

The Double Toe Times

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

Volume 13, Number 8

August 1995

Nickel City

By Elaine Brock, Kenmore, New York

Another wonderful "Nickel City" has entered the pages of clogging history. April 21st launched the 9th Annual Nickel City Festival, which was held at the Holiday Inn on Grand Island, New York, overlooking the mighty Niagara River and a stone's throw from the splendor of the American and Canadian Niagara Falls.

Returning instructors Charlie Burns, Kentucky; Steve Smith, Kentucky; Chip Woodall, Georgia, and Sally Atkins, Ohio; were welcomed back by all of us and it was great to add Josh King, Tennessee, to the roster.

Continued on page 8



Steve Smith: Mr. Bojangles



Chip Woodall

10 Ways To Fight The Heat At Clogging Class This Summer

By Christy Pickerel, Indiana

As an instructor I am always concerned about my dancers (whether they are going to show up, if they have paid for class — you know, the usual things).

With the heat that comes with summer I am especially concerned about their health and safety. I have come up with some ideas to help fight the heat. Although I have not yet tested my ideas, I do believe them to be brilliant and that they should be shared.

- 1** Put your "walk on water" shoe inserts in the freezer. This will not only keep your feet cool, but your shivering teeth can help you keep time!
- 2** You know those clip-on fans? Clip one to your belt for a constant breeze. Warning: The electric cord can be hazardous on dances with a lot of turns!
- 3** Baby powder or corn starch is a wonderful absorbent. Put a few healthy shakes in all your undergarments. Watch where you wipe your sweaty hands. Hand prints have been known to occur in some embarrassing places!
- 4** Sweatbands help absorb sweat and keep it from running down your face. If you're money conscious, old tube socks work great! And, you'll have a matching one for the wife. She'll love it!
- 5** Always drink plenty of liquids before, during, and after dancing. Drinking water and vigorous exercise will also help burn calories. But a tall thick vanilla milkshake tastes the best!
- 6** Try not to sit down between dances. Keep walking around. This will keep your muscles from knotting up and you'll stay more energized. It would also be a bad idea to sit if you followed Step 3.
- 7** Deodorant is a must! It will not only keep you from sweating as bad — but it will also help you keep your friends.
- 8** Remember you forgot something in your shoebag or purse during routines such as "Rocky Top." Remember, timing is important.
- 9** Always keep a towel in your car trunk to wipe off any excess sweating. Hang it out the car window on the way home to dry it out. Then, simply put it in a ziplock bag until next time. They say ziplock bags keep things fresh.
- 10** Ask your instructor why they couldn't find a building with air conditioning. Helpful suggestions are always appreciated by your instructor!

Keep Cool!

THE DOUBLE TOE TIMES

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Bobbie Adams

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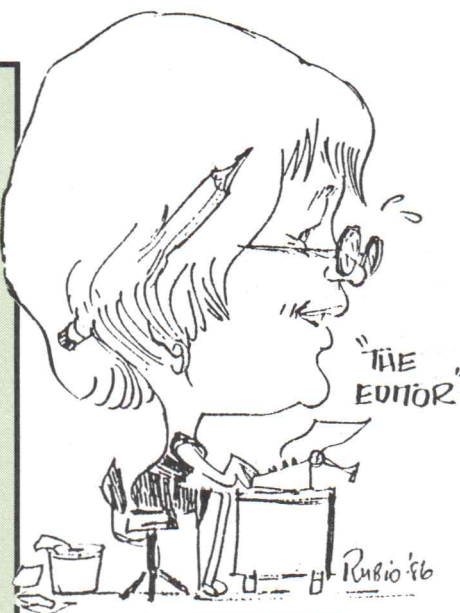
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FRONT & CENTER

Dear Readers,

Any subscriptions or directory listings that we receive after 6/1/95 will be processed at the new rates. If you live in the U.S. and send \$20 (the new rate is \$24) you will receive a 10 month subscription. If you live in Canada and send \$20 (the new Canadian subscription rate is \$30) you will receive an 8 month subscription. All foreign subscriptions are now \$48.00. All U.S. and Canada Directories are still \$36.00 per year and Foreign Directories are \$48. If this is confusing drop us a note or call.

Thanks, Bobbie.



Dear Bobbie,

After more than half a year, this is again a dancing group. **Country Cloggers** from the heart of Europe — Slovakia. Thanks for your answer to our previous letter, for publishing of basic information in January issue of *Double Toe Times*, where we introduced ourselves. However, I would like to complete mentioned facts by some successes, which our group reached last year.

In 1994, Country Cloggers won two annual awards of Slovak Country Dance Association — the public award of the best country dance group and the award of the best choreography in Slovakia. Next to frequent performances on festivals, competitions and other events in Slovakia and Czech Republic, our group regularly (several times a year) has performances in Belgium and Austria. Spectators had opportunity to see us also on competitions and festivals in Germany, France and Holland. Last big festival, where Country Cloggers took part in was "EUROCLOG '95" in Prague — the capital of Czech Republic. There we met also American well-known instructors of clogging — Steve Smith and Jay Dumcum.

Considering the development and level of clogging in Europe, the group Country Cloggers, with its repertoire and quality of performances is a Europe rarity.

Continued on next page

Our big dream of the last year was to visit the North America — the continent, from where comes the culture and dances which are more than our hobby. Now our dream looks real.

Here is our preliminary plan:

On August 10th, '95 we arrive in Edmonton, AB. We would like to drive a camper through Calgary, Ab. and Vancouver, B.C. to the U.S.A., where we intend to visit following states: Washington, Oregon, California, Nevada, Utah, Idaho, Wyoming, Montana. . . We would really like to manage everything within a month because on September 4th, '95 we have our return plane tickets from Edmonton booked.

During our month-lasting visit we want to present our conception of clogging and country dances to American spectators. We would like to take part in some clogging festivals, competitions and other events, which take place during our stay in the U.S.A. and Canada in localities of our planned travel.

Bobbie, I would appreciate if you would publish this letter in your magazine to address dancing groups, performing mostly in the west of the U.S.A. and Canada, so that we could meet them personally, make friendship, contacts and start a new creative cooperation.

We hope our plans can become reality and we see you soon.
Thanks to you and to all cloggers of America.

Sincerely,

Vladimir Zemánek and Country Cloggers
Telephones: +42-7-791436 or +42-7-725436
Fax Telephone: +42-7-293264

Hi Bobbie!

I just wanted to write and tell you how very much I enjoy the *Double Toe Times*. When I receive my copy I have to sit right down and read it. Everything else has to wait! I have received a lot of good tips from the magazine and try to attend as many workshops as possible and encourage all my cloggers to attend also. I'm so glad you decided to put in a couple of Cue sheets in the *Times* again. I missed that when you stopped it for a while.

I am an instructor in the Leesburg, Florida area, teaching senior cloggers, ranging in age from 50-80. They are a delight to teach. We've been together for about four years now. My teaching takes me to two mobile home parks and the Senior Center in Leesburg. Our groups go by the names of Down South Cloggers, Plantation Rhythm Cloggers and the Holiday Clogaways. We all have fun clogging. Isn't that what it's all about? We perform mostly in adult mobile home parks and nursing homes, festivals and wherever else we may be asked to perform. We all love it!

Keep up the good work on the *Double Toe Times*. I think you do a wonderful job. Looking forward to my next issue! (That is if you received this renewal in time!)

Sincerely, Rosanna Adlam, Leesburg, Florida

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Bob Taylor
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Dear Bobbie,

Hello and Howdy! I've planned to write you several times to share my viewpoint, but I never seemed to get around to putting my thoughts on paper. Till today! Well, actually I'm sharing something a student gave me over a year ago. The enclosed "poem" is the result of a conversation among a few students about my use of Ralph's Clogging Practice Record. As long-time students they had grown a little weary of this bit of music. It was all in good fun and I think others will be able to relate to the opinions expressed.

I pass it on to you so you can pass it on to others if you want.

Best Wishes,

Melinda Leatherman, El Cajon, California

Do-Over

(Sung to the melody of Ralph's Clogging Practice Record)

Do over — do over — do over — do
We will learn it before we're through

The practice record is what you get
To try to learn that elusive step

The practice record is straight from hell
Do over — do over — and do it well

Who would know that it's in our dreams
Over and over — or so it seems

It's in our ear — and it's in our brain
5-6-7-8 that familiar refrain

Give us a break before we crack
New practice music — to keep us on track

Do over — do over — do over — do
Do over music — is long overdue.

Do you suppose we could be so lucky
To stomp that record into bits of horsepucky?

This little ditty we'll laugh at together
Even if that music just goes on forever.

By Chris Robison, El Cajon California

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UPCOMING EVENTS

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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

July 9 - August 13
Augusta Heritage Arts Workshops
Elkins, West Virginia
Bernstein (NY); Carson (MD);
Sutton (NC)

August 5
"Clog on down the Road"
Seaforth, Ontario, Canada
McCall (CAN)

★ **August 5 - 6**
Blue Ridge Clogging Competition
Gainesville, Georgia
Thomas (Ga)

August 5 - 6
Camp Clog
Slade, Kentucky
Driggs (WV); Barrett (GA)

August 5 - 6
Clog Fest '95
Columbus, Ohio
(614) 855-7720

★ **August 10 - 12**
Miss American Clogger Pageant
Spartanburg, South Carolina
Nichols-Pace (SC)

August 12
Ohio State Fair Clogging Expo
Columbus, Ohio
Adams (OH)

August 12
"Hoedown in the Park"
GCLA Workshop
6 Flags Over Georgia
Ruis/Duchamin (GA)

August 18 - 19
SunCoast Jamboree
Clogging/Line Convention
Daytona Beach, Florida
Thompson (FL)

August 18 - 19
End of Summer Round-Up
Kitchener-Waterloo
Ontario, Canada
Hames (CAN)

★ **August 19**
Cedars of Lebanon
Clogging Competition
Lebanon, Tennessee
King (TN)

August 19
New Mexico Clogging Assoc.
Clogging Convention
Albuquerque, New Mexico
(505) 821-6633

August 26
Granite State Cloggers Jamboree
Manchester, New Hampshire
Moreland (IN)

★ **September 1**
Hillbilly Hoedown
Clogging Competition
Franklin, North Carolina
(800) 336-7829

September 1 - 3
Dance-ARama
Boston, Massachusetts
Ehrenfried (MA)

September 9
ARK-LA-TEX Workshop
Marshall, Texas
Hedl (TX)

★ **September 9 - 10**
Carowinds Clogging Championships
Charlotte, North Carolina
Stephenson (SC)

September 9
Fun Clog Dance
Warren, Ohio
Whaley (OH)

★ **September 15 - 17**
Southwest U.S. Clogging Championships
Tempe, Arizona
Pearson (AZ)

★ **September 16**
N.C. Clogging Championships
Brevard, North Carolina
Hall (NC)

September 16
Kountry Kloggers Clogging Hoedown
Tifton, Georgia
Pam Brown (GA)

September 23
Fall Clogfest '95
Panama City, Florida
McVey (FL)

September 23
4-H Cloggers Clogging Extravaganza
Sarasota, Florida
Curry (FL)

September 30 - October 1
Colorado Clogging Council
Fall Workshop
Grand Junction, Colorado
Limborg (CO)

October 6 - 7
Rock 'n Country Workshop
Riverview, Florida
Conn (FL)

October 6 - 7
Clog Your Socks Off
Lincoln, Nebraska
Harrison (NE)

★ **October 7**
American Royal Clogging Classic
Kansas City, Missouri
Pearson-Shinoski (MO)

★ **October 13 - 14**
Southern Appalachian Mt.
Clogging Championship
Mars Hill, North Carolina
Dillingham (NC)

October 14
Oktober (Clog) Fest
Columbus, Indiana
Fleetwood, (IN)

October 20 - 21
Halloween Havoc
Dublin, Georgia
Ruis (GA)

October 21
MCIC Workshop
Davisburg, Michigan
Beck (MI)

October 25 - 26
Gopher It Workshop
Duluth, Minnesota
Paul (MN)

★ **November 4**
Virginia Clogging Classic
Competition
Stuarts Draft, Virginia
Lohr (VA)

November 4
TCC Traditional
Hoedown Workshop
Waco, Texas
Biehler or McCrary (TX)

November 11
Arizona Clogging Assoc.
Fall Workshop/Dance
Tempe, Arizona
Bartes (AZ)

November 10 - 11
Insane Diego Hoedown
San Diego, California
Thompson (CA)

November 11
Fun Clog Dance
Warren, Ohio
Whaley (OH)

November 18
Arizona Clog. Assoc.
Fall Workshop
Tempe, Arizona
Bartes (AZ); Roe (NM)

★ **November 18**
Sertoma Florida
Clogging Championships
Winter Haven, Florida
(941) 324-3346/294-5239

November 22 - 25
National Clogging Convention
Orlando, Florida
Gibbs (GA)

★ **November 23 - 25**
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& *Hills of Kentucky Clogging*
Competition
Fort Mitchell, Kentucky
Hill (KY)

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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

The question of how you control your dancing space and how you control your dancers comes under the heading of "How You Control the Floor". In this article and in the next, let's take a look at some of the ways that you control your floor.

1) Class or club meeting: How do we get strangers to pair up with strangers?

2) How do we get pairs to work as partners?

3) How do we get partner units to interact with other partner units in small circle sets?

4) How do you handle a musical director's worse nightmare: You rehearse 8 partner units in 4 small circle sets and only 3 partner units show up for exhibition (Never happen! Right?)

5) Relative to an audience, what really constitutes squaring up a big circle set?

6) Relative to competition, what really constitutes squaring up a big circle set?

Let's comment on #6 first and cross it off the list: Regardless of under what organizational umbrella you compete, whatever that criteria is, as spelled out by the rules of that competition for that day and time, is IT! Arguing with judges or organizational personnel is a waste of competition time and energy.

When you get your group where competition might be the next challenge, it is your job to read the rules carefully and ask questions of informed people ahead of time and adjust accordingly. In an office or warehouse somewhere, I remember reading this wall poster: "Please feel free to ask stupid questions. It is stupid mistakes that drive us nuts." But competition is only marginally included within the scope of this series, so let's push on.

As for #2 and #3: For the most part, the preceding 10 articles opened for discussion and dissection the panorama of traditional clog dance forms. This goal of this series is to encourage more local clogging instructors to arm themselves with a set of teaching tools for coaching and calling traditional circles and squares.

What was discovered as we went from group to group was that some of our foot fancy line dancing colleagues were standing on the outside of the big circles, mesmerized by the energy and the action but reluctant to jump into a situation where "out of position" might reveal to another party that an error had been made. Additionally, they were so "mesmerized by the forest that they couldn't see the individual trees."

So we cut the big circles into sections and taught small circle sets (or two couple squares) in straight lines, odd couples facing back, even couples facing front. We sliced the small circle sets into partnering units and taught partner handling as a

basic skill. We broke 32-, 48-, or 64-count figures into 4-count dance units and came up with a timing & tempo standard that best reflected the skill level of our different groups.

A whole routine did not have to be taught in one session. When we had a critical mass of at least semi-skilled dancers, we strung the units together into a traditional format.

Let's give some critical thought to question #1. We'll take a closer look at #4 and #5 next month.

Let's explore the challenges of getting folks who do not know each other to pair up and the character of "respectful closeness". Touching, pairing, squaring, pushing, pulling, leading, and tagging are all interrelated. And we have to keep in mind that for the most part our participants are not folks who come from cultural environments where dancing with a partner is part and parcel of weekend recreation.

Our country and western counterparts are making the television scene two-stepping, waltzing, and doing the polka, and may be bringing the art of partnering back into vogue. Shenandoah's "If Bubba Can Dance, I Can Too." takes a look at the guy who sits on the sidelines wishing he could get out on the floor and get involved.

Hitchin' the teams. The absolute first thing you don't need to do in front of a group of beginners is say, "OK, people! You guys partner up!", turn your back, and expect anything constructive to happen. When you turn back around, expecting neat, crisp, orderly pairs eagerly awaiting your astute insights into formation and figure clogging, what you have is a bunch of folks standing in the same places you left them, weights shifted onto one hip, eyes rolled back in their heads looking at the ceiling or staring chicken eyed at the floor.

Touch me? You and who else? Those of us who have been pair dancing, in one form or another since childhood, are accustomed to being touched on the arms, hands, shoulders, shoulder blades, and around the waist (and some pretty personal elsewheres if you have ever participated in any lifting). When the tempo gets hot and things really get to movin' and stompn', whirlin' and swirlin', we have sometimes given and sometimes taken a forearm to the side of the head or an elbow to the ribs. OOPS! SORRY! And the dance goes on.

We know we sweat. When we're dancing, a sweaty body feels hot. When we've cooled off a bit, the wet shirt or the wet dress is now cold and clammy to the touch. When we dance with others, we become "cellulite buddies" real fast. I know where your waist rolls are and how many. You know where my waist rolls are and how many. We've been pair dancing so long that these conditions, for us, are inconsequential. Not so for the novice partner.

How do we dance with a child? How do we dance with a senior citizen. How do we dance with a light weight. How do

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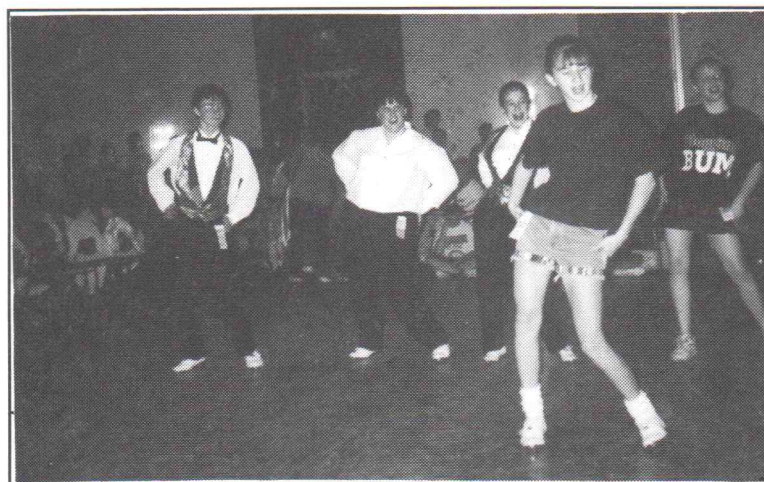
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Steel City Senior Stompers



"Whiney, Whiney"

Many Western New Yorkers were delighted to have the opportunity to meet Josh for the first time and especially to dance to his rendition of *What Am I Waiting For*. As he so eloquently stated, "The festival was a most enjoyable clogging interlude . . . proliferating in a multitude of clogging styles and entertainment . . . Next time I'll bring my jacket!" Now, Josh, it really wasn't that cold . . . the ice was out of the river early this year!

Again this year Steve Smith wowed us with his fancy footwork in his step workshop and also his soul-stirring rendition of Mr. Bo Jangles (complete with a thrown tap incident in which Sally Atkins rushed in and saved the day!) On returning to the Western New York area Steve commented, "This is an extended family . . . Love to come back to Northern hospitality!" We're always pleased to welcome Steve back to Nickel City.

Friday night brought a great turnout of enthusiastic cloggers for fun type dances, mixers, requests, and country line dances, which filled the evening hours and made them pass all too quickly. What a great opportunity it was to meet, greet, and renew friendships made with other cloggers from groups in the area as well as "convention friends" we only see at festivals.

Saturday morning welcomed approximately 500 dancers and visitors who quickly filled the four separate clogging halls covering all levels of classes from basic to advanced, and an additional hall to accommodate country line dancers.

Charlie Burns' *Shut Up and Kiss Me*, and Sally Atkins' *Doreen*, were fun to learn, and a favorite with the younger crowd (and some of the "experienced cloggers") was Chip Woodall's *Whiney, Whiney*, which was a test of endurance for some of us!

Commenting on the workshop, Chip cited "An incredible energy from the dancers on the floor and a real closeness between all involved in the festival." Our featured instructors were joined by our Western New York Cloggers Association instructors Linda Haley, Cheri Fose, Lynda Vaadi, John Truax, Sharon Pine, Nancy Gray, Rick Smith, and Eveline Wasylina. A special bonus was the announcement of the engagement of two of our local instructors, Cheri Fose, and John (JT) Truax. Congratulations!

Of course, the pool, hot tub, and sauna were available all day and evening for those who felt the need to "cool off" or soothe those "aching feet."

The final touch to this year's convention was the very entertaining display of demos from the 4H Country Cloggers, Maple Leaf Cloggers, Cloghoppers, Maple Sugar Cloggers, Kickin Rhythm Cloggers, Country Heart Cloggers, Still Kickin Rhythm Cloggers, Lakeside Cloggers, Liberty Cloggers, Steel City Senior Stompers, North Country Cloggers, Dancin Fools, and the Hickory Flat Express. The crowd, consisting of visitors and dancers from many states including Texas, and our northern friends from Canada, were enthusiastic and well entertained. A special thanks to all the groups for an outstanding job.

For those who did not want to get wet at the pool party following the demos, fun dancing and reviews started and continued until midnight.

Our 9th Nickel City Festival was a smashing success. As Sally Atkins remarked, "It was above and beyond fantastic!" An extra special big round of applause for Ken Haley, festival director, and all his committee people for the superb job in coordinating this year's event. A big thank you also to all who participated in and supported our workshop. We're really looking forward to next year . . . our BIG 10th Anniversary Special, which will be held April 19 and 20, 1996, again at the Holiday Inn on Grand Island. Here's hoping to have many of you join us.

A final word from Charlie Burns, "Keep on Clogging!"

MIDWEST CLOGGING WORKSHOP

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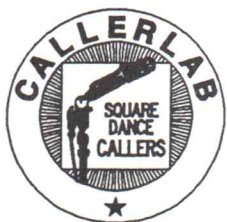
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Traditional Dance of the Quarter

Tony McUumber, Chairman of the Contra and Traditional Committee has submitted the dance *Four Gents Lead Out*, as the Traditional Dance of the Quarter for July 1, 1995 to November 1, 1995.

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from Cowboy Dances by Lloyd Shaw

Music: Irish Washerwoman or your favorite hoedown or patter tune.

Call: 1. All eight balance, all eight swing.
A left Allemande and a right hand grand.

2. a) Four gents lead out
To the right of the ring.
- b) And when you get there
Just give 'em a swing.
And when you do that
Remember my call —
- c) It's Allemande Left
- d) And Promenade all.

Repeat three more times!

- a1) Four ladies lead out
To the left of the ring
- b1) And when you get there
Just give them a swing.
And when you do that
Remember my call —
- c1) It's Allemande Left
- d1) And Promenade all.

Repeat three more times!

3. (Usually omitted or any ending can be used.)

Explanation:

2. a) Each gentleman steps behind his own lady and advances to the next lady on his right. (The first gentleman advances to the second lady.)
- b) He takes regular dance position with her and swings twice around.
- c) He then returns to his original lady and turns her once around with his left hand. (That is, the first gentleman does an Allemande Left with the first lady.)
- d) And then returns to the lady he has just swung (that is, the first gentleman returns to the second lady). And he Promenades with her around the set and back to his own position. This means each lady has dropped back one position. After three more repetitions each lady is back home with her partner.
- a1, b1) Each lady steps behind her partner and advances to the next man on her left and swings with him.
- c1) She does not Allemande Left with her original partner.
- d1) And returning to the man she swung, promenades with him around the set and back to his position. At each repetition she falls back one place until finally she is with her original partner once more.
3. After the final Promenade the dance is usually ended, though any other ending may be used if so desired.

Ten Year Old Kicks Up Her Heels On Las Vegas Strip

By Ann Kern, Las Vegas, Nevada



Ten-year-old Katie Kern, presently the only child performer on the Las Vegas strip, entertains nightly for one of the hottest country western night club acts. "Country Tonight" voted the number one country western show for 1994 and 1995 is performed nightly at the Alladin Hotel.

This dynamic ten-year-old native has been singing and dancing for the Las Vegas community since she was three years old. Being from a community oriented family, Katie knows the importance of being there for others. She has demonstrated this through sharing of her talents for many charitable organizations and civic events.

Katie, recently added to her act the art of yodeling and ventriloquism. During a recent national talent contest held in Las Vegas, Katie walked away the winner after competing with over 280 other contestants, with high point in yodeling.

Katie, a fifth grade "A" student in the Gate Program, is among the academically talented children at her elementary school. Beyond her love for entertaining and school, her other interests include her love for church, family, playing with friends, water sports, snowing skiing, creative writing, designing and making her own school clothes.

When asked what her long term goals are, Katie replies with a friendly smile, "A dress designer with her own line of clothes, a recording contract and most of all to make people happy through my talents."

Katie is a member of the Vegas Valley Clogginng Team in Las Vegas, Nevada. Katie sings and clogs in the *Country Tonight* show in Las Vegas. Her mother, Ann Kern, is the director of Vegas Valley Cloggers and Katie has been clogging since she was five years old. She has combined clogging with her country western style of singing and has won numerous competitions.

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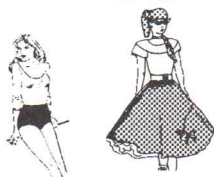
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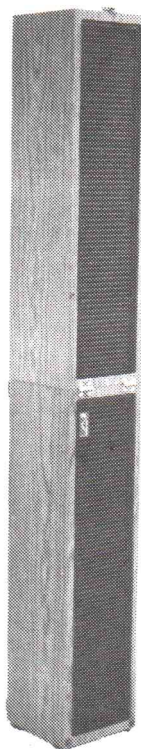
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The Florida Folk Festival

By Marc Weininger, Tallahassee, Florida

Recently, over the Memorial Day Week (May 26–28) the Hot Pepper Steppers and I had the pleasure of performing at the 43rd Annual Florida Folk Festival held at the Stephen Foster State Park in White Springs, Florida. In addition to the performances, we again (our 5th year) enjoyed three days of a wide variety of food, dance, and music, all representative of the varied folk art traditions of Florida.

As in the past five years and at least three years prior to that, the Cross Creek Cloggers from Gainesville, Florida also performed at the festival. I mention this because of a letter published in the *Double Toe Times* (October, 1994 issue) which lamented the non-existent situation that no cloggers were performing at the very well attended Florida Folk Festival. I think the author of the letter was referring to the fact that few times in the recent past have cloggers of the contemporary (progressive) style performed. This year in addition to the Hot Pepper Steppers and the Cross Creek Cloggers, the Panther Creek Mountain Dancers headed by Ray Hattaway of Tallahassee performed at the festival. The Panther Creek Mountain Dancers, as described by Ray Hattaway, clog in the mountain style, which technically incorporates the buck dancing style seen in the Maggie Valley, North Carolina area. From my perspective, the Panther Creek Mountain Dancers are different from the contemporary cloggers for three reasons: 1) they use flat taps, not jingle taps; 2) some of their clogging routines are performed with traditional mountain figures; 3) they prefer to dance to live music, either bluegrass or old time.

In the spirit of discussing differences in clogging styles, which has been a current theme in the *Double Toe Times*, a distinction can be made between the mountain style of the Panther Creek Mountain Dancers and the old time mountain style of the Hot Pepper Steppers and Cross Creek Cloggers. The Hot Pepper Steppers and Cross Creek Cloggers dance in the Green Grass style. The Green Grass Cloggers were formed in the late 1960's or early 1970's in eastern North Carolina by a group that included Eileen Carson and Rodney Sutton (recently of the Fiddle Puppets).

Originally this group was part of the contemporary clogging scene, i.e., they wore white shoes with jingle taps; they danced to rock 'n' roll music; and they were involved in clogging competitions. Sometime during their inception as a group they visited the mountains of North Carolina where they observed mountain dancing of the indigenous population.

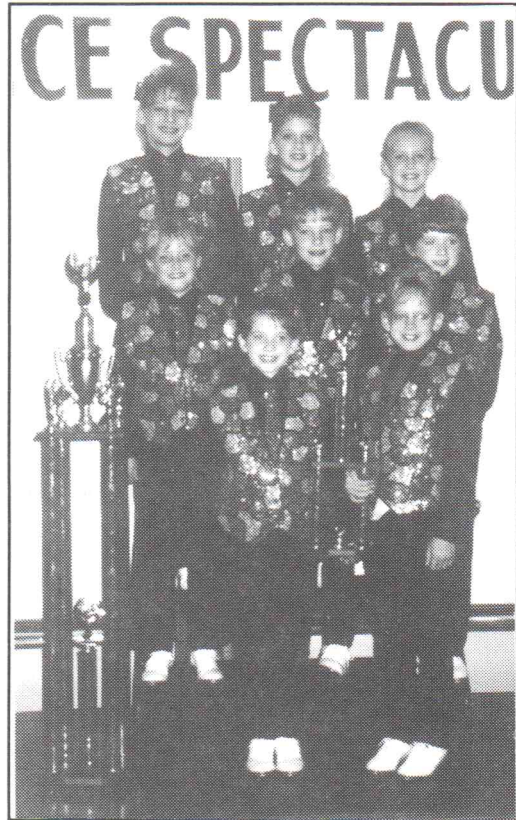
This dancing is mainly flat-footing, danced to live old time fiddle (string band) music. The Green Grass Cloggers found this style of dancing very appealing and proceeded to incorporate it as part of their style. To them the music and dance were tied to each other and should be preserved in that way as a traditional folk art. Therefore they decided their clogging — flat-footing style of dance was only to be performed to the traditional old time string band music. This decision and their non-competitive but performance-oriented attitude removed them from the competition environment of contemporary clogging.

Thus, the Green Grass style can be characterized by the use of flat taps, live old time music, flat-footing, and choreography that is based on traditional contra, circle, and square dance figures and techniques. The choreography is usually a blend of the most advanced contra and square dance moves and is designed to maximize its visual effect on the audience. As a living folk art the dance style and choreography are constantly being modified but always remaining true to the old time music. As an example, in our recent performance at the Florida Folk Festival we performed a routine called *Last Tango in White Springs*. This clogging routine is performed to a haunting melody called "Cotton" written for the string band by a Tallahassee musician and as one would suspect the routine includes a short section of tango taken from our ballroom dance background.

The Green Grass style has been adopted by many groups throughout the country and although clearly in the minority compared to the contemporary cloggers, your readers might get a chance to see this style performed at the next fair or festival. I am sure they will enjoy it.

Success Indeed

By Glenn Hill, Erlanger, Kentucky



HEARTS OF GOLD CLOGGERS

Left to right: **Back:** Jessi Walters, Angela Schrage, Whitney Reis. **Middle:** Dana Jones, Lee Walters, LeAnnda Gordon. **Front:** Melissa Gordon, Andi Walters.

On Sunday, May 28, 1995, the Hearts of Gold hit the floor. It was obvious they had put a lot of time and effort into their competition routine.

The team, consisting of eight girls, had decided, after seeing the enthusiasm from the teams at the Hills of Kentucky Competition, that they wanted to compete. We started our practice in February. Our goal . . . to be ready for Midwest Competition in Columbus, Ohio.

Hours, weeks and months later, the time had come. Memorial Day Weekend had arrived and so had the competition. After all the practice, all the problems with alterations on the uniforms — the time had come.

With our multi-color sequined vest (and hair bow to match) black tux pants and shirt, shoes polished and routine perfected, we hit the floor. The parents were anxious and so proud, the video cameras were rolling, the music came on, along with the eight smiling faces.

The routine went perfectly. Hearts of Gold won their age division, along with Overall Novice Team. The crowd went crazy . . . Well, the parents, director and a few other spectators.

The practice continues for Renfro Valley and other future competitions.

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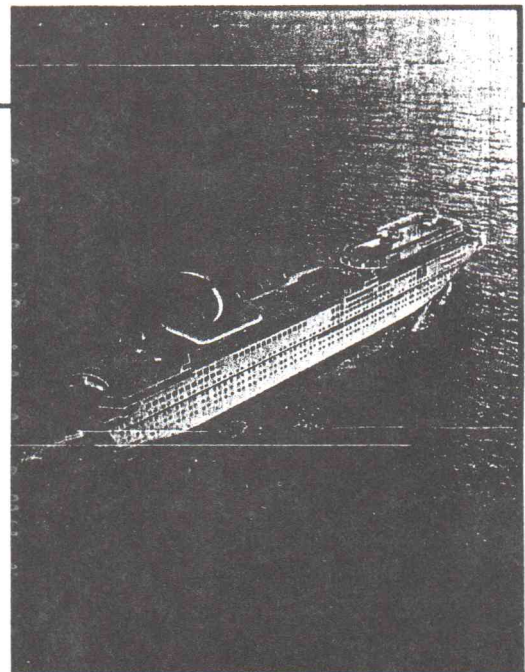
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GCLA SPRING WORKSHOP

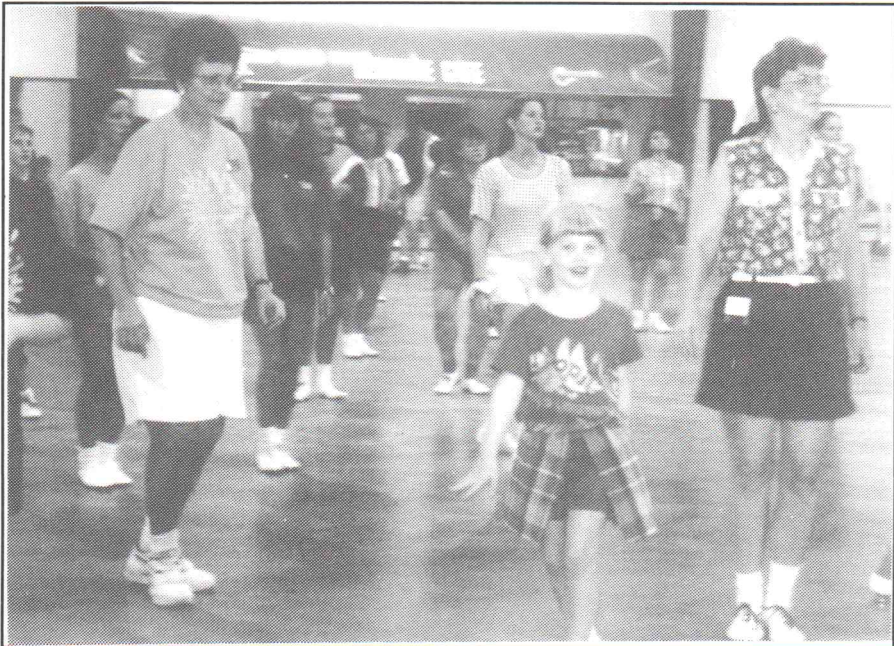
By Becky Duchemin and Tina McAlister

There were approximately 60 participants gathering from around the state at the Georgia Clogging Leaders Association Spring Workshop, held Saturday, May 13, 1995 in Columbus, Georgia, at the Gallups Senior Citizen Center. Instructors Jeanne Wilkerson, Diane Wells, Helen Ruis, Bobbie Ramey, Danielle Kittrell, and Becky Duchemin kept the dancers on the floor with their imaginative routines. The workshop featured a variety of music including some of today's hottest country songs, traditional bluegrass, and a touch of rock-n-roll. Danielle also taught a session on how to freestyle for solo competition.



Lisa Duchemin is caught changing clothes for nightly exhibitions.

GCLA sponsors three workshops a year in different cities around the state. Workshops are hosted by member instructors and their clubs. There is no monetary risk for the host club. Many have benefited by gaining the invaluable experience (and headaches) of putting on a workshop. We get to see first-hand what it takes — the costs involved, securing the building, stage, tables, chairs, organizing the schedule, printing the syllabus, sound equipment, decorations, refreshments,



Dancers of all ages join in to learn a new routine. Pictured left to right: Lillian Dollar of Kountry Kickin', Laura Lee of Country Classic, and Mary Noles of Tanglefoot Cloggers.

Saturday night the program began with President Helen Ruis directing the Grand March, followed by requests, a mountain style circle dance, and exhibitions. Showing everyone their "stuff" was Kountry Kickin', Sassy Rhythm, Country Classic, Crossroad, Classic Connection. Sassy Rhythm and Tanglefoot Clogging teams. Also participating in the workshop were members of E-Leg-Tricity, Sunflower, Thunderbird and Highland Highsteppers clogging teams. As always, it was great to see old friends and make some new ones.

The Tanglefoot Cloggers from Columbus were our hosts and deserve much recognition for a very enjoyable workshop. GCLA wants to thank them and the Gallups Center for their hard work, time and hospitality. A good time was had by all.



Helen Ruis teaches as Diane "Reba" Wells hams it up. Did she have on bloomers?

vendors, advertizers, door prizes, ribbons, pins, anyone have any batteries? It seems the list never ends!

GCLA instructors get the chance to teach in front of a large crowd, share their steps and routines with others, and gain exposure as an instructor. Workshop participants benefit as well by seeing a wide variety of styles, music and choreography. There are usually six to nine instructors during the day with a good balance of country and contemporary music. There is something for everyone. All instructors volunteer their time in support of GCLA. All money made goes into the treasury to support projects and workshops. 1995 will be the third year that GCLA has given a \$500 scholarship to a college-bound student. It is awarded to a person who has shown outstanding dedication and support to the clogging world.

The scholarship in itself is one of the best reasons for supporting GCLA. Other reasons are: The chance to share ideas, discuss problems, find solutions and make friends with other clogging instructors and dancers. I personally have met more cloggers in the last four years through this organization than in the whole 15 years I've been dancing and it has led to opportunities to teach at other workshops. Sometimes we tend to isolate ourselves in our own little clogging world... why not share??

Our next workshops will be at Six Flags Over Georgia, Aug. 12, and in Valdosta, Nov. 11. For more information on workshops or GCLA, contact Helen Ruis, President, 912-557-6970.

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Southern Hospitality from New Friends

By Veta Benze, Los Angeles, California

I am affiliated with two clogging groups: Pioneer 8's, South Bay, California and The Yellow Rockers in Compton, California. The latter planned a trip to New Orleans to arrive and dance there at Michael's Cafe on Friday, May 19, and leave for California on Sunday, May 21.

My husband and I decided we would spend a week there, so we called the contact listed in the *Double Toe Times* before our trip.

We arrived Tuesday morning (May 16th), which was just a week after the terrible storm. Riding from the airport we observed the damage to people's homes — it was almost unbelievable! Blocks and blocks of destroyed furniture and carpeting was outside of each home.

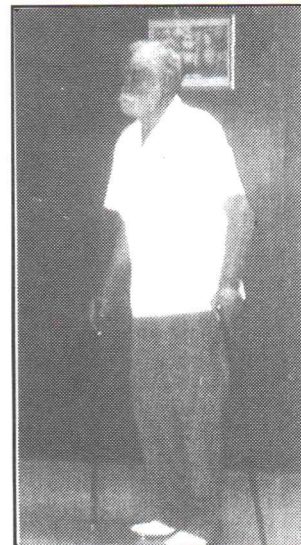
Mr. Cameron Gamble, our contact, called our hotel that afternoon and stated that he and his lovely wife, PeeDee (see photo), would pick us up and take us to Metarie to clog with The Dixie Cloggers.



Dixie Cloggers, Metarie, Louisiana



Pee Dee Gamble



Cameron Gamble

Mind you, this town was quite a distance away! Well, Mr. Gamble clogs with two canes to give him balance! (See photo) Aubrey and Rosine Pippin are the Presidents and Cathy Mendoza is the instructor. On Thursday night Mr. Gamble again took us clogging — this time to Kenner.

On Tuesday we met Loretta Guidroz, a clogger who is also a line dance instructor. We accepted her invitation to a line dance class on Friday in Gretna, where she met us at the bus stop. After dancing and meeting more wonderful folks, Ms. Guidroz treated my husband and I to a cat-fish dinner at Luther's and then took us on a tour, in her car, through several towns and parishes.

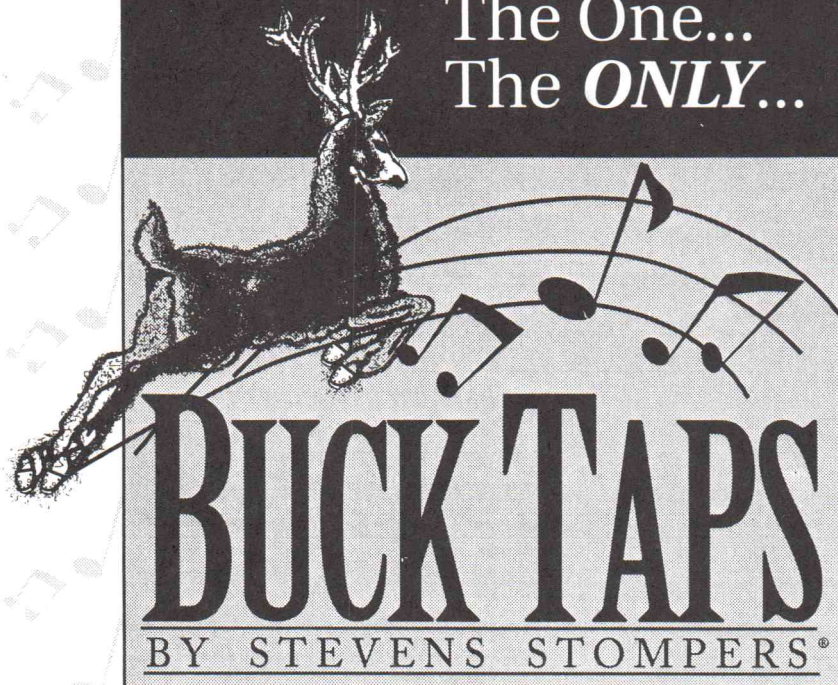
The hospitality shown us is definitely worth writing about, because we made new friends of people who had just suffered severe losses, and they put their own tragedy aside to make us happy and welcome.

The moral of this story is, without the *Double Toe Times*, we never would have met such thoughtful and caring — and definitely memorable dancers!

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The Country Classic Cloggers and The Georgia State Clogging Festival

By Becky Duchemin and Tina McAlister

The Country Classic Cloggers of Powder Springs, Georgia were presented with several awards at the Georgia State Clogging Festival in Helen, Georgia. The American Clogging Hall of Fame competition was hosted by Dan and Sandy Angel and sponsored by the Helen Chamber of Commerce and the Shriner's Hospital for Crippled and Burned Children.

On May 6, 1995 the Senior Adults were presented with first place and Grand Champion for their performance of a show routine entitled *Yodeling Fool*, as well as receiving first place in 8-couple open precision and second place in line dance. The Senior team won second place in line dance for their performance of *Technotronic*. Congratulations also go to our Junior team for bringing home second place in 8-couple open precision and second place in line, dancing to an *old patter tune*. *Chicken Under the Back Porch* earned the Elementary team fourth place in line dance and they brought home third place in 8-couple open precision. The Country Classics had several solo winners: First Place: Brandon Whisenant, Amanda Canup, and Darlene Conn. Second Place: Jamie Sharp, Brandie Edwards, Lisa Duchemin, Angie Krahwinkel, and Becky Duchemin. Third Place: Laura Lee and Heather Minnix.



Country Classic - Senior Line

All of the dancers who participated in the competition were accomplished in their style and technique. Congratulations to all participating teams and dancers.

The Country Classic Cloggers, under the direction of Becky Duchemin, are primarily a performing team dancing for nursing homes, schools, fairs, benefits and workshops around the state. The dancers come from four counties: Cobb, Douglas, Cherokee, and Paulding. Once or twice a year the teams compete to sharpen their skills and work for a chance to dance in Maggie Valley at the Stompin' Ground in October. The team has been clogging a little more than 10 years. A few of our dancers started with the Georgia Pineywood Cloggers 15 years ago. Beginning clogging lessons for adults and children are given each year and those dancers join our team.

A great big thanks needs to be given to Mr. Dan (*Lest We Forget*) Angel, ACHF founder. He puts this competition on each year as a non-profit venture. He not only gives of his time, but manages to get others to volunteer. The judges,, Heather and Don Griffeth and Earl Powell, also gave their day to this worthy cause. All proceeds after expenses go to the Shriner's Hospital for Crippled and Burned Children. WHAT BETTER REASON TO COME AND DANCE??



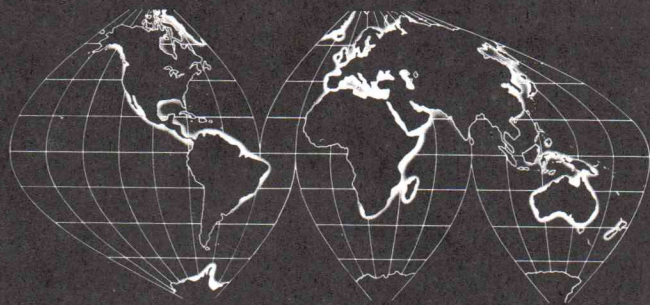
Photos (Clockwise):

Country Classic - Adult Open Precision

Country Classic - Junior Line

Country Classic - Elem. Open

The Sky Is The Limit



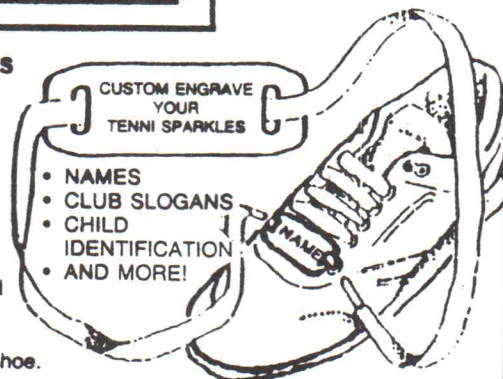
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THE 12th NORTH CAROLINA CLOGGING CHAMPIONSHIPS

Saturday, September 16, 1995
Brevard High School, Brevard, NC

All day competition starting at 10:00 am

Sanctioned by American Clogging Hall of Fame

Host Team: Land of Waterfalls Cloggers

EVENTS

2 Couple, 4 Couple and 8 Couple Precision • 2 Couple and 4 Couple Hoedown
8 Couple Southern Appalachian Free Style • Line • Open • Duo/Duets • Individuals • Show • Smooth

TROPHIES FOR

1st, 2nd, and 3rd Place - All Categories • Grand Champion • Overall Grand Champion

FOR FURTHER INFORMATION CALL OR WRITE

Aldon Hall - 704/877-4537 - 849 Hart Road, Pisgah Forest, NC 28768

Gregg Hall - 704/884-2564 - 849 Hart Road, Pisgah Forest, NC 28768

FOOD AND SOFT DRINKS WILL BE AVAILABLE

we dance with someone who is heavier, stronger, weaker, taller, wider, slower, faster, changing the music, loosing time now and will be even further behind the music in two more beats. Are there sets of physical and psychological courtesies that we extend each other when we hit the dance floor? You bet there are. The question is: Can they be taught? You bet they can.

So how do you introduce the concept of dancing in concert with another person. You're the instructor. You're the herd boss. You already know how to take charge. You've taken the time and made the effort to develop your teaching skills. That's why you're up front. Tell them who is going to pair up with whom and who is going to dance lead and who is going to dance tag. It's like the old military joke: The sergeant says, "I need four volunteers. You, you, you, and you!"

However, before you embark on this power trip, it might be politic to soften the blow by bringing one or two of your students up front with you to participate in making some simple handhold and roll demonstrations, thus, getting some of the students involved in the instruction, with you, a known person. If there are children in the group, using the children in the demonstrations serves two purposes: 1) It warms the children up the idea of dancing with another person; 2) It puts the adults on track. "If the kids can do this, so can I."

Upper arm exploration and exercises as individuals can greatly accelerate the speed at which partners can relate to each other. Teaching simple upper body movements such as the ones required to interact with a partner becomes a dance art in itself.

If we are really good instructors, we remember back to our beginner dancer days when our feet would not instantly perform as directed by our brains. Because we remember, we come up with a set of exercises and drills to help our beginners onto the next skill plateau.

That same leaden reluctance to receive and act on operational information is going to occur with our arms. As a matter of fact, people will be more reluctant to perform with their arms than with their feet.

Our arms hang down and are suspended from the shoulder. Most of what we do daily with our arms is done by the hands, the arms having broken at the elbow to allow our hands to reach forward to accomplish some task most likely at waist level. We do some reaching from the shoulder, but not a lot. And holding up one's upper arm is hard work. It is heavy.

Additionally, we have to acknowledge that upper body work exposes the psyche. Without going into mega paragraphs of psycho-babble, let's just say that raising the arms, lifts, the chest, which raises the head, so the chances are raised of accidentally looking someone in the eye and having them look back at you. And accidentally establishing eye contact with a stranger just might be an embarrassing thing to happen.

So teaching folks to use their arms and hands for efficient partnering, especially their upper arms, is not trivial. Here are some drills which will help students become aware of the moves they can make with their arms and hands without having to deal yet with another person.

From arms hanging naturally at the side, have students hold their hands out in front of them, arms broken at the elbows, and look at their hands, palms up and then palms down. Point out that the hands turn over because the arms rotate at the elbow.

Have them extend their arms out in front at shoulder level and rotate their hands palms up and palms down. From the palms down position, have them rotate their hands an additional 1/4 turn so that their palms face the walls, their thumbs are pointing down.

We take our extremities for granted, so don't be surprised when members of your group seem to become mesmerized by their own hands as if they had never really seen them before.

Point out that the additional 1/4 turn has been facilitated by the rotational capacities of the shoulder. Never sustain these upper arm positions for more than a few seconds because most people are not schooled to support their upper arm weight with their shoulder blades or by flexing their backs. You can work a back and shoulder blade flex into your presentation.

Run the same drill, but this time have your students extend their arms into the diagonals. Show them that, from the palms up position, they can now rotate their hands a full 360° when they push their shoulders into the diagonals.

Now they can be shown that this 360° turn over of the hands can be accomplished with their arms extended out to the side, again by pushing their shoulders forward.

We can go back to the arms down, broken elbow, hands out in front position, and point out that we can turn our palms to face the walls, thumbs down, if we flex our elbows to the outside and produce a break in our wrists. Point out that lifting our elbows requires rotation in the shoulder joints.

By now students start to glimpse the thumbs down hand positions, flexed elbows, and rolled shoulders. We can explain that these abilities have a lot to do with efficient and elegant partner handling.

What can be accomplished awkwardly at a slow tempo has to be improved skillwise to be successfully accomplished at an accelerated tempo. Novice line cloggers, at 80-100 beats per minute (BPM), accomplish left-then-right clog over vines, feet in parallel position. Intermediates, at 120-130 BPM, know they need to execute the vine somewhat slewfooted and to change diagonal on the basic. To make 140-160 BPM, the advanced cloggers had better have a lot of air in their step, be changing diagonals every two beats, and be actively leading their xif's & xib's with the heel of the following foot.

The same type of "positional" coaching is as valid for the upper body moves as for the stepping combinations. Stiff, unready, out of position, and unresponsive arms are a detriment to efficient and elegant partnering.

Some of our students will never be 150 BPM line cloggers. They will level out at the intermediate levels with no place to go but "bored and quit". But there is something about free styling and changing partners which imbues the figures with a sense of joyful newness every time you do them. And, that, folks, is what we're shooting for.

8TH ANNUAL OKTOBER(CLOG)FEST

OCTOBER 14, 1995

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Brent Montgomery
Josh King
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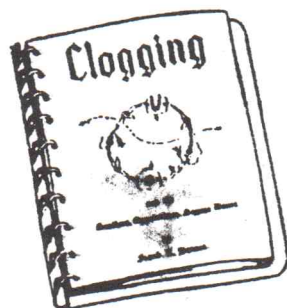
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Halloween Party
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September 9, 1995

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Jim Loveless - 301-884-5830

October 14, 1995

The Southern Appalachian Mountains
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October 28, 1995

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Jacksonville, Florida
Greg Dionne - 904-781-9195

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The National Clogging & Hoedown Council
P.O. Box 5068, Hendersonville, North Carolina 28793.
Inquiries: Call any Officer.

Cinco De Mayo Clogging Festival

By Elaine Steel and Matt Pearson
Coordinators of Cinco De Mayo

On Saturday, the 6th of May, the 1st Annual Cinco De Mayo Clogging Festival was held at Valle Del Oro R.V. Resort at 1452 South Ellsworth Road, Mesa, Arizona. The featured instructor was Brett Montgomery from Franklin, Ohio. Other instructors were Sherry Balentine, Colleen Pearson, Matt Pearson and Elaine Steele, all from Arizona.

The program was various levels from Basic to Super Advanced. In the two halls, fifteen different routines were taught and in a separate room there were seminars on twirls, lifts and spins, free styling, show routines, spicing up your routines, costuming and teaching beginning clogging. A total of over 120 dancers participated in the workshop, trailing from Arizona, New Mexico, Utah, California, Texas and Nevada.



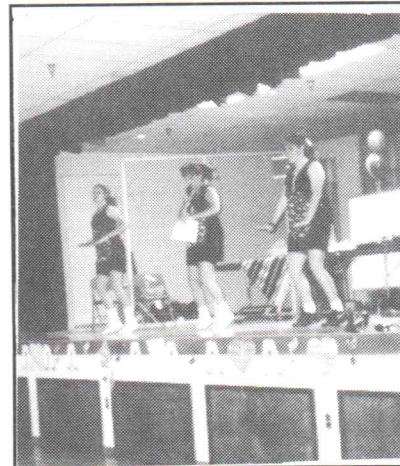
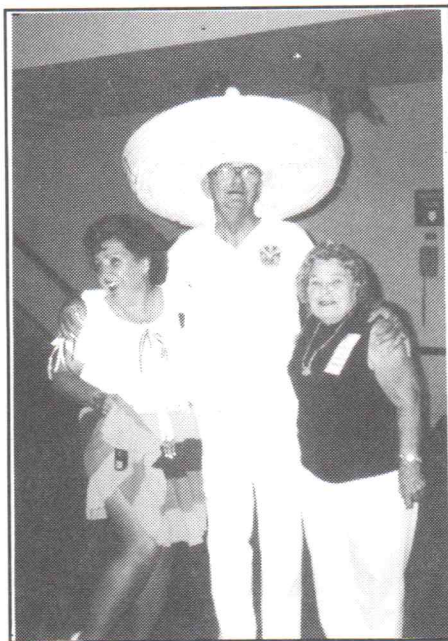
Brett Montgomery

From 9 a.m. until 4:30 p.m. the dancing to the five instructors was enjoyed by all. After a dinner break there was a competition for all age groups and all winners were awarded ribbons for First, Second and Third Place. An a capella competition was also held and ribbons awarded to the winners. During the day numerous door prizes were awarded to registered dancers. Teams were organized for a Clogging Olympics and games were held with several games played. It was fun to watch and to participate. Also, during the time from 7 until 10 the instructors cued some circle dances, routines that were taught during the workshop and an all-round fun time was had by all. The hall was decorated in keeping with the Mexican theme and pinatas, sombreros and other south western articles.

On a sad note, Jim Mondragon, one of the coordinators for the event, passed away February the 25th after an illness of eight weeks. This workshop was Jim's dream and we all hope he was looking down on us knowing that his dream became a reality and a huge success. Jim was a well-known clogger and instructor from Arizona, he was Past President of the Arizona Clogging Association, taught at The Tucson Festival in 1993 and 1994 and was to be one of the coordinators for The Tucson Festival in 1995.



Above and Below — The Clogging Olympics



Sherry Balentine (middle) teaching

On Left: Bob Trent (Past President of the Arizona Clogging Association) with Marge Howard and Connie Smith (both from Rhythm Rockers).

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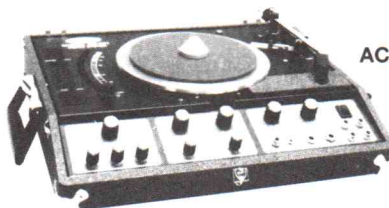
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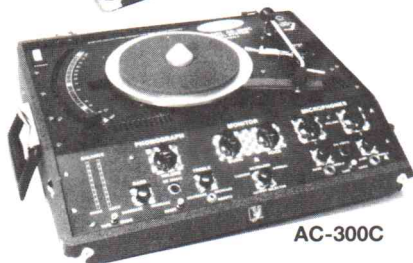
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CLOGGING WORKSHEETS

G-BOP

Artist: Kenny G • Music: Breathless

Choreography by Jan Scott
Rough and Ready Cloggers

Intermediate Level

INTRO: 8 count wait

SEQUENCE: A - B - C - B - C - Bridge - D - B - C - Ending

PART A

2	2	1 Stomp Utah	(P) STO-DT SL
		1 Basic	DS - RS
		1 Turning Rock (½ L)	DS - RS - RS - RS
		1 Turning Rock (½ R)	DS - RS - RS - RS

PART B

2	2	2 Heel Slide & Basic	HL - TOE SL - DS - RS
		2 Charleston Brushes	DS - TCH(F) SL - TCH(B) - SL - BR SL

PART C

2	1	Clogover Vine	DS(S) - DS(XIF) - DS(OTS) - DS(XIB) - DS(OTS) - DS(XIF) - DS - RS
	1	Chug-A-Lug	DS - BR - SL(½R) - (P) ST (B) - DR - SL
	1	Triple	DS - DS - DS - RS

PART B

2	2	2 Heel Slide & Basic	HL - TOE SL - DS - RS
		2 Charleston Brushes	DS - TCH(F) SL - TCH(B) - SL - BR SL

PART C

2	1	Clogover Vine	DS(S) - DS(XIF) - DS(OTS) - DS(XIB) - DS(OTS) - DS(XIF) - DS - RS
	1	Chug-A-Lug	DS - BR - SL(½R) - (P) ST (B) - DR - SL
	1	Triple	DS - DS - DS - RS

BRIDGE

2	1	Rock Right (¼ R)	DS - RS - RS - RS
	1	Rock Left (½L)	DS - RS - RS - RS

PART D

	1	High Horse	DS - DT(XIF) SL - DT(X) SL - RS TOE
	4	Basics (½L)	SL - DS - DS - RS
	1	High Horse	DS - DT(XIF) SL - DT(X) SL - RS TOE
	4	Basics (½L)	SL - DS - DS - RS
	1	Triple Kick (fwd)	DS - RS
2	1	Triple (bk ¼L)	DS - DS - DS - KICK (fwd)
			DS - DS - DS - RS

PART B

2	2	2 Heel Slide & Basic (L&R)	HL - TOE SL - DS - RS
		2 Charleston Brushes	DS - TCH(F) SL - TCH(B) - SL - BR SL

PART C

2	1	Clogover Vine	DS(S) - DS(XIF) - DS(OTS) - DS(XIB) - DS(OTS) - DS(XIF) - DS - RS
	1	Chug-A-Lug	DS - BR - SL(½R) - (P) ST (B) - DR - SL
	1	Triple	DS - DS - DS - RS

ENDING

2	1	Rock Right (¼R)	DS - RS - RS - RS
	1	Rock Left (½L)	DS - RS - RS - RS
2	1	High Horse	DS - DT(XIF) SL - DT(X) SL - RS TOE
	4	Basics	SL - DS - DS - RS
			DS - RS

UNCLE JED

The Beverly Hillbillies' Movie Cassette

Choreography:

The Foot Stompin' Fusion Dancers (513) 236-0206

Larry, Judy, Robert, Cheryl, John and Donna
4560 Pennynston Ave., Huber Heights, OH 45424-5830

INTRO: Starts 8 beats

Easy Level

Moderate to Fast Tempo

INTRO

2	Heel Walks	L-DS, R-DS, L-H, R-H, ROCK STEP
		Turn ½ on each

PART A

2	Double-Basic Kicks	Turn ½ on each L-DS, R-DS, L-ROCK, R-STEP, L-KICK
1	Rock-Step	L-ROCK, R-STEP
2	Vine Hit	L-DS, R-H-STEP(XIF), L-DS(OTS) R-TOE-STEP(XIB), L-DS, R-DS, L-DS, R-ROCK, L-STEP
2	Uncle's	L-DS, R-BR(XIF), BR(OTS), DT(XIB), CIRCLE, CHUG

PART B

2	8ct Vines	DS DS(XIF) DS DS(XIB) DS DS(XIF) DS RS L R L R L R L RL
2	Hillbilly's	DS H-CHUG H-CHUG H-CHUG DS L R R R R R R
2	Half Way Around The World	DS BR(XIF) BR(XIB) TCH TOE L R R R
2	Double-Basic	L-DS, R-DS, L-ROCK-STEP

END

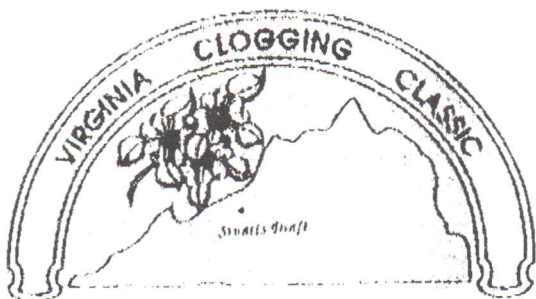
2	Push-offs	DS RS RS RS L RL RL RL
3	Fontana's	DS KICK L R
1	Shave & A Haircut 2 Bits	STOMP DS STEP STEP STEP R L R L R

SEQUENCE

Intro - A - B - B - End

That's All Folks!

VIRGINIA CLOGGING ASSOCIATION'S 8th ANNUAL



STUARTS DRAFT HIGH SCHOOL
STUARTS DRAFT, VIRGINIA

NOVEMBER 4, 1995

9:30 A.M.

EVENTS

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Duos/Duets	Individuals
Line	• Exhibitions • Show

CONTESTANTS MUST PRE-REGISTER BY OCTOBER 15TH

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9th Annual International Clogging Jamboree

HYATT REGENCY, DEARBORN

By Dee Gallina

Our theme this year was "Pirates" and as usual all who were involved worked very hard to make it a success. Paula outdid herself this year. All the Mainstreet dancers, whatever level, danced to the music from Yanni — "Life At The Acropolis." If you are not familiar with this music... well, it was a real challenge. But, Miss Paula had everyone involved as usual and we put on a great show. It amazes us how Paula comes up with something spectacular every year for us to do.

We were pleased with the turnout and participation of all those who attended. The nineteen demos were all super good and it was refreshing to see the variety of dancers and costumes that were presented. The excitement that was displayed by all the demos made everyone ready to hit the floor and dance their hearts out, even though many were tired from all the classes they had taken from the great instructors we had.

The Committee people:

Director Frank Heskett
Executive Director Paula Trask-Heskett
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Registration Julie Pelham
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Syllabus Carol Ann Matthews
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Decorations & Door Prizes Dee Gallina and Jean Hynes

Next year will be a *Big Celebration Year* for us. Hope to see you there!



MC-Tony Gallina, MC-Elyse Rose-Trupiano, Director-Frank Heskett



Costume Winner, Jan Ellerholz and Duffy Schryer, playing.



Paula Trask-Heskett, Co-Director and Mainstreet Cloggers



Hometown Kids of Howell Competition Team



Instructors (left to right):

Missy, Matt, Collen, Jamie, Sherry, Chip, (Donna Hiding), Dee, Terry, Angela, Shane, Dawn, Randy and Duffy.

(Josh is in boat!)

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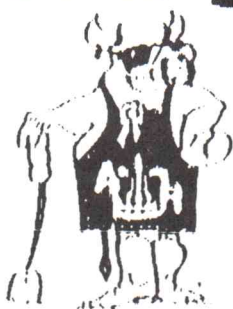
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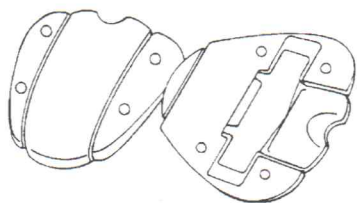
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