

The Double Toe Times

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

Volume 13, Number 1

January 1995

16th International CLOG and STEP DANCE FESTIVAL

By Nancy B. Fairhead, Applejacks, England

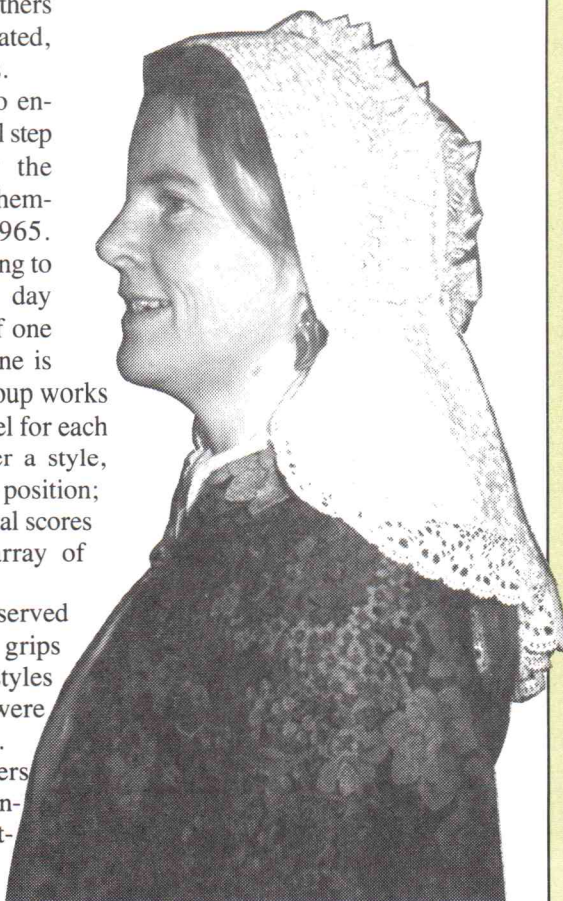
On arriving at Altwood School in Maidenhead, some 40 miles west of London, every nook and cranny appears to be filled with dancers and players who are busy keeping alive one of Britain's oldest forms of traditional clog. In one room the Canal Boatman's steps, another the Northumberland Hornpipe, around the corner Dartmoor stepping, Lancashire clog, Scottish Hornpipe; all these and many others are being handed on to a dedicated, energetic audience of dancers.

The aim of the festival is to encourage the revival of traditional step dance and is organised by the "Reading Cloggies," who themselves were founded in 1965. Workshops are graded according to difficulty and you spend the day learning the steps and style of one particular routine. Each routine is learnt to live music and the group works hard to find the right role model for each dance. When trying to master a style, from stance through to foot position; this is imperative and the festival scores highly with its impressive array of traditional dancers.

Throughout the day I observed workshop groups coming to grips with the intricate steps and styles that were on offer and there were two displays in the afternoon.

The first was the 'Performers Show' which provided entertainment from the tutors and visiting guests.

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A Letter from Virginia

Editor's Preamble:

Faye Warren with her soft Southern accent, can, and will, talk your ear off about old-time clogging. She and husband John are the directors of High Mountain Steppers, Galax, Virginia.

I am reprinting her rambling letter in its entirety because it's like talking to an old and dear friend. If you have any questions just call Faye. She sent me an outstanding video of the solo competitions at Galax, Virginia and Mt. Airy, North Carolina and a cassette of many of the old-time string bands.

Thank you Faye Warren!

Bobbie Adams

Dear Bobbie,

I have no excuse for being so late in getting this material to you. Please forgive me!

I read the *Double Toe Times* as soon as I take it out of the mailbox. I am really enjoying the traditional clogging articles. I think putting the designator by the "Old Time Instructor" is a wonderful idea. Anyone interested in an "Old Time Workshop" will know exactly who to call. I would love to go to a strictly traditional workshop. Even the younger ones are beginning to lean toward "traditional." I have noticed a change just in the past year. They are asking about workshops that have more traditional and hoedown style routines being taught. One we especially enjoyed this year was Easter Weekend in Durham, North Carolina with Joann Gibbs. Several traditional and hoedown style routines were taught by Anna Breeding, Elliott Skeen, Daryl Moreland, Bill Nichols and Garland Steele. All the instructors there were great. These stood out in my mind because of the traditional couple routines they taught. That was the Four Seasons Dance Festival.

Galax, Virginia, claims to be the "Old Time" capitol of the world — a sign upon entering the city limits says so. "Old Time" meaning the music and flatfoot dance so prominent in this area.

On any Saturday night a fifteen or twenty-minute drive can get you to any of at least three square dances where you can flatfoot or clog with or without a partner until you drop. The music is from any of eight to twelve different bands that live and play in this area.

On Tuesday nights in Independence, Virginia, fifteen miles from Galax, everyone is invited to the home of Blanche Nichols. Get there early so you can get a kitchen chair. Anywhere from twenty to thirty "musicians" show up with instrument in hand (or, in my case, tape recorder) to "make" music. It doesn't matter if you are a beginner or an accomplished musician, you are invited. If something strikes your fancy and you can no longer sit still, you can join the others on the kitchen floor. The furniture has already been moved out by the early arrivals just for that purpose.

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THE DOUBLE TOE TIMES

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Bobbie Adams

A Clogging Magazine

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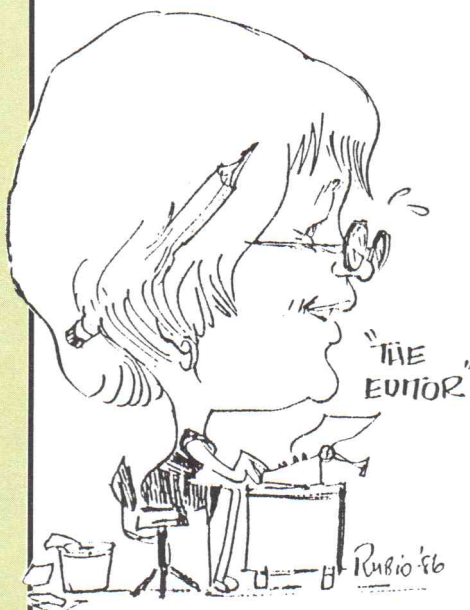
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FRONT & CENTER

Dear Readers,

Welcome to 1995! It amazes me how close we're getting to the year 2000! All those *Buck Rogers* adventures and the *Jetsons* have prepared us for the future I reckon, but if I had my 'druthers I'd go back to simpler times. A dear, long-time friend and I have always declared we were born in the wrong century!

Since we are both avid "antiquers" I suppose we figured we could buy it for a nickel a hundred years ago, instead of \$50 today! At least friendship hasn't gone out of fashion! And it's priceless!

Happy New Year — 1995!

The following information is in response to many inquiries regarding Non-Profit Corporations.

Any **Member** of a non-profit corporation has a legal right to a copy of the by-laws; a **Member** also has the right to see an annual *audited* financial statement; a **Member** may request, and must be given, the names and addresses of all members of the Board of Directors.

In an effort to be open, most legitimate non-profit corporations publish all of the above information in a members-only newsletter once a year, or on corporation stationery listing all officers and Board members in preprinted form.

We had a nice call from one of the contestants from the Miss American Clogger pageant, held this past August. She was most complimentary regarding Tamara Swihart's article "Cloggerama Gramma's Count-Down to Pageant Night," which appeared in our August 1994 issue. She also stated that Tamara was one of the most gracious and friendly contestants in the recent pageant.

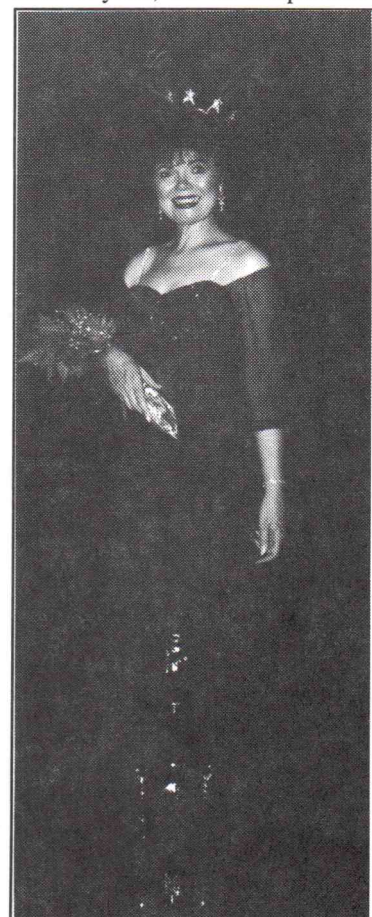
Here is Tamara's very own Rise 'n Shine!

Ira Bernstein never walks when he can dance, never phones when he can FAX.

His January European tour schedule, January 6-29, 1995 will be in France, Germany and Austria. Contact: Rainer Zellner, Tubingen, Germany, Telephone 07073-2250 for an itinerary.

Dear Bobbie,

Our club has been together for one year now, and I have enjoyed my subscription to *The Double Toe Times*. Thank you for the profile on the retirement of *The Pride and Joy Cloggers* which I was a member of for fourteen years. I was very proud.



Front and Center Continued from Page 2

I have been contacted by two other directors this past year who found my name in the director listing. They were going to be in our area and wanted to view our organization and talk shop. It's nice to know that *The Double Toe Times* is read and used for the purposes intended.

We have had a successful year. We travel throughout our home state of Indiana, and surrounding states, performing for festivals, private parties and special events and have had enthusiastic and responsive crowds. We also won the Overall Line & Show category at the U.S. Championship in Ozark, Missouri, in July.

Best of luck with your magazine. Keep up the good work!
Scott Dobson, Bloomfield Indiana

Dear Bobbie,

In the August 1994 edition of *The Double Toe Times* you ran an article about a clogger with leukemia. They said they would like to hear from any other cloggers who had battled it, well, The Foggy Mountain Cloggers have a very special member named Andrea Negrete.

Andrea was born February 18th, 1972, and was diagnosed with acute lymphatic leukemia on February 22, 1977. She underwent 17 cobalt treatments three times a week for three years. She fought numerous infections as well as the leukemia. She had pneumonia six times that first year. In October of 1978 Andrea was diagnosed with neumosistis, a severe form of pneumonia. The doctors told her parents she had a 5% to 10% change to survive. In the three weeks she spent in Intensive Care, they did a lung biopsy and a tracheotomy to help her breathe, Andrea received eight blood transfusions, and was on chemotherapy until January 22, 1980. She has remained in remission to this date, and is now 22 years old. She has a slight learning disability from the damage done by the cobalt.

Andrea began taking lessons from me in August of 1989. She learns a new dance about every six weeks. She performs with my adult ladies line class, and is one of my most enthusiastic dancers. Her parents are also members, and her teenage brother was until recently. Her bright personality is evident at performances, and she often receives comments from our audience. We have performed for Muscular Dystrophy, The American Heart Association, and sponsored a child through St. Jude Hospital. In all of these, Andrea was our top fund-raiser, knowing that the money is so important to the people who need it. The people who are now where she once was. She is an inspiration to those who know her. And an inspiration to those battling leukemia. She beat it back when they knew so little about it.

I am enclosing Andrea's Senior picture, taken in one of our



outfits. Her sunny smile and bubbly personality are a definite asset to our group. In many ways, we're lucky to have her.

P.S. Please know that we do read *The Double Toe Times*. I've just been so busy lately that I barely got October's read, and November's arrived today. When I'm done reading, it goes on the stand for my students and their parents to read. One 14-year-old just used some for a school project. Keep up the good work! Also, please put the traditional * next to our name, and that of the Silver Creek Cloggers. Thanks!

Jeri Berg, Foggy Mountain Cloggers
2525 Avenue D
Council Bluffs, IA 51501

Andrea Negrete
912 22nd Avenue
Council Bluffs, IA 51501



Colorado has put itself on the map with "The Colorado Opry," and I wanted to make sure all cloggers visiting the Pikes Peak Region are aware of this new entertainment in Colorado.

The Sweet 'n Sassy Cloggers of Colorado Springs (Pat Barnes, Judy Bos, and Jan Lang) are regular performers at the Opry, which is a takeoff of the Grand Ole Opry. Some of the stars entertaining at the Opry in the short time it has been in existence are: B.J. Thomas; T.G. Shepperd; Dan Seals; Duncan Tuck; Johnny Lee; Patricia Conroy, John Conlee and many more to come. So we have had the opportunity and privilege of performing with and meeting some of these stars. The Opry has been a new challenge for us, performing to "live" music, requiring rehearsals and a keen ear to make it all come together.

Sweet 'n Sassy has been in existence since 1983, keeping busy with approximately 50 shows a year. Some highlighted shows have been entertaining stars such as: Alex Trebek of Jeopardy, Claude Akins (Sheriff Lobo), Judge Wapner of Peoples Court, Lorne Green of Bonanza; stars of Mr. Belvedere, Streets of San Francisco, T.J. Hooker, Webster, PM Magazine, Let's Make A Deal, the Brady Bunch, and more. We've also performed with Donna Fargo, Leona Williams and other country singers. Sweet 'n Sassy has won numerous trophies (first place, five years running) at the Denver Hyatt Regency Talent Competitions, and a second place trophy in Silver Dollar City in 1993.

Keep The Colorado Opry in mind when visiting the Springs, it is a fantastic family show. Shows are every Friday and Saturday night. The Opry is contemplating having a clogging competition, so keep it in mind, and let us know if you are interested. The stage and seating arrangement is similar to the Grand Ole Opry—no bad seats in the house, a beautiful wooden stage floor and great sound.

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.

1995

February 4

My Funny Cloggintine Workshop
Waterford, Michigan
Perez (MI)

February 4 - 11

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

February 11

Indiana Clogging Council Workshop
Nashville, Indiana
Fleetwood (IN)

February 11

Valentines Dance
Springfield, Missouri
Dennis (MO)

★ February 11

Blueridge Allstar Clogging Classic
Gainesville, Georgia
Thomas (GA)

February 11

Clinton County Clogging Workshop
Wilmington, Ohio
Fenner (OH)

★ February 17 - 18

Florida State Fair Clogging Championships
Tampa, Florida
(813) 621-7821
(800) 345-FAIR (In FL)

February 17 - 19

Southern Spectacular
Fresno, California
Welch (CA)

February 18

Country Clippers Clogging Workshop & Country Western Dance
LaPeer, Michigan
Trojanawski (MI)

February 18

Gulf Coast Clog Workshop "Drigger"
Foley, Alabama
Erdwins (FL)

February 24 - 26

John C. Campbell Folk School English Ritual Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

★ February 25

Desert Rose Competition
Mesa, Arizona
E. Steele (AZ)

February 26

Country Note Cloggers Festival
Windsor, Ontario, Canada
Roger Dzogola (CAN)

March 2 - 4

Spring Fling '95
Pigeon Forge, Tennessee
Pace (SC)

March 3 - 4

Texas Cloggers Rally
Amarillo, Texas
De Sierra (801) 371-0119

★ March 9 - 12

Sunshine State Bluegrass Festival Clogging Competition
Punta Gorda, Florida
White (FL)

March 11

Special Edition Southside Clogging Workshop
McDonough, Georgia
Nelson (GA)

★ March 11

K.K. Kickers Novice Competition
Lawton, Oklahoma
Melby (OK)

March 17 - 18

South Carolina Clogging Council Stampede
Aiken, South Carolina
Anderson/Williams (SC)

March 25 - 26

Sidekick Cloggers Hoedown
LaBelle, Florida
White (FL)

March 24 - 26

IPCA Illini Classic
Peoria, Illinois
Wallace (IL)

March 25

"Just for Kicks" Workshop
Indianapolis, Indiana
Hasler (IN)

★ March 31 - April 2

Northeast Clogging Convention and Clogging Competition
Burlington, Vermont
Kendall (VT)

April 1

Rampage '95
Staunton, Virginia
Lohr (VA)

★ April 15

Lake County Fair Clogging Competition
Eustis, Florida
Carson (FL)

April 21 - 23

NCCA Clogging Convention
Roseville, California
Lee (NV)

April 21 - 22

Indian River Cloggers Pow Wow
Merritt Island, Florida
Redfern (FL)

April 28 - 29

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

April 28 - 30

Silver State Square/Round Dance Festival (Full Clogging Program)
Reno, Nevada
(702) 673-2547

April 29

Devils Delight
Toledo, Ohio
Malone (OH)

★ April 29

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

May 19 - 21

Euro Clog Convention
Prague, New Czech Republic
Stevens (PA); Vasak (Czech)

May 19 - 20

Clogging Assoc. of Wisconsin CAW Jamboree XI
LaCrosse, Wisconsin
Argus (WI)

May 26 - 27

Florida State Clogging Convention
Orlando, Florida
Conn (FL)

May 26 - 28

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

May 26 - 28

Memorial Day Spectacular
Columbus, Ohio
Driggs (WV); Adkins (OH)

★ July 1

Alabama Firecracker Clogging Competition
Fultondale, Alabama
McCullar (AL)

July 7 - 8

Return to Summer Camp
Okeechobee, Florida
Loviska (FL)

July 28 - 30

Jamboree by the Sea
Weston Super-Mare
England
Nelson or Wells (GA)

**Forget to send in
your upcoming event?**

Phone it in!
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or Fax it in!
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MY TRIBUTE

Every once in a while, someone comes along in your life that really makes a lasting impression. Usually, I guess, it's a teacher or maybe a family member. And, yes, I've had a few folks in that area that I look up to and admire. But in my 'clogging life,' there is one person that has significantly influenced me. I'd like to take this opportunity to share with you why I think this clogger is so special.

She discovered the love of clogging in her adult years. Not a kid, no, but if enthusiasm, joy, fun, and the love of the dance are anything to go by, she shines like a new penny. I've never known anyone whose face was radiantly beaming just describing a new step combination until I met her! She makes learning to clog more fun than ice cream. She loves to share her knowledge with everyone and is proud as punch when a 'new' clogger learns her dance. She has encouraged me personally so many times. When I was just beginning to teach at small and then larger workshops, she was the first person there to pat me on the back with praise and offer constructive suggestions. She is genuinely glad for me when I am invited to teach at a new workshop. There is no room in her life for petty jealousies and she does not condone it in others. Sharing, caring about the dancers, and giving of her talents are three words synonymous with Marge Callahan.

I think everyone knows Marge. She has taught at every national clogging convention until recently, when circumstances transpired to keep her from attending. And she was certainly there in spirit! She has friends all over the world that have embraced her and her clogging routines with much enthusiasm, as well as just loving her personally! She never meets a stranger. All cloggers are potential 'clogging family' to her. She is always ready to lend a helping hand or 'tap' as the case may be.

Yes, she has been a wonderful friend to me and to countless others are well. My clogging life has been enriched by her friendship. She has taught me that no matter how 'important' you may be, there should always be time to help others. I guess that's a lesson that could apply to all aspects of my life. If you get a chance to meet Marge and know her, you'll receive a blessing. I know I have. She's one in a million. Thanks, Marge, for being you and for helping out a redneck, country girl like me.

Diane Wells

CALLERLAB: TRADITIONAL DANCE OF THE QUARTER

Jim Howatt, Chairman of the Contra and Traditional Committee submitted the dance **Two and Two**. This is a singing call figure using 64 beats. It is as old as the hills.

TWO AND TWO

Heads/Sides go Forward and Back

Same 2 Right Hand Star

Left Hand Star

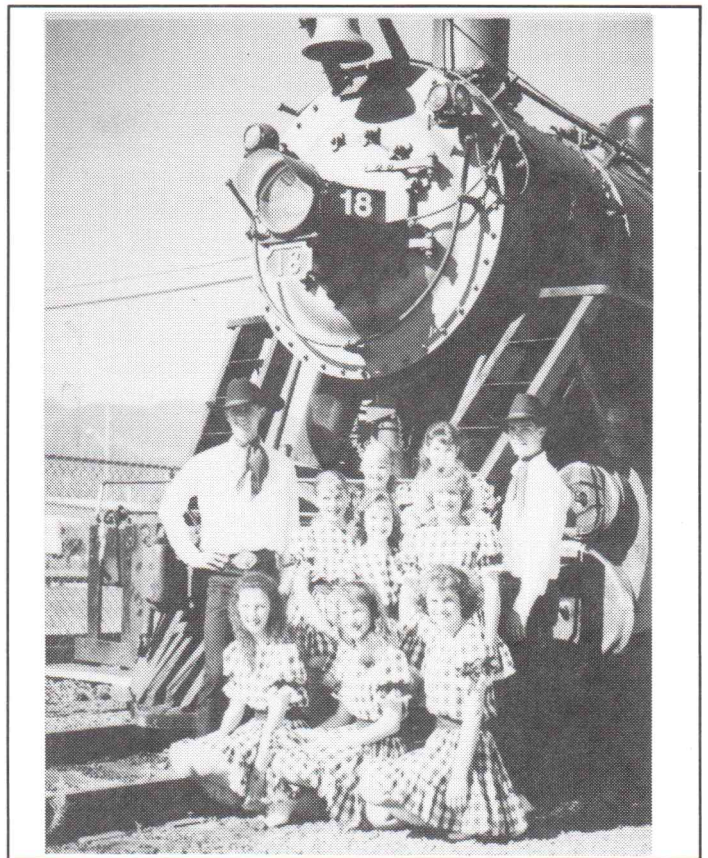
Pickup corner arm around Star Promenade

All back out and Circle Left (2 men - 2 ladies)

(Caution experienced dancers not to adjust)

Swing the nearest lady

Promenade Home.



HUMBOLDT CLOGGERS of Humboldt, Arizona

Performing this summer at Grand Canyon dancing before train leaves Williams, Arizona, and then on the train "Grand Canyon Special." Wonderful time has by dancers and guests from all over the world. (Director: Berty Hintz.)

Rose Heffron and Maki McCreery of the Corn Cob Cloggers of Grand Ledge, Michigan — Dancing at Uncle John's Cider Mill. (Photo take by Pat Cutler)



A Letter from Virginia Continued from Page 1

These people are doctors (our anesthesiologist plays fiddle), lawyers, dentists, farmers, factory workers, homemakers and students. All are here for one purpose, to enjoy a good time.

Brian Grimm, whose music is on side A of the cassette, started playing here when he was about ten years old. He plays with the Konnorock Country Critters. Greg Hooven, who plays with the Ballard Branch Bogtrotters, started playing here when he was twelve. Greg was the big winner at the Galax Fiddlers Convention this year. Both guys play fiddle "old time." I use a lot of their stuff in my classes. I wrote a routine to Brian's group doing "Lost Indian," and I use Greg's "Cottoneyed Joe" to teach beginners the "Cottoneyed Joe." They love it.

On Thursday nights a forty-five minute to an hour's drive on Route 58, just before you get to White Top on Mt. Rogers, is the largest "jam" session I have ever been to. It's held in an old country store that is no longer in business. They pass the hat once a month to pay the electricity. So many "musicians" show up there they take turns. If you get up to go outside to smoke or whatever — you lose your seat. Seats being chairs, benches, stools or whatever there is to sit on. I have dozens of tapes I have made there. Everyone is welcome and they love the dancers. The floor is always full. You talk about "Old Time Flatfooters," John always ends up putting his banjo down and dancing with them. Most of these people are ones he grew up with and has known all his life. He picked up some of his steps from the "Old Flatfooters" who come there.

John plays "clawhammer" banjo. He has three banjos. Two Old Time (clawhammer) and one Bluegrass. The difference being Bluegrass has a resonator and the Old Time has a hollow back. Bluegrass is played with picks on the fingers and Old Time is played with the hand held like a claw. John plays what is called "dropped thumb." He also has a dulcimer a friend made for him who lives here in Galax. He has tried to teach me to play, but so far what talent I have is in my feet. I even bought a fiddle a few years ago. I thought that would be easier to play. I can saw out a little bit of Boilin Cabbage and that's about it.

I am a transplant here from Atlanta, Georgia, and I am still in awe of the talent in this part of the country. Most everyone I know here can play something. They can "switch" instruments as easy as I change shoes.

I have been dancing as long as I can remember. My uncle could dance and he called what I did "Buck Dancing." I never called it anything. I just like to dance. I learned by watching and listening to the music. I could dance and keep time to the music when I was three years old

In the summer people would come to our house or we would go to someone else's on Saturday night and make homemade ice cream (I still make a lot of homemade ice cream.) There would always be music. I would get as close to the fiddle as I could. All the other kids would play outside, but not me. You couldn't pry me away from that music. I would dance until Mother would make me go to bed. I guess I about drove her nuts. I would listen way into the night and dance in my mind. I still "write" routines "after" I go to bed at night. John says my mind never sleeps. My uncle encouraged me to dance. He would give me a quarter to get up and dance with him. I never told him but I didn't need a reason. His wife, my aunt, who was old fashioned and up-tight about "showing off" (she

didn't approve of his dancing either), told me once if I didn't stop "that dancing" I would end up in a Dance Hall someday. Wow! If she could see me now!

There are four festivals on Mt. Rogers each year that feature "Old Time and Blue Grass" music. The third and fourth weekend in March is the first. The Maple Syrup Festival. Pancakes, maple syrup, and sausage are served all day at Mt. Rogers School and music and dancing are held inside the rescue and fire station. All proceeds go to the Mt. Rogers Fire and Rescue Squad.

The second is the third weekend in May. The Ramp Festival. There is a Ramp eating contest if anyone is interested. Ramps grow wild here and look like a little green onion. But much, much, stronger. They also have food cooked with ramps which is served there. It is held outside next to the fire station. There is "Old Time and Blue Grass" music all day long and non-stop dancing. Some of the dancers never sit down. Because one band goes on right after the other there is no break in the music. All the clogging groups in the area are there to show their stuff. There are also arts and crafts of all kinds. The crowds are estimated to be from ten to twelve thousand. All proceeds go to the Mt. Rogers Fire and Rescue Squads.

The third festival is held the first weekend in October. The Molasses Festival. Again music and dancing all day long. Arts and crafts and the making of molasses are part of the activity. It is held in the same place. This is the biggest one of the three. About fifteen thousand people come from all over. Proceeds go to the Mt. Rogers Fire and Rescue Squad. This one is also held outside.

The fourth festival is held in Grayson Highlands State Park, located on Mt. Rogers. Route 58 across Mt. Rogers will take you to any of these festivals. It is the Grayson Highlands Festival and is held the last weekend in September. Their specialty is the BBQ chicken prepared by the Rugby Rescue Squad. There is music, Old Time and Blue Grass, all day as well as dancing. Also, arts and crafts of all kinds. This is the biggest one of all. Everyone who ever lived here and moved away comes back for this one as well as the regulars who keep coming back every year. Reservations for the campground are booked solid months in advance of this one. All proceeds from the festival go to the Rugby Rescue Squad. Gospel music is featured on Sunday.

The Fiddler Conventions start in March and run through September. The Ruitain Fiddlers Convention is held the second weekend in March in the Ruitain Building on Route 89 outside Galax, Virginia. In May, Memorial Day weekend, is Fiddlers Grove, held just off I-77 outside Yakinville, North Carolina. The second weekend in June is the Mt. Airy Fiddlers Convention. This is my favorite. There is better music here than you will find anywhere. All the "natural" musicians are here. Everyone is so friendly. The last weekend in June is the Elk Creek Fiddlers Convention. July is Mountain City Fiddlers Convention. That one is usually announced. August, first weekend, Ash Country Fiddlers Convention, held in Ash Park in West Jefferson, North Carolina. August second weekend is the Galax Fiddlers Convention, held in Felts Park in Galax, Virginia. August, third weekend, is the Fries Fiddlers Convention held in the Fries Ball Park in Fries, Virginia. September, second weekend is the Laurel Blomery Fiddlers Convention, held in Laurel Bloomery, Tennessee.

Continued on Page 12

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16th International Clog & Step Dance Festival
Continued from Page 1

The Performers Show proved a feast of delight with the undisputed highlight being two routines from a young lady called Jennifer Hill. At 12 years old Jennifer had just won the Lancashire and Cheshire Clog Dancing Championship with a breathtaking routine choreographed by Tony and Marguerite, her parents. Dad proudly played the piano accordion for Jennifer's dance and advised me afterwards that this was not always a good idea as he becomes very emotional and makes mistakes! It was a truly wonderful exhibition from a lovely young lady with no airs.

There was also a treat in store with a display from "Cloverleaf", a group who keeps alive the traditions of Canal boat stepping.

Continued on Page 16



Julie and Penny of Applejacks learning the steps.



Jennifer Hill — Age 12



“Cloverleaf” Canal Boat Cloggers — wearing elaborate traditional headwear (see front cover for close-up)



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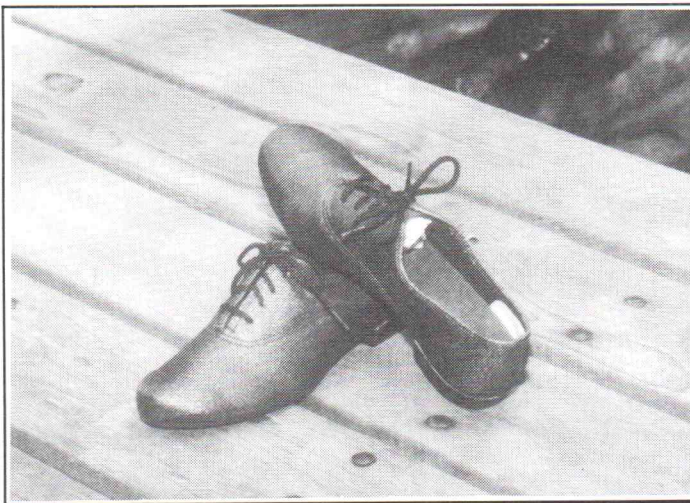
American Heritage

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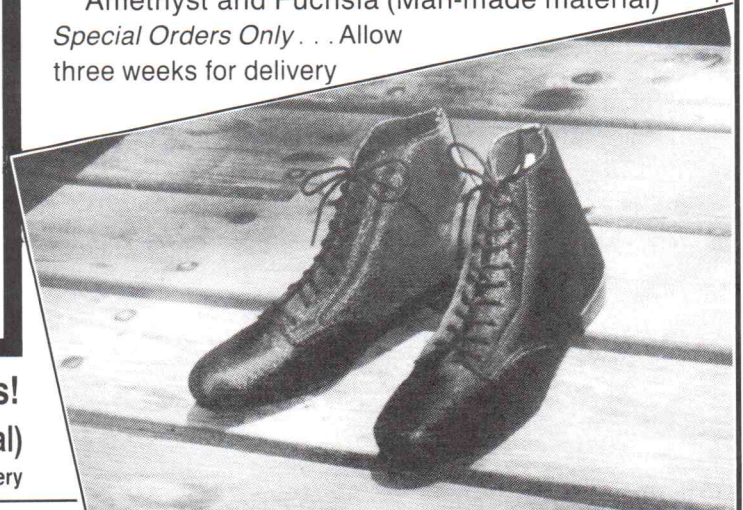
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7th Annual Sunshine State BLUEGRASS FESTIVAL

MARCH 9, 10, 11, 12, 1995

**National Clogging Championship Competition *plus*
Sunshine State National Fiddle Championships**

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On premises: Spaghetti, Salad, Bread/Butter and Drink
Cost: \$5.00 per person. Must be prepaid RSVP by March 1.

7 p.m. til 10:30 p.m. Country Line Dance

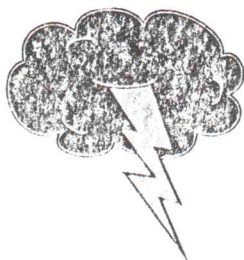
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9 a.m. - 4 p.m.
4 p.m. - 6 p.m. Demos

For More Information Call:
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**Bob & Kathy Hassel
Bob & Bernie Travis
Tom & Diane Grossman**

A Letter from Virginia Continued from Page 6

We never leave home without clog shoes and banjo.

I have a collection of Old Time music and I don't mind sharing any of it. I don't believe any of this belongs to anyone. Most of it has been around so long no one knows where it actually came from. All the people I have talked to play it because their fathers did and their grandfathers did and their great-grandfathers before them did.

I have heard "Rueben" played every way there is, and I have several versions of "Rag Time Annie." Each band adds their own style and sound which makes each one sound different and so great. I love them all. These fiddlers conventions have all the best bands and musicians around both Old Time and Blue Grass and they all bring their latest tapes and you can usually find about anything you are looking for. "Black Mountain Rag" is absolutely one of my favorites. I feel about it like John feels about "Leather Britches." The Grayson Highlands Old Time String Band made me a tape of "Black Mountain Rag" during one of their practice sessions. It is 4.45 minutes. We use it all the time. It is wonderful to do running set hoedown. They are wonderful friends of ours and they have some great tapes out. Their new one just out is called "Just Trotting Along." It features "Katy Hill" recorded just for the dancers and is about 4 minutes. An address just in case you are interested is Joann Redd, 23 Marion Heights, Galax, VA 24333, (703) 236-5696.

Brian Grimm's group, The Konnarock Country Critters address is Route 2, Box 61-A, Damascus, VA 24236, (703) 388-3543. Brian's sister, Debbie plays the "clawhammer" banjo in the "modal" tune which makes a lot of their stuff have an Irish sound. John loves their sound.

Another great tape for dancing is The Iron Mountain String Band, "Music From The Mountains." It features "Lost John," 3.50 minutes, "Going Across The River" 4.40 minutes (we use this one a lot), and "Sugar Hill" 6.04 minutes. These were recorded especially for the dancers. This tape can be ordered from the Heritage Studio, Route 3, Box 290, Galax, VA 24333, (703) 236-9249.

Greg Hooven's tape, "Tribute to Fred Cockerham" features a very good version of "Cottoneyed Joe." I use it to teach the "Cottoneyed Joe" to my beginner's clogging class. Greg has a new tape just out, The New Ballard Branch Bogtrotters, "Same Branch, Different Trotters." It has some wonderful 3+ music that is great to dance to. Heritage Studios also produced this one. Bobby Patterson owns Heritage and is a wonderful musician himself. He carries all the local "Old Time and Blue Grass" tapes, and a lot of hard to find stuff. 90% of all our shows are done to live music, performed by local bands. We love it and they do too. We complement each other and don't hesitate to say so.

I have one Doc and Merle Watson album called "Pickin The Blues." I regret that "Rangement Blues" is not on it. I wish it were.



THE HIGH MOUNTAIN STEPPERS CLOGGING TEAM FROM VIRGINIA

From Left — 1st Row: Julie Livengood, Erica Yates, Jessica Wright, Shana Spumlin, Janna Douglas, Crystal Donitham, Beth Hyatt; 2nd Row: Faye Warren, Pat Hyatt, Donna Lupen, Betty Cook, Pam Freedle, Kimberly Watson, Jenny Moreland, Mellisa Gilbert, Joann Griffith; 3rd Row: Dewey Lupen, John Warren, Doug Freedle, Michael Sexton, Debbie Wilson.

I have a version of "Rueben" called "Lonesome Rueben." Some people up here call it "Rueben's Train." This one is 9.01 minutes. It is on a Tony Rice album called, "Tony Rice And Guitar." Produced by Rebel Recording Co., Route 12, Asbury, West Virginia 24916. I got my copy from Bobby.

Another one I got from Heritage is by Country Ham, "Music For Clogging." All are 3+, three are 4+ and one is 5.45 minutes. All songs give "beats per second," which some bands are beginning to do just for the dancers. All are "Old Time" which is what they play. Their lead singer and Auto Harp player is a clogger and always joins our group in a freestyle when they play for us.

One more and I will hush, Hobart Crabtree, "Old Time Listening Music." It was recorded at Maggard Recording Studio, Big Stone Gap, Virginia 24219. His address is 914 2nd Avenue E, Big Stone Gap, VA 24219, (703) 523-2963.

Anna Breeding wrote a routine to "Golden Slippers" and I wrote one to "Sugar in the Gourd." John and team member Michael Sexton do a "Flatfoot" routine to "Mississippi Sawyer." These are all on this tape. He has a warning on the label that states: "Listening to Old Time Banjo can be Hazardous to your Listening Habits." Hobart is usually at Anna's Sugar Cane Workshop held in Norton, Virginia, in June. I have been attending this workshop since the early 80's. It's one of my favorites. It's the only workshop that I know of that they actually teach "Flatfoot." I hope some of this stuff has been helpful. I have just scratched the surface of the material available out there.

The tapes are for your enjoyment and to give you some idea of what we have to "put up with." We love you and what you are doing. The *Double Toe Times* is my Clogging Bible. The series on Call & Count is worth its weight in gold.

I am enclosing a photo of the High Mountain Steppers just so you can see what we look like. Keep up the great work. I promise to stay in touch.

Love you, Faye Warren

48th SILVER STATE SQUARE AND ROUND DANCE FESTIVAL

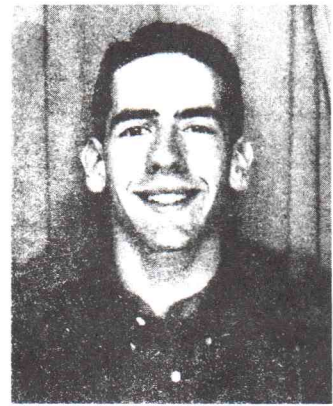
APRIL 28, 29, 30, 1995

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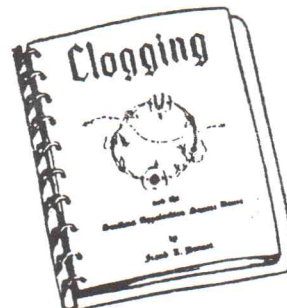
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Third Annual Blistered Feet Clog Workshop

SAULT STE. MARIE, ONTARIO, CANADA

By: Dee Gallina and Duffy Schryer

A successful workshop, indeed! It was obvious that Duffy Schryer, director of the Foot Stompin' 94 Workshop and her helpers had put a lot of time and effort in to make it a fun weekend.

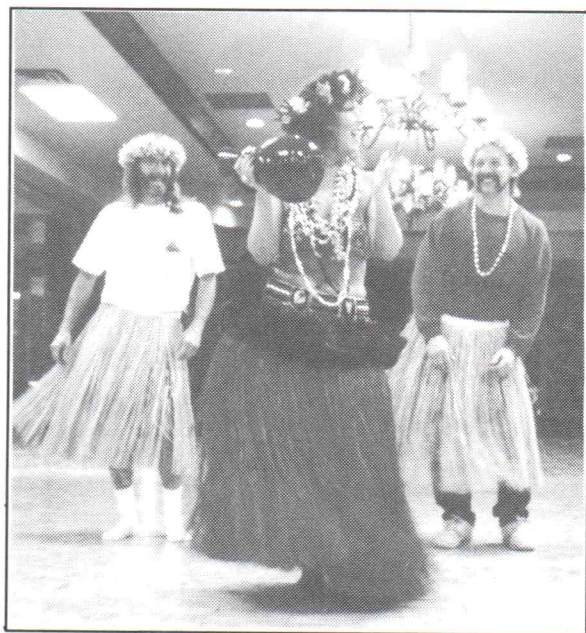
Friday night was the usual . . . register, get your T-shirt and syllabus, and then best of all — dance to three live bands. Starting was country band Northwind with Ron Schryer on fiddle, Ed Schryer, guitar, Duffy on keyboards, drummer Stu Bolduc and Pat McCarthy on bass. They played many routine favorites, including Cotton-eyed Joe. Chip Woodall even sang Boot Scootin' Boogie with the band. Next, Charlie Burns did some fun mixer dances and mountain figures. Slick Picker and The Blistered Fingers Bluegrass Band made an appearance. They played some great sing-along songs and many free-styled. Last, but not least, was Duffy's son Trent's band "Not Quite Country" with Guy Duplin, Ted Pruce and Dan Defend. Chip taught a country-western line dance to Mercury Blues and got to demo with the band, also Dee Gallina taught a line dance to God Bless Texas, which the band did also. Randy and Dawn Malone from Ohio did a demo to Thinking Problem with the band — a dance they were teaching on Saturday. Randy commented how great it was to dance to live music.

Saturday morning all instructors, Chip Woodall, Georgia, Charlie Burns, Kentucky, Paula Heskett, Michigan, Connie Bartels, Iowa, Jeff Guindon, Wawa, Tammy Morrison and Dee Gallina, Michigan, Marge Vondette, McKerrow, and Randy and Dawn Malone were ready with their excellent routines.

Saturday night had great exhibitions. It started with a surprise for Charlie, 22 Homespun Cloggers did a demo — a routine that he taught at the 1st Blistered Feet Workshop, all wearing Charlie's Angels T-shirts. Duffy presented Charlie with his own Charlie's Homespun Angels T-shirt, with one difference — on the back it says "I'm Charlie." Next, 40 of Duffy's Homespun Cloggers did a demo for Chip — his routine to Cripple Creek, an oldie but goodie! Sylvie Lendrum, instructor for Sylvie's Rhythmic Cloggers from Blind River and Fancy Foot Cloggers from Iron Bridge did two great routines, Blue Suede Shoes and I'm Gonna Be 500 Miles.

Instructor June Steinhoff from Thunder Bay did two demos, Back Down In Louisiana and a Schottische — great job June's Cloggers. The West Manitoulin Cloggers with Liz Nollert, instructor, two demos — Rawhide and Yippy Ti Yi Yo, a super job! Tiffney Taylor and Courtney Melms from Ohio, who dance with the Red Devil Cloggers, did a terrific dance to Indian Outlaw. Marg Vondette, instructor for the Island Cloggers, did a wonderful job entertaining us dancing to Mari's Wedding.

Continued on Page 26



Photos, Clockwise:

The Crazy Legged Clogger, Randy and Dawn Malone

Paula's Tahitian dance with helpers Ed Schryer and Randy Malone.

The Blistered Fingers Bluegrass Band:

Slick Picker (Ed Schryer), mandolin; Outback Jack (Trent Massey), guitar; Gomer Child (Tyler Coutu), washboard; Bertha Phucker (Duffy), bass; Spud Peeler (Pat McCarthy), guitar; Piston Broke (Bruce Clardia), banjo.

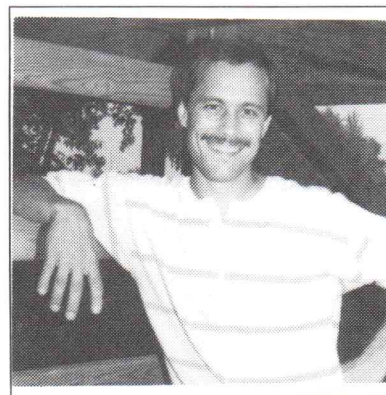


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(Int) You're The One That I Want
(Beg+) Toot-Toot
(Beg+) Get Back To The Country

_____ LINE DANCES #2

(Beg+) Tennessee Flattop Box
(Int) Mountain Dew
(Int) Some Old Side Road
(Beg+) Break My Stride
(Int) No Steel Guitar Rag
(Int+) Out Of My Dreams & Into My Car

_____ LINE DANCES ROCK & ROLL

(Beg+) Do You Love Me
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(Int) Birth of Rock 'N Roll
(Int+) Mony Mony
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16th International Clog & Step Dance Festival Continued from Page 8

Danced on working canal boats, the steps were danced in time with the beat of the engine, therefore the routines were danced within very strict confines and "Cloverleaf" provide their own decorated boards to dance on, thus restricting their movements in an effort to uphold the style. There was more there than I could quite take in and it was a treat to see the different styles of English Clog displayed with such enthusiasm and commitment.

The day ended with a "Workshop Showcase" when all the dancers displayed the routines that they had been working on throughout the day. There were many tired, happy faces and the concentration was tangible, no-one wanted to let down their leader and no-one did. It was joy to watch them proudly step out and a real pleasure to make the journey home knowing that on Sunday the weekend would disperse to all corners of England with dedicated dancers taking home with them a little bit of history, hopefully to pass on, in turn, to other dancers. To see these people dancing the day away in heavy, wooden soled, leather studded clogs was quite a humbling sight, perhaps I should dust my own off and start again, trying to master the rhythms and steps that survive from the mills and cobbled streets of the England of yesteryear.

For further information about the Reading Cloggies Day of Dance please contact M. Targett, 35 Somerton Gardens, Earley, Reading, RG6 2XG, Berkshire.



Trefor Owen's
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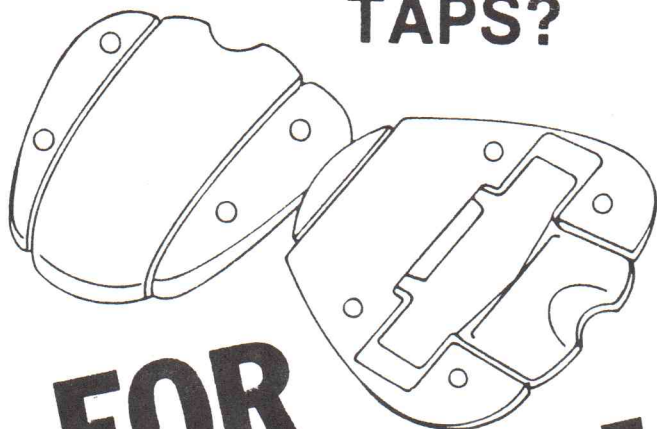


Pat Tracey leading her workshop

Below: Pat Tracey's Workshop

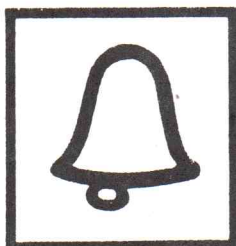


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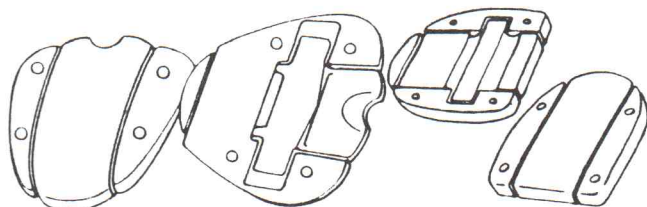
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Hosted by:

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By: Dobbie Dunnam, Musical Director, Hogtown Heelers, Route 1, Box 244, Micanopy, Florida 32667 (904) 466-3538

About 40 minutes to analyze, 10 minutes to teach, and 3 seconds to execute. Such is an instructor's lot, but when those 3 seconds are performed to the gratification of the target teach group, life is indeed sweet and the "grin" is worth the "grit" it took to get there. The tom-toms on which this series keeps beating on are these:

1) LEAD dancers ENGINEER the figure and dictate SPEED and PLACEMENT regardless of whether they are guy/guys or gal/guys.

2) A bevy of ALL POSITION DANCERS (APDs) is an instructor's greatest asset

3) Dancing complex, athletic step combos to hot tempos does not imply you can handle 90°, 180°, 360°, 450° twirls, rolls, or spins, find your partner and corner, clap your hands, square your set, and dance with two, three or four people at once; and nowhere is it written in stone that figures have to be taught in a large circle.

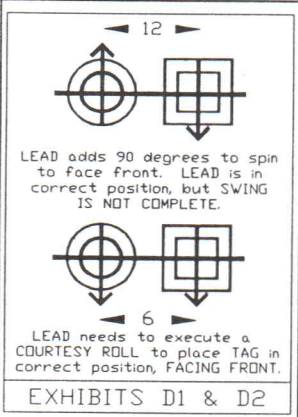
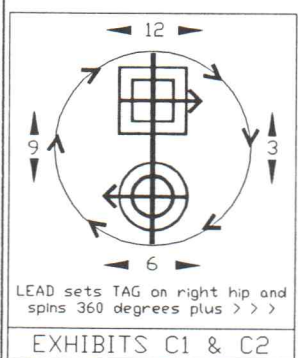
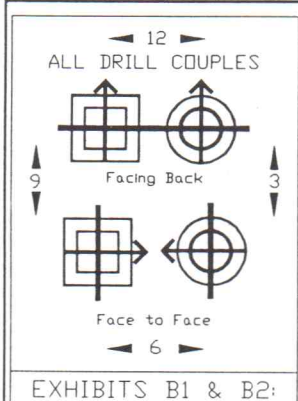
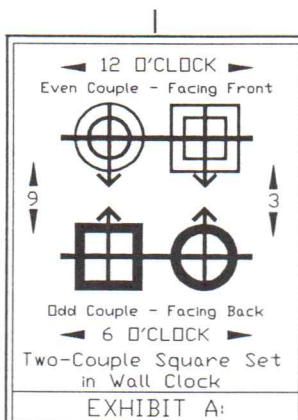
A great many imprint cloggers (cloggers who learned their dance as youngsters while dancing with parents and grandparents) have a wonderful feel for the dance. They gallop grandly around the floor, feet flying at incredible speed. Many times when these great dancers are asked to slow down and simplify, they simply bog down. Many great artists and performers fall short as teachers. And some of our best teachers turn to silly putty on the exhibition platform.

We take a clinical look at partnering and the bare bones of figure dancing to encourage clogging instructors and instructor "wanna be's" to educate themselves and build their own sets of PARTNER DRILLS and BARK PATTERNS so that they can begin to feel comfortable teaching and calling the old time figures.

OK! Preamble is over. Here come the bones.

If you are teaching beginners the rudiments of figure dancing and throw them out on the floor in a big circle consisting of 2 couple squares, twisting their heads around on their necks trying to see what you are demonstrating, mirror images, and multiple changes of direction will more than likely initiate some degree of low level panic. Setting dancers up for success is the major part of our teaching job.

Take a quick look at Exhibit A. It sets a 2-COUPLE SQUARE inside a WALL CLOCK (November issue). 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. So much for review. Forget Exhibit A for the time being.

Let's teach SWING YOUR PARTNER (2/4) to couples made up of beginners in such a way that they get a feel for the turning and placement without having to deal with circles, twisted necks, and mirror images.

Concentrate on Exhibits B, C, & D, all three of which have two parts. (Oh, come on!! Be brave!! Read on!! Graphics require some study but they do not devour the researcher.)

Set your DRILL COUPLES (Exhibit B1) facing the back in HAND-HOLD position, LEADS on the LEFT, TAGs on the RIGHT. Have them turn toward each other, face to face (Exhibit B2).

Have your LEADS and TAGs set themselves right hip to right hip (Exhibit C1) and have the couple revolve 360° to return to exactly those same spots (Exhibit C2) and facing those same walls.

At this point, remind your lead dancer that LEAD dancers ENGINEER the figure and take charge of SPEED and PLACEMENT regardless of whether they are guy/guys or gal/guys. Have your LEAD dancer rotate the couple an additional 90°. Your LEAD is now facing front (Exhibit D1). Call attention to the fact that the TAG is again facing the back (Exhibit D1) and that the LEAD must execute an INSIDE COURTESY ROLL to place the TAG in the correct position facing front (Exhibit D2). Recall from the September issue: an INSIDE ROLL is one where the tag faces her partner's position in 1/4 turn.

I like to set the first time drill from facing back to facing front because the dancers get a small dose of instant gratification when they end up facing you for your words of praise. But what can be executed from facing back to facing front and be executed from facing front to facing back.

Old Timers may find it hard to relate to the fact that a SWING YOUR PARTNER drill executed in this matter turns the couple 180°, from facing back to facing front. But the key word here is "DRILL.". Progression in a small square is dealt with on the next page. So hang in there!

Continued on Page 20

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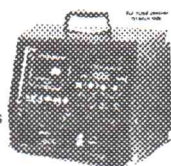


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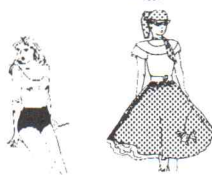


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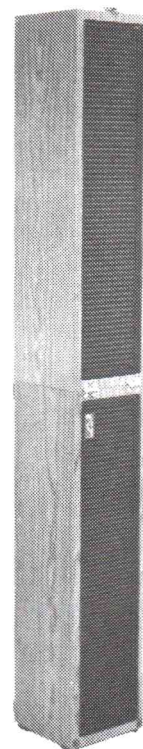
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As to style of swing, there are several. Let's deal with two:

1) The partner swing: The LEAD has total control. The LEAD places the TAG on his right hip and wraps his right arm around the TAG's waist. Their other hands are clasped in standard dancing position. The LEAD can now pull the TAG around with his right arm and push her around with his left hand. And "Boy Howdy!", I do love to "swang" with a guy/guy who is a knowin' what he is a doin'! Yee Haw!! But I forget myself.

What sometimes gets out of hand in open hoe down freestyle dancing is that the guy is not aware that he needs to turn his gal. He positions himself, and for him, the move is a finished one. It is entirely up to the gal to turn herself into position which is OK if she is young and strong has a good set of brakes to forestall the free spin.

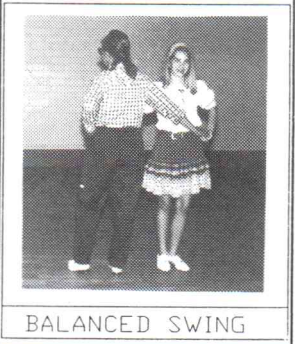
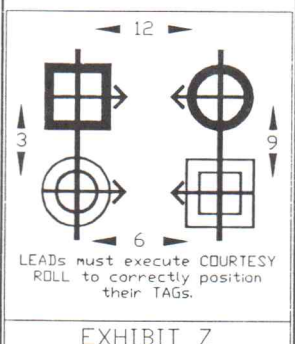
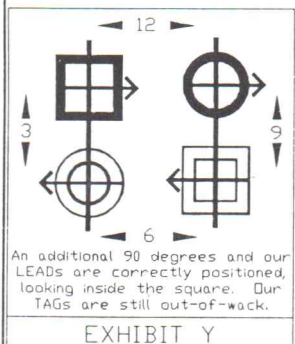
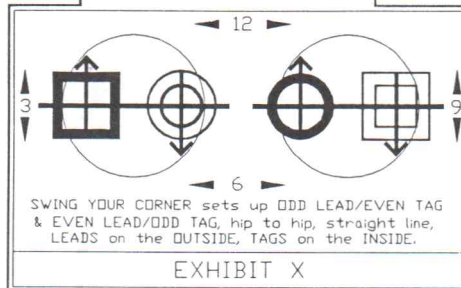
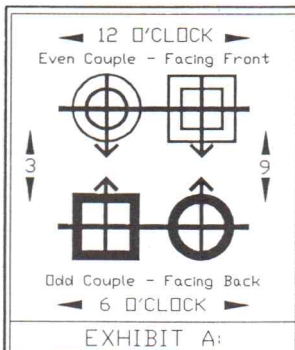
Beginners thrown to the four winds will always come up out of position. They lose confidence quickly. But if they understand that if they come up out of position, they can blame it on their intermediate level LEAD who was asleep at the switch, and if our LEADs understand that they are making a major contribution to the dance and get to show off a little. . . Well now!! We've got everybody's attention.

Beginners need the confidence of knowing that they will be rolled into position. Intermediate leads need to understand that engineering the courtesy roll is their job, rolling the tags into position and steady them when they get there.

The courtesy roll is a major enhancement of precision dancing. But we'll discuss that topic in an up coming issue.

2) The balanced swing (partner spin): This is the swing that should be taught to APDs. Both LEADs and TAGS must establish hip to hip position and the pull positions necessary to effect a tight, well executed swing (spin). The photograph illustrates the almost correct positions, but is inadequate when addressing the question of torque (pulling around a tight center with all four hands). Glance at the photo, but read and analyze the instructions.

Cup left hands upward and plant them on the waist. Right hands cup downward, right arms reach across partner's waist and form a tight latch with the planted left hands. Without moving the left hand from the waist, rotate the left elbows towards the back and push the right shoulders forward. Now establish the spin by pushing the shoulders around a tight center, pulling with all four hands and spinning around the center.



If you want to enhance your drill, combine the UTILITY CALLS, CAROLINA TWIRL [2/4] (from front to back) and SWING YOUR PARTNER [2/4] (from back to front).

Let's set up a progression drill with a small square set. When we get pretty good at exactly changing spots with our partners while changing from facing back to facing front, and visa versa, its time to deal with progression. Let's stay squared up with the walls. Set odd couples facing back (12 o'clock), even couples facing front (6 o'clock) [Exhibit A is reprinted here for quick reference].

The first call is SWING YOUR CORNER (2\4). Note that corners are already facing each other. LEADs place the CORNER TAGs on their right hips. At this point both pairs should be lined up hip to hip on the CENTER LINE (Exhibit X). One 360° spin will return the pairs to their center-line/hip-hip position. An additional 90° turn will set the two LEADs facing the INSIDE of the SQUARE; the TAGs, however, are facing the OUTSIDE. The LEAD must now execute the COURTESY ROLL to turn the CORNER TAG to face her partner.

The revolutions and changes of position have caused the sides of the square to rotate 1/4 turn left. This change is called "progression".

The next call is SWING YOUR PARTNER (2/4). Engineer the swing in the described manner and attend to the same set of motion mechanics, and the sides of your square will rotate an additional 1/4 turn. Our neatly ENGINEERED PROGRESSION now has ODD COUPLES FACING FRONT and EVEN COUPLES FACING BACK.

From a neo-instructor's point of view, having all the odd couples and all the even couples facing the same direction has it's teaching conveniences. Nobody, including an instructor who is instructing him/herself in the vagaries of teaching Appalachian figures, needs to be dealing with mirror images while in the early learning stages.

The simplest way to put the square back into starting position is to call CIRCLE HALF,3,4. Of course, you could drill SWING YOUR CORNER,3,4, and SWING YOUR PARTNER,3,4, again. That would do it. Or how about, CORNERS PULL-BY, FACE TO FACE [4/4], followed by WITH YOUR PARTNER CAROLINA TWIRL [4/4]. You can now start your drill again. Are we having any fun yet?

My photo partner is Kelli McChesney
1st Klass Kloggers, Branford, Florida
Photographer: Wayne McChesney

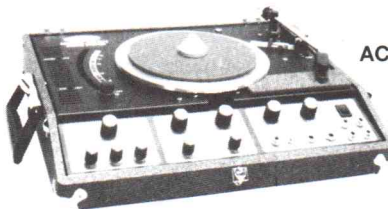
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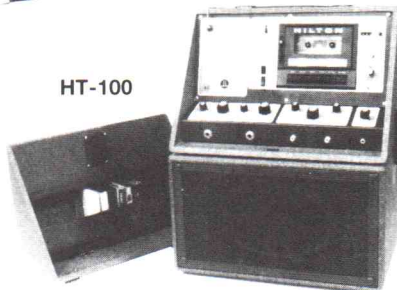
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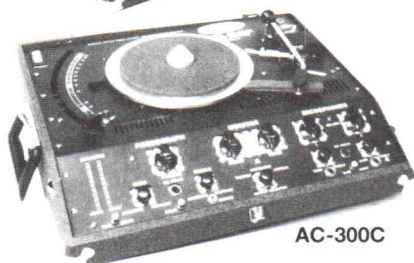
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Easy Intermediate

INTRO: Wait 8 counts

SEQUENCE: A - B - A - C - B - A - C - A-1 - ENDING

PART A

Brushover DS BR SL DS(xif) TCH(ib) SL
L R L R L R

Vine Rock Slur DS DS(xib) R S(ots) SLR/S(xib)
L R L R L

Fancy Double DS DS(xif) R S(xib) R S(xif)
(travel R) R L R L R L

Rocking Chair DS BR(½ R) DS RS
(to the back) R L R RL

Repeat Part A with Opposite Footwork — (Rocking chair to the front)

PART B

Dig Toe Slide DS/DIG DIG LIFT R(b) S TOE(b) SL
L R R R R L R R

½ Alabama Rock DS DS(xif) DR S(b) R(b) S
L R R L R L

Long Charleston DS TCH(f) H TH(b) TCH(b) H
R L R LL R L

Stomp Rock Chug STO DS RS KK/SL
R L RL R L

Repeat Part B with Opposite Footwork

Repeat Part A

PART C 4 TIMES IN A BOX USING OPPOSITE FOOTWORK EACH TIME (Turn L Each Time)

Slap 'n' Skip DT(ots) H DT(xif) H DT(ots) H RS(turn ¼ L)
L R L R L R L R
&a 1 &a 2 &a 3 &4

BR HOP S(f) BR HOP S(f) BR(f) HOP S RS
L R L R L R L R L RL
& a 1 & a 2 & a 3 &4

Repeat Part B — Repeat Part A — Repeat Part C

PART A-1 4 STOMPS (¼ R) STO(ots) STO(ots)
L R
(¼ L) STO(ots) R/STO (beside L)
L R

Vine Rock Slur
Fancy Double
Rocking Chair (to the back)
Brushover
Vine Rock Slur
Fancy Double
Rocking Chair (to the front)

ENDING:

Dig Toe Slide
½ Alabama Rock

3 Cat Springs B B B B B B Heel(if) and twist ¼ R
(travels R) R L R L R L R
and a Heel Grind & 1 & 2 & 3 &

DIGGY DIGGY LO

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Choreography by Lola Beaty
Friendswood Country Cloggers

Intermediate Couples Routine

LEFT FOOT LEAD

INTRO Bow to Audience, Bow to Partner, Pause in Music
Wait 1 Beat

FAIS DO DO DO SI DO (on 2 triples),
(16 beats) TENNESSEE TWIRL (on 4 basics)

DS DS face front

DIGGY DIGGY DS ST SL DS RS forward on DS DS DS KSL (8 beats)
(32 beats) L R L R LR L R L RL

back on DS DS DS RS DS DR/H(tch-in) SL DR/T(tch-in)
R L R LR L L / R L L / R

SL DR/ST SL DS/H(if) H SL DS KSL DS DR/H(tch-in)
L L / R L R / L L R L RL R R / L
& 1 & 2 & 3 & 4 & 5 &

Sl DR/T(tch-in) SL DR/ST SL DS DS DS D-x D-out
R R / L R R / L L L R L R R
6 & 7 & 8 & 1 & 2 & 3 & 4 & 5

BR SL DR ST(if) RS
R L L R LR
& 6 & 7 & 8

DS DS face partner

LOOSIANA SHUFFLE Shuffle 4 straight, 4 side to side, twist left on DS BR SL,
(16 beats) repeat right, turn around right shoulder on DS DS RS RS
back to your partner

DS DS face front

REPEAT DIGGY DIGGY

DS DS face partner

REPEAT LOOSIANA SHUFFLE

CAJUN Hungarian Swing on 4 basics (turn over right shoulder)
GOOLASH to end up back to back, 2 mtn. kicks, 2 basics to turn it over
(16 beats) (½ dishrag spin)

DS DS face front

REPEAT DIGGY DIGGY

ONE BASIC in place

REPEAT LAST HALF OF THE DIGGY DIGGY (15 beats)

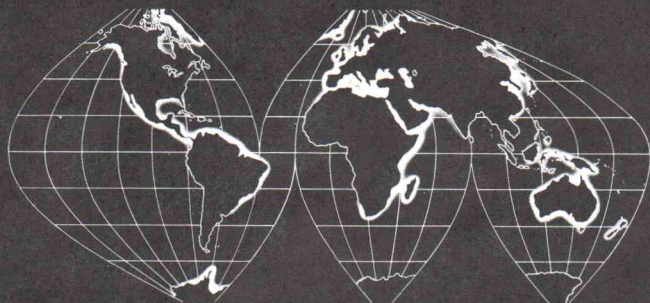
DS DS face partner

REPEAT CAJUN GOOLASH

GATOR SWING left arm swing on DS RS RS KS & 1 triple, repeat right arm
(16 beats) (lean out from the waist 'cause the gator's gotcha)

DS DS face front, roll left toe up on end beat, bow to audience,
bow to partner, bow audience
(Good Grief!!!)

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ARK-LA-TEX Clogging Workshop

By Joe Hedl

On October 22, 124 cloggers gathered at The Civic Center in Marshall, Texas to participate in the 2nd Annual Ark-La-Tex Clogging Workshop and Fun Dance. 15 routines were taught, including some old favorites "Jump" and "Ski Bumpus" and some original material "Hold To A Dream" and "Wake Up Little Susie" and a number of others. During the Fun Dance, instructors Carole Hall and Deborah White had the group clogging in a giant hoe-down to old favorites like "Sally Gordon." We have already set the date for our 3rd Annual — September 16, 1995!

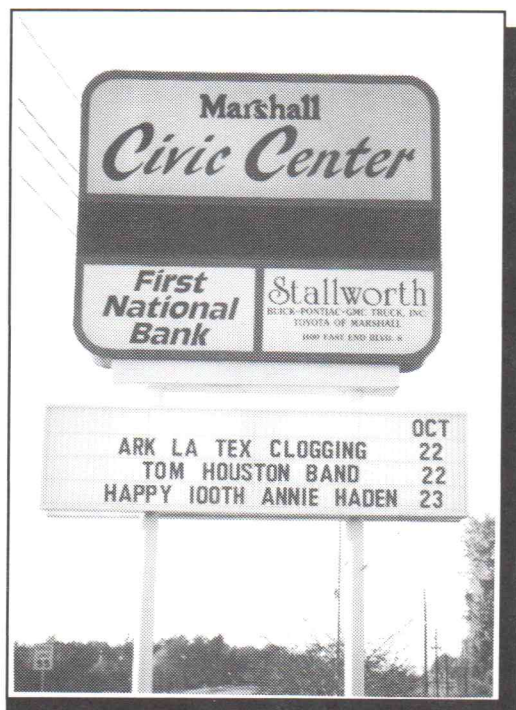
The success of our workshop is based on co-operation between the clogging groups in the Ark-La-Tex region. These 10 groups sponsor the workshop and local instructors teach all the classes. And, with the generous support of the Texas Clogging Council running ads in their quarterly newsletter, we were able to attract cloggers from South Texas and the Dallas area. Plus, three out-of-towners arrived with their copy of *The Double Toe Times* in hand. (Your "Upcoming Events" listings work!)



Instructors at the Ark-La-Tex Workshop/Fundance
Back Standing: Cindy Bussey, Joe Hedl, L.R. Miller
Front: Mary Moore, Carole Hall, Deborah White, Karen Maus



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SCHEDULE:

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Saturday - Pirate Nite!	Workshops	9:00 a.m. - 5:00 p.m.
	Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
Sunday	Workshops	9:00 a.m. - 5:00 p.m.
	No Sunday Night - HAVE A NICE SUMMER	

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Some of Charlie's (Homespun) Angels — with Charlie

Northern Explosion from Michigan, with Tammy Morrison, instructor, did a routine that Tammy taught that day, Hold To A Dream; also, Ellen Martell from Hometown Cloggers and Tammy did their routine to Standing on the Edge — a terrific job by all! The Wawa Cloggers did an exciting routine to Walkin' In Jerusalem, with Linda Guindon, instructor. The Crazy Legged Clogger danced to the Birdie Song — only Randy and Dawn could pull it off so well, it was fun to see them do their thing. Connie Bartels and Charlie danced to Shakin' and Chip, Jeff Guindon and Tammy burned it down with Down on the Farm, a routine that Chip taught that day — awesome!

Paula Heskett gave us a little different slant on dance form. She demonstrated two Hawaiian and a Tahitian dance. She picked on Ed Schryer and Randy Malone help out, grass skirts and all. Both were real good sports. No one knew this, but at the first hip movement on the Tahitian, she pulled her hip out of joint and was very uncomfortable.

Next year's "Blistered Feet" date is October 20 and 21, 1995, at the Ramada Inn. For reservations call 705-942-2500. Instructors are Jeff Driggs, Naomi Fleetwood, Randy & Dawn Malone, Paula Heskett, Angela Cameron, Tammy Morrison, Jeff Guindon, Dee Gallina and Marg Vondette, hope to see ya there!



Instructors, 1st Row: Charlie, Paula, Connie, Chip, Jeff, Marg
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