The Double Toe Times

A CLOGGING MAGAZINE

Volume 12, Number 11

November 1994

KloggHoppers Visit Russia

By Mary and Gene Miller

On Sunday, July 17, 1994, Missy Pearson Shinoski and fourteen members of the KloggHoppers left Kansas City, Missouri, bound for Detroit, Michigan, and Frankfurt, Germany en route to Moscow, Russia for eight exciting days.

When the formal invitation arrived, Rex Burdette, Director of Entertainment, of Silver Dollar City, Missouri, and KloggHoppers were excited to have the official dates to schedule! Our team was honored to accept and represent the United states in Russia for Silver Dollar City, in the International Culture Exchange & Dance Festival.

KloggHoppers were joined in Frankfurt by Rex Burdette of Branson, Missouri, who accompanied us on the trip. Four hours later we landed in Moscow, Russia at an airport much like one in America, only with foreign letters and lower sanitation standards. We boarded the bus for Smolensk, and rain fell intermittently during the six-hour ride. It seemed strange to see daylight at 11 p.m. Some local workers hitched a ride on our bus and rose with us for over an hour.

We arrived in Smolensk, where we were taken to a boarding house used by foreign exchange students. We were greeted and told where our rooms were. The rooms had two, three or four beds. We found that we were on a community floor with a kitchen, ironing room, sitting room, restroom, with the shower down two floors.

Smolensk is ancient, beautiful, and called the "Hero City." It is located on seven hills with many sculptured facades, lots of monuments, forested parks, and the Assumption Cathedral used by Catherine the Great. The city dates back to the 12th century with its famous fortress wall still standing. We later walked by the wall and were fascinated to learn that eggs were used in the mortar when it was built. Smolensk's location made it a major port on the Dneiper River.

At daybreak, the rooster crowed, the dog barked and that meant getting up in any language. We were taken by bus to a cafe near the Dance Institute for meals each day.

Continued on Page 8

"Dancing is the loftiest ... the most beautiful of the arts...it is life itself."

By: Erik Kolbell

This quote by Havelock Ellis, the British psychologist and essayist, recently came back to me during a televised production of *Swan Lake*. But it was a recollection triggered not so much by the performance as by my 4-year-old's impromptu rendition of it: ballet as participatory sport.

On the one hand were these dancers, flitting as if unencumbered by gravity, every gesture another stroke on the canvas of a great mobile masterpiece. On the other hand was a typical 4-year-old, who knows little and cares less about the rigors of professional ballet, who knows only that an enticing sound invaded her ear, wound its way down to some deep, interior place, and loosed these wild, utterly spontaneous gestures of hers. As the dancers were discipline, Kate was diffusion. As they were precision, she was primal chaos.

This image endured because it presented two extreme points on a road that Kate will travel throughout life: movement that is reflexive and immediate, and movement that is measured and prerehearsed. My child is as obedient to her impulses as she is reckless in her execution. As she matures, she will become more selective about what she expresses and more skillful in how she expresses it. Like every person, Kate is on a journey toward mastery. Through trial and error, her skills and self-reliance will slowly become clear to her.

It is a pleasurable journey for me to watch, to sit in rapt attention as she deploys some newfound skill and, in so doing, discovers that the child she is today is—if infinitesimally—stronger and more capable than the one she was yesterday. And in a moment of pride, I'll dare to wonder whether the little hands struggling to tie a shoe will one day sew the seams of a patient's repaired heart, or if today's tumbler will be tomorrow's Martha Graham.

But gain and loss go hand in hand, and herein lies the rub, because as dexterity waxes, spontaneity wanes. At age 4 the raw joy of movement carries for Kate its own reward. But at age 5 or 11 or 17—when cultural pressures, parental blunders, and the normal development of the human ego conspire to place a higher premium on ability than on freedom—she is sure to become more cautious about what she does. Her performances are likely to become scripted, edited. In short order, self-consciousness might

become as potent a force as the urge to dance. If she no longer deems herself up to a task, will she resign herself to the role of spectator instead of participant?

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THE DOUBLE TOE TIMES

PUBLISHER/EDITOR
Bobbie Adams
A Clogging Magazine
Published at:
500 GRANADA WAY
LONGWOOD, FL 32750

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"The DOUBLE TOE TIMES" (ISSN 10449213) is published monthly for \$20.00 per year by Roberta R. Adams, 500 Granada Way, Longwood, FL 32750. Second Class postage paid at Longwood, FL POSTMASTER: Send address changes to THE DOUBLE TOE TIMES, P.O. BOX 521004, LONGWOOD, FL 32752-1004.



FRONT & CENTER

Dear Readers,

I've often wondered if anyone reads the Double Toe Times! I know Buzzy Ireland does: "I'm writing to let you know that I really enjoyed the October issue... The traditional clogging articles and the one about Dixie Darlins' really caught my eye."

Additionally we are getting cards and calls from folks who want the new "Old-time Instructor" designator by their name in the Directory. They, one and all, agree with me that a national, strictly-traditional workshop would be phenomenal!

Texan Bobby Whitefield writes:

Here's an idea you might wish to consider that would benefit many cloggers. We know how hard it is to find good clogging music, especially instrumental hoedowns. Is there any merit to asking your subscribers to share their sources of music, or letting us know when a particularly good piece of music is found, or swapping music? I realize this gets into several dilemmas, including the politics of "Hell no, it's my music and I don't want you dancing to it", but nevertheless I am happy to start the ball rolling. On the "sharing end," I recently acquired a cassette tape of great traditional music which has several songs suitable for dancing Running Set Hoedown, Southern Appalachian, or Smooth Mountain. The hoedowns play at 136-140 bpm and each lasts three minutes. It is a fairly simple matter to have each song extended to the time needed for your personal use. The cassette is entitled Living Black and White, by the Heartbeats and features fiddle, banjo, guitar, and bass. The tape can be purchased from Marimac Recordings, Inc., P.O. Box 447, Crown Point, Indiana 46307.

On "what I need," I am looking for a recording of Doc and Merle Watson's song entitled "Rangement Blues." It is found on an out-of-print album, entitled Look Away, released in 1978 by United Artists (which is now Liberty Records). The album number is US-LA887-H. I have been unable to find the album in any record outlet.

In the "Just for Grins" category, I have a copy of Leslie Keith's Black Mountain Blues album, released in 1974. Leslie is the person who first played the song in 1936 on radio station WHIS in Bluefield, West Virginia. He popularized the song over radio in the United States and during World War II while in the special forces in north Africa. Later the song was mixed with the Clinch Mountain Blues and another song, the Black Mountain Rag was born. They are two distinct songs.

If anyone is interested, the album is available from Sierra/Briar Records, P.O. Box 5853, Pasadena, California 91107.

I am enchanted with dulcimer music! The hammered dulcimer has fascinated me ever since I first saw Jean Ritchie in concert at Berea Christmas Dance School (Berea, Kentucky), several years ago. I own two lap dulcimers, but can't get the hang of playing one. I also have a bowed psaltery, some bones and a penny whistle. I guess I keep hoping all the musicians for these instruments will just show up at the door and ask to play.

The collecting of dulcimer cassettes eventually led to some featuring old-time string bands. On page 3 are a few of the sources for some mighty fine music, both for listening and for dancing.

I have two more favorites but have been unable to get a current address. One is Don Pedi, Asheville, North Carolina, the other is Tony Elman, Acorn Music, Santa Monica, California.

Front and Center Continued

June Appal Recordings is a part of Appalshop Incorporated, dedicated to the preservation of Appalachian music. For a fourpage listing of their recordings write to: Appalshop Inc. 306 Madison Street, Whitesburg, Kentucky 41858.

Wayne Erlson, Native Ground Music: 109 Bell Road, Asheville, North Carolina 28805.

I love *Cold Frosty Morning* a beautiful celebration of Christmas on hammered and mountain dulcimer by Katie La Raye Waldren and Wayne Erlson's "Old Time Gospel Instrumentals."

"Old Time Music Dance Party" by A. Robic & The Exertions available from Flying Fish Records Inc. 1304 W. Schubert, Chicago, Illinois 60614. Cassette \$9.98 + \$2.50 postage and handling. This cassette has some wonderful 6+ minute and 7+ minute cuts.

David Holt: High Windy Audio, P.O. Box 553, Fairview, North Carolina 28730. *Grandfather's Greatest Hits* and *I Got A Bull Frog* are two of his latest. An older recording *It just suits me* (1981) has an awesome hambone segment.



Mountain Valley Cloggers

Dear Bobbie.

Enclosed please find my check to renew my subscription for the Double Toe Times. I'd be lost without it.

Also enclosed is a picture of some of my group. I am so proud of them. They spend many hours of practice and learning new things. This coming year is an exciting one. 17 of our members will travel to Fresno, California in February to attend and perform at the Southern Spectacular. We will perform the Will Rogers Follies hand slapping number. After a year of long, hard rehearsals, and lots of patience, it's a reward worth waiting for. There are so many people to thank it's hard to know where to start. Everyone supported us through our fundraising efforts; families, friends and communities. Without the fundraising and support this group wouldn't be possible.

David and Landi Marrella, my salvation, words of encouragement, my support crutch, we love you both. Thanks from the bottom of our hearts. Thanks to all.

Sandi Rantala and The Mountain Valley Cloggers

Dear Ms. Adams:

You may remember me as the one who wrote you a semicomplimentary letter re: you publishing so many selfcongratulatory "conceit" articles — i.e. those of various clogging clubs around our country who tell us of their exploits with an accompanying picture.

At the time I was *gently* complaining, but now I find I must *compliment* you for the article on one of my own New Orleans teams — the Crescent City Cloggers, on their performance at Dollywood. It was as *great* as you made it sound; the audience *loved* it!

Although we were in the heart of *Clogging Country*, *our dancing to our South Louisiana cajun* tunes was a natural-born hit in its originality and high spirit.

Thanks — you now have my consent and approval to show more and more of your so-called (by me) "conceit" articles.

I was there, not in the capacity as a dancer, but as a supporter, and I loved it. We wuz good!

Cameron Gamble, New Orleans, Louisiana

Editor's Note:

Cameron phoned on October 14 asking if I knew of cloggers in Branson, Missouri. He and his wife had travelled there on vacation, and forgot to take a Double Toe Times with him!

Dear Bobbie.

Thanks so much for your phone call last week. I really enjoyed our conversation, especially about reviving "old time" clogging.

Enclosed is a copy of information on a workshop that is held annually at the Ozark Folk Center in Mountain View, Arkansas. David Peterson is President of The Arkansas Country Dance Soci-



ety (which sponsors this workshop). I am sure you would enjoy talking with him regarding their efforts and activities. This is reather late notice for any publicity for this year's workshop,



but I know David would love to talk with you and appreciate any attention that could be drawn to the Folk Center and this workshop, perhaps for next year.

The Crowley's Ridge Cloggers have attended this annual workshop and performed on the Saturday night show for the past 5-6 years. It is always a lot of fun and a real challenge to do your routines to a live band, especially with

no practice. We tell them a song, the stage band plays, and we take off!

Also enclosed is my renewal for the Double Toe Times. I look forward to receiving the Double Toe Times each month and appreciate your effort and all you do to keep items current and interesting. It is a perfect way for us "Arkansans" to keep up with the rest of the clogging world. Keep up the good work!

Sincerely, Leona Miller, Jonesboro, Arkansas

CLOGGING REPORT FROM THE LAND OF ENCHANTMENT — THE GRAND CANYON STATE

By Ginny Bartes, Phoenix, Arizona

Last August, Gerrie Schumacher and I attended the New Mexico Clogging Association Convention in Albuquerque, featuring Charlie Burns. We were greeted there by former Arizonan, Dave Roe, his wife, Rhonda, and family.

Continued on Page 5

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

* November 5

Virginia Clogging Classic Stuarts Draft, Virginia Lohr (VA)

* November 5

Southern National Clogging Classic Anderson, South Carolina Phillips (GA)

November 5

Fall in Step Workshop
St. John, New Brunswick
Canada
Sleep (CAN)

November 5

Oklahoma Square Dance Festival Clogging Workshop/Exhibitions Oklahoma City, Oklahoma Robertson (OK)

November 5

Traditional Workshop with Bob Johnson Leithsville, Pennsylvania Keinert/MacCarthy (PA)

★ November 5

Arizona 4-H Clogging Competition Phoenix, Arizona Steele (AZ)

November 5

Clog-A-Long for United Cerebral Palsy Chrisney, Indiana Grose (IN)

November 11

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

November 11 - 12

River Road Park Fall Clog Workshop
Eugene, Oregon
Sullivan (OR)

November 11 - 12

Frolic in the Fall
Jamestown, Kentucky
Smith (KY)

November 11 - 13

Nevada Country Dance Festival Reno, Nevada (702) 829-5864

November 12

Yankee Doodle Cloggers Turkey Trot Workshop Melrose, Massachusetts Ehrenfried (MA)

November 12

GCLA Fall Workshop Milledgeville, GA Rainey (GA)

November 12 - 13

Calico Arts & Clogging
Extravaganza
Moultrie, Georgia
Hattaway/Spivey (FL)

November 18 - 19

Frolic in the Fall Jamestown, Kentucky Smith (KY)

★ November 19

Serotoma Club Florida Clogging Championships Winter Haven, Florida (813) 294-4700 / 324-3346

November 23 - 26

National Clogging Convention San Diego, California Gibbs (GA)

★ November 24 - 26

Mid-West Clogging Workshop Fort Mitchell, Kentucky Glenn & Fonda Hill (KY)

November 26

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

December 3

Triple "M" Holiday Hoedown
Workshop & Dance
Atwater, California
Paiz (CA)

December 3

Panther Creek Christmas Hoedown Moultrie, Georgia Hattaway/Spivey (FL)

December 10

Clogging Country Christmas Workshop & Dance Plant City, Florida Eaton (FL)

December 26 - January 1, 1995

John C. Campbell Folk School Winter Dance Week Brasstown, North Carolina Dalsemer (NC)

★ January 6 - 8

U.S. Open Clogging Classic
Disneyland Hotel
Anaheim, California
Welch (CA)

January 6 - 8

Kick Off '95 Workshop & Dance Tacoma/Fife, Washington Mills (WA)

January 13 - 14

Hollywood Nights Clogging Convention Sanford, Florida Holloway (FL)

January 14

Clogging Festival Lincoln County
Workshop
Fayetteville, Tennessee
Turner/Pack (TN)

January 27 - 28

Breezin' Easy Cloggers Friday & Saturday Night Opry Eustis, Florida Carson (FL)

January 27 - 28

LaClog Workshop Gonzales, Louisiana Fielder (LA)

January 28

Northern Connection Clog Fest Wheeling, West Virginia Adkins (OH)

★ January 27 - 29

NCHC Annual Dance-Off, Competition and Workshop Myrtle Beach, South Carolina Phillis (GA)

February 4 - 11

Holiday Cruise for Cloggers and Friends The Caribbean Burns (KY)

February 11

Indiana Clogging Council
Workshop
Nashville, Indiana
Fleetwood (IN)

★ February 17 - 18

Florida State Fair Clogging
Championships
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(In FL)

February 17 - 19

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Front and Center Continued from Page 3

The convention was hosted by the Sandia Mountain Cloggers of Albuquerque and they put on a super workshop. We learned lots of fun dances, which we hope to share with other cloggers this year.

If you've never attended a workshop out of state, you should really try it sometime. The people are always friendly, you make new friends, and you get to see new dances and how people are dancing outside of your own state. All in all, attending workshops is a very worthwhile learning and growing experience. We all enjoyed Charlie's teaching — afterall, he is a good ol' country boy.

Some Charlieisms that will stay with us are, "Fake it till you make it," "You can either make these shuffles easy or you can make them kill you," and, of course, "Smile!". We learned how to do "One little kick, two little kicks, three little kicks, four little kicks." But, we're still strying to figure out what to do when he says "Break..."?

Charlie shared with us his philosophy that the two most important things in life are: first, your health, and second, peace of mind. Everything else, he says, will fall into place after that.

If you ever have a chance to attend a workshop with Charlie Burns, we recommend you do so. He represents the "heart and soul" of clogging and more than thirty years of dedication to this dance.

Dancing is the loftiest... Continued from Page 1

Will the learned pleasure of doing something right be vitiated by the fear of doing it wrong?

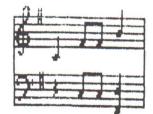
Or can a balance be struck? Can I encourage in Kate an appreciation for her emerging skills *and* a respect for the kind of spontaneous combustion that exploded that night on our living-room floor? It's a question that hangs in the air, like the freeze-frame of a dancer's leap.

In the years to come, I hope to watch my child continue to grow into her own potentialities, and to play a modest part in that growth. I also hope that she holds fast to a profound respect for the sanctity of foolishness—of granting herself permission to just cut loose, go a little crazy, do whatever dance her spirit invites her to do, with no thought of whether or not she is doing it perfectly. In an imperfect world, that would be the most beautiful of arts—life itself.

Erik Kolbell is a minister at Riverside Church, in New York City.

Reprinted from Parents Magazine, August 1994.

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Diablo Mountain Cloggers Celebrate 20 Years



On September 13, the Diablo Mountain Cloggers, of Walnut Creek, California, held a 20th Anniversary Reunion Party. We were celebrating 20 years of clogging, performing, and friendships. Even though we had to make a last-minute change in the location of the party (schools can be so fickle!), most people got the word and there were 63 past and present members there that night.

The Diablo Mountain Cloggers were formed in 1974 by Violet Marsh, a well-known clogging instructor in Georgia. After she was transferred to Walnut Creek, she started a class in the area, made up of mostly square dancers, and from that class the club was formed. The club started performing that first year and were the first to introduce precision clogging to Northern California. Since we were unique in the area, we were well-requested for square dances, folk dances, and other events.

In 1976 four of us dancers, plus Violet and my husband, Bob, a square dance caller, were invited to Anchorage, Alaska as guests of the University of Alaska for a week. We did a week of workshops and performances in conjunction with the University's Arts Fair. As far as we know, this was the first time there was ever clogging in Alaska. That week was certainly a highlight for those of us who went.

Right after that Alaska trip, Violet was transferred to Houston, Texas, where she still lives. At that time I carried on as instructor for the club. Over the years the group has performed all over the state, had countless beginner classes with many people coming and going, and has launched many other instructors who now teach their own clubs.

When the club turned twenty, it was decided that the club should celebrate. We wanted to have a party with as many past members as possible. Of course, it was impossible to reach all past members, since many have moved. We did notify quite a few, however, and ended up with over 60 people in attendance. We planned to dance, eat, socialize, look at old photo albums, watch videos and play games. We found that most wanted to do more talking, so we didn't dance as much as planned. (Hey! It's been **years** since we saw some of these people!)

OJ Erickson brought an old video tape he had from about 1981 — where we were interviewed and danced on a local television show. I was quite pregnant at the time, so I just talked, rather than dance. Four dancers demonstrated some Big Circle dancing and one of our exhibition routines. It was something to watch. We realized how simple the routines now seem to us. My daughter, Jenni, who's 12, and I demonstrated a duet to "Down Yonder" that I had learned from Violet in 1974 and performed with her. At the time I thought it was hot stuff. Now when we dance it, it seems rather boring because there is a *lot* of repetition in it (for a performance routine). We laughed at doing *eight* "Shuffle Steps" and *thirteen* Charlestons in a row! I thought it was fitting that my daughter and I perform a routine that I learned 20 years ago from my teacher.

It was so thrilling to see so many friends from past years. Everyone who attended said it was a great idea. We may do it more often. Waiting 10 years again is much too long!

By Lois Elling, California

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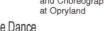
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Florida State Fair Clogging Competition Tampa, Florida Ray Hattaway - (904) 222-5064

April 15, 1995

South Atlantic Clogging Championship Clyde, North Carolina Shirley Finger - (704) 456-5933

April 28-29, 1995

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Maggie Valley, North Carolina Lou Maiuri - (304) 595-1568

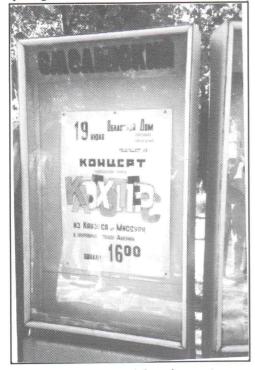
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KLOGGHOPPERS Visit Russia in a culture exchange for Silver Dollar City!

Continued from Page 1

Our food included: lots of bread, jam, butter, fruit juices, boiled eggs, soup, steak, mashed potatoes, tomatoes and cucumbers. The soups were cold (borsht, vegetable and chicken, and one with vegetables and fish), some of them were quite good.



Klogghoppers Advertisement

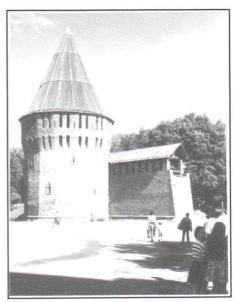
When the traffic lights changed they chirped like a bird. The intersections were very wide — people and cars went every direction. There were many sidewalks parallel to one another, with many peo-

ple walking. There are not many cars. People walk or take streetcars to where they're going. The women of Russia mostly are seen wearing dresses. We were given a tour of the museum of sculptures. We walked in the parks where the sidewalks were like streets, went to the bank to exchange currency, shopped in a food market, visited the city concert hall and marveled at the interior of the Assumption Cathedral.

KloggHoppers performed at six concerts while visiting Russia. Each was arranged through the Dance Institute where we were joined by a number of the ballet dancers. The audiences were excited with the music and the energy of clogging. Several remarked, "clogging is so full of life and energy and we have never been shown that." They loved it and chanted "more, more, more!" The genuine warmth of the people and their appreciation of dancing soon created friendships. Small tokens of pens, cards, etc. became routine exchanges at all the performances and at meals. KloggHoppers gave special leather key chains with engraved wording "peace to the world" in Russian "from the KloggHoppers of the USA" as one of their many tokens, they were well received.

Once back at the boarding house, we would visit in the kitchen, boil our water so that we had drinking water for the next day. Some purchased lemonade to drink or brush their teeth with as the conditions were not the best.

The shopping in Russia is shocking to most Americans as the three-row system is used to purchase something. This means that you stand in line to tell what you want, then get in another line to get a ticket and one to pay for the item. When vou need an

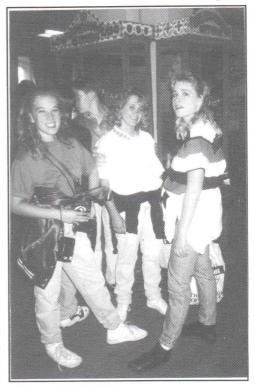


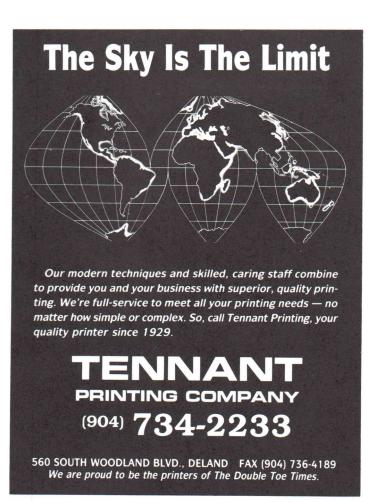
Fortress Wall

interpreter for getting help and selection, it is really a problem in a group. The clerks could not believe anyone wanted two of anything as the economy is so poor. The ruble price could about be divided by half and figure what the price in dollars would be. Merchants like the American dollar as long as it is clean and crisp. Nesting or stacking dollars are very popular souvenirs of Russia, along with lacquer items, pottery, laces and linens. Later when time ran short for shopping,

Continued on Page 12







CLOGGING VIDEOS

By: Claudia Collier
C.C. Express Cloggers

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Wild One - Faith Hill (Int.)
Easy Lover - Phil Collins (Int.)
The River of Dreams - Billy Joel
(Int.)

If Bubba Can Dance (Int.)
A Little Less Talk - Toby Keith
(Easy/Int.)

Funky Cowboy - Ronnie McDowell (Int.) If The Good Die Young - T. Lawrence (Int.) Line Dance:

Having A Party - Rod Stewart (Easy!)

The Sign - Ace of Base

(Int. +/Adv.)

Tape #6 - Int. plus thru Advanced plus (also Line Dance)

That's What Love Can Do - Boy Krazy (Int. +) Slipping Away - Vince Gill (Adv.) Love & Understanding - Cher (Adv. +)

Liza Jane - Vince Gill (Adv.)
Line Dance:
Mercury Blues - Alan Jackson
(Int. +)

Pretty Words - Vince Gill (Adv. +) Steel Bars - Michael Bolton (Adv.)

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Granite State Cloggers

By Pauline Martineau, Manchester, New Hampshire

Gimme Some Country...that was the theme of the annual Labor Day Jamboree, sponsored by the Granite State Cloggers...The GSC Jamboree is held every year the Saturday before Labor Day.

... And what a wonderful Jamboree it was! More than 170 cloggers from all over New England made the trip to Manchester, New Hampshire, to learn from and dance with our guest instructor Steve Smith from Kentucky.

The day, planned by chairperson Vi Pollock, was filled with dancing, dancing and more dancing. Whatever your pleasure, Steve had a song for you. From country favorites like "Ol' Red Ida" to something for the young (and young at heart) like "The Sign," everyone was kept busy moving their feet, their hands, their feet and hands all at the same time!

The evening's program, hosted by Gimme Some Country's instructor/director Stephanie Coruth, was jam packed with activities. Linda L'Heureux of New Hampshire led the Country Line Dancing. Steve led the review of the day's teaches—then thrilled the audience with a freestyle demonstration.

Demonstrations by 12 other New England teams capped off the night's entertainment. Everyone had a great time and as the evening came to a close, the phrase most often heard, as people packed their dance bags to leave was "See ya next year!"

Top photo:

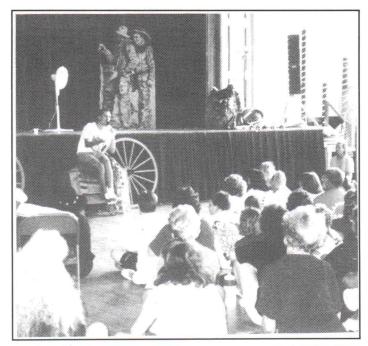
Steve Smith taking a dance break to talk about being a better dancer.

Photo on right:

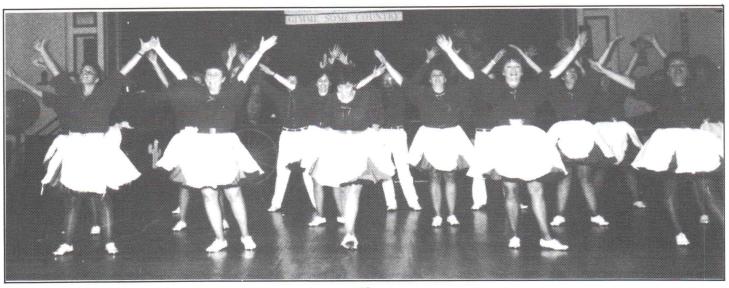
Steve "saddling up" with team director Stephanie Coruth (left) and Jamboree Chairman Vi Pollack (right).

Bottom photo:

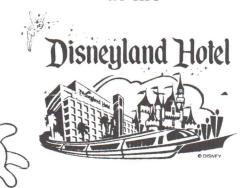
The Granite State Cloggers opening up the evening's activities with "Dance."







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Klogghoppers Visit Russia Continued from Page 8

items were brought to the boarding house for us to select from.

One of our performances was held at a camp set up for children, where we were met and greeted by children and adults lining the roadway. A girl was dressed to symbolize the Statue of Liberty. She danced and presented our group with a pretzel cake which was then passed among us. We each broke a piece off and dipped it in the salt located in the center of the cake and ate it. The children performed a program of singing to welcome us. Our dancers then dressed and performed in the mist of rain. The adoration cannot be described. Afterward, time was spent playing games with the children, while a man played his accordian for the games. Gene Miller (KloggHoppers) showed the children how to walk on stilts, while Ron Kohl (KloggHoppers) performed his magic tricks. Several of our girls played musical chairs and our boys tried the volleyball. Their games are mostly like in America, except for the delightful music.

KloggHoppers were taken by bus on a trip to the Fairyland castle, located about an hour from Smolensk. It was the home, museum and mausoleum of a Russian duchess, who left her estate to the people of Russia and all her rare collection of artistic treasures. The house was log with lots of wood carving, like a fairytale cottage. On the way back to Smolensk it was common to see concrete telephone poles (square). Tiny haystacks dotted the fields. Houses were small and the whole yard was garden (potatoes mostly). People would be walking on paths running parallel with the highway out in the middle of nowhere. The forests were lush, towering and untouched by man. Billboards didn't exist on their highways. The temperature was much like Colorado, with white birch trees rather than aspen. It was pleasing to see the trees, the lavender and white wild flowers and breathe the fresh air in spite of the mosquitoes. The filling stations were very



small, portable box-like buildings, where someone stays in them at all times so they aren't stolen.

KloggHoppers were taken two hours from Smolensk, to perform for a retirement facility. On the way we visited a lake, then walked to the monument of the mass burial of 3,000 persons killed during World War II. We visited the home of a famous Russian Traveler also. Later the KloggHoppers performed. Adults and children welcomed the dancing and actively took part in the group participation of Cotton-eyed Joe. The cheering response of the audience and their presentation of flowers to our cloggers brought tears to our eyes. People of the facility waved farewell from their balconies as our bus left.

The boarding house provided fun for the team as the exchange students visited us and held a night of singing and dancing in the sitting room. KloggHoppers sat at the kitchen table and talked about their



Assumption Cathedral

experiences of the day and enjoyed the hospitality of our Russian hosts on another evening.

Rex and the KloggHoppers were honored with the sit-down dinner, musical entertainment, and professional dancers performing Russian dances. The costuming was wonderful. During the evening the dancers surprised us with an all-American tap routine. KloggHoppers were asked to perform so others could see them. One of the dancers loved the taps so much, Michael Kipper (KloggHoppers) gave him his clogging shoes.

The final day called for a mid-day performance as we would be traveling six hours back to Moscow. The cloggers were loved and praised as they came off stage to shake the hands of the audience. Missy was presented with ballet shoes from Russia's star ballerina, a complete

Continued on Page 24



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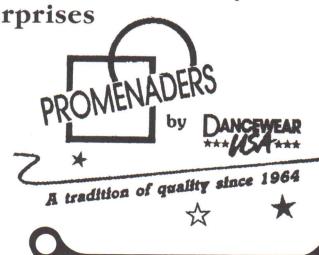
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····· Buckshot Competition Clogging Team ·····

Since the end of the year is quickly gaining on us we thought we would send you a note on how rewarding a year Buckshot Cloggers has had. We started off in Macon, Georgia at the National Dance-Off. We were all excited when our very own T.K. Christie was selected to be on the National Clogging All-Stars Team.

Sixteen of our team members have done an excellent job this year with a number we call *Hot Stuff. Hot Stuff* became National Grand Champion in the exhibition category at the Dance-Off. In August, *Hot Stuff* won Over-all Champion at the Blueridge Mountain Clogging Competition.

Our Elementary Team has done extremely well with their Yippi Ti Yi Yo line number. This number has taken a first place trophy at all the sanctioned competitions we've been at this year.

Little Bit of Love has made us proud of our Pee Wee Team. They placed first at the Dance-Off and many other competitions.

Buckshot has eight duo and duet teams. All of these teams have done equally well this year. Our team has some very talented freestyle dancers as well. A few that have placed first this year in their categories are: Laura Avery, T.K. Christie, Kristen Damron, Melanie Hall, Kristen Hollenkamp, and

Suzanne Stanaland.

Buckshot glowed strawberry red this year at the Florida Strawberry Festival Competition. This competition has two team categories. Our Pee Wee Team won first place in the first category. In the second category, Buckshot Elementary took second place and *Hot Stuff* won first place. Three of our team members were then asked to dance on a local television show after placing first in their categories. Cayla Estrada placed first in the 6 and under Individual Dance category. Jenny Brewster and Ande Ellis placed first in the Pee Wee Duos category.

Buckshot practiced and competed all year long. We enjoyed doing exhibitions for local businesses and charity organizations. Right now we are busy at work planning our Clogging Country Christmas Workshop with Scotty Bilz.

As you can see, our year has been full of rewards and excitement. None of this could have been possible without the support of our whole Buckshot family. Our clogging family is faithfully directed by Brenda Eaton and our assistant director, Shirley Dunlap. We have very dedicated parents and a wonderful group of young ladies and gentlemen that make us all proud to say, "We're Buckshot Cloggers!"

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Mainstreet Annual Picnic

Canton, Michigan

Our annual picnic or crash after Jamboree was held at the home of Paula and Frank Heskett in Canton, Michigan. Some of our chair people collapse after Jamboree and leave the state, but those who attended had a fun time along with our regular club members. Food galore, clogging of course, videos of past and present Jamboree, which makes for a few laughs and just good friendship time. Jamboree chairpersons are: Paula Trask-Heskett, Executive Director; Frank Heskett, Director; Carol Ann Matthews, Syllabus; Georgia Davis and Vendors, T-Shirts; Jane Schultz, Advertising; Owen Pelham and Del Lamb, Sound Equipment; Rodena Hatnean, Music Coordinator; Julie Pelham, Registration; Dorie Benit, Promotions; Elyse Rose-Trupiano, Exhibitions; Van Mullins, Main-Floorman; Dee Gallina and Jean Hynes, Decorations and Door Prizes.



LET'S EAT — Toni, Annette and Paula



Mainstreet Members...Watching Jamboree Videos



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Jean, Hope, Dorie, Annette



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YOU GUYS!
Carol Ann

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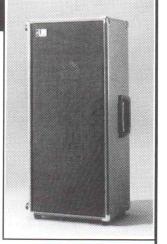


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CLOGGING WORKSHEETS

JINGLE BELLS

Ralph's Record

Choreography by Sarah Paul, Bay Shore Cloggers 10404 Vincent Farm Lane, White Marsh, MD 21162 (410) 335-1404

WAIT 8 BEATS / SEQUENCE: A-B-C-A-D-B-C-A-END

PART A 2 HEEL ROCK STEPS	H RS(xif H RS(xif) moving left L LR L LR
1 FANCY TRIPLE	DS DS(xif) DS(xib) R(x) S(xif)
2 HEEL ROCK STEPS	(start with right foot - move right)
1 TRIPLE	(turn right to face back)
REPEAT	
PART B 4 SNOW STEPS	DS DS DS RS slur front (¼L) stomp DS DS RS

(1 to each wall)

PART C 1 HIGH HORSE	DS L	DS(xif)	OS(x)			
1 ROCKING HORSE	DS L	BR R		 L)		
1 GALLOP	DS L	DS R			A	

REPEAT

DADT	D	
PAKI	D.	

1 TORNADO TURN DS DS(xif) DS(ots) DS DS DS RS

(moving left - turning to face front) (full turn R begins with 4th DS)

1 TRIPLE STOMP FORWARD DS DS DS stomp stomp

R

1 TRIPLE BACK

REPEAT ABOVE, BUT WITH TORNADO TURN MOVING RIGHT

END 3 GALLOPS

Dear Bobbie:

I have been receiving the Double Toe Times for almost a year and look forward to the articles, cue sheets and, yes, even the ads.

I started the "Bay Shore Cloggers" two years ago after taking lessons for only seven months. That took a lot of courage on my part plus the encouragement from those in my area who wanted to learn. By the way, I already knew the basic step.

Since there was and is no other group, that I know of, in my immediate area, I had only my limited experience in reading cue sheets. So I enlisted the help of my family, Walter and Marti Stevens, from whom I obtained videos of routines and intermediate/advanced clogging steps. They also provided resources for me to buy my variable speed cassette player as well as variable speed turntable. In June of 1993, I became certified and licensed. Our group has been doing shows and are booked into next year.

As you can imagine, I have been busy learning routines so to be able to teach them to my class of 30 which ranges in age from 7 to 78. Sister-in-law Marti sent me Ralph's Record "Jingle Bells" and said, "Sis, why don't you choreograph it for me." Choreograph? I had a difficult enough time reading cue sheets without writing one, but I gave it a try. Since routines are published in the Double Toe Times, I thought you might be interested in my sharing my very first routine with my clogging brothers and sisters. The record is Ralphs Record — "Jingle Bells."

In any event, the Bay Shore Cloggers will include Jingle Bells in their Christmas Show. Sarah F. Paul

EDITOR'S NOTE: We've included this routine so that you all can get ready for the Holidays! B.

TURKEY IN THE STRAW

Ralph's Record #RR 1011

Intermediate Line Dance

Choreography by Monika Zoller City Clicker Dance Group - München

WAIT 8 BEATS, START ON LEFT FOOT

SEQUENCE:

	SEQUENCE:									
A-B-A-C	A-D	-A-C	A-B-A-C	A-D-A-E	END 1/2-A					
PART A TRIPLE KICK	DS	DS DS	Kick Slide	move forward						
TRIPLE	DS	DS DS	R S move	e back up						
TRIPLE KICK	DS	DS DS	Kick Slide	move forward						
TRIPLE	DS	DS DS	R S turn 1/2	4L on R-S						
PART B 2 WIND UP	DS L	TCH(f-xif	H TCH(f-o	ots) H TCH((f-xif) H L					
2 TOE TAPPER	DS L	TCH(f)		H TIP(b) H L R L	in place					

DS L	TIP(xib)			H TIP		
DS L	TCH(xib)					H in place L
DS L	DT(ots) R	H L	DT (o R	ts) H L	R S R L	in place
DS L	DS R(xif)	S(xib) R	R(xif) L	S(xib)) in place
DS L	TCH(f-xi	if)	H DI L R	,		S in place L
DS L				H TIP(xib) H L	in place
	DS L DS L DS L DS L	L R DS TCH(xib) L R DS DT(ots) L R DS DS R(L R L DS TCH(f-xi L R DS BR(xif)	L R L DS TCH(xib) H L R L DS DT(ots) H L R L DS DS R(xif) L R L DS TCH(f-xif) L R DS BR(xif) H	L R L R DS TCH(xib) H TCH(ot) L R L R DS DT(ots) H DT (ot) L R L R DS DS R(xif) S(xib) L R L R DS TCH(f-xif) L R DS BR(xif) H DT L R DS BR(xif) H DT R DS DS R(xif) R DS DS R(xib) L R DS DS R(xif)	DS TCH(xib) H TCH(ots) H T L R L R DS DT(ots) H DT (ots) H L R L R DS DS R(xif) S(xib) R(xif) L R L R L DS TCH(f-xif) H DT(ots) H L R L DS BR(xif) H DT(ots) H L R L	DS TCH(xib) H TCH(ots) H TCH(xib) L R L R L R DS DT(ots) H DT (ots) H R S L R L R L R L DS DS R(xif) S(xib) R(xif) S(xib) L R L R DS TCH(f-xif) H DT(ots) H R L R L R L R DS BR(xif) H BR(xb) H TIP(xib) H

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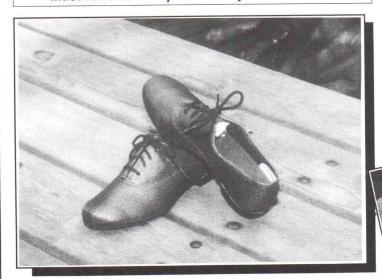
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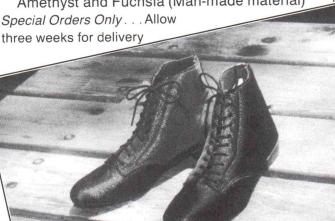
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Partnering Techniques to Make Your Appalachian Figures Look and Feel Better By: Dibbie Dunnam, Musical Director, Hogtown Heelers, Route 1, Box 244, Micanopy, Florida 32667 (904) 466-3538

This series of articles is run under the banner <u>CALL & COUNT</u> and is subtitled "Precision 101". It focuses on the partnering techniques (two people required) necessary for the smooth execution of Southern Appalachian Square Dancing, or any other type of dancing requiring partners. The precise execution of traditional figures and formations is based on how we teach partners to perform with each other. In general, LEAD dancers ENGINEER the figure and take charge of SPEED and PLACEMENT regardless of whether they are guy/gents or gal/gents.

Clogging instructors, and instructor "wanna'-be's", are being encouraged to educate themselves and build their own BARKing and partnering skills so that they can teach and call the old time figures.

Or if you are already setting up competition precision and hoedown teams, consideration of the bare-bones mechanics might well yield some insight into how to "smooth out that tacky little move we can do better".

For most groups, with small numbers of Fun and Exercise (F&Es) dancers, the practical considerations are three-fold:

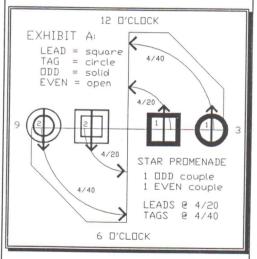
- 1) Upper body figures used on top of the basic step combinations are a great way to level out, utilize, and unitize all your dancers, all ages and dance abilities.
- 2) A "reality check" as to our current clogging population reveals that the majority of our current dancing population is female. We need more folks who can coach better lead dancers and, more specifically, teach All Position Dancing (APD).
- 3) All Position Dancers (APDs) are a great asset to any clogging organization because they are able to pass along partnering skills to your beginners. A dancer who has an opportunity to make a teaching contribution to the new group coming in behind him/her is one who is likely to "stick" and the dancers who "stick" pay the bills. It's part and parcel

to "showing off", and if we tend to discount the opportunity to "show off" as a driving force in keeping a group strong in numbers, we do need a "reality check".

OK, preamble's over. Here comes the good stuff.

Let's agree on 2 single basics, 4 beats of music, and moving forward in a straight line segment of 30 inches. Let's call this forward motion standard the "Four-Thirty" (4/30). The standard for increasing a little bit the distance moved forward in 4 beats would be 4/40 and for a lot, 4/60. At 4/10, you're just about dancing in place.

The are no hard and fast rules about these numbers. The idea is to transfer the notion that although the 4-beat tempo remains constant, the distance covered in those 4 beats does not. If your group of galloping free stylers is flying all over the floor such that the beats on the floor begin to slur and become indistinct, and



your lines are becoming ragged, an admonishment to "slow down" does not always make sense. We know that the tempo of the music is not going to change. So how are we going to slow down?

It is the DISTANCE TRAVELED in those beats that needs adjustment.

Exhibits A, B, & C reflect what occurs in two-, three-, and four-couple PROMENADE STARs. Recall from

Junior High Math that the larger the radius of a circle, the greater the circumference. (Oh, My Gosh! We're doomed! Graphics and Math!) BE BRAVE!! KEEP GOING!! THERE ARE POINTS TO BE MADE.!!

FIRST POINT: The TAGs traveling the outside circle on those STARs have to move a greater distance in 4 beats and 2 basics than the LEADs traveling on the inside circle.

SECOND POINT: In general, TAG dancers have to travel further and expend more energy than lead dancers.

THIRD POINT: All dancers should be kept aware that, regardless of which position they are dancing, distance covered per four beats of music must be regulated by some standard to which everybody adjusts depending on the formation being executed. Distance covered in 4 beats = DANCING SPEED.

When teaching your new dancers to PROMENADE straight forward, a good standard is 30" in four beats and two single basics. (Two basics and a triple basic in 8 beats, but 30" forward in each 4 beats.) Most students will recognize 30" as somewhat less than 3 feet.

When the PROMENADE forward becomes a STAR PROMENADE, LEADs should be prepared to diminish their forward motion to 4/20, TAGs should increase to 4/40 to make a well formed and sustained STAR. When these adjustments are ignored, the LEADs have inadvertently set up their TAGs to hustle like crazy to keep up or lag behind. The lines of the STAR are now ragged.

We have established a forward distance of 30" in 4 beats. The tempo of the music will keeps us unarguably straight as to the beat: but, unless we plan get down on our hands and knees before every rehearsal session and chalk up the floor with line segments, distance is up for individual interpretation. If we have two couples, we have four opinions; if we have four couples, we have fisticuffs.

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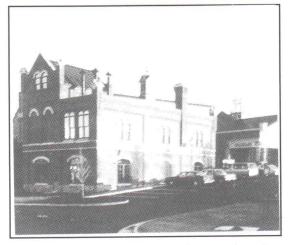
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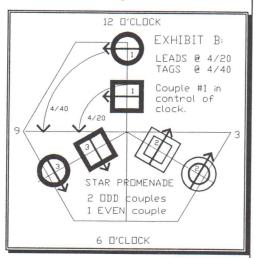
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> *Advance registration ends November 1st. No refunds made after November 1st.

We need to set up a WORKING STANDARD recognized by everybody in the group. A good standard instruction would be: "MARK your QUARTER lines in 4 beats." So let's set up our rehearsal area to support that instruction.

In Exhibits A, B, & C, the practice area has four walls: The back wall is 12 o'clock. The front wall is designated 6 o'clock. The instructor stands at 6 o'clock, looks at 12 o'clock. The 9 and 3 o'clock walls are located to the left and right, respectively. The set up divides our rehearsal area into quadrants with quarter lines to every wall, dance on 3 and see 12, dance on 12 and see 9.

The 2- & 4-couple stars should have little trouble relating to the wall clock.



The 3-couple star is a little tacky to deal with but not impossible. Couple #1 (HEAD COUPLE)_ is MASTER of the clock and sticks to the quarter lines. Although, Couples 2 & 3 are traveling somewhat in front of or behind the quarter lines, they are still traveling 1/4 clock distance in four beats of music. The spacing between the couple has to be eyeballed, but it becomes easier with practice.

You choose the CENTER STAR LINK: hands across or hand on elbow.

HERE COMES THE DRILL: We want to mix the drill patterns so that APDs get a feel for both increasing and diminishing the 4/distance traveled. It won't hurt the guy/gents to practice traveling on the outside so as to get a feel for what it's like to hustle on the outside.

Let's use a 12 count, BACK TO FRONT, DO-SI-DO. INSIDE dancers slip to the BACK of the CENTER SPOT,

OUTSIDES to the FRONT. TRADE SPOTS in four beats. Repeat 2 more times and INSIDES are OUTSIDE.

TIME and BARK these UTILITY CALLs: INSIDES-OUT,3.,4 (2/4)
MARK TIME,3,4 (2/4)
TURN THAT STAR,3,4 (2/4)

When your BARKER gets brave, combine the calls: INSIDES OUT and TURN THAT STAR (4/4). Turn the couples 180° to STAR CLOCKWISE. BARK: CAROLINA TWIRL,3,4 (2/4) or: CAROLINA TWIRL and

TURN THAT STAR (4/4).

Let's add an OUTSIDEs ROLL: For the 2-couple star, the outside rolls 360° and drops back one quarter line. For the 3-couple star, the outside rolls 360° and drops back 20". For the 4-couple star, the outside turns 360° in place. The INSIDE proceeds forward to pick up a new partner. If you're itching to get a little bit fancy, add in some simple PERCUSSIVE PRECISION steps, say: 2 STOMP DOUBLES on the quarter lines.

The short term goal for a drill of this type is to reinforce the standard of having all dancers hit the quarter lines of the wall clock on the downbeat regardless of the distance they must travel. This is the way we insure ourselves of precise and elegantly executed stars.

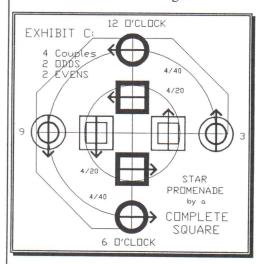
The long term goals of these drills surgically separated from their fluid and fascinating figures are:

- 1) To give new instructors some insight into figure structure.
- 2) To provide drills to which figure performing skills can be attached.
- 3) To encourage some patterns that are so simplistic that the most timid of us might be tempted to BARK UTILITY CALLS as an integrated part of dance drill. (How come it's so scary?)
- 4) To encourage All Position Dancing and old time figures at the local level. Inclusion of a traditional routine in every public clogging performance would make yours truly turn flip flops of joy.

Dancing with another person is, at best, an awkward thing to do. Those of us who have been dancing for eons tend to forget how scary it is. Drill is encouraged to overcome those aspects of "I really don't know about this business. I'll go sit in the corner and fade!"

Wouldn't it be "loverly" if every second year clogger could drop in at a national workshop and be able to say, "Hey! I can handle that!" National workshops are great. You get to work with our brightest and finest. The APDs come out of the woodwork and dance with everybody and anybody.

But BARKERS, INNOVATIVE INSTRUCTORS, and APDs at the local level are what we're shooting for.



Think of it this way. If we are clever enough to teach two couples, four people, to take on the challenges of All Position Dancers, all dancing to the same general standards, we potentially have four operational couples when our less experienced dancers are included. Drill patterns are in place, just like the line dancing. BARKERS are the key.

We're going to pretty much stick to the geometry we need to consider for 2-, 3-, & 4-couple dancing. If you are currently running a group with five or more couples, you've probably progressed beyond the scope of this series. But on the other hand, if you're trying to control a bunch of hot stomping, galloping lead free stylers, who are running rampant and dragging their tags behind them. Hmmmm!

Thanks to Lola Beaty, Friendswood Country Cloggers, Friendswood, Texas, for her comments in last month's Double Toe Times about the sheer joy of figure clogging and the ability to switch back and forth between lines and figures.

Next month: Swing your corner. Swing your partner. Corners Neat.

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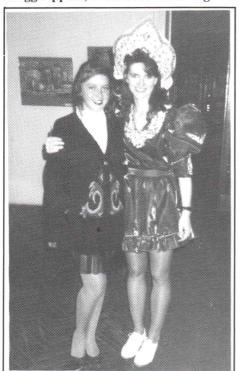
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Klogghoppers, Continued from Page 12







Russian costume (headpiece and dress), a lacquer box and various small items out of friendship. Russian television videoed the performance and interviewed Missy for their coverage. Everyone



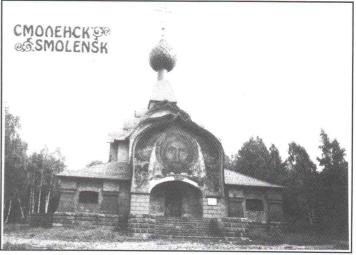
could say "Meecie." The generosity of the people was wonderful and sincere and won't be forgotten. The television coverage of KloggHoppers dancing on the sidewalk prior to boarding the bus was a true encore for all our cloggers.

We rode back to Moscow on a larger bus, where Rex had arranged for us a bus tour of the city. We saw the largest university of Russia, drove by Gorbachev's home, the Russian White House, along the river, by the hotel President Clinton had just stayed at. We saw the world's largest McDonald's, visited Red Square, saw St. Basil's, Lenin's Tomb and the Kremlin, among Moscow's most famous sights. Moscow is a very beautiful city. We said our farewells to Rex at the airport as he remained for extended travel.

We came back through Paris with a flight delay in Detroit. KloggHoppers arrived back in Kansas City to a welcoming banner held by friends and team supporters. Everyone was happy to be home, in spite of two lost cameras and battered luggage. It truly was a magnificent trip! We in America do not realize how fortunate we are.

Special thanks to Rex Burdette, Silver Dollar City, and Missy Shinoski for all their efforts in making this a real trip of a lifetime! Thanks to all the cloggers that went, and to all those who gave





us their support: Benjamin Ranch, Bud Brown, General Motors, Carolyn Poisal, Frank Dorsey, and all the friends and family that made donations and attended the Spaghetti Dinner. Congratulations to Debbie Lawson, Gower, Missouri, on winning the quilt...all was greatly appreciated!

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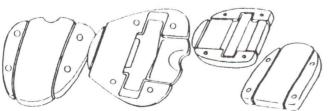


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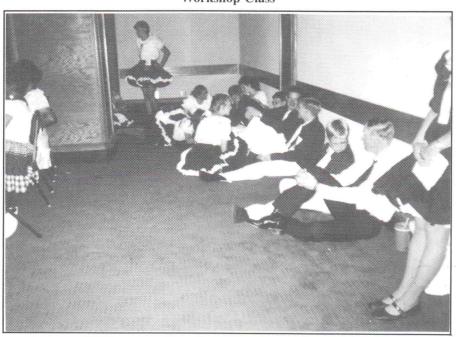
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43rd National Square Dance Convention

By Elaine Steele, Tempe Arizona

The 43rd National Square Dance Convention was held in Portland, Oregon, June 23, 24 and 25 with almost 22,000 people in attendance. There were 645 cloggers registered and I am sure at one time or another most of them attended one or two workshops in the clogging halls. The facilities for the clogging consisted of two halls, one large and the other smaller, with different levels taught in each hall.

There were approximately twenty instructors from seven states and Canada. Clogging commenced from 10 a.m. until 11 p.m. for three days. I am sure everyone got their fill of clogging. Vice-chairmen Kay Ann and Mike McDow from Oregon did a super job with the clogging portion, attending to all the details. Every instructor knew exactly what was expected of them and were scheduled so if one needed time to shop, square dance, or round dance, it wasn't hard to work the program around it.

I sure was happy to have been a part of the convention and thank the McDows for including me.



Mike and Kay Ann McDow



1995 Festival



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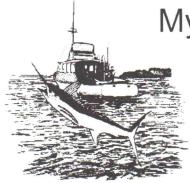
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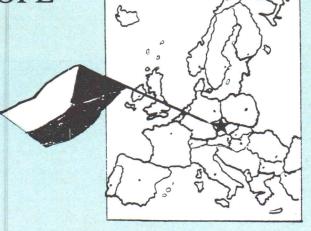
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