond, Ohio

Dear Bobbie,

At the Northwest Clogging Association "Kick Off '94" workshop in January I received many "thank you's" to pass on to you for including "Northwest Happenings" in the December issue of *The Double Toe Times*. Please publish the following corrections if space permits: NWCA Vice President Mary Dart, Secretary Helen Gray, Publicity Chairman Ed Hausufaus. Sorry I goofed! Again, THANKS!

Martha Lee — "Let's Clog"

Port Townsend, Washington

Dear Bobbie,

It was nice speaking with you on the phone yesterday. As I indicated in our conversation, I am coming out of a three-year "burn out" phase and look forward to blowing the dust off my clogging shoes. Of course, no clogger would be complete with a subscription to *The Double Toe Times*, so I have enclosed a check to renew my subscription.

If at all possible, I plan to attend the upcoming workshop in Fresno, and if things work out, look forward to saying "Hello". It really boggles my mind to think of 800 cloggers all gathered together at the same time!

Thanks again for all your help and happy tapping!
Sonya Bayless, Kenai, Alaska

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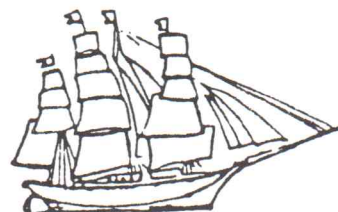
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Country Western Attire: What's In, What's Out

By Nancy Robins

The men have it easy on this issue: Jeans, CW/SQ dance style shirt, cowboy boots and a hat make up their entire outfit. Square dance ties and bolos are out. Boots are a must, and the hat is optional. The controversy over the appropriateness of wearing a hat while dancing seems to be an issue only with square dancers. In this atmosphere, the policy is hats are 'not on when in the presence of ladies.' In the CW scene, hats are required during competitions and are widely accepted on the dance floor.

Ladies — wear your square dance dresses but sans the petticoat and trade your ruffled panties for plain dance pants. The solid colored SD dresses are showing up more and more on the CW dance floor.

Prairie skirts and Indian dresses are quite popular on the dance floor. Worn with CW blouses or ruffled tops, these skirts are usually long, ending about mid-boot. Short skirts and cropped blouses are gaining in popularity among CW retailers. Don't think you have to shop only at CW stores; Macy's, Nordstroms, Mervyns and other department stores are now carrying lots of denim, prairie skirts, ruffled blouses and the South West look.

The CW competitor's rules are very defined for attire. Women must wear western style dresses or skirts and blouses. The hemline of the skirt must be no shorter than the top of the knee. SD type petticoats are penalized. Men are required to wear a western style shirt with a traditional western cut yoke in the front and/or back. Both men and women are required to wear boots with a traditional style riding or walking heel.

You may be in for a big surprise the first time you try on cowboy jeans. These are cut long and worn over the boot. When I asked why, I was told they are cut that way so that when you sit down they don't ride up your boot! A look that is popular among the young crowd is wearing the jeans tucked into the boots. Try topping off your cowboy jeans with a ruffled SD blouse.

A western boot uses the instep to hold them securely to the foot, so correct fit here is critical. The boot should fit snugly here no matter how wide the throat of the boot is. If the instep is too loose, the boot will slip excessively around the heel. If it is too tight, there will be no slippage, but you will get blisters! A boot is designed to slip slightly in the heel when you first try it on. You will sense your heel riding up slightly as you walk and may think it is too big. As the boot becomes more flexible the slippage will disappear. If the boot does not slip in the heel, it is either too short or too narrow.

Places to CW dance are popping up and closing down quicker than I can keep track of them. No sooner did I tell you about Los Gatos Lodge offering CW dancing on Wednesday nights, then they stopped doing so! M&N Dancing at the Holiday Inn in Foster City hasn't been as crowded as I first reported and now has a no smoking policy. Lessons are given from 7:30-9 p.m. with open dancing until 1 a.m. Three line dances are taught and open dancing is 75% line dances to 25% couples dances.

THE SHOW MUST GO ON!

DANCING WITH TAPS A Cautionary Tale

What was the most personally rewarding clogging event for you this past year? The one that produced a glow of accomplishment, or a lump in the throat. The one that became a cherished memory. Or the one that produced the most laughter.

The following is reprinted from *The Daily Clog*, October 1993, Vol 10, Number 4.

Carolee Rand submitted the following report of a tap dancer's dilemma while in performance. I hope this never happens to you!

I gotta tell you about something that happened in the recital I was in yesterday: One of the dancers (a young woman, about 18) was doing a solo tap routine. As you may be aware, taps can be attached to shoes with either screws or nails [I use nails]. This particular gal had her taps screwed onto her shoes. Her routine called for a number of pirouette-like turns. In the process of turning, it appeared that the head of one of the screws on her front tap was stripped, and with her counter-motion from the turns, screwed her left shoe into the floor! The audience, predictably, went bonkers. (In fact, the next two or three numbers didn't go so well because the dancers were laughing too hard.) When the woman realized what she had done, she took her foot out of the shoe picked up the routine, and completed it.

A stagehand came out and unscrewed the shoe from the stage, which drove the audience even more nuts. She took it pretty well in spite of it all — I don't know if I would take it that well if it happened to me. I have lost shoes while dancing, and the number 1 rule is to keep going as if it never happened — which she did, admirably.

You have to admit, though, that it was pretty darn funny, especially the part where she came out of the turn and couldn't lift her leg up from the floor. I'm still howling over this... Somebody videotaped the recital, so I'm going to get a copy to see it again.

Well, check your tap and clogging shoes — you never know...

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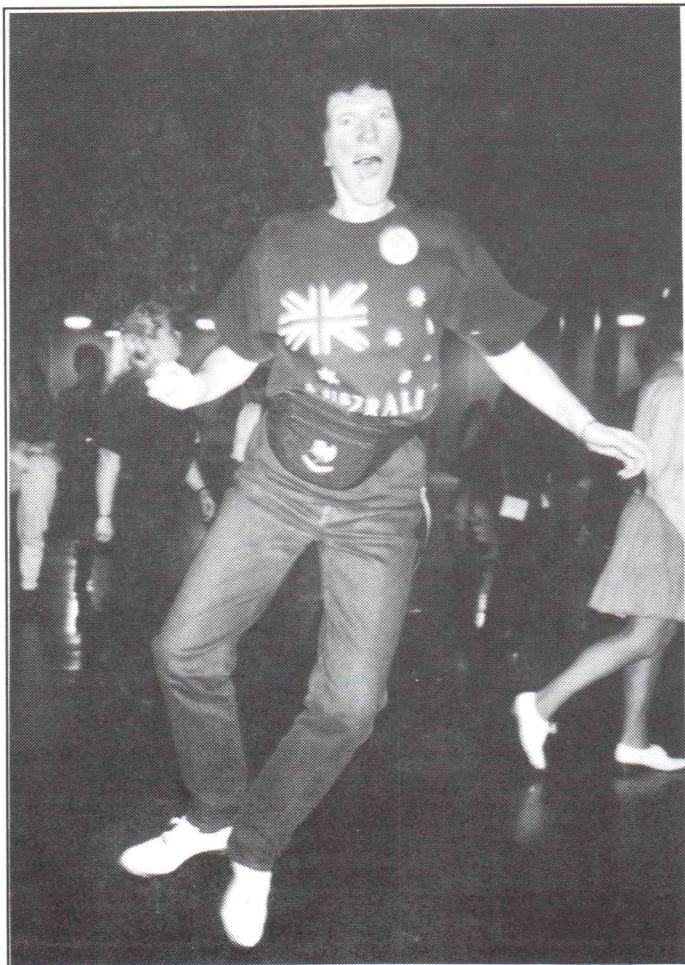
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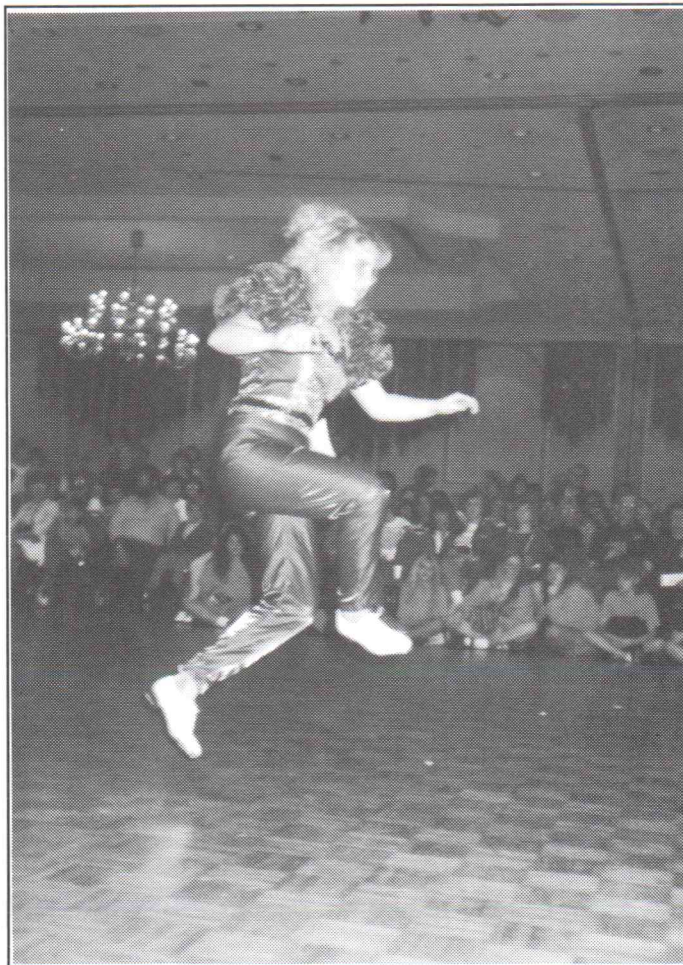
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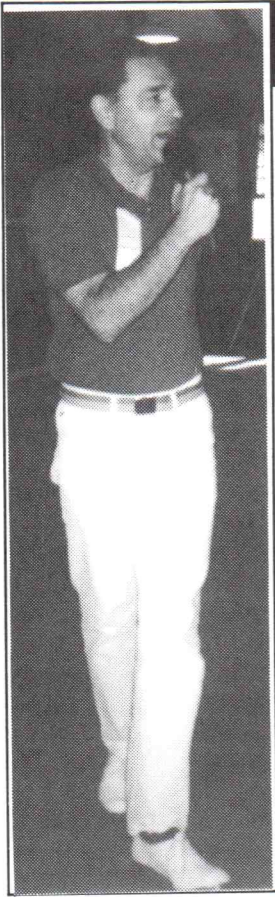
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Papoose Pond Clog Camp

NORTH WATERFORD, MAINE

By Laurie Palmer, Bath, Maine



David Michaud, Inst.

The Second Annual Papoose Pond Clog Camp was a great success this year. After our first camp we asked for input from dancers on how to make it better. A few suggestions that were given were also taken including better weather (although I can't take credit for that). We had eleven wonderful instructors from all over New England this year and 132 dancers from New England, New York and Canada attend.

June 4th dawned bright and fair and allowed us to set up for the dancers without slogging through last year's mud. Shortly after noon cloggers started to come through sign-up and meeting and greeting old friends was heard everywhere.

By the 6 p.m. welcome, the dance floor was full of toe tapping and eager chatter. At 6:30 the dancing started with Tasha Walker from

The Maine Attraction as she lead all through "Summer Nights" on a beautiful one. Janet Waterhouse followed with help from her Country At Heart Cloggers and kept us busy. The evening ended with Keith Palmer from Schoonertown Cloggers running us through simple mountain precision moves and some fun line dances for cloggers and their non-clogging family members.

Saturday morning, with the sun shining brightly, I was afraid everyone would hit the beach instead of the dance floor. I should know better! Nothing keeps a good, or 132 good, cloggers down.

We got warmed up with a fast and fun running set taught and called by David Michaud from Casco Bay Cloggers. Sandi Rantala from Mountain Valley Cloggers followed up with a fun and challenging line dance. Before we broke for lunch Shirley Dolloff taught us that beginning line and round clogging doesn't have to be boring. She even convinced some non-

cloggers to try and made some new converts for our activity. This was Shirley's last appearance as a clogging instructor. She has retired and will be sorely missed on that end of the mike. We hope to see her on the dance floor occasionally.

After lunch and a much-needed break, we started the afternoon with the new Scoggin' Cloggers instructor, Bob Ott. Bob proved that he was a good and very able replacement for Shirley. Jo Sarnelli ran us through some wonderful cajun moves with her Maple Run Cloggers. This year I not only got into the moves, I was even able to get out of them. Watching Jo and her dancers is a real inspiration. Kara Kendall led the group through a fun routine with partners aided by her Northern Light dancers. She may be young, but nothing keeps this girl down. Before we all collapsed for a much-deserved dinner break, Lorraine Fournier from Chickadee Cloggers, ran us through a patriotic formation that was a real hit.

The hall closed for dinner and a quick dip in the lake or, for some, a fast game of tennis (don't ask me where they got the energy)! At 7:00 we opened back up and invited the other campers to come see what all the noise was.

I taught everyone a new routine to *Looking Out My Back Door* and really dated myself. I welcomed dancers from 21 clubs in Maine, New Hampshire, Massachusetts, Vermont, New York and New Brunswick. We were really thrilled to see some of our northern neighbors.

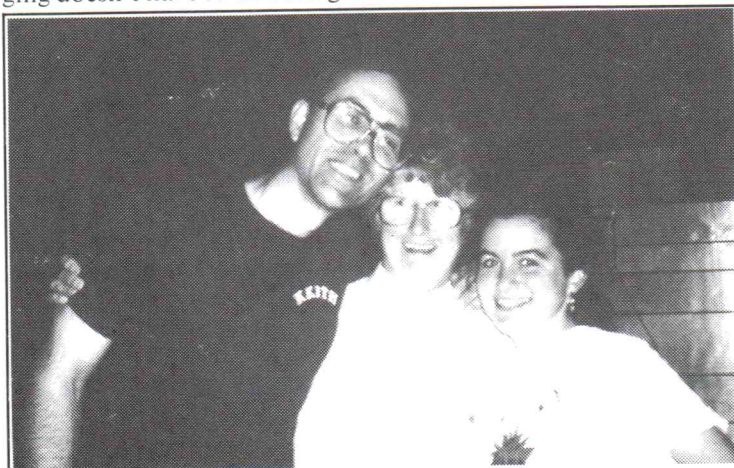
Elissa Riman took the prize for the youngest registered clogger. Two tickets for the third clog camp went home with the Twin County dancers from New Brunswick for driving the farthest and Fred Hempstead took home new clogging taps for driving almost as far from New York.

We followed all the official fun with some spectacular demos from a number of clubs. After we all got the "ham" bug out of our systems we settled down for an evening of food and dancers' choice. The floor was still humming when the resort's quiet bell rang, so we took off our taps and spent the evening late hours site hopping and visiting friends from all over.

Sunday morning we managed to gather a last energy spurt and had a farewell dance at the hall. Some danced, some cried, but we all said our goodbyes until next year.



Instructors (left to right): *Back row:* Shirley Dolloff, Bob Ott, Keith Palmer. *Front row:* Sandi Rantala, Jo Sarnelli, Kara Kendall, Lorraine, Fournier and Laurie Palmer.



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After May 4, reservations will be accepted on a space-availability basis; the reduced rate will not be guaranteed.

Make your room reservations by **April 30, 1994** to be eligible to win a **\$25 food/beverage gift certificate!**

Exhibition Teams: All dancers performing in exhibitions must be registered dancers of this Jamboree. Exhibitions will be limited to 5 minutes each. Register early as only a limited number of exhibition slots are available. **YOU MUST HAVE FOUR REGISTERED DANCERS TO EXHIBITION.** If you wish to exhibition, contact Elyse at 313-445-3980.

For more information, call Georgia Davis at 313-562-5471, after 10 a.m. ET

Name	Circle One	Fee	Total Enclosed
1 _____	Dancer/Spectator	\$ _____	
2 _____	Dancer/Spectator	\$ _____	\$ _____ U.S. Funds

Do you want a syllabus? ☐ NO ☐ YES (If yes, please add \$5.00 into the total)

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Your cancelled check is your receipt. Registration ribbons will be held for pick-up at the door under individual names.

Caramella

Dear Bobbie,

Kindest regards and best wishes for the New Year from CARAMELLA.

The *Double Toe Times* arrives all right. Thank you.

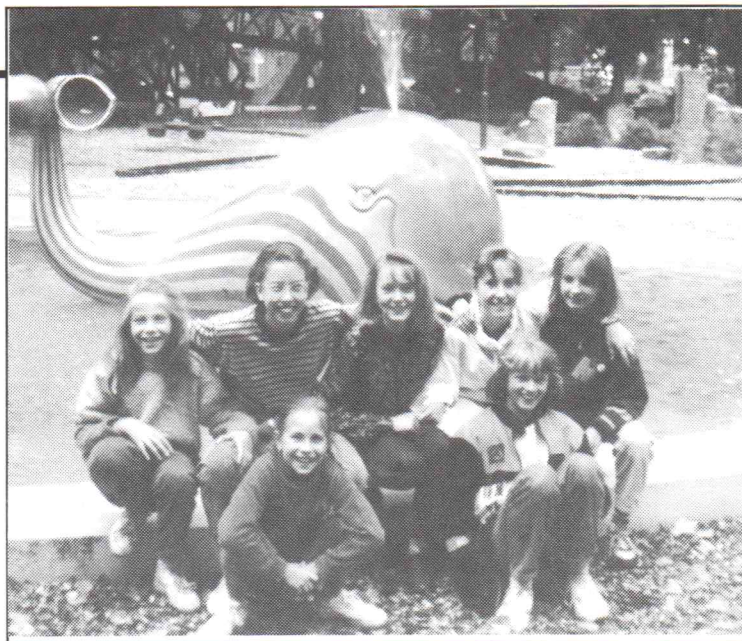
We have made progress in buck dancing and thanks to a visit by Jay Dumcum, we have started with Canadian steps.

We are doing our first hoedown for four couples in the traditional style. So we want to express our thanks to Jay and the Silver Line cloggers and, of course, to Carolyn Stevens for all the assistance for this trip!

Once more, lots of thanks for all the materials and know-how which they brought us.

Thank you again for everything.

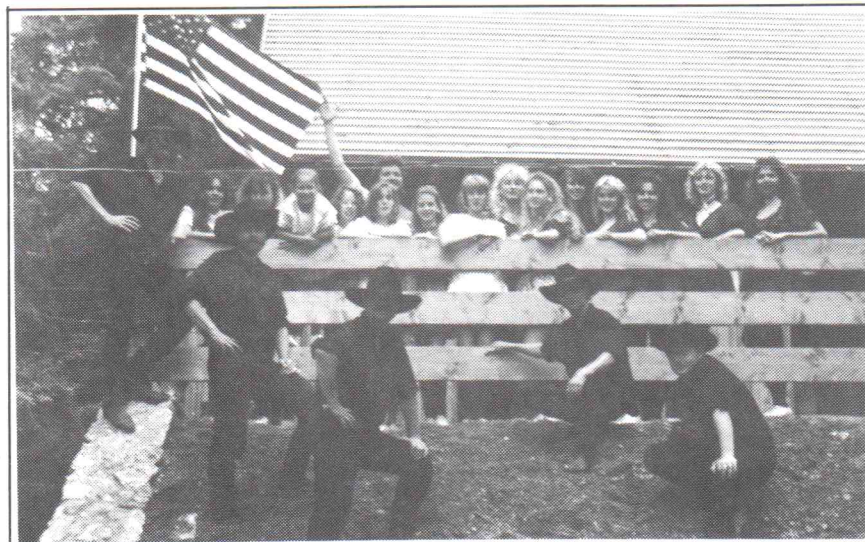
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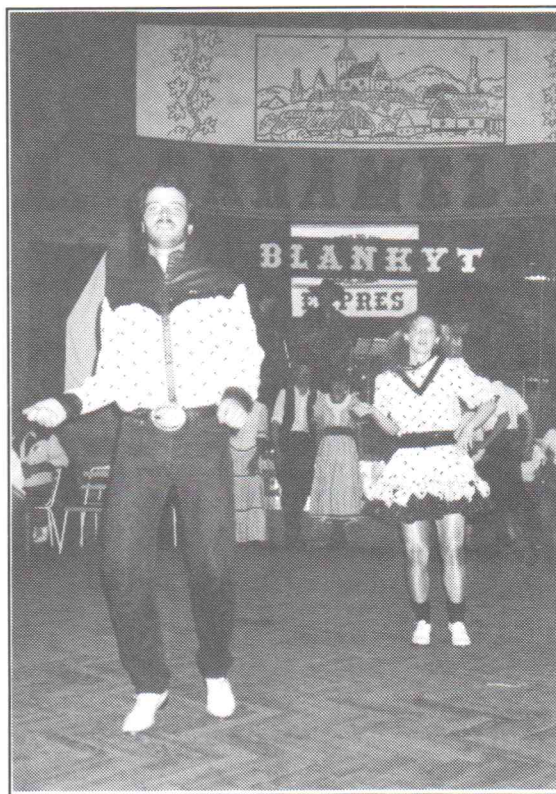
Caramella Junior - Praha



Performance at Exhibition Grounds, Prague, Kriyik Fountain



Caramella and Silver Line in Austria



Jay Dumcum in Praha



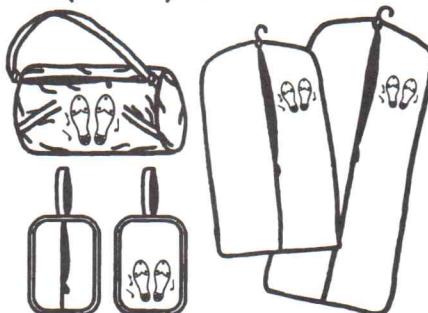
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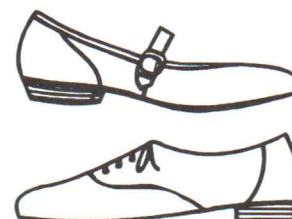
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Clogging & Crafts



**Story and Photos by Tim Spivey
Live Oak, Florida**

For the second year, the Calico Arts and Crafts Show in Moultrie, Georgia, featured the perfect combination — two days of clogging exhibitions and holiday shopping.

The craft show expanded to three buildings and 200 vendors — art, food, furniture, jewelry and crafts — and attendance exceeded last year's 20,000 visitors. And probably every shopper who came through the gate got some exposure to clogging.

For six hours each day, cloggers from south Georgia and north Florida entertained the crowd under a large tent between the buildings. Many times, all 250+ seats under the tent were taken, with folks standing around the sides. The Panther Creek Mountain Dancers hosted the event and danced during breaks, creating a non-stop show.

Once again, the Orange Capital Cloggers drove nearly 200 miles from central Florida to dance both days. Other visiting teams included the Timberland, North Florida Appalachian, and Rainbow cloggers, the Kountry Kloggers, Bell Pepper Steppers, Southern Sweethearts, Whistlin' Dixies, Slosheye Steppers, and Taps-4-U.

The Calico Show was sponsored by the Rural Development Center and its Sunbelt Agricultural Expo. RDC director Ed White noted that "folks love to watch the cloggers".



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To every time there is a season...

Marian Taylor

Marion Beck Taylor, 56, St. Augustine, Florida, died January 8, 1994, at University Medical Center, Jacksonville, after a lengthy illness.

She was born in the Gainesville area, and she graduated from Gainesville High School and attended the University of Florida. She had resided here since 1961.

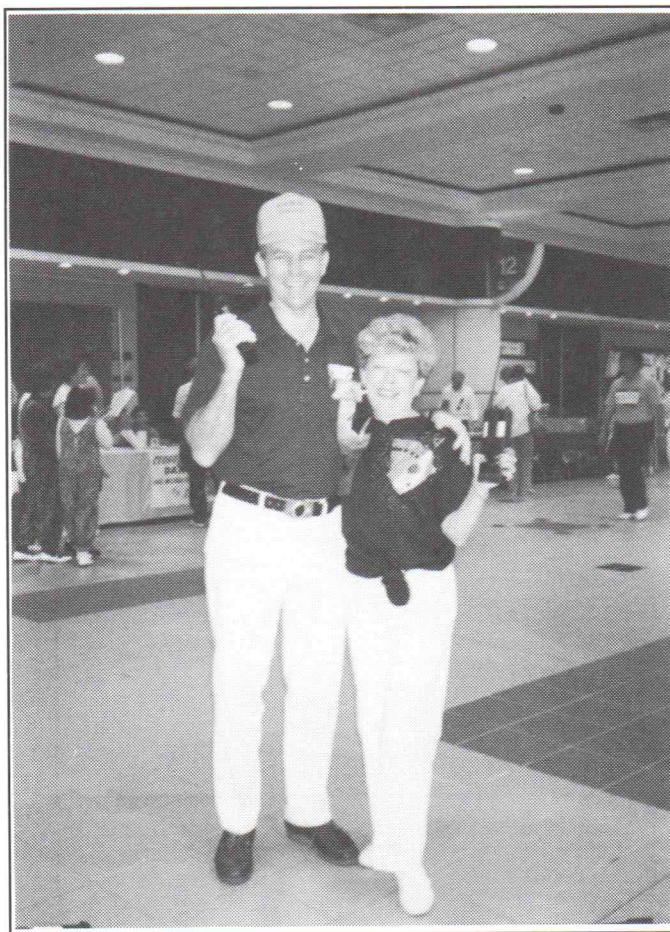
She was a former member of the Jaycee Wives, she served as secretary of the Board of Trustees for the Florida School for the Deaf and Blind, and she later became president of the Florida School for the Deaf and Blind Foundation.

She was secretary/treasurer for the Sun Paper and Plastic Company, and she was a member of Memorial Presbyterian Church.

She was an instructor/director of the Ancient City Cloggers, a member of the Florida First Coast Workshop Team and a staff member of the National Clogging Association and Florida Clogging Council.

Funeral services were held at Memorial Presbyterian Church with Dr. John Hunter, pastor, officiating. Burial was at St. Augustine Memorial Park.

Survivors include her husband, Robert R. Taylor, Sr., St. Augustine; three daughters, Kimala Smith, Robin Pacetti, both of St. Augustine, Terri Brawner, Douglas, Georgia; one son, Robert "Rusty" Taylor, Jr., St. Augustine; three sisters, Barbara Smith, St. Augustine, Sandra Parrish, Winter Garden, Eloise Marshall, Atlanta, Georgia; one brother, James Beck, Micanopy; and 11 grandchildren.



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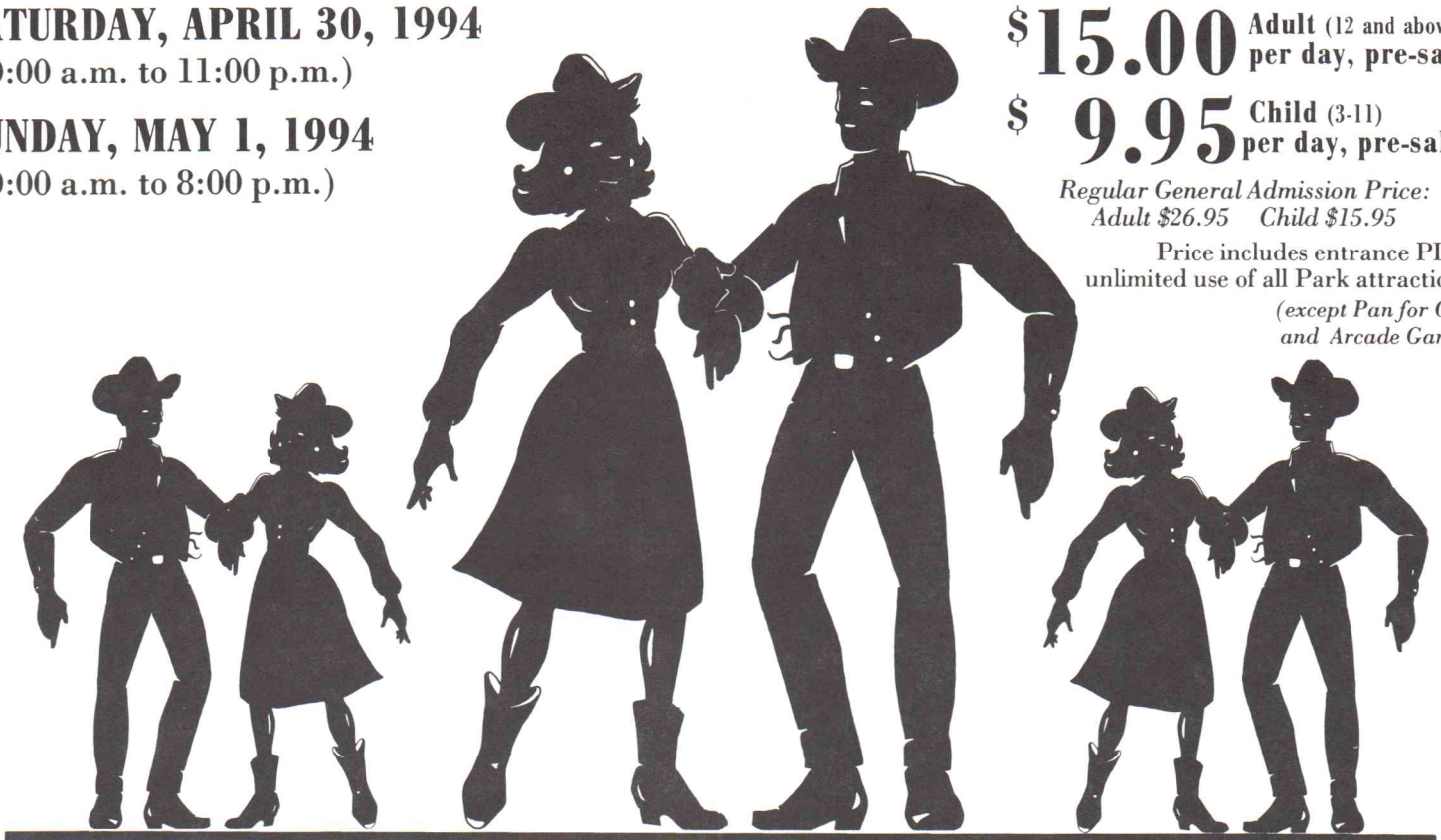
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