

The Double Toe Times

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

Volume 14, Number 3

March 1996

Country Cloggers North American Journey

By Vladimir Zemanek and Country Cloggers, Bratislava, Slovakia

Here we are again, the dancing ensemble Country Cloggers from Slovakia. Thank you for publishing the article about us and our trip around America in August. I would like to present to you (although a little late) some impressions from our interesting, though hard, trip.

We started dreaming about America and a trip around America, back in March '92 when the Country Cloggers were created. We really wanted to see all the places where the dance (which is much more than just a hobby for us) was originated. We also wanted to meet face-to-face with similar American groups, establish personal contacts, as well as get valuable inspiration for our future work.

After a lot of mailing attempts, hard work for getting necessary visa and travel documents, but first of all after endless training, performances and incredible efforts of our members could this dream become reality. On August 9, 1995 eight of us took off from Vienna Airport through Warsaw across the ocean.

Continued on page 6



Country Cloggers in "Garden of Gods" in Colorado



As I See It

By Bob Osgood

*Reprinted with permission
from American Square
Dance Magazine.*

For some time now, while putting together these columns, I've occasionally dropped in a name, Lloyd Shaw, without offering much in the way of explanation. Then, last June, I wrote about him and his development of caller-leadership knowing all along that somewhere I'd have to stop, back up and explain a bit more about who this person was and the part he played in bringing us this great activity.

This month and in the segments that follow I'll fill you in on some of the events that made this gentleman a keystone in the emergence of the contemporary Western Square Dance and share some of the anecdotes and highlights as they affected us. A good portion of the following was written upon Shaw's death in 1958 by his lifetime partner, his widow, Dorothy Stott Shaw.

.....

Circumstances play odd tricks on men's lives and it was not a part of Lloyd Shaw's original dream to change the dancing habits of a nation. In the 1920s when he was excitedly unearthing the lost and lovely Western American folk dance, his horizon was Cheyenne Mountain School in Colorado Springs, Colorado. His immediate concern was the building of a recreation program that would be both creative and vigorous, something that would include boys and girls in a joyous outpouring of energy and spirit, a program that would have meaning both to the individual and to the group.

He was perfectly sure that the ancient Greeks were correct in believing that dancing was not only an important but also an absolutely essential part of a sound education. But the kind of dancing he himself had done in school and college had not impressed him. Every dance step had been taken rebelliously, with a feeling it was unreal and meaningless. That was not what he was looking for.

What, then? How were these children, awkward physically and socially, to find themselves in the dance? He tried some European folk dances, carefully deciphered from a book — mildly fun, but not compelling. Everyone he sought out for help lacked the necessary background.

A fortunate circumstance brought the great Elizabeth Burchenal to town and Shaw invited her to Cheyenne Mountain School. That set the ball rolling. Miss Burchenal, an authority in dance who had researched many of America's traditional dances, did have the background and she had the materials. With the impetus of her books and her personality, it was simple for him to carry on. Dancing at Cheyenne School became part of the curriculum and so joyous a thing that parents and teachers insisted on being included.

In Miss Burchenal's repertory were a few old New England quadrilles and several typical contras. The children loved them. A team of the better dancers was beginning to give little exhibitions here and there, always including an early American section in their program.

Continued on page 10

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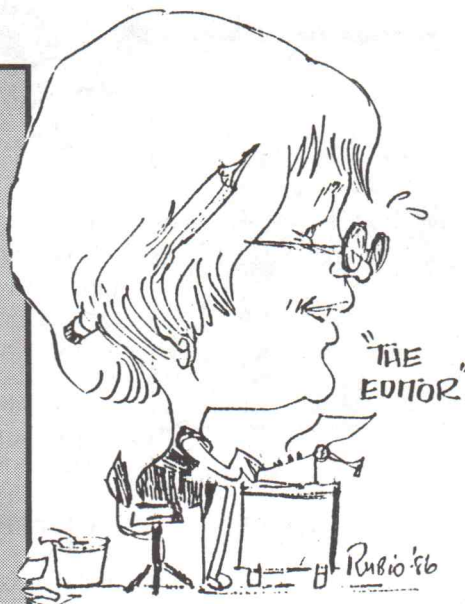
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FRONT AND CENTER

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,

Thanks so much for a wonderful and informative clogging magazine. Your efforts are sincerely appreciated.

Enclosed please find a photo of our new clogging group, The Blue Ribbon Cloggers. We started our team in November of 1994 with just a few members. Because there are very limited teams in the area, I feel we had a grass roots movement here in the southern tier of New York State. (Just south of Cooperstown where the Baseball Hall of Fame is located.) For a new team, we completed over 25 demos at community events and nursing homes last year. I'd like to thank these gals and guys for an enthusiastic and fun filled year and look forward to a happy and healthy 1996. We also eagerly anticipate a great time at the Nickle City Workshop and Clog Dance in April. Hope to see many of our clogging friends there. Happy New Year to you all and keep on clogging.

Sincerely, Ellie Sosnowski, Director: Oneonta, New York.



As I sit here and write this letter, it's 10:30 PM, my two kids are finally in bed, my wife is on the couch watching T.V., and I'm just now getting around to writing this letter that should have been written months ago.

Our club, The Emerald Coast Cloggers, sponsored our first Workshop in September 1995. Going in to an endeavor like this was extremely nerve-racking for me individually and I was unsure about the turnout right up until the time we opened the doors. But my apprehension was soon put to rest as the cloggers kept coming, and coming! The end total was 137 dancers and 200 spectators for the exhibition that evening.

Front and Center on Page 3

Front and Center Continued from Page 2

Our instructors were absolutely the best I could have hoped for. Tandy Barrett made the weekend exciting for everybody with her enthusiasm and energy. Linda Hysinger, from Panama City, Florida and Debbie Corbin from Chipley, Florida, were equally exciting and everybody who danced came away with a lot of great routines. They all plan to be back for our 2nd Annual event along with some other surprises.



All in all, after the dust had settled, our workshop went off without a hitch. I hope everyone had a great time and we're looking forward to an even bigger crowd next year. The event is scheduled for Saturday, September 28th, 1996, at the Frank K. Brown Community Building, the same place it was held this past September.

Enclosed please find a picture of my group as we prepared to dance "The Inca Dance" on Saturday night. We had a lot of fun and are anxious for our 2nd Annual event. Thanks for publishing a great magazine for cloggers worldwide. You really do a great job.

Your clogging friend, Kevin McVay, Director
Emerald Coast Cloggers, Panama City, Florida

P.S. By the way, we came through Hurricane Opal fairly well. The beaches, however, were hit very hard. The good news is our guest hotel is being rebuilt and should be ready by September 1996 and the workshop site came away without damage.

Enclosed are pictures from our Halloween Dance, which was also a benefit dance for 2 year old Abby Harkleroad, granddaughter of Bill and Patti Harkleroad of Batavia, Ohio. Abby has leukemia and needs a bone marrow transplant.

Many Cloggers who know Bill and Patti and their family are trying to help out with various fund raisers to help cover the cost of medical expenses. It's amazing to see what all the cloggers are doing in Southern Ohio to help little Abby. Janis Hays, one of Bill Harkleroads' clogging and long time friend, has done a magnificent job in coordinating the event with other cloggers and clogging instructors in the Ohio and Kentucky area. She has put a lot of time and work into getting things moving and she deserves a big pat on the back.



Harkie Hoedowners - Batavia "The Flasher" was a blast



George and Marilyn Fenner, Blanchester, Ohio



G & M Country Cloggers - Clinton Co. Ohio

UPCOMING EVENTS "1996"

All Competitions are designed 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.

March 5-16

Ten Toe Percussion
England/Wales
Bernstein (NY)

March 8-9

TCC Rally
Waco, Texas
Burton (TX)

March 8-9

Possum Trot Workshop
Victorville, California
Hanson/Strong (CA)

March 15

Ten Toe Percussion
England/Wales
Bernstein (NY)

March 16

Southside Clog/Wrkshp
McDonough, Georgia
Nelson/Wells (GA)

• March 15-16

SCCC Stampede Workshop
and Competition
Spartanburg, South Carolina
Williams (SC)

• March 16-17

Sunshine St. Bluegrass Fest
Punta Gorda, Florida
(941) 639-5966

March 16-17

Illini Classic-IPCA
Peoria, Illinois
Wallis (IL)

March 17

St. Pats Workshop
Noblesville, Indiana
Shirk/King (IN)

March 23

Just for Kicks "96" Wrkshp
Indianapolis, Indiana
Hasler (IN)

• March 29-31

N.E Clog Conv/Comp
Burlington, Vermont
Kendall (VI)

March 29-30

Sidekick Clogging Hoedown
LaBelle, Florida
White (FL)

March 30

Borderline Clog Wrkshp
Muskogee, Oklahoma
Leslie (OK)

• March 30

Upstate Clogging Classic
Clemson, South Carolina
Pace (SC)

• March 30

Louisiana St. Open Natl
Clog/Comp
Winnfield, Louisiana
Pat Davis-Wilks (LA)

• March 30

America's Clogging Champ
Paris, Kentucky
Mattingly (KY)

April 5-6

Minnesota Mega-Clog
Bloomington, Minnesota
Keller (MN)

April 5-7

Clog Fest "96" with
Steve Smith
Adelaide, Australia
Elliott (AUS)

April 12-14

Country Cloggin' Weekend
Port Townsend, Washington
Mills (WA)

• April 13

South Atlantic Clog Champ
Clyde, North Carolina
Finger (NC)

April 13

Rampage "96"
Fishersville, Virginia
Lohr (VA)

April 13

Horseshoe Cloggers
No Foolin' Workshop
Valparaiso, Indiana
Handley (IN)

April 19-20

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

April 19-20

Swing into Spring
Jamestown, Kentucky
Smith (KY)

April 20

Springtime Stomp
Dublin, Georgia
Ruis (GA)

April 20

Rt 66 Workshop & Dance
Amarillo, Texas
Berg (TX)

April 22-26

Ira Bernstein in Cent. Michigan
Various Cities
Bernstein (NY)

April 26-27

Swing into Spring
Jamestown, Kentucky
Smith (KY)

• April 27

Tennessee Clog Classic
and Comp
Gray, Tennessee
Glass (TN)

April 27

ACHF Spring Workshop
Maggie Valley, North Carolina
Maiuri (WV)

April 28

Devil's Delight Workshop
Toledo, Ohio
Malone (OH)

May 3-5

River Road Clogging
Jamboree
Brampton, Ontario, Canada
Craddock (CAN)

May 4

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

May 4

Cinco de Mayo Workshop
Mesa, Arizona
Steele (AZ)

May 4

Georgia State Clogging Fest
Helen, Georgia
Angel (GA)

May 10

Cloggers Showcase
San Antonio, Texas
Hadley (TX)

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May 11
Spring Fling in Michigan
Kalamazoo, Michigan
Snell (MA)

May 11
GCLA Spring Workshop
Savannah, Georgia
Collier (GA)

May 11
Trailblazers Clogging
WorkShop
Broken Arrow, Oklahoma
Beach (OK)

May 17-18
Derby City Festival
Louisville, Kentucky
Breehl (KY)

May 24-26
Ira Bernstein at Wheatland
Remus, Michigan
Bernstein (NY)

May 24-26
Int'l Cloggin' Jamboree
Dearborn, Michigan
Trask-Heskett (MI)

May 24-25
FCC Clogging Convention
Orlando, Florida
Conn (FL)

May 24-26
Memorial Day Dance Spec
•Midwest Clog Champ
Columbus, Ohio
Adkins (OH)

• **May 25-27**
Tornado Jam "96"
Amarillo, Texas
Zion (TX)

May 31 - June 1
Sugarcane Mtn Dance
Workshop
Norton, Virginia
Wells (VA)

June 7
Ky HC Clogging Roundup
Bardstown, Kentucky
Harbin (KY)

June 13-16
Jamboree by the Sea
Myrtle Bch, South Carolina
Pace (SC)

June 21-22
Washington Square Dance
Festival
(Full Clog Program)
Issaquah, Washington
Fleetwood (OH)

• **June 29**
Great American Clogging
Championship
Alexandria/Pineville, LA
Wilks (LA)

• **June 29-30**
Showboat Clog Competition
Ocala, Florida
Cummings (FL)

June 28-29
Can't Stop Cloggin
Border Town Bash
Vancouver, British Columbia
Woodall (GA)/Johnson(CA)

• **July 6**
Alabama Firecracker
Clogging Comp
Fultondale, Alabama
McCullar (AL)

July 7-13
Bernstein at Augusta
Heritage Workshop
Elkins, West Virginia
Bernstein (NY)

July 12 -14
EuroClog 96
Prague, Czech Republic
Vasak (Czech Republic)

July 12-14
Uncle Dave Macon Days
Cannonburgh, Tenn
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• **July 13-14**
Gulf Coast Classic Clogging
Championship
Biloxi, Mississippi
Shannon Erdwins (MS)

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Country Cloggers

Continued from page 1

We first stopped in Edmonton, AB, where we landed after a 10-hour flight, full of enthusiasm and expectations. We took the air-conditioned camper Chevrolet which we had booked well in advance for our whole-month staying in North America and then we moved to Calgary.

While staying in this Olympic city we managed to contact the bosses of local clogger band Chinook City Cloggers — Maureen and Tom Dakers; and together with them we attended the workshop with instructor Mrs. Janice Jestin at nearby Holiday Ranch. After this workshop we introduced ourselves with our dancing program which was, as a matter of fact, our first historical performance in North America. Really nice owner of the ranch, Mrs. Marie Jensen invited us to her place for dinner.

Cheered up and full of expectations we took off for our trip around U.S. and part of Canada; crossing Alberta, British Columbia, Idaho, Washington, Oregon, California, Nevada, Arizona, Utah, Colorado, Wyoming and Montana.

During this four-week trip we visited a lot of very nice and interesting places, such as Vancouver, Seattle, Tacoma, San Francisco, Los Angeles, Las Vegas, Grand Canyon, Monument Valley, Durango, Colorado Springs, Denver, Grand Teton National Park, Yellowstone National Park, Glaciers National Park, and North Cascade National Park.

Our first trip from Calgary led us through the natural beauties of North Cascade National Park to Vancouver and right after that our big trip around the U.S. could start.

The first nice experience for us was expected meeting with the instructor Mrs. Anne Mills and her group, with the name so close to ours, Country Cloggers; however these Country Cloggers come from Tacoma, Washington. Mrs. Mills, with her friends, took good care of us and invited us to the nearby town of Bremerton, where the performance was held by two Country Cloggers — one from Tacoma, the other from Bratislava, Slovakia. We all, spectators especially, really enjoyed the good performance. Remarkable fact for us was that local cloggers dance mainly according to the caller and in line-



...with the members of the group Country Cloggers (from Tacoma, WA)

dance style; while we focus on perfect execution of trained choreography.

Next we stopped all the way in San Francisco, California, where we met our friend, Mr. Fred Mollenkopf — member of Hillbilly Cloggers. This gentleman made our next performance possible (and we were really honored for this one) and together with his friends offered us also very comfortable accommodation. We also met the whole band Hillbilly Cloggers as well as its instructor, Mrs. Janice Hanzel. We danced together and showed each other some pieces of our choreography. These guys also prefer caller-clogging in line-dance style, where we admired particularly wide variety of steps and enormous enthusiasm and pleasure of dance.

Next two days we spent in "near" Los Angeles, most of the time in Hollywood, beaches of Santa Monica and just touring the big city. We continued through attractive Las Vegas, across incredible and unforgettable Grand Canyon and Monument Valley to Colorado. There we met the band — Durango Cloggers. We just managed their last training before Holidays. After a warmhearted welcome and common warm-up we were accepted by the instructor — really nice lady — Mrs. Betty Lazo with her husband who took complete care of us.

After this romantic visit of Durango we went on back to north through Colorado Springs to states of Wyoming and Montana — where we admired natural beauties of American National

Parks — Grand Teton, Yellowstone and Glacier. Very interesting, turned out the visit of famous Western town of Jackson, where we just missed the President, Mr. Bill Clinton. He visited Jackson just the day ahead of us.

We came back home with incredible amount of new knowledge, personal contacts, full of emotions and memories of 7,500-mile-long trip around North America which we consider undoubtedly as a top of our performance ever. We just smile of the memories when we were really just dreaming about such a trip.



...Country Cloggers in "The Garden of Gods" in Colorado

Finally, dear Bobbie, we would like to thank you once more for your favor that you had done for us in your magazine as well as all those nice people who helped us during our trip. We believe we will get a chance to pay all this back.

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

The word "traditional" means a number of different things to a number of different people. What is considered "traditional" in the dale on one side of the mountain may not quite match up with what is considered "traditional" in the valley on the other side of the same mountain.

Call & Count uses the word "traditional" to designate figures and formations that may be danced by pairs and squares regardless of their history. An attempt is made here to get more clogging instructors to take courage and break down figures and formations into recognizable bits and pieces to later be strung together into the routines of their choice. If our novice cloggers can handle a couple of Single Basics and a Triple Basic, we can dance them with our more advanced cloggers under a "traditional" umbrella. "Traditional" clogging is a great way to level out a group.

Additionally, when more of our local level cloggers have some degree of "traditional" expertise, perhaps more of our regional workshops will begin to lend some extended time to "traditional" teaches. If your workshop attendance is declining, perhaps what is needed is a dance form which lends itself to unifying more of our dancers. Hm-m-m. It's certainly grist for the mill.

Regardless of where we start ourselves off in teaching ourselves to teach "traditional" formations and figures, we will have to be ready to rearrange our thinking as we travel from place to place or event to event. An open mind is the gateway to know-how and success.

OK. Preamble's over. Time to get down to business.

Take a look at Exhibits A, B and C and see if you can infuse these stiff little icons with some fluid motion by assigning to each of them in your mind's eye a real dancer, preferably people you know. You, yourself, can be one of those people.

In your mind's eye you can watch these people demonstrate in 3 dimensions what these stiff little icons can only begin to indicate on 2 dimensional paper. Let's remind ourselves that since we are

instructors, the mental game, the analysis, is part of the challenge.

Let's jump off this month's "think-a-ma-jig" by taking a closer look at the 4-count call: "Odds to the right and circle up left".

Let's take a structured look at this often used maneuver and assign to it a specific timing schedule:

1) "Odds to the right and circle up left" is a 4-count call.

"It" can happen during this 4-count call. "It" is the timing brouhaha that arises when you have 6 dancers making individual decisions as to the best time to strike out to the right. Your old timers will be inclined to strike out to the right on the first or second beat of the call. For your novice dancers, it will take 3 or 4 beats for the information they hear in their ears to travel to their brains, run through the translation system, and be delivered to their feet which will tend to respond to this information with varying degrees of efficiency.

When you allow your stronger dancers to "buck the call" and anticipate the maneuver, you are setting up your newer dancers for intimidation and frustration. They never get the opportunity to school themselves to listen for the call or have time to assimilate the information and turn it into appropriate response. If they stick with it at all, they become so dependent on "reading the body language" of the stronger dancers that they never develop into another one of those stronger dancers which add strength and expertise to a performing group.

So, what are the instructions to everybody regardless of dancing skills?

- Don't anticipate the maneuver.
- Don't buck the 4-count call phrase.
- Practice patience. Wait for the dance phrase.
- You strike out only on the downbeat of the 4-count dance phrase.

Now all your 2-couple hoedown sets are striking out together as coordinated units.

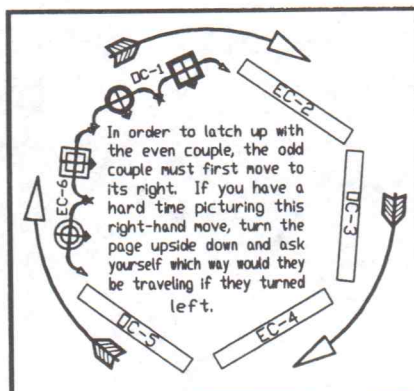


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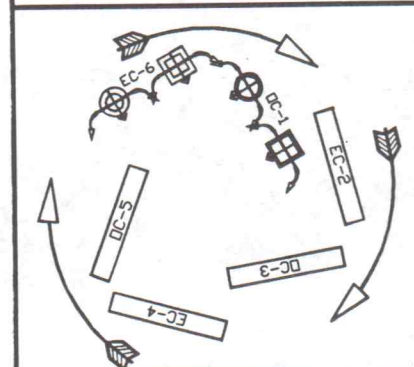


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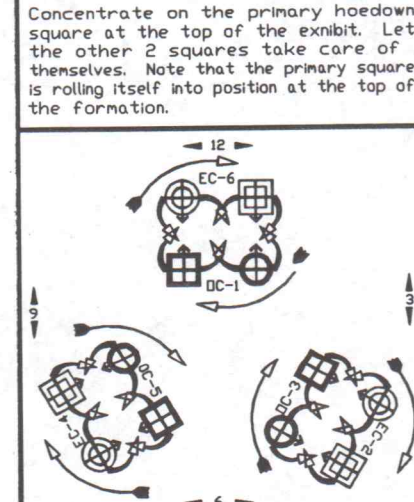


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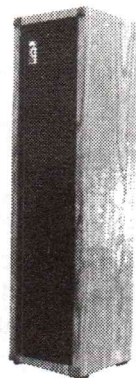
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March 16-17

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April 13, 1996

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April 27, 1996

ACHF Spring Workshop

Stompin' Ground

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May 4

Georgia State Clogging Festival

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June 29-30, 1996

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It was at about this same time that Benjamin Lovett, dancing master for Henry Ford, published a collection of quadrilles, rounds and contras of this country. But these, too, with their illustrations of dancers in formal wear, emphasized the more stately, reserved, traditional dance.

Shaw knew that there was a Western Dance that was our very own and he searched for it continually. There were few "callers" in the area, but they had been side-tracked away from square dancing for a long time. They had kinetic memories. They could not write down a call; they had to have music and dancers on the floor before they could remember it. Shaw would have to dance to find it.

In Colorado Springs at the time was a group of people known as the "Friendly Club" that met regularly at the local 100F Hall to square dance. Meeting after meeting Lloyd Shaw and his wife, Dorothy, danced with the "Friendly Club." "Friendly" it truly was. "Friendly" became the first word in Lloyd Shaw's dance vocabulary. Dancing must be friendly; it must be joyous; it must be beautiful.

*Illustration from
Henry Ford's
and Benjamin
Lovett's book,
"Good Morning."
Note the more-or-
less formal dress.*



Lloyd fell head-over-heels in love with the American Square Dance. It was vigorous, beautiful in pattern, varied in step and so friendly, as he used more and more of the Western patterns with his school children he began searching further for the old calls. Some square dance "call" books were available, but all were printed in the East and reflected the Eastern style of dancing. Callers in the West, it appeared, had never written down their calls. And so the search for dance descriptions went on. They came from the old cowhands, from the mining camps and from any source that Shaw could turn up.

He was like a man digging up ancient Troy; each new find was thrilling and significant. Once the ice was broken help came from all quarters. Dances began to unfold, dozens, tens-of-dozens of them. They were included in the Cheyenne programs. By this time his Cheyenne Mountain High School Dancers were in demand for programs in schools and colleges across the state.

As Lloyd Shaw, or 'Pappy' as the dancers would refer to him,



Lloyd "Pappy" Shaw and his Cheyenne Mountain Dancers



The youthful Cheyenne Mountain Dancers in action

appeared with his dancers in the various areas, requests began to come in for this material and, as a result, in 1939, his book "Cowboy Dances" was published. This was a careful, thoughtful and lively discussion of American square dancing as danced in our West with almost a hundred of these lovely old patterns minutely described and pictured. He had written it to save himself answering hundreds of letters requesting information. America needed a book and this book is still known as "the square dancer's Bible."

In the spring of 1939 the first cross-country trip for the Cheyenne Mountain Dancers materialized. Traveling on a shoestring, in a small school bus, they made a joyous, uncomfortable but triumphant pilgrimage that included Washington, Philadelphia and New York.

The young dancers almost developed wings. "See," 'Pappy' would say to an audience, "this is your American Folk Dance!" People watched, wet-eyed, in Seattle and St. Louis, while these fresh, lovely and shining-eyed young people appeared to dance an inch above the floor. The man who directed them and who could no longer dance himself also watched them, wet-eyed. He knew that anything so beautiful would be fleeting. But while it lasted it permeated the whole school. Every child, in his heart, was dancing.

In Chicago they danced at a national meeting of the American Association of Health, Physical Education and Recreation. Later many teachers came to Lloyd and said, "Will you have a summer class in this kind of dancing in Colorado Springs? We'll all come."

In the summer of 1940 the first of the famous Master classes was held at Cheyenne Mountain School with forty-one teachers and recreation directors from all over the nation in attendance.

The second year of these classes was held in summer, 1941. Then, with World War II, the classes were put on hold for the next few years, but they would return.

• • • • •

A brief interruption in our account of Lloyd "Pappy" Shaw in order to get up-to-date with the state of the square dance world prior to World War II.

Square dancing in the mid-1930s was not too different from that danced during the previous 100 years or so.

Continued on page 20

CLOGGING WORKSHEETS

HURRICANE

Artist: Carlene Carter
Little Acts of Treason

Choreography by Glenn Hill

SEQUENCE: A B A B C D C BREAK A B C ½ C D

PART A

UTAH DS BRUSH UP DS RS RS BRUSH UP BASIC
L R R LR LR L L

STOMP STOMP DS BASIC
R L R

JOEY DS S(XIB) S(OTS) S(OTS) S(XIB) S(OTS) S(OTS)
L R L R L R L

REPEAT TO MOVE RIGHT —
OPPOSITE FOOTWORK

PART B

KICK IT DS KICK RS STEP SLIDE RS DS BASIC
L R R R R LR L R

PULL BASIC BASIC DS BALL PULL HEEL RS
BASIC L R L R L R LR

PART C

BURTON DS TCH TCH TCH (turn ½ left) STOMP DS BASIC
TURN L R R R R L R

TRIPLE LEFT AND RIGHT

BURTON TURN STOMP DS BASIC TO FRONT

MJ DS DS(XIB) RS CLAP CLAP RS DS BASIC
PAUSE L R LR LR LR L R

PART D

DOUBLE DS DBL DBL RS S SLIDE DS DS RS RS
DOUBLE L R R RL R R L R L L

TURN ¼ LEFT — REPEAT 3 MORE TIMES

BREAK STOMP DBL UP DS KICK
L R R L

TURN ¼ LEFT ON STOMP —
REPEAT 3 MORE TIMES

PART ½ C BURTON TURN (360°L) & STOMP DS BASIC
R L R

MJ PAUSE

This is Glenn Hill's routine that was taught at the Midwest Clogging Workshop on Thanksgiving weekend. The walls were removed between three halls so that all could learn it together. It was a moving event and one that all there will remember. Glenn's routine is an excellent one and printed here as a tribute to him.

Steve Smith
Georgetown, Kentucky

ROCK AROUND THE CLOCK

Artist: Bill Haley and the Comets

Choreography by Terry Safruk
303-624 8th Street N.W.

Portage La Prairie, MB, Canada R1N 3J3
(204) 239-0292

INTRO: Wait 2

SEQUENCE: INTRO - A - A - B - A - A - C - A - ENDING

INTRO

2 ROCKING DS K SL DS RS (½ TURN LEFT ON EACH)
CHAIRS L R L R LR

WINDSTER DS DT(XIF) H DT(X) H RS
L R L R L RL

4 SHUFFLES DRAG SLIDE (¼ TURN RIGHT ON EACH)
BOTH FEET

PART A

1 MOON DS DS(XIF) SL ST(IB) ST(X) ST(XIF)
SHIFTER L R R L R L

1 TRIPLE DS DS DS RS (½ RIGHT)
R L R LR

2 CHARLESTONS DS TCH(F) H TOE(B) H TCH(B) H
L R L R R L R

2 BASICS DS RS DS RS
L RL R LR

1 FANCY DS DS RS RS
DOUBLE L R LR LR

PART B

1 WINDUP DS DS DS DS DS DS DS RS
L R L R L R L RL
(IN A CIRCLE TO LEFT TO FACE FRONT)

1 TICK TOCK DS K RS K RS K DS RS
R L LR L LR L R RL

1 WIND UP DS DS DS DS DS DS DS RS
R L R L R L R LR
(IN A CIRCLE TO RIGHT TO FACE FRONT)

PART C

6 TURN BACK S S H PIVOT(½L) S S H(TOUCH)
THE CLOCK L R L R L R

T(TOUCH) H(TOUCH) STEP
R R R

ENDING

1 PUSH OFF DS RS RS RS
IN CIRCLE L RL RL RL

TO RIGHT

1 STOMP STOMP RIGHT

Blistered Feet Clog Workshop

By Duffy Schryer

Sault Ste. Marie, Ontario, Canada

The 4th Annual Blistered Feet Clog Workshop was held October 20 - 21, 1995 at the Ramada Inn in Sault Ste. Marie. Our instructors were Jeff Driggs, Naomi Fleetwood, Paula Trask-Heskett, Marg Vondette, Dee Gallina, Angela Cameron, Jeff Guindon, Duffy, Randy and Dawn Malone, who all had great routines and did such a terrific job. Also thanks to all the helpers who put in a lot of time and effort to make it such a fun and successful week end.



The Tumbleweed Blue Grass Band

Friday night started with open dancing and then The Tumbleweed Bluegrass Band played our favorite tunes, for our listening and dancing pleasure, it was great to see so many dancers free-styling!! Jeff Driggs did some fun and easy routines and mountain figures and Duffy taught the Snowflake Reel.

On Saturday morning, Jeff's luggage finally arrived, it was lost during his four different flights to arrive in the Sault, better late than never.

Saturdays classes were kept on time with three rooms, Basic, Intermediate and Advance, everyone enjoyed themselves and the routines taught.

Saturday night had great exhibitions, Duffy's Homespun Cloggers did Jeff Driggs' routine Eight Days a Week and for Naomi, her routine to Down at the Twist and Shout. They were suprised and pleased! Jeff and Naomi, then demonstrated the East Coast Swing. The Island Cloggers with Marg Vondette, instructor, Kick-up-a Fuss Cloggers with Angela Cameron, instructor, The Wawa Cloggers with instructor Linda Guindon, The Red Devil Cloggers from Ohio and Junes Cloggers (who received an encore and standing ovation) all did a super job on their routines. Paula and Carol-Ann Matthews did a demonstration of a Titian dance and Jeff Guindon burned it down with Down on the Farm. Following the exhibitions was of course more dancin', dancin', dancin'. Naomi and Dee both taught some country and western line dances. Some of the crowd dragged their blistered feet home and for those in the party mood, ended up in Duffy and Ed's suite for a jam session and fun time till the wee hours. Jeff Driggs and Naomi Fleetwood sure had a great time,



Homespun Rock and Rollers



The Island Cloggers



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Jeff Driggs and Naomi Fleetwood

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Unlikely Stars 'Cornish' pair creates fun mood at fair

By Paul Harrar

Reprinted from *The Union*

August 12, 1995 - Volume 130, Number 247

They're possibly the oddest performing act at the Nevada County Fair: The crusty old miner with the ragtime music player and spoons. The miner's wife sipping her tonic, dervishly dancing a clog step, and reciting wacky verse about Nevada County's Cornish pioneers.

Cousin Jack 'n' Jenny have a way of mesmerizing little kids and making adults chuckle. At the same time, their audiences learn a little Nevada County history. The duo stroll the fairgrounds today and Sunday.

Cousin Jack 'n' Jenny, who call their show "Tales of the mines, Dancin' 'n' Rhymes," are the creations of Milt and Diane McConnell of Grass Valley. Milt, a former minister turned insurance salesman, and Diane, a house cleaner and longtime clogger, are an unlikely performing duo. They've had no professional experience as actors, clowns or other performers. The act was just thrown together as a lark about a year ago.

"We decided we wanted to dress up and do something as a strolling act during the Fourth of July celebration," Diane recalled. "We thought, nobody mentions the Cornish people and what they did for the community." Becoming a Cornish couple, they thought, would be fun and tie in Diane's love of clogging, a Cornish pastime.

Since their first appearance, the couple have had numerous requests for more. They have appeared at Victorian Christmas, Cornish Christmas and, recently, Miner's Picnic. They've even performed at a baby shower. "We didn't think this would go as far as it has," Milt said.

Diane's clogging background — she co-founded the Nevada County Tommyknocker Cloggers — makes Jenny more than just a Cornish clown. Like the dancing, Jenny's goofy poetry laden with nuggets of Nevada County's history helps audiences understand the lore of the Cornish miners who settled in the Gold Country.

"Their superstitions and culinary arts and singing have gained much fame," she recites. "And their strength and hardy virtues brought the Northern Mine towns much gain."

She gleans ideas for her verse from local history books and newspaper articles. Talking like a crotchety old geezer, Milt relates tales from the mines and passes out gold nuggets (painted pebbles from his driveway) to delighted children.

"It's a fun way to try to help people understand that the way things are today here are because of the hard work of the Cornish," said Milt, who has some Cornish ancestors.

"We come across pretty well because people think we're old and eccentric," Diane said with a laugh.



The Union/John Hart

Cousin Jack 'n' Jenny (Milt and Diane McConnell) delight fair audiences with their husband-and-wife historical act.

Though fun, the act is also hard work. Dancing on a portable platform, Diane really needs the "tonic" — water, really — in a little bottle she carries. When she takes a swig, she humorously springs to life.

"Clogging is strenuous, and I'm no spring chicken," Diane joked.

Like the roving costumed characters at Disneyland or sports mascots, Diane and Milt have to stay in character for as long as they're in costume.

"Even in the bathroom," she said. "The kids think you're real."

Reared in Trinity County, the McConnells knew each other as children and were childhood sweethearts, yet they married separately. When Milt was widowed after 37 years, he married Diane.

Cousin Jack 'n' Jenny, they say, is the sort of mutual hobby many couples wish they shared.

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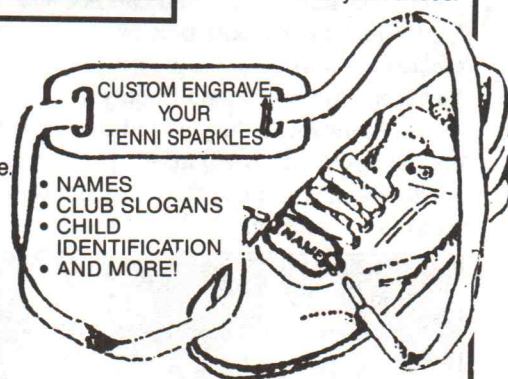
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Front and Center Continued from Page 3

George and I and our cloggers organized the benefit Halloween Dance at Laural Oak Vocational School Gym in Wilmington, Ohio. The dance brought cloggers from Southern and Central Ohio, including Louise Pitcher and her Picture Perfect Cloggers, and Conrad Cooper and the Midwest Cloggers from Columbus, Ohio; some of the Harkie Hoedowners from Batavia, Ohio, as well as our G & M Cloggers from Clinton, Brown and Highland and surrounding counties. A good time for all who came. Thanks so much Bobbie for all you do.



Conrad Cooper, Columbus, Ohio

George and Marilyn Fenner, Blanchester, Ohio

Mainstreet Cloggers Demo Support of Oakland Family Services

By: Dee Gallina, Northville, Michigan

A grand time was had by all at the Country Western theme benefit, which was held at Oakland Community College.

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The Mainstreet Cloggers did their part by performing for the enormous crowd. "Dr. Don" Carpenter and Rhonda Hart, air personalities of Young Country radio station 99.5, and Kelly are featured in our picture.



Back Row: Hope, Carol, Ann, Jane, Nancy, Dee, Georgia, Violet
Bottom Row: Pat, Rhonda, Dr. Don, Kelly, Paula

Recent 'Insane Diego Hoedown'

A success - with Fireworks

By: Howard Hummer

Over 400 cloggers, recently marvelled at Scotty Bilz fancy footwork, teaching, "I like it, I love It". Ray Thompson coordinated the 2nd annual event staged on the 7th floor of the Clarion Hotel, in downtown San Diego, California. During a break, we all watched (over the water) fireworks. Jokingly, many wondered how Ray could afford fireworks for us at these prices. Turned out, it was the annual Veteran's Day Fireworks.

Next year's event will be held at the Scottish Rite Cathedral on November 8-9, 1996. Guest cuers will be: Scotty, Matt, and Colleen Pearson, (from Arizona) and Diane Wrona (Indiana). Hope to see you San Diego and ocean lovers there.



L - R Ray Thompson (coordinator), David Nimmo, Julie Morris, Charles Metzler, Dawn Mee, Tom Dunning, Connie Bilz, Scotty Bilz, Melinda Leatherman, Tim Leatherman.

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- *Chaucers* is our 24-hour coffee shop. Any meal is available any time of the day or night. Chaucers also provides room service from 6:30 AM to 11:00 PM.

- *Josh's* is located off the main lobby and is our fine dining facility. Surrounded by an elegant English Hunt Club Setting, you can choose from a wide selection of continental cuisine including beef, seafood, fowl and Josh's famous shrimp. Josh's is open for lunch Monday thru Friday. Dinner is served Wednesday thru Saturday, and includes live music for your listening and dancing pleasure. On Sundays, a sumptuous brunch buffet is offered.

- *The Gatehouse Taverne* is located next door to the Inn and

is a longtime favorite of the area. The Gatehouse has an Old English "Castle" setting complete with a moat! The menu features delicious steaks, chops and seafood including New York Prime Rib, Prawns, and King Crab Legs. Open for dinner only, seven days a week. Includes the friendliest bar around

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- *Coyotes* is the newest and largest Country/Western Music and Dance hall in Greater Cincinnati. Located within the Oldenberg Brewery and Entertainment Complex, Coyotes features free dance lessons, live entertainment on select nights and the hottest country tunes for two-steppin' the night away. Open Wednesday-Sunday 7:00 PM - 2:00 AM.

- *The American Museum of Brewing and History and Arts* is also located within the Oldenberg Complex. The Museum has many pieces on display. There is also a working micro-brewery where fine Oldenberg beers are brewed and bottled.

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KY: 1-800-352-9866

The way square dancing was handled out here on the West Coast was similar to square dancing elsewhere in North America. Classes had not yet made an appearance and, if you wanted to attend a square dance, you just went, paid your twenty-five cents or so, and if it was new to you, you started as the fourth couple in a square. By the time the action got to you, you would have learned all you needed to know by observing the other three couples.

My personal interest in the activity started in 1938 while attending a college conference. It grew when I discovered how effective square dancing could be in bringing together otherwise shy college students and spending a couple of hours doing simple circle mixers, squares and contras.

I figured the only way to learn more about the activity was to track down the relatively few "old tyme" dances in the area, but none of these proved very exciting. Finally, following a lead, I discovered a weekly square dance at the local YMCA. I was delighted, the first time I attended to find a room full of enthusiastic young potential dancers. I, along with the others, was discouraged to find they had no caller.

Many of you who call may remember what happens next in a situation like this. You may know little or nothing about calling, but you realize that you probably know as much or more than the others, and, with lots of encouragement, you find that you're going to be a caller. That's the way it all started.

For the most part as I remember it, the caller was the motivating center of it all. Back then there were no specialists. The caller was the Jack-of-all-trades and (in my case, I'm afraid) Master-of-none. With what assistance he could recruit, the caller had to find a place to dance. He had to clean the hall and sometimes even bring refreshments. Then, in addition to calling the squares, it was his job to teach the couple dances and everything else on the limited program.

While a good share of the squares we did back then were of the single-visiting variety (couple number one goes out to the right and does a figure, ends it with a do si do, then moves on to the right and does the figure with the third couple, etc.), we also did lots of all-work dances, line figures like the Route and various stars (ladies to the center and back to the bar — gents to the center with a right hand star, etc.). We included a fair share of singing calls (Life on the Ocean Wave, Oh Johnny, etc.), that had worked their way out here from the East Coast.

The couple dances were definitely a part of the program. These were not composed rounds as we know them today. Those came later. The majority of people who attended dances would enter into the free-style polkas, two-steps var-souviannas, schottishes and waltzes. These couple dances and circle mixers were as much a part of square dancing as the squares themselves and the caller who was worth his salt would handle it all.

The main criteria for the dances folks did back then was that they were fun, and, because newcomers were continu-

ally coming, they had to be moderately simple.

Folks looked at this as a Western form of dancing and they dressed accordingly — men in jeans and ladies usually in long (home-made) dresses.

Word-of-mouth publicity, the strongest recruiting agent for square dancing, was truly in effect in those days and the halls for the Saturday night dances were filled.

Sound systems, though crude, did exist but callers like Al Brundage on the East Coast, still depended upon the old college-type cheer leaders' megaphones for amplification while other old-timers developed leather lungs and called without any tools at all.

I recall looking in on an old-tyme dance in 1939 at one of our beach cities where there must have been 20 or more squares on the floor — each square with its own callers and each caller calling a different dance.

If I remember correctly, my first public address system was a 10 watt Concord amplifier with a 78 (more-or-less) rpm, non-variable-speed turn-table mounted crudely on top. It was heavy and awkward, but I thought it was great!

Any of you who may have been calling back in those days will recall that records suitable for accompaniment were virtually non-existent. We must all have owned at least one copy of Victor's 12 inch, 78 rpm "Soldier's Joy" and "Blackberry Quadrille." And that was it.

And so it was that the majority of the music we used was "live," usually a piano player and maybe a fiddler or an accordion and base, or whatever the caller could come up with. Some of the combinations were a bit strange, but when one's calling depended upon them we were grateful for what we could get.

I'll never forget Mamie Parsons who was my piano player twice a month over at Griffith Park. Mamie, who must have been a zillion years old, teamed up with Margaret who played the fiddle, and was just a tad younger than Mamie.

Continued on page 22



Floor-length dresses and Levis with the cuffs turned up — this was the costume of square dancing, circa 1946.

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Anyway, with a limited number of qualified musicians in the area it was possible that some of them played a dozen nights in a row or more. That's probably the reason that I remember this one dance night in particular. I noticed about midway through the evening that the music kept getting slower. Then it would pick up and then it would slow down again. After this happened several times during one particular hoe-down, I turned around and there was Mamie, her head bent low over the keys — sound asleep. She managed to keep playing, but it was a slow-and-go situation for the balance of the evening.

In the years immediately following the Second World War, square dancing began to return to "normal." The Saturday night dances multiplied in size and more men and women made the decision to try calling as an avocation. Nobody ever thought of earning a living calling — "Heck, calling was fun!" Up to this point most of the caller's services had been donated and I remember the feeling I had when a couple of enthusiasts invited me to call an evening of squares at their home and paid me \$7 for the job.

With new callers coming in all the time there was a growing need for someone to teach them. Most of the old-timers (callers who had been at it for a year or more) took a newcomer or two under their wing, worked with them on their calling and encouraged them to attend their dances and, if they seemed ready, call a tip during the evening. The apprentice system worked but it had its limitations.

By the end of 1946 there were perhaps a dozen callers active in our greater Los Angeles area. Most of us made a point of visiting the dances of the other callers hoping to pick up a new call or learn a calling technique or two. There was a great desire to learn more. The activity was fast reaching "boom" proportions and those of us who were doing the calling saw that we could use all the help we could get.

Among the leaders in our area was a retired boys' high school vice principal whose name was Ray Shaw. A long-time caller and enthusiastic dancer, Ray was the natural leader for those coming into the activity. Seeing the need for some sort of cooperative training, exchange of ideas and calls, Ray opened his home to occasional Saturday morning caller's Pow Wow sessions. These satisfied the need for a time, but it was soon evident that more in-depth training was needed in order to keep the fast-growing activity on track.

Back before the War, I had been impressed by an article in the August 2, 1941, issue of the Saturday Evening Post. It was called "Swing that Pretty Girl," and it told the story of a school principal in Colorado Springs who had taught a group of his high school students about their dance heritage. Starting back in the mid-1930s he had toured with them across the country putting on dance shows. Lloyd Shaw, the article reported, had written a book, "Cowboy Dances" which a number of us had read. It also stated that Dr. Shaw conducted special one-week summer Master Classes on how to teach and call square dances.

This could be our answer. Having a learning experience outside of our own bailiwick had its advantages. How could we get into the class?

As it turned out, Ray Shaw, our local caller-leader, was the older brother of Lloyd and naturally had the class information. The next step was to apply.

"Sorry," said the letter when our request to enter the summer '47 class was turned down. "We're limited in the number we can accept due to the small size of our dance hall. You might apply again next year."

By now I was determined to find a way to be admitted. I pulled every string I could and, with a good word from Ray Shaw to his brother I was accepted.

• • • • •

Next month come with us to Colorado Springs for an over-view of 1947-style caller training.

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LEST WE FORGET

By: Dan Angel
Founder A.C.H.F.

Richard Jett . . . need we say more. The Guru of Mountain Square Dance Callers from Puncheon Creek, Breathitt County, Kentucky. Jett has dedicated his life to the preservation of the folk arts of Southern Appalachian Mountain Square Dancing. While stationed near Washington, D.C., in the early nineteen fifties, he met an old time square dancer named Ralph Case, who took Jett under his wing and according to Jett, "provided the knowledge, leadership and the encouragement needed to form a solid base to get me started." The rest is history so to speak.

The former superintendent of the Wolfe County, Kentucky School System has served as Master of Ceremony, and square dance caller at Natural Bridge State Resort since 1963. More than sixty-five dance frolics were held at the park in 1995. As Richard stated "I have seen a gradual increase each year since I first began, and it gets bigger every year." Jett has also produced and directed the Annual National Mountain Square Dance and Clogging Festival for the past thirty years.

Educator, Teacher, Caller and Director, Jett's teams have been featured on the Grand Ole Opry, National Folk Festival in Vienna, Virginia and other festivals too numerous to mention.

One project Jett is most proud of was started with the help of Roger Drake, Mark Christopher and Randy Bryant. Together they organized the highly successful **Eastern Kentucky Talent Unlimited** that promoted potentially talented young people from Eastern Kentucky. As Richard said "The purpose of the project is to help young people interested in country, bluegrass and gospel music to become the best they can be." His current group called Appalachian Troubadours, who travel extensively performing their unique style of music, average ten nights a month on the road, singing their way into the hearts of thousands.

"A rolling stone gathers no moss" fits Richard Jett. From "can see to can't see" he is out doing what the almighty meant for him to do. Promote the Blue Grass State's best natural resource . . . the young people of Eastern Kentucky, and the Southern Appalachian Mountain Square Dance.

A graduate of the University of Kentucky, He began his teaching profession in 1957 at Ezel High School and retired in 1988 after having served as superintendent of the Wolfe County School System for thirteen years.

His hobbies include gardening, pitching horseshoes and teaching others to square dance. From what I can pick up, he does a bang up job at all three. When Jett speaks, others listen. He is truly the "KING OF THE HILL" when it comes to square dancing.

When the warm winds of summer weave their magical fingers thru the lush bluegrass of Eastern Kentucky, make Natural Bridge State Resort part of your next stop for a fun filled day. Along about sundown as the fiddlers rosin up their bows and the five string banjo rings out Rocky Top, listen closely my friend . . . for the nations premier square dance caller, Richard Jett is about to call another set

Editors Note: If your team would like to perform at Hoedown Island in Kentucky, contact Richard Jett, listed in the directory.

Sealion Stomp

By: Barb Guenette, Instructor/cuer
Nanaimo, British Columbia

For the last 6 years, cloggers from Vancouver Island and the lower Mainland have gathered in Nanaimo (on Vancouver Island) for a week end of fun & fellowship, at the Sealion Stomp.

Thanks to the great teaching style of Anne Mills from Tacoma, Washington - and for the last 2 years, Lucy Johnson from Lake-wood, California as well - the dancers have enjoyed learning new routines and steps till they reach overload. For 2 days we do nothing but clog! (At least it seems that way.)

Anne's teaching reputatiion has expanded our attendance from about 40 dancers at our first workshop to 136 dancers this past November. We get dancers from Washington State and Alberta attending now as well. Some tell me they only come for the lunch on Saturday.

We started a tradition our first year. It wasn't meant to become a tradition, but has! The hall we were dancing in was too far from town for the dancers to be able to get out for lunch and back, so as a club, we decided to supply lunch. Six years later and in a larger hall (in town) we are still serving lunch. And from all reports, a pretty good one too! If you've never had Nanaimo Bars, it's worth coming just for them.

Our program includes a workshop and trail-in dance with cuers from the floor on Friday Night. We're back at it at 9:30 AM Saturday morning with workshops til 4:30 PM with a one-hour break for lunch. Saturday evening is a fun dance, made that way through the contribution of the instructor/cuers who attend. This is a programmed dance. Sunday morning finds almost everyone back on the floor for another 3 hours of workshops before heading to the ferry for the trip home. (Did I mention that our workshop is probably the only one where the dancers get to go on a cruise to get to us?)

We took our workshop name from the California Sea Lions that winter in Nanaimo waters. If you can spare a few hours from clogging, a short hike or a harbor tour will get you right up next to them.

The Bastion City Cloggers host the Sealion Stomp the first week-end on November every year and next year, along with Anne, we're pleased to say that Josh King has agreed to be on the program. Anyone who would like more information can contact me. I'm in the directory.



L - R Lucy Johnson, Barb Guenette, Anne Mills

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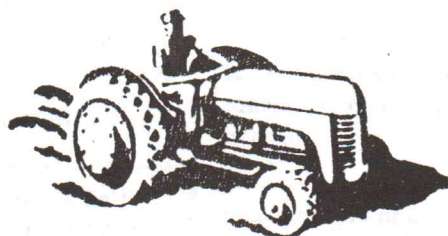
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Time to move on and dress out the rest of the maneuver.

2) Let's assign 4 beats to the turn-to-the-right maneuver which facilitates the hoedown square latch-up.

3) Assign 12 beats to "circle to the left" and push everybody to arrive on their home spots on beat 12. What are the admonishments:

a) "If you get to your home spot too early, you are moving too fast. Slow down."

b) "If you are getting to your home spot too late, you are moving too slow. Goose it up and get going."

c) "And, oh yeah! You EVEN TAGs. Please keep your hands in elevated "latch-up" position so that the ODD LEADS do not have to grope, snatch or grab while hunting for the free hand that you have allowed to dangle at your side. {This, by the way, is called a "hidden hand".} Receiving hands are up, and ready for latch-up at all times. "

Is this the only timing schedule to be assigned to this particular maneuver? No, it is not. But this particular timing schedule is a reasonable one to try out on your novice group.

The final time line that you assign to any particular maneuver is entirely up to you. Additionally you can change timing schedules to meet the needs of your group depending on the immediate goals to be met.

You can very easily "pad" out your timing schedule to accommodate a slower group by assigning a 4-count "balance pad" to the end of the 12-count "circle-up". The simplest of 4-count balance pads is 2 Single Basics.

So, let's see what we've come up with so far.

- 1) A 4-count call.
- 2) A 4-countsodd couple move-to-the-right latch up
- 3) A 12-count circle left to home spots.
- 4) A 4-count balance pad on the home spots.

So far, I make this to be a 24 count maneuver.

From a coach's point of view, there is teaching merit to identifying a "4-count balance pad" as a recognizable dancing unit added to a 12-count circle unit. I, personally, would do this rather than teaching a 16-count circle. It has to do with the mental preparedness of novice dancers to eventually drop the 4 beats or use them for some other purpose.

If 16 counts are assigned to a circle, and then later you decide to subtract out the last 4 beats to sharpen up your presentation, your dancers are most likely going to experience some degree of anxiety because you have taken away a portion of a previously identified formation.

On the other hand, if you assign 12 counts to the circle and 4 counts to balance up, you have set a recognizable goal of 12 counts for the circle, a timing goal toward which everybody works. Later, if you choose to drop the balance phrase, you've dropped a recognizable dance unit and not, as it might appear to a novice dancer, chipped away at the circle time itself. It's a psychology thing.

OR, you could punctuate your balance pad with a Triple Stomp-Stomp.

OR, you could overlay your figure call on the balance pad. But, I bet you already thought of that yourself.

OR, you could punctuate an 8-count balance pad with 2 Stomp Doubles. AND . . .

WHY NOT, add a 3-count elbow-set embellishment after the 4-count balance pad. From handhold position in the circle, it can be counted on a 4-count phrase something like this:

And 1	And 2	And 3	And 4
Swing arms behind.	Swing arms forward, hands just above shoulder.	Set weight in elbows.	Add one more elbow set.

OR, with slightly different timing:

And 1	And 2	And 3	And 4
Set weight in elbows.	Swing arms behind.	Swing arms forward. Hands just above shoulder.	Set weight in elbows.

Whoa mule! Are we getting fancy or what!!!? Something like this sure tends to keep the troops entertained while you are spoon feeding them the elementary stuff.

What about the numbers that Call & Count has assigned to our 6 couples. Is this an absolutely correct "traditional" numbering system. Depends, of course, in what valley on which side of the mountain you find yourself at the time.

Our staging criteria states that it is politic for the caller/director to place himself/herself in the last even couple to come on stage. From this position, his/her calls are directed over the entire circle, he/she can see all the dancers, direct traffic and anchor the primary hoedown square in the position that best meets the staging needs of the day. If you or someone you know does it differently, that's OK.

If you want to work with another numbering system, go get your bottle of "White Out" and change the Double Toe Times copy to suit yourself. It's your magazine. Ultimately, it's your routine. It's your choice of big circle formations or figures. Start with something simple and plan to fix it as you go along.

But, whatever you do, keep on cloggin'!

Call & Count has had a number of requests for the full set of articles. If you are interested in being placed on the list, drop me a card or call me. There is no charge.

The copy is currently being edited for publication flaws and some of the drawings are being fixed taking into consideration some suggestions from clogging colleagues. If you want to get in your "two cents worth", now's your chance.

OHIO STATE FAIR CLOGGING EXPO

Once again it is time to get out those new 1996 Calendars

The date to mark is Saturday, August 10, 1996

Lee Adams and her Senior Clog 4 U Cloggers will once again host

The Ohio State Fair Clogging Expo.

This year be prepared for even more fun and supprises. This year we will perform the routines, Old Time Rock & Roll, All Shook Up, and Rocky Top. We ask that you wear black knee shorts or pants, with your team T-shirt, However, individual teams demos can be done with your team uniforms.

This year we hope to set a Guinness Book of World Record for the largest number of people performing a live dance, so once again, mark your calendar and be a part of this event.

Again we are having an evening production, the theme (thanks to Linda Smith of Xenia, Ohio) will be **Ohio's Salute to Old Time Rock & Roll.**

Pick your music and costume and rock & roll yourselves happy during our evening production. This production is in addition to your daytime show, and our all-together clogging of the above three routines. This is a time to pull together with one theme in mind and show your teams stuff. Also, we have a mystery guest to close our show!!!! Please don't miss out on all the fun.

Please help me this year and meet the deadlines. Thanks!!!

Register your team by sending a \$5.00 processing fee no later than April 20th. Following receipt of your registration, and fee, you will receive your cue sheets and T-shirt information. Once again your team name will appear on the back of the shirt, provided the registration form and fee are in no later than April 20, 1996.

Help spread the news of this event to all teams.

If you know of a new team, please let them know of the upcoming event.

For further information or mailing registration forms:

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If you need to call me the best times are:

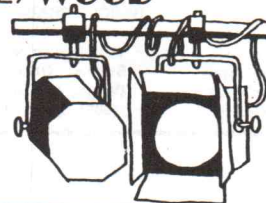
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