

The Double Toe Times

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

Volume 11, Number 12

December 1993

Season's Greetings



*Best Wishes
for a healthy,
happy and prosperous
New Year*

The Boy Who Laughed at Santa Claus

By OGDEN NASH

By OGDEN NASH

In Baltimore there lived a boy.
He wasn't anybody's joy.
Although his name was Jabez Dawes,
His character was full of flaws.
In school he never led the classes,
He hid old ladies' reading glasses,
His mouth was open while he chewed,
And elbows to the table glued.
He stole the milk of hungry kittens,
And walked through doors marked No Admittance.
He said he acted thus because
There wasn't any Santa Claus.
Another trick that tickled Jabez
Was crying "Boo!" at little babies.
He brushed his teeth, they said in town,
Sideways instead of up and down.
Yet people pardoned every sin
And viewed his antics with a grin
Till they were told by Jabez Dawes,
"There isn't any Santa Claus!"
Deploring how he did behave,
His parents quickly sought their grave.
They hurried through the portals pearly,
And Jabez left the funeral early.
Like whooping cough, from child to child,
He sped to spread the rumor wild:
"Sure as my name is Jabez Dawes
There isn't any Santa Claus!"
Slunk like a weasel or a marten
Through nursery and kindergarten,
Whispering low to every tot,



"There isn't any, no, there's not!
No beard, no pipe, no scarlet clothes,
No twinkling eyes, no cherry nose,
No sleigh, and furthermore, by Jiminy,
Nobody coming down the chimney!"

The children wept all Christmas Eve
And Jabez chortled up his sleeve.
No infant dared to hang up his stocking
For fear of Jabez' ribald mocking.
He sprawled on his untidy bed,
Fresh malice dancing in his head,
When presently with scalp a-tingling,
Jabez heard a distant jingling;
He heard the crunch of sleigh and hoof
Crisply alighting on the roof.
What good to rise and bar the door?
A shower of soot was on the floor.
Jabez beheld, oh, awe of awes,
The fireplace full of Santa Claus!
Then Jabez fell upon his knees
With cries of "Don't," and "Pretty please."
He howled, "I don't know where you read it.
I swear some other fellow said it!"
"Jabez," replied the angry saint,
"It isn't I, it's you that ain't."
Although there is a Santa Claus,
There isn't any Jabez Dawes!"
Said Jabez then with impudent vim,
"Oh, yes there is; and I am him!"
Your language don't scare me, it doesn't—"



And suddenly he found he wasn't!
From grinning feet to unkempt locks
Jabez became a jack-in-the-box,
An ugly toy in Santa's sack,
Mounting the flue on Santa's back.
The neighbors heard his mournful squeal;
They searched for him, but not with zeal.
No trace was found of Jabez Dawes,
Which led to thunderous applause,
And people drank a loving cup
And went and hung their stockings up.
All you who sneer at Santa Claus,
Beware the fate of Jabez Dawes,
The saucy boy who told the saint off;
The child who got him, licked his paint off.

THE DOUBLE TOE TIMES

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Bobbie Adams

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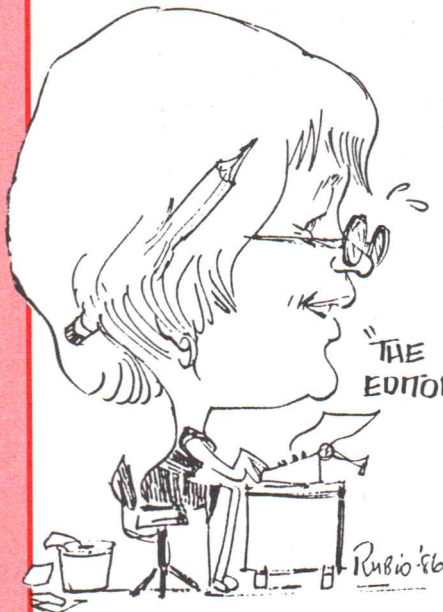
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From the Happy and Merry Staff of the *Double Toe Times*

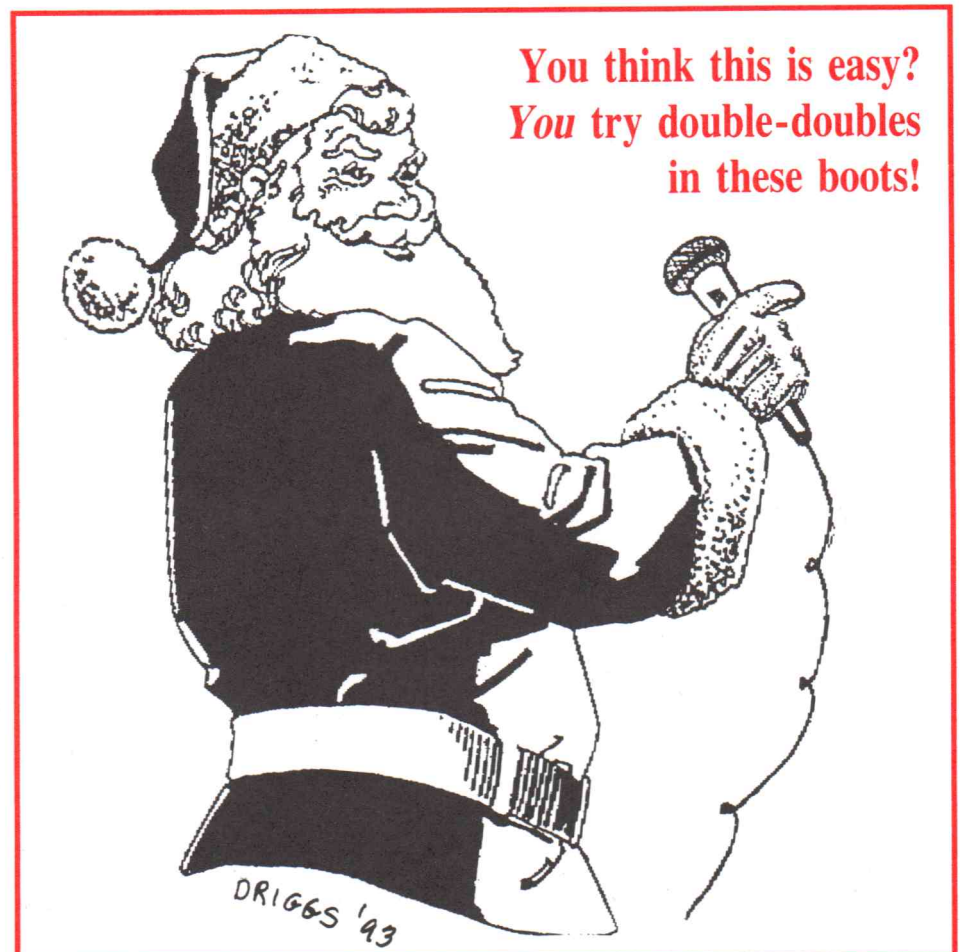
Bobbie, Katie, Linda, Barbara-Ann and Sadie.

FRONT & CENTER

By the time we meet again the turkey will have been eaten, crucial parts from toys will be broken, batteries will be kaput, seven large garbage cans will be full of wraps, ribbons and boxes. . . we'll collectively have gained an average of 7½ pounds each — without even touching a rum-soaked solid-rock fruitcake — the tree will have imbedded its rapier-like needles in the carpet and strewn tinsel all over the front yard, and Santa, the elves and the reindeer are home at the North Pole, soaking in the hot tub.

I've always been of the opinion that our wild New Year's Eve celebrations are simply exhausted comic relief that Christmas is over!

Have a Happy Christmas and a Merry New Year's — whichever comes first.





Dear Bobbie,

Sorry it took so long to renew my subscription. I have been waiting on this picture of the Country Earl Cloggers at Maggie Valley, North Carolina.

We stayed at Jonathan Creek Inn and thoroughly enjoyed ourselves. Thank you for a good magazine.

John Gwinn

CLOGGING OUT WEST

Submitted by Jan Scott, Grass Valley, California

Everyone was glad to see Halloween arrive. The Thunderfoot Cloggers of Auburn, California have had a big performance season. It started with a great exhibition performance at No. California Clogging Association Convention in Roseville, California in May. Then on to many different County Fairs throughout Northern California all summer. The season winds down in November after two performances every Saturday and Sunday at the Nut Tree in Vacaville, California for six weekends.

Everyone will get a much-deserved rest in November and then on go the clogging shoes for seven more performances in December.

Hope everyone has a happy and safe holiday season. Don't forget to register for our 3rd annual SWEETHEART STOMP on January 29, 1994. See you there!



Thunderfoot Cloggers

L to R: Kate Borris, Joanne Marquardt, Jan Scott, Kelly Bowman, Kyoko Laurin, Gerry Dillon, Kathy Gulyas & Jim Cox.

CHRISTMAS IN JULY AT LAKE STATES WORKSHOP

Conrad Cooper is teaching the dancers how to "Two-Step Around the Christmas Tree." Over three hundred-fifty dancers enjoyed the teaching of Conrad, Charlie Burns and Josh King — together with Reitta Pestritto, Alene Dougherty, Tim and Mickey Whaley, Marion Mackey, and Jason Pflugh. Pennsylvania is joining the clogging crowd from the surrounding part of the country.



The Beverly Hillbilly Cloggers

Dir. Linda Wagner and Sherry Leon, Oldsmar, Florida

Dear Bobbie,

Thank you for a great magazine. When the *Double Toe Times* arrives in the mail, everything stops . . . a cup of coffee, feet up, the next hour is mine!

Kind regards, Erika Pearce, Germany

Continued on Page 20

UPCOMING EVENTS

All Competitions are designated with a "★." For more information, contact the person listed under the event. Address and phone number are in the Instructors Directory.

Upcoming Events notices are FREE for an ad and/or instructor listed in the Directory. Information must be received by the 10th of the month to be included.

1993

★ December 3 - 4

NCCC Cardinal State
Clogging Competition
Sanford, North Carolina
Futrell (NC)

December 4

Holiday Hoedown
Merced, California
Paiz (CA)

December 4

Panther Creek Christmas
Sharin' Shindig
Moultrie, Georgia
Hattaway (FL)

December 11

Heart Of It All Clog Dance
Howland, Ohio
Whaley (OH)

December 11

Christmas Clog Workshop
Adrian, Michigan
Adkins (OH)

December 18

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

December 18

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

1994

January 8

Lincoln County Clogging Workshop
Fayetteville, Tennessee
Pack (TN)

January 14 - 16

Kick-Off '94
Tacoma, Washington
Mills (WA)

January 15

Illinois Clogging Shindig
Bloomington, Illinois
Seng (IL) or Fleetwood (IN)

January 15

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

January 20 - 22

S. Arizona Square,
Round & Clog Festival
Tucson, Arizona
Allen (AZ)

January 22

Hollywood Nights
Clogging Convention
Sanford, Florida
Holloway (FL)

January 29

Country-Western Jamboree
Eustis, Florida
Carson-Coffey (FL)

January 29

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

January 29

Florida Clog. Council
Instructors Clinic
Cocoa, Florida
Mihaly (FL)

February 5

Orange Blossom Clogging &
Hoedown Festival
Sebring, Florida
McRae (FL)

February 11 - 13

Maple Leaf Cloggers
Bice Workshop
North Vancouver,
British Columbia
Hill (CAN)

February 12

Starke Country Cloggers
Hillbilly Hoedown
Starke, Florida
Allen (FL)

February 12

Gulf Coast Clogging
Workshop
Foley, Alabama
Erdwins (FL)

★ February 12

Blue Ridge All Star
Clogging Classic
Gainesville, Georgia
Thomas (GA)

★ February 18 - 19

Florida State Fair
Clogging Championship
Tampa, Florida
Hattaway (FL)

February 18 - 20

Southern Spectacular '94
Fresno, California
Welch (CA)

February 19

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

★ February 26

Desert Rose
Clogging Competition
Tempe, Arizona
Steele (AZ)

February 27

Country Note
Clogging Workshop
Windsor, Ontario
Canada
R. Dzogola (CAN)

March 3 - 5

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

March 11 - 12

Texas Cloggers Council
Rally
Waco, Texas
Moeller (TX)

March 12 - 13

Special Edition
Southside Workshop
McDonough, Georgia
Nelson (GA)

March 18 - 19

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

★ March 18 - 19

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

March 18 - 19

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

March 19

Dayton Clog Dance
Dayton, Ohio
Smith (OH)

★ March 19

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

March 25 - 27

Illini Classic Workshop
Champaign, Illinois
Wrona (IL)

March 25 - 26

LaBelle Sidekick
Cloggers Hoedown
LaBelle, Florida
White (FL)

March 26

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

April 2

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

April 8 - 10

Fort Worden Workshop
Port Townsend, Washington
Stamp (WA)

April 15 - 16

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

★ April 16

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

and more...

April 16
Virginia Clog. Assoc.
Rampage '94
Lohr (VA)

★ **April 16**
South Atlantic
Clogging Championships
Waynesville, North Carolina
Finger (NC)

April 22 - 23
Nickel City Festival
Grand Island, New York
Haley (NY)

April 23
ACHF Spring Workshop
Stompin' Ground
Maggie Valley, North Carolina
Powell (NC; Johnson (VA)

April 30
Devils Delight
Clogging Workshop
Toledo, Ohio
Malone (OH)

April 30
Missouri Clogging Council
"Mark Twain Weekend"
Hannibal, Missouri
Nelson (MO)

May 7
Darl Moreland Workshop
Valparaiso, Indiana
Handley (IN)

★ **May 7**
N.E. Georgia State Competition
Toccoa, Georgia
Angel (GA)

May 27 - 28
Florida State Clogging
Convention
Orlando, Florida
Redfern (FL)

June 10 - 11
Sugarcane Mountain
Dance Workshop
Norton, Virginia
Breeding (VA)

June 16 - 18
Cougar Clogging Classic
Provo, Utah
Austin/Williams (UT)

★ **June 18**
Clogging Classic of
Coastal Carolina
Burgaw, North Carolina
Aycok (NC)

★ **June 25 - 26**
Showboat Clogging
Competition
Ocala, Florida
Cummings (FL)

★ **July 23**
East Coast Clogging
Competition
Chesapeake, Virginia
Johnson (VA)

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

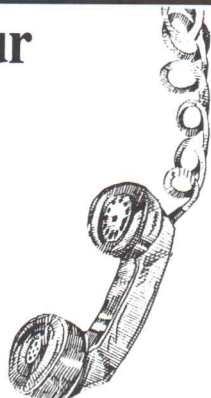
August 6
Hoedown Around
Waco Town
Waco, Texas
Whitefield (TX)

★ **September 10**
Maryland State Fair
Competition
Mechanicsville, Maryland
Loveless (MD)

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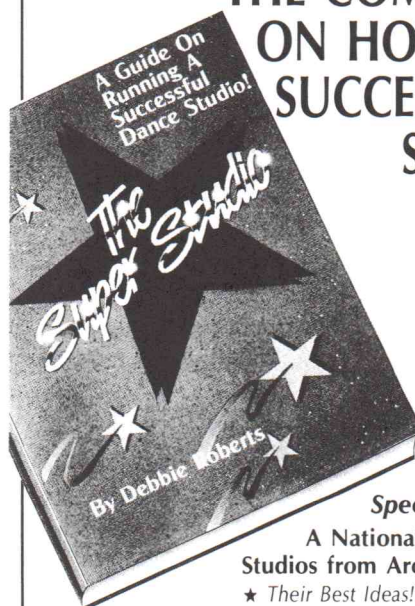
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PARENTS...YOUR BEST RESOURCE *USE THEM!*

By Terry MacFarlane, Director of Cloggers ala Carte, Kearns, Utah

In Utah, clogging is not taught in clubs, nor to a lot of adults as it is many other places in the world. It is taught in dance studios by private teachers; just like jazz, tap or ballet. The students are predominantly children, teens, and young adults, (many studios won't even teach adults, let alone have them compete). Most of the competitions held in this area of the United States offer novice, beginning, intermediate, advanced, and championship levels; rather than just championship or advanced. This is great for the student because it allows the less polished clogger more opportunities to compete. But because the emphasis here is on competition; there is more pressure on a director to create more original material, and many spectacular and extravagant costumes, for many more teams. With as many as ten competition teams, ten classes, and two club levels, the work load, problems and stress can become impossible to deal with.

I have always liked teaching my students, watching their progress, creating costumes and choreographing dances. But, with so many classes and competition teams, I soon found myself short of time, money, ideas, and trying to be at three different stages at the same time at every

competition. Not wanting to bring in outside teachers, raise lesson fees to hire other help, nor have myself cloned, I realized my best resource (for better or worse) was my students' parents.

My first attempts at utilizing my 'parent resource' were at best, unsuccessful. We elected parent association officers. Many who were elected did not want or were not equipped to handle their positions. Some parents wouldn't volunteer for anything, some volunteered for too many things, some didn't follow through, and some made life difficult for those who did volunteer. Some of their fundraisers and projects actually made more work for me. Many of the officers felt that because of their position, their children should not have to obey the same rules as others. Some of the parents felt their position gave them the right to dictate what dances, costumes and performances we would have. Everyone wanted to be chief and no one wanted to follow. We needed organization, and as the director it was up to me.

I wrote a *detailed* studio policy and had competition team members and their parents sign a team contract, agreeing to certain terms, policies and goals, *before the year started*.

Continued on Page 32



My husband Deloy, father of four cloggers substituting for our regular music man (Jason Edginton, parent of three cloggers).



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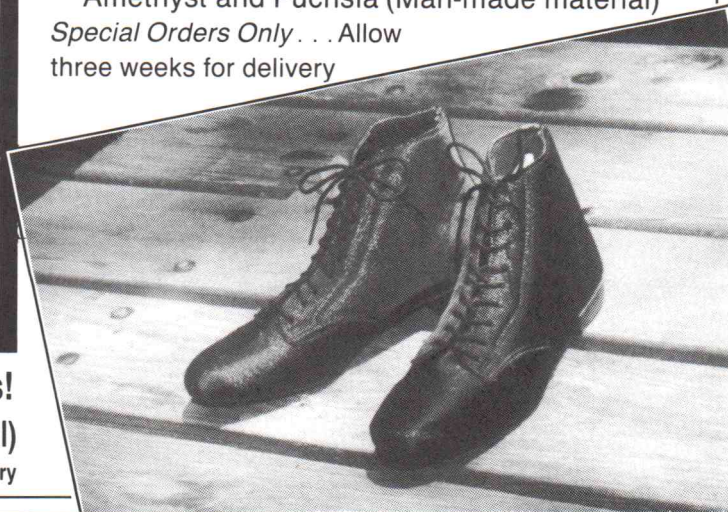
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T.A.P.

TEACHER ASSISTANCE PROGRAM

TEACHING TIPS FOR THE WANNABE

By Jeff Driggs

This month's article is intended for those whose aspirations as an instructor extend beyond local classes and regional or association workshops — the exclusive world of the "National" instructor.

Unsure of what exactly qualifies one to be called a "National" instructor, I sought my answer from those I know who have expressed an interest in being one. Bearing in mind that their answers do not imply agreement — here's what they thought:

A National Instructor is:

- someone whose name is known throughout the clogging world.
- someone whose routines are done everywhere.
- someone who gets paid to travel around teaching workshops.
- someone who's good.

Although there are exceptions among the ranks to each answer, I think this list is what all teachers who wish to expand their visibility hope for.

People approach me all the time and say "I want to do what you do — what advice can you give me?" How much time do you have? I've probably made more mistakes and bad decisions than any instructor in clogging. It's through these mistakes I've learned some valuable lessons. Most instructors who are successful for any length of time are either talented choreographers or good entertainers. Use the hints below and talk to other instructors and with a lot of hard work — and some lucky breaks — you'll be "on the road."

1. Write your own material. This is a *must*. Although some of an instructor's appeal is in their entertainment value, the quality of material taught is what gets bookings. If you're getting workshops teaching other instructors' material — sooner or later the promoters will save their money to book the instructor whose material you're teaching.

2. Keep in mind the level of dancer who attends workshops. So many teachers worry about the competitiveness of the teaching circuit and think they need dazzling routines full of killer steps and jazz to attract attention. Good, danceable routines that have movement and feel good will go over every time. Add a step or two to challenge, or jazz that's not overly aerobic or difficult to teach and you'll have a routine that will get danced long after you've gone home. If it's important to you that the advanced dancers like all of your routines, or that the kids are in your classes — you're likely to limit yourself. If your routine is fun, the kids and advanced dancers will want to learn it. Don't worry about catering to them — they'll fancy it up themselves. Write a good mix of material, and be as enthusiastic about choreographing and teaching your basic routines as you are the intermediate and advanced.

3. Be yourself — even if you're not fully sure who that is. The point is — don't try to copy the teaching style or

mannerisms of your favorite teacher, they could have booked them if they wanted.

4. Remember why you are on that stage. [This one's hard for me.] If you have a story to tell, go ahead and tell it — that's endearing. Talk more than you teach — that's obnoxious. Most of the bad experiences I've had with cloggers had little to do with clogging. A bad choice of words, a political or social stance, or speeches can alienate people faster than anything. I know.

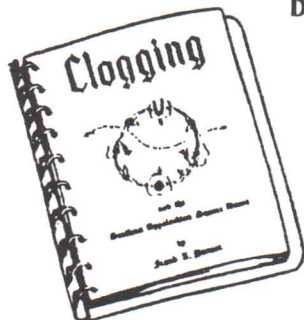
5. Spend time with the dancers. Don't run from the stage to the teachers' lounge or disappear to the hotel room every break. People want to meet you, talk, ask questions, talk, get advice, talk, go over steps, talk... get the picture?

6. Beware of non-cloggers who ask you to get involved in a project or enter a business deal. Now, granted, there are some on the business side of clogging who at one time danced, or are physically unable to dance. I'm talking about those who were exposed to clogging, saw dollar signs and set up shop — all in the name of promoting clogging and "love of the dance." If they loved the dance so much they'd do it. Many a starry-eyed teacher — eager to see their name on a workshop flyer, record, or video — worked their butt off on a handshake and a promise of payment, only to be told "I wish we could pay you, but we're not even going to break even," "I don't remember telling you that," or the KILLER "I'm just doing this to promote clogging, I'm not making any money." The hard-learned moral of the story is: even if it's a friend — GET IT IN WRITING! Before you make your next cued record or video purchase, ask the producer of the video how much of the profits go to the instructor whose work is being sold, then ask the instructor how much they have received. You'd be shocked. On a video which retails for \$50.00, the instructor — at best — may get a royalty of \$5.00-\$7.00. Some companies give as little as \$1.50 per video to the instructor. One company offers nothing to the instructors whose past records they are selling using their names and pictures. Even when payment is promised, teachers must rely on the honesty of the producer in reporting sales and paying royalties, so the problems are obvious. Buy videos and records produced by companies run by the instructors and cloggers who appear on them — that way the vendors will make their profits and the instructor will get what's due them.

7. Talk to other instructors. There is a wealth of information out there. Don't wait for a T.A.P. session in your area, take time at workshops to ask the instructor a few questions, or talk with your fellow teachers. The local workshop teacher is the best source in the world for teaching tips — they do this every night, not just on Saturdays.

8. HAVE FUN! Dancers come to workshops to get new material, mingle and play. Give them an experience they'll talk about 'til the next workshop rolls around.

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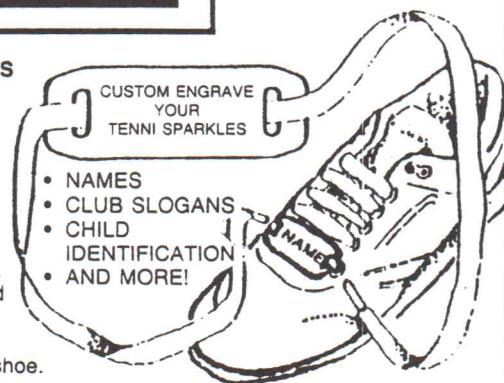
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By Polly Batian, Canfield, Ohio

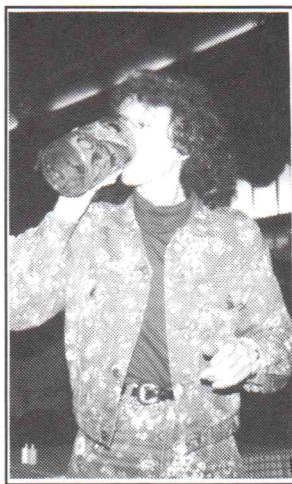
It was a story I read about "Caramella" in the *Double Toe Times* that spurred on my interest in international interaction between clog dancers. Several phone calls, letters and faxes, and eight months later — there we were.

Seven from our group and all of the "Country Cloggers" from Munich, Germany and later we visited with "Caramella" in Prague. They made it very special and in this article I hope you can get a sense of the genuine warmth that I feel when I think of them, my group, and our wonderful trip.

Monika was holding a handwritten "CLOGGER" sign above her head! What a welcome sight, after such a long flight. We hugged as we introduced each other and finally got to take a look at who was phone calling, writing, and faxing all those months.

She introduced us to the other members and Sylvia became our interpreter and guide. They whisked us off to Marienplatz by train and as we ascended the steps of the underground station, like "clock-work" the Glockenspiel performed its show for us! Then on to the Blour Bock Hotel, formerly an old church. A great location for us — chosen by Monika. It was near the Viktualienmarkt and we could walk everywhere.

That night we had a workshop with the "Country Cloggers" and they all



Karen at the Hoffbrau House.



Monika, Jessica and Polly — Munich, Germany



Leaving Munich. The trains were great for sightseeing!

provided a "Pot Luck" dinner for us afterwards. We performed, taught, and danced together. What a great time! We exchanged gifts, their kindness and generosity was far too overwhelming. We could never have felt more welcome.

We had time to shop and shop and shop and tour towers, churches and the BMW Museum was a treat for me. Karen and I both ride motorcycles, so

we purchased BMW helmets while we were there. The Olympic Park and Nymphenburg Palace were other sites we took in. We were all apprehensive as we left for Prague because we were just getting comfortable with our new surroundings and new friends. Dancers are such upbeat people

and the "Country Cloggers" of Munich certainly are a credit to our heritage and will educate and entertain people in their homeland of Germany for the same reasons we do. Because it's so darn much fun!

I want to mention a little bit more about the workshop. I taught one of our show routines "Hello Trouble," Karen taught the western line dance Boot Scootin Boogie, Jessica and Channa demonstrated a Bluegrass routine and assisted and performed, as did Henry. I personally enjoyed the fact that

clear across the country they were doing the same steps as us and that allowed us to instantly get side-by-side and dance our synchronized movements. What fun!

Continued on Page 28



Caramella and our group The Traditional Bluegrass Cloggers



Karen and this fellow did a jitterbug, but I'm not sure he would make a good clogger!

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BEAT IT	EPIC	MICHAEL JACKSON
BETTY'S BEING BAD	CAPITOL	SAWYER BROWN
BIRDIE SONG	ESP	MALCOLM DAVIS
BOOGIE GRASS BAND	RHYTHM	WADE DRIVER
BUTTON OFF MY SHIRT	RCA	RONNIE MILSAP
COIN MACHINE	ESP	ELMER SHEFFIELD
COUNTRY SONG	RHYTHM	WADE DRIVER
DANCING ON THE CEILING	MOTOWN	LIONEL RITCHIE
EVERY LITTLE STEP	MCA	BOBBY BROWN
FAITH	COLUMBIA	GEORGE MICHAELS
FIDDLIN' MAN	WARNER B	MICHAEL M. MURPHEY
FISH'N IN THE DARK	WARNER B	NITTY GRITTY DIRT BAND
FLASH DANCE	CASABLAN	HELEN ST. JOHN
FORTY HOUR WEEK	ESP	PAUL MARCUM
GET OUTTA MY DREAMS	ARISTA	BILLY OCEAN
GIVE BACK MY HEART	MCA	LYLE LOVETT
GOLDEN MEMORIES	COLUMBIA	LACY J. DALTON
GONNA TAKE A LOTTA RIVER	MCA	OAK RIDGE BOYS
GOODHEARTED WOMAN	RHYTHM	WADE DRIVER
GREAT AFTERNOON	CHAPARRA	ROAD RUNNERS
GUITARS & CADILLACS	REPRISE	DWIGHT YOAKUM
HONKY TONK MAN	REPRISE	DWIGHT YOAKUM
HELLO TROUBLE	MCA	DESERT ROSE BAND
HIGH COTTON	RCA	ALABAMA
HIGHWAY FORTY BLUES	EPIC	RICKY SKAGGS
HOLD ON I'M COMING	RCA	WAYLON JENNINGS
HUMMING BIRD	EPIC	RICKY SKAGGS
I CAN TELL B/WAY Y/DANCE	COMPLEAT	VERN GOSDN
I DON'T CARE	MCA	THE WHITES
I FEEL THE EARTH MOVE	COLUMBIA	MARTIKA
I NEVER K/DEVILS EYES BLUE	ESP	E. SHEFFIELD
I WISH WAS IN NASHVILLE	ESP	E. SHEFFIELD
I'M ONE MAMMA WARNED Y'ABOUT	EPIC	MICKY GILLEY
I ONLY WANNA BE W/YOU	PHILLIPS	DUSTY SPRINGFIELD
I'VE GOT THE HOSS	MCA	MEL TILLIS
JOHN HENERY	RALPH'S	JEFF DRIGGS
JUMP	PLANET	POINTER SISTERS
JUST ANOTHER DREAM	POLADOR	CATHY DENNIS
JUST SEND ME ONE	ESP	E. SHEFFIELD
MISQUE	RALPH'S	RALPH PIERCE
MOUNTAIN MUSIC	RCA	ALABAMA
MY BABY'S GONE	COLUMBIA	SAWYER BROWN
MY TOOT TOOT	EPIC	ROCK'IN SYDNEY
MY WAY	ESP	E. SHEFFIELD
NEUTRON DANCE	PLANET	POINTER SISTERS
NEVER GONNA GIVE Y'UP	RCA	RICK ASHLEY
NEW ATTITUDE	MCA	PATTI LEBELLE
NEW YORK NEW YORK	MCA	ROGER WILLIAMS
NO STEEL GUITAR RAG	RALPH'S	STEVE SMITH
OH WHAT A LOVE	WARNER B	NITTY GRITTY DIRT BAND
OKLAHOMA BORDERLINE	RCA	VINCE GILL
OKLAHOMA SWING	MCA	VINCE GILL/REBA McINTIRE
ON THE ROAD AGAIN	COLUMBIA	WILLIE NELSON
ONE STEP FORWARD	MCA	DESERT ROSE BAND
OPPOSITES ATTRACT	VIRGIN	PAULA ABDUL
PAINT THE TOWN	RCA	J.C. CROWLEY
PROMISES PROMISES	EPIC	EXILE
PUMP UP THE VOLUME	B'WAY	MARRS
RED NECK'IN LOVE MAK'IN	MCA	CONWAY TWITTY
ROCK ON THE BAYOU	RCA	ALABAMA
ROCKY TOP	RALPH'S	RALPH PIERCE
ROLLIN NOWHERE	WARNER B	MICHAEL M. MURPHY
RUBEN	RALPH'S	BURTON EDWARDS
SHAKE IT UP	ELEKTRA	THE CARS
SHE'S GONE GONE GONE	UNIVERSA	GLEN CAMPBELL
SKI BUMPUS	CASCADE	WICKLINE BAND
SMOKEY MTN BREAKDOWN	RED BOOT	RED BOOT SOUND
SONG OF THE SOUTH	RCA	ALABAMA
STEP THAT STEP	CAPITOL	SAWYER BROWN
STIR IT UP	MCA	PATTI LEBELLE
STREET FAIR	RANWOOD	MAGIC ORGAN
STREETS OF BAKERSFIELD	REPRISE	YOAKUM/OWENS
SUGAR FOOT RAG	RALPH'S	RALPH PIERCE
SUGAR PIE HONEY	MOTOWN	FOUR TOPS
SUNFLOWER	STARLINE	GLEN CAMPBELL
SWEET FANTASY	RANCH HO	RANCH BAND
SAVIN HONEY HONEYMOON	CAPITOL	SAWYER BROWN
TAKE M/BACK COUNTRY	COLUMBIA	DOLLY PARTON
TENNESSEE BIRD WALK	EPIC	J. BLANCHARD
THE CARPENTER	COLUMBIA	JOHN CONLEE
THE DREAM	GRIFFIN	IRENE CARA
THERE AINT NO TRAIN	CURB	JANN BROWN
THERESSA LYNN	RALPH'S	KEVIN SALLEW
THIS DRINK'IN W/KILL ME	REPRISE	DWIGHT YOAKUM
THIS HEART	COLUMBIA	SWEETHEARTS RODEO
TIGHT AS TWIN FIDDLERS	COLUMBIA	VERN GOSDN
TRAIN OF LOVE	GGE	GREG JOHNSON
TWELFTH STREET RAGE	CHAPARRA	ROAD RUNNERS
THE DEVIL DOWN GEORGIA	CHAPARRA	ROAD RUNNERS
THREE TIME LOSER	EMI	DAN SEALS
UNCLE PENN	RALPH'S	RALPH PIERCE
VENUS	LONDON	BANANARAMA
WAIT TIL SUN SHINES NELLIE	ESP	E. SHEFFIELD
WALKING IN JERUSALEM	EPIC	RICKY SKAGGS
WALK ON	MCA	REBA McINTIRE
WE GO THE BEAT	IRS	GO'S GO'S
WHAM I'M YOUR MAN	COLUMBIA	GEORGE MICHAELS
WHAY Y/DO W/WHAT YOU GOT	CHINOOK	THE WARRIORS
WHEEL HOSS	EPIC	RICKY SKAGGS
WIPE OUT	TIN PAN	FAT BOYS
WORKING MAN'S BLUES	COLUMBIA	RICKY VAN SHELTON
WALKING ON SUNSHINE	CAPITOL	KATRINA & THE WAVES
WYOMING BOUND	PRIORIE	WESTERN SWING
YACKETY SAX	RED BOOT	RED BOOT SOUND

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CLOGGING WORKSHEETS

CHRISTMAS TIME IN MY HOME TOWN

BY CHARLIES PRIDE

EASY +

Both routines
on this page were
choreographed by:

Dibbie Dunnam
Hogtown Heelers
Gainesville, Florida
(904) 466-3538

Introduction: Wait 16 beats.

Beats Steps

PART A

8 DS DS DS BR(xif)-H Ba(xif)-H Tip(xib)-H, DS RS
L R L R L R R L R L RL

Cued as:

Triple Lucy, Basic

8 DS H(f)-H Tip(b)-H H(f)-H (360R) DS DS DS RS
R L R L R L R L R L RL

Easy Bama,
Triple Basic Turn

REPEAT PREVIOUS 16 BEATS; ALTERNATE THE FOOTWORK.

PART B

8 DS(ots) DS(xif) DS(ots) DS(xib) DS(ots) DS(xif) DS(ots) RS
L R L R L R L R L RL

Clog Over Vine

8 DS BR(f)-H DS R(b)-S, DS BR(f)-H DS-R(b)-S
R L R L R L R L R L L

2 Rocking Chairs

REPEAT PREVIOUS 16 BEATS; ALTERNATE THE FOOTWORK.

PART C — 12 COUNT BRIDGE

12 DS DS DS DS DS-TCH(f)-H DS-TCH(f)-H DS-TCH(f)-H DS-TCH(f)-H 4 Double-toe Steps &
L R L R L R L R L R L R L R 4 Pony Steps

ENDING — 2 Basics, Triple Lucy, Basic
SEQUENCE — A, A, B, C, A, B, C, Ending

SLEIGH RIDE

INTERMEDIATE +

BY LEROY ANDERSON

ABBREVIATION GUIDE

DS=Double-toe Step

RS=Rock Step

DS RS=Basic

BR(f)-H=[Feet Parallel]
Brush-up, tap Heel on
on supporting leg

BR(xif)-H=[Slew Footed]
Brush-across, tap Heel
on supporting leg

Ba(xif)-H=[Slew Footed]
Dig Ball of foot, snap
Heel on same foot

Tip(xib)-H=[Slew Footed]
Tip of toe; tap Heel on
supporting leg

TCH=Lightly touch toe
to & lift toe from floor

(xif)=[Slew Footed]
cross in front

(xib)=[Slew Footed]
cross in back

(f)=[Feet Parallel] front

(b)=[Feet Parallel] behind

DT=Double Toe

Tip=Tip of Toe

DD=Double Down(DS)

DA=Double Toe Across

DO=Double Toe Out

DG-S=Drag Step

Ba=Ball of Foot

SL=Slide, knee hooks
in front

Scoot=Slide, knee
stretches behind

BU=Brush Up; tap Heel
on supporting foot

Introduction: Wait 16 beats. Then do 8 Toe-Heels, starting left lead.

PART A — BARNYARD BOX (You can hear the sleigh bells and horses trotting in the snow.)

8 H(ots)-S Tip(xib)-S H(ots)-S H(ots)-S Tip(xib)-S H(ots)-S H(ots)-S Tip(xib)-S Turkey Strut
L L R R L R L R L R L R L R

8 DD DA DO RS BA-SL(90L) DS DS RS
L R R RL R L R LR High Horse Turn

48 REPEAT 16 BEAT BARNYARD 3 MORE TIMES TO END UP FACING FRONT

PART B — MOONSHINE ON THE SNOW

8 DS DG-SL-DG SRS DS Ba(xib) Ba(ots) Ba(ots) Ba(xib) Ba(ots) Ba(ots) Sleigh Pulley, Joey
L L R L R L R L R L R L

8 DS-K(180R) DS-K DS(180R) DS RS RS
R L L R R L R LR Karate,
Fancy Double Turn

16 REPEAT 16 BEAT MOONSHINE. ALTERNATE FOOTWORK.

PART C — GET'M UP, GET'M UP

4 DS RS DS RS (Use first time only) Little Bridge = 2 Basics
L RL R LR

8 DS RS DS RS DS Drag-Scoot-Drag-Pause DS RS
L R L L L L R LR Whip Crack

8** REPEAT Whip Crack

8 DS DS DG-S DG-S RS DS-RS BU
L R L R LR L R Samantha Change

8 REPEAT SAMANTHA CHANGE ON RIGHT LEAD.

REPEAT PART C — GET'M UP, GET'M UP (Omit Little Bridge) and ADD Part D.

PART D — BIG BRIDGE

8 DS-BU(90L) DS-BU(90L) DS-BU(90L) DS-BU(90L) 4 Quarter Turn Kicks
L R L R

4 DBL-Heels(out)-Heels(in) SL DBL-Heels(out)-Heels(in) SL
L L/R L/R L R R/L R/L R L & R Chicken Swivels

4 REPEAT Chicken Swivels

32 DO 2 BARNYARD COMBINATIONS WITH 180L TURNS and
32 2 MOONSHINES

ENDING, PART 1 — Part A variation

16 1 BARNYARD COMBINATION WITH 360L TURN
16 1 TURKEY STRUT and ADD WHOA HORSE

DD DA DO DG-S(3/4L)DG-S DS DG-S(1/2+R)DG-S
L R R L R L R L R L R L R Whoa Horse (1/2R+ turn
&.1 &.2 &.3 & 4 & 5 &.6 & 7 & 8 to face right diagonal to
set up next combination)

ENDING, PART 2 — HORSE LAUGH

8 DS(xif) DS DS(xif) BU(xif) DS(f) R(b)-S(f) R(b)-S(f) R(b)-S(f) Cowboy variation
L R L R L R L R L R (facing right diagonal)

4 DS(turn R to face back) DS DS BU(xif)
&.1 &.2 &.3 & 4 Triple Brush Turn

12 Step (5) across, pivot (6) to face left diagonal. Starting with hands (7) behind Neigh Step
your back, rotate arms (8) forward to overhead, feathering (1) your fingers,
rock back (2) on right foot and grin at your audience. Add Heel (&3) Dig
(R), Heel (&4) Dig (L), Heel (&5) Dig (R), a Seminole Hatchet (6) Clap,
Pause (7), Stomp (R)-Stomp (L) (&8).

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★ Grand Island, NY	Nov. 5, 6, 7	Grand Island High School
★ Brockton, MA	Nov. 13, 14	Brockton High School
★ Columbus, OH	Nov. 14	Aladdin Temple
★ Trenton, NJ	Nov. 20, 21	War Memorial Auditorium
★ San Antonio, TX	Feb. 5, 6	Trinity University
★ Kansas City, KS	Feb. 12, 13	Music Hall
★ Anaheim, CA	Feb. 19, 20	Disneyland Hotel
★ Mobile, AL	Feb. 19, 20	Saenger Theater
★ Engelwood, NJ	March 4, 5, 6	John Harms Center
★ Canton, OH	March 5, 6	Palace Theater
★ Atlanta, GA	March 5, 6	World Congress Center
★ Birmingham, AL	March 6	Civic Center
★ St. Louis, MO	March 12, 13	Convention Center
★ Durham, NC	March 12, 13	Durham High School
★ Nashville, TN	March 12, 13	Music Village USA
★ Denver, CO	March 18, 19, 20	Corkin Theater
★ Brockton, MA	March 18, 19, 20	Brockton High School
★ Dallas, TX	March 19, 20	Convention Center
★ New Orleans, LA	March 19, 20	Performing Arts Theater
★ San Mateo, CA	March 25, 26, 27	San Mateo Perf. Arts Ctr.
★ Kalamazoo, MI	March 25, 26, 27	Chenery Auditorium
★ Ft. Lauderdale, FL	March 25, 26, 27	Broward Comm. College
★ Myrtle Beach, SC	April 8, 9, 10	Convention Center
★ Hickory, NC	April 8, 9, 10	Lenoir-Rhyne College
★ Minneapolis, MN	April 8, 9, 10	St. Catherine's College
★ Houston, TX (Solos)	April 8, 9, 10	Stafford Auditorium
★ Bowie, MD (Solos)	April 15, 16, 17	Bowie State University
★ Memphis, TN	April 15, 16, 17	White Station High School
★ Houston, TX (Duet/Trio/Groups)	April 16, 17	Music Hall (tentative)
★ Edmonton, Canada	April 22, 23, 24	University of Alberta

★ Columbus, OH	April 23, 24	Aladdin Temple
★ Oklahoma City, OK	April 22, 23, 24	Music Hall
★ Bowie, MD (Duet/Trio/Groups)	April 29, 30 May 1	Bowie State University
★ Spartanburg, SC	April 30, May 1	Memorial Auditorium
★ Aurora, IL	April 30, May 1	Paramount Arts Center (tentative)
★ Indianapolis, IN	April 30, May 1	Murat Temple
★ Grand Island, NY (Solos)	April 30, May 1	Grand Island High School
★ Charlotte, NC	May (TBA)	Oasis Temple
★ Youngstown, OH	May 6, 7, 8	Stambaugh Auditorium
★ Charleston, WV	May 7, 8	Municipal Auditorium
★ Niagara Falls, NY	May 7, 8	Niagara Convention Center
★ Grand Island, NY (Duet/Trio/Groups)	May 7, 8	Grand Island High School
★ Lakeland, FL	May 13, 14, 15	Lakeland Civic Center
★ Louisville, KY	May 21, 22	McCally Theater
★ Anaheim, CA	May 28, 29	Disneyland Hotel
★ Lubbock, TX	May 28, 29	Convention Center Theater
★ Trenton, NJ	May 28, 29, 30	TBA
★ Guam, USA	June 4, 5	Civic Center

EAST COAST FINALS —

Myrtle Beach, SC: July 3rd, 4th, 5th, 6th, 7th, 8th, 9th

MID AMERICA FINALS —

San Antonio, TX: July 15th, 16th, 17th, 18th, 19th

WEST COAST FINALS —

Anaheim, CA: July 15th, 16th, 17th, 18th, 19th

IT'S SHOW TIME...AND YOU'RE INVITED!



Missy and Bill cutting the cake.



L to R: Gene and Mary Miller; Missy and Bill Shinoski; M. Ford; Colleen and Matt Pearson.



Action Shot of the Month?

FATE?

*Yes, I believe it to be.
I found him crossing the street you see.
He smiled at me and I smiled back.
That is what happened the night we met!*



Missy and Bill exchanging rings



The wedding party

No kidding, this is exactly how Missy met Bill. A little over two years later, on July 17, 1993, Mary Melissa Pearson, of Kansas City, Missouri and William Robert Shinoski, of Ashford, Connecticut were joined as husband and wife. No, he does not clog (yet), but he likes it and that is all that matters.

Their wedding, which was held in Kansas City, Missouri, could not have been any more beautiful. The church was filled with family and friends as the bride was escorted down the aisle by her brother, Matt Pearson of Phoenix, Arizona.

The wedding party consisted of five attendants each, three candle lighters, three flower girls, and a ring bearer. Spruce green was the dominant color of the wedding, with the bride in the traditional all white and the groom in black and white.

The groom's sister, Marianna of Elizabeth City, North Carolina sang "The Lord's Prayer" and a special song she had written for Bill and Missy.

Following the ceremony, a cake and punch reception was held at the church. Later, in the afternoon, the wedding guests were hosted to a style buffet and dance at Benjamin Ranch (Kansas City). The newlyweds were met on arrival and taken by horse and carriage to the reception barn, where over 265 guests were waiting. Those attending survived the heat to enjoy the great food, dancing (clogging included, of course!), and the live music of "Savage Country."

On their first day as husband and wife, the couple and several family members and friends went to "World of Fun," an amusement park in Kansas City. By Monday, the newlyweds were off to Montego Bay, Jamaica for a week's stay at the Sandals Royal Caribbean Resort. Missy and Bill Shinoski reside in Kansas City, Missouri.

Best Wishes Missy & Bill!

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The Square and Round Dance Convention of the World

August 20, 1993 marked the start of the Square and Round Dance Convention of the World, held in Karlsruhe, Germany. I'd only attended one prior to this in The Hague, Holland, last year, and the memory of it was still fresh in my mind as it was a very enjoyable experience.

As was the case last year, Naomi Fleetwood was invited to come and do the clogging workshops.

Having checked the agenda, I could clog my heart out morning, noon and night.

I met Naomi on the Friday afternoon, together with her friend Paula, and we renewed our acquaintance after a heart-felt hug.

The evening programme was a bit of a surprise in that the workshop was lead by Alexandra Schell from Germany, assisted by her sister Daniella. We enjoyed learning "Next To You, Next To Me." There were about 30 of us from Germany, Denmark, Belgium and Holland, dancing on a tiled floor in a well-ventilated school hall. I mention this because it was 37°C

Saturday morning at 10 a.m., we commenced clogging to the very capable leadership of Naomi, who, in between clowning around, taught us to dance to "I Want You Bad, And That Ain't Bad" as well as "Hillbilly Rock."

The Saturday morning brought additional faces from Germany as well as some new ones from England. After a lengthy lunch break we continued in a workshop with Alexandra and then with Naomi doing a line dance and Appalachian clogging. The latter was something new to me but a very nice way to break from all the hard work.

When Alexandra did her workshops, Naomi joined in the class and vice versa. The good camaraderie of cloggers never ceases to amaze me.

The evening programme commenced at 9:30 p.m. with Naomi letting us do reruns of what we had learned as well as requests. We had a really big crowd of spectators cheering us on, as well as a room full of cloggers. Even the English, who'd joined in for the first time that day, joined in. We really had a lot of fun.

When you consider the fact that we'd left temperatures of 17°C in Holland and we're dancing all weekend to 37°C, you can imagine the pounds of sweat lost, or as Naomi would say "men sweat, women *glisten*". In any case it was a fantastic weekend in which we learned a lot and renewed many old friendships as well as new ones.

Somewhere in the course of Saturday, some man with a gigantic camera came along filming Naomi from all sides before dropping down to her feet. She continued to dance but as soon as the guy's back was turned, she was clowning around and asking "Who's he?" Later on I heard she made the local t.v. station. Good for you Naomi. I'm sure that'll bring in more cloggers.

Unfortunately, Sunday's programme did not include clogging, so after goodbyes all around we left for home.

Thank you Naomi, Alexandra and Daniella for a wonderful weekend.

□ □ □

The above was written on board a 757 heading from Amsterdam to Toronto, carrying my daughter Caroline and myself.

We had hoped to do some clogging in Canada but after talking to Dorothy Gowan of the Maple Leaf Cloggers in Oakville, Ontario, Canada, we found out that all was on summer hold and would not commence until September.

We then left for South Carolina where we spent a beautiful and "warm" week in Beaufort, before leaving for Hickory, North Carolina to join in on the N.C. Clogging Council Stampede. That was really fantastic. We were welcomed by Chip Futrell and spent the whole evening dancing and watching demos of other clubs perform.

It took me a bit of time to realize that the fancy dancing we saw was buck steps being added. Although I have some tapes on buck, no one in Europe has yet done this (to my knowledge).

The Saturday programme was from 9 a.m. - 4:30 p.m. with six dance halls, all

holding workshops in basic, easy, intermediate and advanced.

We attended Jeff Driggs' workshop of "No Limit" and we laughed all the way through his class. He's a real comedian. Needless to say, we really enjoyed it.

It was Scotty Bilz, however, who stole our hearts with his classes of "My Past is Present," "She Don't Know She's Beautiful" and "A Little Bit of Love" as well as the different line dances and even a demo for someone out of another class. He has a very clear way of teaching and a unique way of dancing, which I had not seen before and really enjoyed. What pleased me the most is the fact that you could see *he* was enjoying it too. Thank you Scotty. I've already started teaching "A Little Bit of Love" to my class.

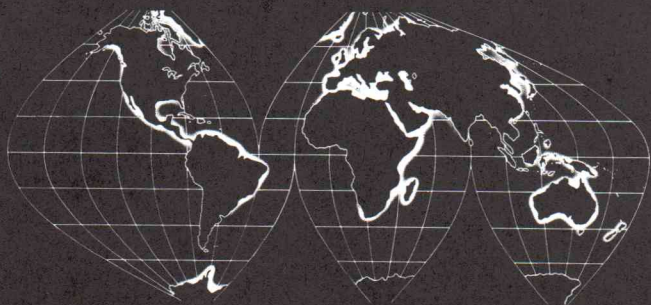
The evening commenced with championships followed by Parade of Flags. Ours did not win the "Best" but we did get the "Weary Traveller Award"...Thank you Chip.

The After-Party was lots of fun with the Wild West theme as well as dancing fun. I was sorry it was over. We danced our hearts out, learned a lot of new things, met some wonderful people like Anna Gerow, Simone Pace and Junior Bertaux. Thank you one and all for making this weekend so fantastic. We hope to see you all again, and thank you Chip for having us.

Fran Greiner
The North Sea Clogger
The Netherlands



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SCHEDULE OF EVENTS

Friday

7:30-9:30 p.m. Workshop
9:30-10:30 p.m. Cued Clog
Dance

Saturday

9:00 a.m.-Noon Workshop
Noon-1:30 p.m. Lunch
1:30-4:30 p.m. Workshop
4:30-7:30 p.m. Dinner
7:30-11:00 p.m. Cued Clog
Dance with Exhibitions

Sunday

9:00 a.m.-Noon Workshop

REGISTRATION

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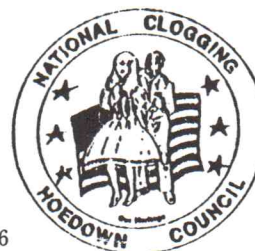
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In Memory of Norvia Rue Burns

AUGUST 16, 1993

[This is an excerpted copy of the eulogy delivered by Steve Smith at Norvia's funeral service.]

"Hey Chief, what's up" is the greeting I so well remember during the past 13 years. I have only known Norvia for those 13 years and cannot speak of his earlier life. But I can only guess that I was treated to the best of him during his last years.

I was privileged to watch Norvia grow and developing during those years... grow in confidence, harness his strengths, and direct them into purposeful action. He began to develop his talents as a dance instructor during this time and to share those talents with others. Norvia's life during those 13 years can be described as a *ministry*. Through Norvia groups of people were brought together to share the best of whom they were with each other. Through the joy of dance, Norvia was able to form communities of people with incredibly diverse backgrounds and bring them together in a safe and loving way. Regardless of race, gender, income level, or age, all were welcomed by Norvia. Through his tolerance and non-divisive philosophy, true brotherly love was taught and shared through the vehicle of clog dancing.

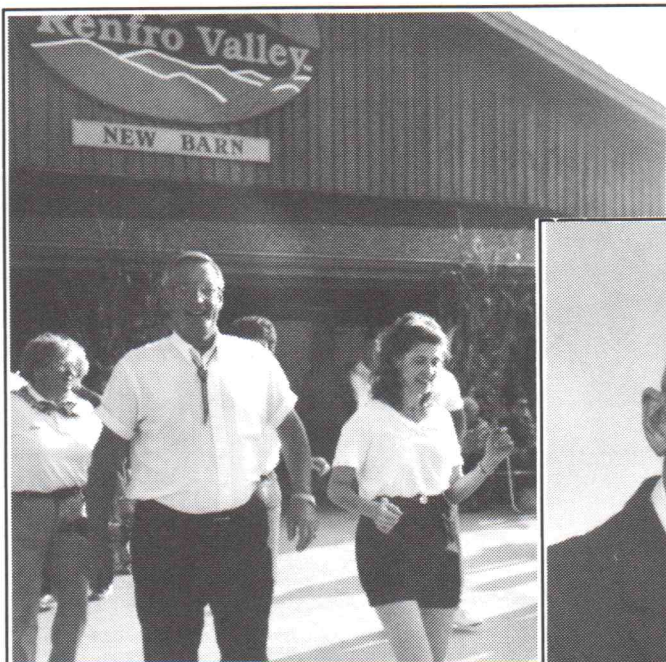
There are three exceptional qualities that stand out for me when I think of Norvia Rue Burns: gentleness, non-judgementalness, and generosity.

Norvia was a gentleman and truly one of the most GENTLE men that I have ever met. Norvia was like a shepherd caring for his flock, guiding with gentle direction. People felt safe around Norvia in part because of his gentleness. I have never been witness to harshness or abrasiveness in Norvia. He attained his goals through gentle means rather than a heavy-handed style.

Norvia's gentleness was also reflected in his sense of humor. He was easy to approach because he laughed a lot and made people laugh with him. I can remember so many times upon greeting me that he

would start the conversation with "have you heard the one about...?". His humor disarmed people and made them laugh... And what a wonderfully infectious laugh!

Non-judgementalness. I have yet to meet anyone in my life who was a non-judgemental as was Norvia. Norvia stands alone when I try to think of someone who refrained from negative judgement, criticism, or condemnation toward others. Norvia was a great gift to me in the form of a living example of acceptance and tolerance. To me, he was



a *real* life example of what Christian Living really means.

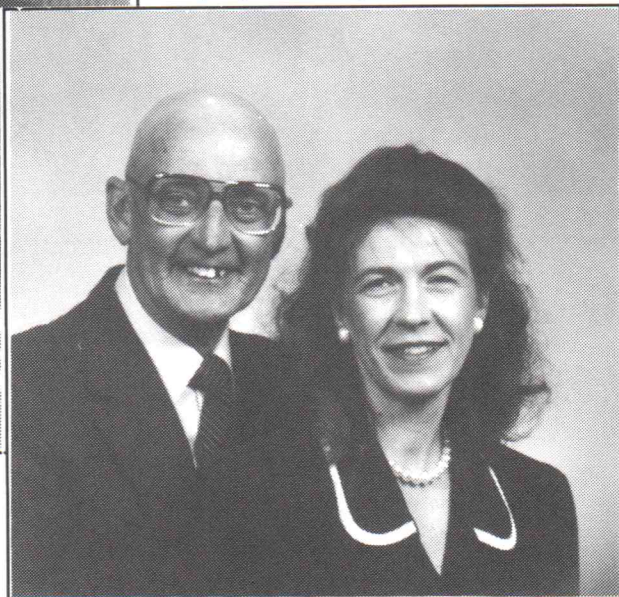
And Generosity. He was constantly asking, "Is there anything I can do for you?" He donated his time, energy, and talent to those who surrounded him... and oh was he surrounded. Teaching classes in Campbellsville, Somerset, and Harrodsburg, he was constantly in demand and constantly giving. He seemed to thrive on that loving interchange with others.

Yes, Norvia was a *minister* in every sense of the word. He ministered to people's needs with the loving extension of himself, provided a safe and loving structure whereby people could join together, and celebrate life in the form of dance. What a beautiful ministry!

Norvia died one day before he was to be married. Marriage was an important event for Norvia, one that he had planned for quite some time. You see, he had met

another kindred spirit in the form of Patsy West. With Patsy, Norvia found a loving companion who loved and supported the essence of who he was. She was great comfort for his soul, someone with whom he wanted to spend the rest of his life... and he did. She was with him every step of the way in his struggle with his disease.

Norvia and I were playing golf about this time last year at the Old Bridge Golf Club in Danville. It's a very hilly course and we had walked it in its entirety. Neither of us dreamed that his body was already beginning the fight of its life. His struggle with cancer over the next 12 months was a series of hopes, broken dreams, and numerous setbacks. But even more than physiologically painful, it was an incredible psychological challenge to stay upbeat and positive.



If you spent any time with Norvia at all during this past year you know that his outlook was nothing short of incredible. Many times I thought Norvia was in deep denial, that he just wasn't being realistic about the seriousness of his condition. But now... as I look back I can see how incredible his reaction really was. He was eternally optimistic, upbeat, and refused to speculate about the future. You see, Norvia was too busy living in the moment. He realized that's the only place that real living can occur. He refused to give energy to the process of regretting the past or worrying about the future. Norvia was really good at living life as it happened, taking what was given him, and truly making the best of it.

Continued on Page 35

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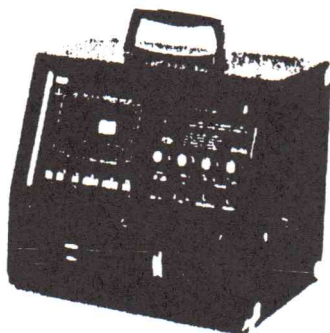
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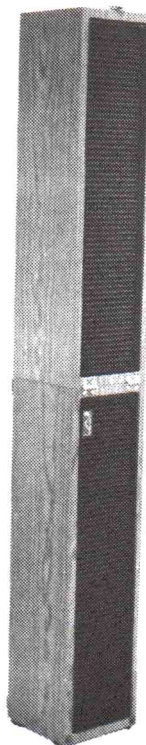
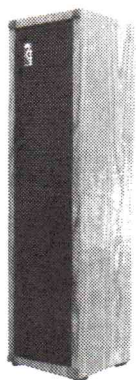
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Dear Bobbie,

Enclosed is a picture for the "Action Shot". We were doing a routine to "Wear My Ring Around Your Neck" and Michelle Sparks (right) went a little too far on the ending — but she probably had a little help from Tiffany Taylor (left).

Regards, Dawn Malone



Dear Bobbie,

Just a quick note to let you know that clogging is alive and well in Columbus, Ohio.

Enclosed is a picture of our group, "The Midwest Cloggers" — also attached is a routine that we do called "Two Step Around the Christmas Tree."

As you can see by the picture we put a lot of time and energy into our outfits, but it was a "Labor of Love."

God Bless To All and A Very Merry Christmas

From All the "Midwest Cloggers

Conrad Cooper, Director

Dear Bobbie,

Re: our phone conversation, here is some news regarding the Oklahoma Klogging Association.

The Oklahoma Klogging Association was established November

9, 1991 by Billie and "Mo" Schaer, of Norman, Oklahoma. After many months of hard work and expense and searching throughout Oklahoma for cloggers the Schaers formed this organization.

The purpose of the OKA, is to reach out and unite the Oklahoma cloggers with some form of association. This has been successfully accomplished and the organization is now called the "Oklahoma Klogging Association (OKA)."

One goal of the OKA is to organize clogging events, workshops and promote clogging within Oklahoma, and we have done that.

In 1992, the first OKA workshop was organized by Billie and "Mo" Schaer and was held in Norman, Oklahoma. It was only a one-day workshop, but there were 81 dancers and seven instructors. A good time was had by all. This year, the OKA elected an Activities Committee to plan, manage and be in charge of any and all OKA clogging events. This committee will serve for one year before a new committee is elected. This way, all OKA members have an opportunity to become involved in the mechanics of the workshops and clogging events. The committee elected to serve for 1993 is headed by Ken Beach of Broken Arrow, Oklahoma, Alan Keene of Tulsa, Oklahoma and Mary Leslie of Webbers Falls, Oklahoma. They have several OKA members working on this committee with them. The 2nd Annual OKA Workshop was held September 24-25 at the Muskogee Fairgrounds in Muskogee, Oklahoma and there were 110 dancers attending.

Billie Schaer, the President of OKA opened up the ceremonies by welcoming everyone, including many dancers from Arkansas and Missouri. Reed Davis was the announcer and he did a good job. The committee did a wonderful job presenting and executing this workshop with great care and success. There were three halls, and one was used for classes on: make-up, inter-personal relations, introduction to clogging, competition and reading cue sheets. Those instructing these classes were: Reed Davis, Alan Keene, Betty Stretch, Sherri Williams and Chrissie Farrar. The other two halls were used for dancing.

Two young instructors were invited to teach this year — they were Bobby Lockart of Lawton, Oklahoma and Tamara Low of Bartlesville. These kids were terrific and they have a very positive future as clogging instructors. Other instructors were: Reed Davis teaching some "oldies"...the floor was crowded with dancers for these. His easy method of teaching was very enjoyable. Ken Beach taught

several dances that were fun and I must say this writer was impressed with his relaxed and professional manner in teaching. Betty Stretch taught some fun couples dances, Alan Keene taught some mountain figures and last, but not least, Bill Francisco of Tulsa, Oklahoma put on his "Santa" hat, bleached his "Santa" beard and taught a Christmas dance that was thoroughly enjoyed by all of the dancers. Bill really knows how to reach an audience. He is very artistic and his routines are always a delight to watch. I might add, that Bill also puts on his "Santa Clog" suit every year and performs at the hospital or anywhere "Santa" is needed.

All in all, this workshop was very successful and there was enough variety to make the workshop interesting and enjoyable.

We are looking forward to an even larger workshop in 1994.

The OKA sends you our best and have a happy holiday season!

Billie J. Schaer, OKA President

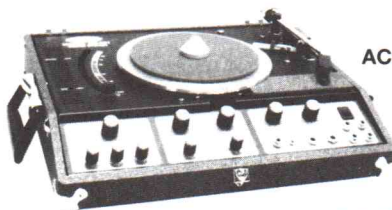
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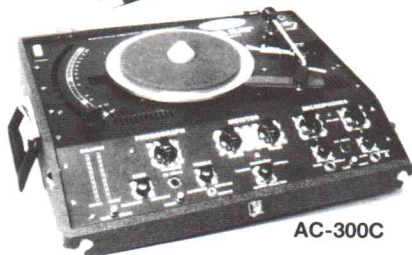
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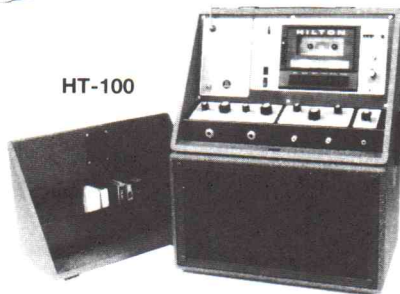
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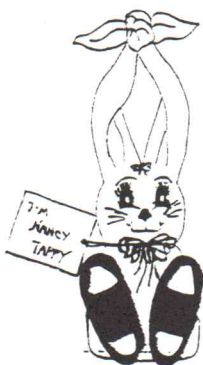
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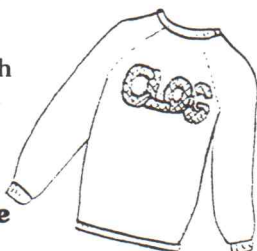
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- Main Ballroom — Clogging to National Cuers
- Atrium — Open Dancing with Papa Clutch and The Shifters

SCHEDULE

Friday:

Registration	6:00 p.m.
Welcome Dance	7:00 - 8:00 p.m.
Workshps in three halls	8:00 - 10:00 p.m.
Friday Night Clog Dance	10:00 - ???

Saturday:

Workshops in three halls for all levels ..	9:00 - 4:00 p.m.
Hospitality Reception	4:30 - 6:00 p.m.
Dinner and Show	6:00 - 9:00 p.m.
Saturday Night Clog Dance	9:00 - Midnight
Open Dancing	9:00 - Midnight
Midnight Buffet	Midnight - 2:00 a.m.
After Hours Workshop	12:30 - 2:00 p.m.
After Hours Dance	2:00 - 4:00 a.m.

Sunday:

Workshops	10:00 - 2:00 p.m.
Die Hard Dance	2:00 - 4:00 p.m.

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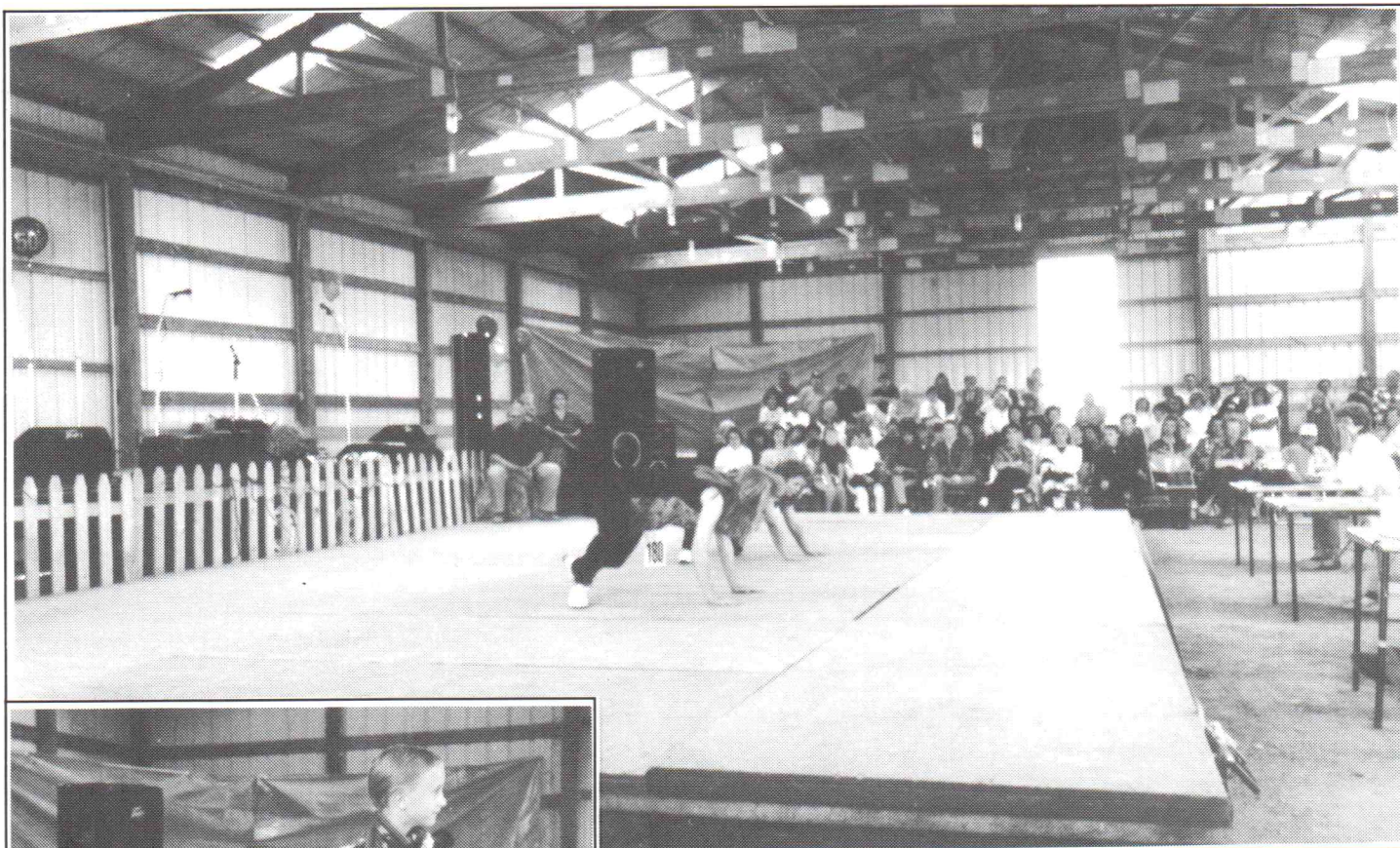
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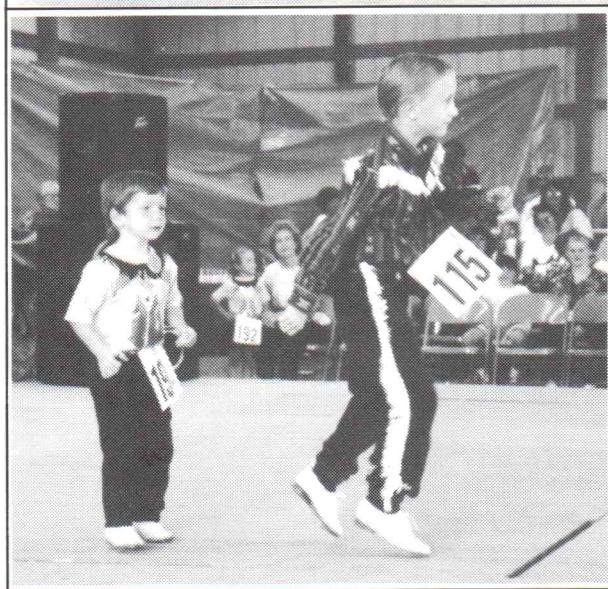
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A view of the stage...judges are seated to the right (Shirley Burns is the only one visible).



KENTUCKY BEEF FESTIVAL COMPETITION

Photo on left: 7 & Under Male Challenge Solo — Rise 'N Shine

As early as 9 a.m. on a cool morning, children were gathering in the new barn at the Harrison County Fair Grounds in anxious anticipation of what was to come later in the day. It was Saturday, September 11th, which meant that this was the day of the 3rd Annual Kentucky Beef Festival Clogging Competition. By 11 a.m., registration was well underway and the competition began. Seven hours and 119 dancers later, the competition ended and the tired dancers departed to their homes in Indiana, Ohio and Kentucky.

Dressed in elaborate outfits, the dancers first competed in line dance and precision team categories. Next came novice solo dancers. These were dancers who had never placed in com-

petition previously. Duos (same sex) and duets (opposite sex) were the next to compete followed by the champion level solo dancers. The final category of the day was a capella dancing. In this event, dancers were each given 20 seconds to perform a rhythmic routine judged solely upon sound made by their feet without the accompaniment of music.

When the dust cleared, the following entrants emerged victorious. The Red River Cloggers of Clay City, Kentucky won the Grand Champion Line Team category while the Diamond Dolls of Crestwood, Kentucky won the Grand Champion Precision Team.

In the Novice Solo Category, Zack Gross of Cynthiana, Kentucky and Beth Solomon of Crestwood, Kentucky, achieved Grand Champion Male and Female, respectively. In the

Champion Solo slot, Chris Hill of Covington, Kentucky and Cheryl Renfro of Richmond, Kentucky, persevered as Grand Champion Male and Female, respectively.

The competition for Grand Champion Duo and Duet were awarded as follows: Randy and Jamie Lewis of West Union, Ohio (male/female), Teresa McClanahan of Mt. Sterling, Kentucky and Cheryl Renfro (female/female), and Gary Applegate and Kenny Lewis, both of Blue Creek, Ohio (male/male). The much-coveted A Capella Solo honors were won by Chris Hill and Tabitha Hoover of Ford, Kentucky.

Col. Joe Esposito, the local clogging instructor, served as master of ceremonies. Judges were: Shirley Burns of Richmond, Kentucky, Jeff Parrott of Nonesuch, Kentucky, and Lynn Esposito of Lexington, Kentucky.

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COUNTRY / WESTERN WORKSHEETS

2-STEP AROUND THE CHRISTMAS TREE

TRISHA YEARWOOD

EASY - INTERMEDIATE

Choreography by: Janet Handley, 1074 W. 900 N, Wheatfield, Indiana 46392
Horseshoe Cloggers

Introduction: Wait 16 beats.

- PART A** 6 Pack
DS DS(XIF) DS DS(XIB) DS DS(XIF) D TW TW KICK(¼ L)
L R L R L R L LR LR L
REPEAT 3 MORE TIMES TO FACE EACH WALL
- Triple Forward & Back
DS DS DS K DS DS DS RS
L R L R R L R LR
- PART B** Kentucky Drag
DS DS S DS SL L moving left
L L R L L R
- Fancy Triple
DS DS(XIF) DS(XIB) R(OTS) S(XIF)
L R L R L
- REPEAT TO RIGHT OPPOSITE FOOTWORK
- 2 Karate
DS KICK(turn ½) DS BR up
L R R L
- Triple forward & back
DS DS DS K DS DS DS RS
L R L R R L R LR
- PART C** 4 Rocking Chairs
DS BR up DSRS turn ¼ on BR up
L R R LR
- BREAK** 2 Pulley
DS BR up(XIF) DSRS
L R R LR
- Triple
DS DS DS RS
L R L RL
- Chain ½ Right
DS RS RS RS
R L L L
- REPEAT PULLEYS, TRIPLE, CHAIN

SEQUENCE — A B C B (minus Karate & Triple) BREAK A add 2 Karates C B

2-STEP AROUND THE CHRISTMAS TREE

SUZY BOGGUS

INTERMEDIATE +

Choreography by: Conrad and Janet Cooper, Midwest Cloggers (614) 846-5700

Introduction: Wait 16 beats.

- PART A** 1 Sync Heels
DS-DT/H-CHUG-DT/H-CHUG-DT(xif)ROLL-ROLL/S ROLL/S DSRS
L R L L L R R R L R L L R L RL
- 1 Traveling Heels
H - H/ba - H - H/ba - H - H/ba - H - H/ba
R L R L R L R L
- 1 Triple
DS DS DSRS
R L R LR
- Fancy Triple
DS - DS(xif) - DS(xib) - R - S(xif)
L R L R L
- 1 Dbl Basic & Kick
DS - DSRS - K
R L RL R
- 1 Fancy Triple
1 Dbl Basic & Kick
- BREAK** 1 Flip & Kick
DS - DS(xif) - DS - FLIP(Turn R 360) K - DS - DSRS
L R L R L L R LR
- PART B** 2 Slur & Triple
DS - SLUR S - DS - SLUR S - DS - DS - DSRS (L&R)
L R L R L R L RL
- 1 Sync Heels
1 Traveling Heels & Triple
- PART C** MJ Turn
DS - DS(xib) - R - H(turn ¼L) S - RS - DS - DT - OUT, IN CHUG
L R L R L RL R L BOTH L
- REPEAT 4 TIMES IN A SQUARE
- ENDING** DS - H - H/ba - H - H/ba - H - H/ba - TRIPLE - 1 FLIP & KICK
L R L R L R L R L

SEQUENCE A - BREAK - A - B - C - A - BREAK (do 2 turning ½ on each) - B - ENDING

2nd Annual Illinois Clogging



Shindig



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Canfield Dance Company
Continued from Page 10

On to Prague! It was dark, about 9:30 p.m. when we arrived at the main station. This time it was Jarka's cowboy hat that gave him away. We received each other with smiles and hugs and we instantly knew we had made a very wise decision to visit our friends in Prague. We stayed with members of the group "Caramella" in their homes. They, like the "Country Cloggers", had our visit planned and synchronized so that we all toured, ate, danced workshops and performed together. There are not words to tell you how I feel about Jerka and Jarka Vasak. I am satisfied that I believe they know how they have touched and enlightened our lives. We really shared a mutual respect for each other. Their whole group is a blend of some of the kindness, warmest people I've ever met.



Jerka and Jarka Vasak

The highlight (if I have to pick one) was our performance at a nearby town's recreation center with several hundred in attendance. The room was perfect, wooden floors, two country bands, a balcony all around the upstairs, a great dressing room with mirrors and a very receptive audience. Who could ask for more! We helped to lead the "Grand March" and participated in several mixers, barn dances, square dances, then after our two performances, we all stayed to enjoy jitterbug and other nightclub dances as the male members of "Caramella" were perfect gentlemen and asked us all to dance. The teenagers Jessica and Channa learned to Polka at the Hoffbrau House in Munich and they learned social dances such as jitterbug, waltz, slow dance — they'll never forget the great time they had. I won't men-



After our workshop and dinner with the Country Cloggers... seated in front: Channa Brady and Jessica Weaver; front row: Monika Zoeller, Polly Patian, Henry Lepore, Karen Elder, Karen Weaver, Cindy Brady; back row: all members of the Country Cloggers.

tion everyone's name but please look at the photo and visualize the best time possible in your imagination and you will know of our experience. It was billed as a "Country Ball." Jerka lead and did a great job as M.C. We video taped, took pictures, and shared gifts. We learned alot about dancing and living.

Our trip continued on to Vienna, then Salzburg, Austria — just for sightseeing, not dancing. There are many stories to tell, so this article is hard to end. The most important impression I want to leave you with is that both groups took three days out of their lives to be with us and those reflected such a brotherhood that the conflicts in our world would be inconceivable if there was more time taken for each other, such as we took for each other. The world can be a better place for everyone by sharing your knowledge, interest, and time with each other. How about this for a new slogan "Peace through Clogging!"

A few of my group wanted me to mention that language was never a problem when it came to teaching or learning dances. I'd also like to take this opportunity to thank some members of my own studio that helped to make this trip possible. Cindy Brady and Karen Weaver are mothers of Channa and Jessica, and I think it was wonderful of them to provide their daugh-

ters with this opportunity. I want to thank the cloggers and their families that sold candy for us. The members of my ballroom group, Karen's country group, and the "Good Time Cloggers" Tim Whaley's group, for participating and donating at our fundraising dance and show. I couldn't have gotten away from my studio without the help from my staff Paula Patoray, Lynn Hanna, Jan Gbur, Tiffany May, and friends that substituted ballroom, country, and clogging classes for me. Mike Jura and Dee Ferris, Gracie Ferruche and Stephanie Black substituted for Karen. Cloggers from our group that attended were Karen Elder, I would not have made the trip without her, Henry Lepore was invaluable to have along using his sound judgement, Jessica Weaver and Channa Brady were a great help during the workshop time and performances. It was great to see them learning so much. It was a very worthwhile. This effort is a result of a personal goal that I've had since 1986. The personal satisfaction is plenty of reward for myself... Thank you all!



Monika (in front wearing polka dots) and Polly (in back) teaching.

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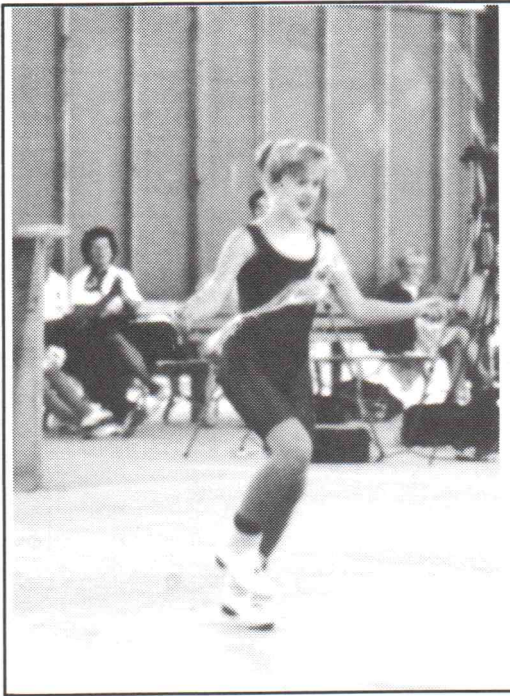
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Northwest Happenings

By Martha Lee, Port Townsend, Washington



Left: Carla skips rope while doing a buck!

Above: Wall-to-wall cloggers

Membership in the Northwest Clogging Association (NWCA) has grown to 161 members from all areas of the Northwest, including Washington, Oregon, Montana, Alaska, Idaho, U.S.A., and British Columbia and Alberta, Canada, with the en masse September enrollment of 32 "Olympic Mountain Cloggers" from Sequim, Washington. The smallest and newest club on the horizon is "Let's Clog" in Port Townsend, with two NWCA members.

Officers elected for 1993-94 at the NWCA Annual General Meeting held September 18, 1993 in Vancouver, Washington are President Shirley Hill, Burnaby BC; Vice President Jeri Bounds, Ashland, OR; Secretary Mary Dart, Tacoma, WA; Treasurer Donna LaVergne, and Publicity Chairman Ed Hausufus, Portland, OR. Newsletter Editor Kathy Chase, Tacoma, WA, will continue to serve, as will Membership-Insurance Chairman Sally Noble, Ellensburg, WA.

During discussion of Shirley Hill's proposal to adopt a dress code for cloggers which might be acceptable in all halls at regional dance festivals that include clogging, several members expressed strong opposition to a clogging dress code,

and it was decided that regional flyers for events requiring "proper attire" should clearly state the requirements. (Individualists can then make their own choices for these events — conform, fight or forget it! — and pack accordingly.)



Clog House Show Team

The concurrent Sixth Annual NWCA workshop, dances and exhibitions were held September 17-18-19, in two halls. The workshop routine which received the most requests for review on Sunday was Dieter Brown's "Hitman" (A.B. Logic), taught by Rosanne Kramnicz of Port Townsend. Other popular dances were "Just a Regular Joe" (Joe Dif-fie), choreographed and taught by Shirley Hill, Scotty Bilz' "Black or White" (Michael Jackson) taught by Mike McDow from Hillboro, OR (a two-hour "teach"), and Grayce Bice's "The Wanderer" (Eddie Rabbitt) taught by Barb Guenette from Nanaimo, BC. The workshop instructors were ALL great, the dances and exhibitions enjoyable, and a great time was had by everyone who attended.

Clogging is indeed alive and well in THE GREAT NORTHWEST! Y'all come! Fall events include Anne Mills' Halloween Dance in October in Burien, WA and Barb Guenette's Annual November "Sea Lion Stomp" in Nanaimo, featuring instructor Anne (Bresch) Mills. Travel plans for this one from the Olympic Peninsula include a ferry cruise from Port Angeles to Victoria — always fun! Watch *The Double Toe Times* for upcoming Northwest events, including "Kickoff 94" in Tacoma, January 15-16-17. C'MON NOW, SEE YOU THERE!



Anne Mills teaching "Copenhagen"

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Lew & Gloria McRae813-655-0913

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Parents...Your Best Resource

Continued from Page 6

Parents were given the option of giving volunteer hours to the studio or paying higher lesson fees. Parent Association Officers were *selected* rather than elected, from among parents I knew would do a good job and with whom I knew I could work well. Parents were notified that teams and classes who did not have a team mom to help take care of their needs, could not perform or compete. Other board members and chairpersons were added as needed. We set up regular board meetings to handle problems and make decisions as needed.

These are the officers and volunteer positions we have:

1. Parent Association President: coordinates activities between the board, director, assistant director, teaching staff and team moms. If there are phone calls to be made, he/she notifies the team moms, who notify the parents of team members.

2. Parent Association Treasurer: handles competition fees, fund raising funds, student savings accounts, and expenses as needed by the Parent Association.

3. Fund Raising Chairperson: sets up and oversees fundraisers, calls businesses for donations, etc.

4. Stage Manager: makes sure each group is at the stage at their appointed time and tells them where and how to go on. He MCs our shows and puts the audience at ease. At competitions, he greets each group before they go on stage, moves their position in the line-up forward or back as needed to accommodate costume changes and appearances on other stages, and checks with team moms to make sure music has been turned in.

5. Badge and T-shirt Chairman: orders t-shirts, jackets and team badges and takes care of all details concerning printing, design, etc.

6. Newsletter Editor: puts out a quarterly newsletter to keep parents and students informed and unified.

7. News Reporter: puts news stories of our group in newspapers, etc.

8. Costume Coordinator: helps find needed costume items and fabric, helps organize the buying and selling of used costumes, and helps find seamstresses.

9. Team Moms: come to classes every week so they can learn to line-up performers at performances and competitions. They handle costume and behavior problems at events and have the authority to pull any clogger from line-up who has misbehaved or come without costume parts. They counsel team members and parents, settle disputes, make countless phone calls, celebrate team birthdays, look for lost team members at competitions, turn in team music and help teams practice at competitions. They do anything needed to insure their team's success.

10. Team Spirit Parent: creates team cheers, badges, posters, and works to keep team and parent spirit high at all times.

11. Birthday Secretary: puts some kind of birthday token on the bulletin board for each person's birthday.

We also have parents who trade bookkeeping and secretarial services for lessons. We have dedicated fathers who transport, setup, and take down our traveling floor and video the shows for us. We have a volunteer father who photographs our group at parties, performances and competitions. We have a talented father who repairs sound equipment and runs the music at our programs. We have team fathers on teams having male members (it's a little hard for mom to retrieve a late dancer from the boy's dressing room).



Terry MacFarlane (left) talking to Caree Riness, Team Mom, clogger and mother of a clogger.

Besides service hours, we have had parents donate bulletin boards, shelves, chairs, lights, speakers, sound systems, etc.

What are the benefits of all this volunteer work? Many! Because the parents are helping, they appreciate and understand the difficulties of my job as director. I know most of my students' parents by first name and can tell you what most of them do for a living, etc. Because the parents care...the dancers try harder. Many of the parents have started clogging themselves. And, as Bobbie can tell you from having watched our group at a competition in Orem, Utah several years ago...we all really enjoy being and clogging together.

I still spend many stressful hours teaching, choreographing and costuming. But I now have time to actually watch my dancers on stage, share their triumphs and discouragements, visit with parents and occasionally perform or compete a dance myself. I even have time to help my own children and enjoy these experiences with them. I have come to really love the parents of my students, appreciate them and think of them as my friends.

I recommend parent involvement for every studio, no matter how large or small. **EVERYONE BENEFITS... ESPECIALLY THE KIDS!**

P.S. Last spring the *Double Toe Times* published a letter from a clogger who attended the workshop and competition in Las Vegas in December 1992. She was discouraged that more cloggers did not attend the workshop and wondered if we competition cloggers did not feel we needed workshops any longer. We love to attend workshops but as I hope you can see from this article, it is hard to get all your teams on two different stages all day for all the events. It would be impossible to attend a workshop at the same time. It's too bad things could not have been organized to allow time for both — at different times.



Blake Wright, Stage Manager, father of three cloggers.
Background: Craig Silotti, Team Dad, father of four cloggers.

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Dance/Exhibitions	7pm - 11pm
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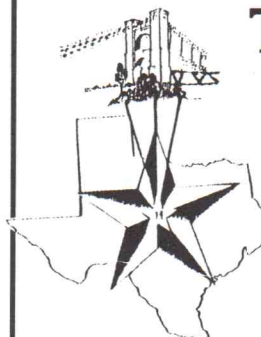
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6th Annual Oktober(Clog)Fest

By Carnel McFarland

On October 23, 1993, we, the Columbus Clogging Company, hosted our 6th Annual Oktober(Clog)Fest workshop. As always, it was a great time!

Our instructors this year were Charlie Burns, Naomi Fleetwood, Josh King and Brent Montgomery. These instructors were terrific and we would like to thank them for their hard work and wonderful dances. "THANK YOU" Charlie, Naomi, Josh and Brent!!

Well, where to begin? First of all, this was the first year that Jeff Driggs was not able to attend our workshop. Why? Well, it appears Jeff had some scheduling problems. We thought about forgiving him, but decided he deserved some abuse. We had a couple of banners on the wall which were titled "Jabs at Jeff" and "Digs at Drigger." We asked everyone to feel free to give Jeff a few digs and jabs and then mailed the banners to him. Did you enjoy, Drigger?

Next — [Murphy's Law was alive and well] — Saturday morn-



Left to Right: Brent, Naomi, Josh and Charlie

(with teeshirts to match), and the sequel to "Bubba Shot the Jukebox" — called "If Bubba Can Dance, I Can Too." Josh taught "Texas Tattoo" and a great Country/Western line dance at the Saturday evening dance that he wrote called "Rock n Roll Cowboy" (which he had also taught on Dance Line on TNN). Brent did a great routine to "Locomotive" and an advanced routine to "Bounce Back."

At the Saturday evening dance, we had a wonderful surprise — Brent and his boys, Randy and Chris, danced for us. I cannot begin to explain how great they were with their feet flying everywhere. What a treat, guys! Thanks.

Now we have next year to look forward to and yes, JEFF DRIGGS, will be here! (Won't you Driggs?!)

Mark your calendars for the 7th Annual Oktober(Clog)Fest October 22, 1994.



Charlie teaching.

ing at 7:30 am, while setting up for the workshop, Naomi pulled some ligaments in her knee and could hardly clog (but she managed somehow). Josh had a sprained knee when he showed up for the workshop. Naomi got stung by a bee on the lunch hour in the park — and on, and on, and on.

Considering all of the above, however; the workshop was a smashing success. We had approximately 300 people attend and clog their hearts out (sound familiar, Naomi). The dances were excellent. Charlie taught his newest clog-que record, "Workin' on the Railroad." Naomi taught "Whoomp-There It is"



Brent and the boys, Randy and Chris — doing their thing.



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Eulogy for Norvia Burns Continued from Page 18

Know that Norvia is with us in every clogging step we take, every song, every dance. We carry forth the gifts of gentleness, non-judgementalness, and generosity that he so willingly gave to us.

From all of us . . . we love you Norvia Burns. Happy Trails to you partner . . . till we meet again.

Editor's Note: Patsy West, Norvia's fiance, wrote of her love and admiration for Norvia Burns and of their last eight months together. Her love and pain and grief brought me to tears. I decided not to publish all of the many pages but to draw excerpts:

. . . There was always a calmness about Norvia which made him very trustworthy.

. . . As an instructor, Norvia has touched so many lives. What's so wonderful about this is that he didn't even realize he was doing it. He had people branch out from him to start their own classes and he was always willing to help them any way he could.

. . . Norvia went through many crises during his eight months of struggling with cancer. But his attitude was marvelous. We stayed on the road going to clogging workshops or visiting the places Norvia used to teach.

. . . Even as discouraging as cancer may be, Norvia did not give up on his life.

. . . Norvia was loved by so many people. They were all there for him in their thoughts, their prayers and in their visits. It was such a rare treat to be surrounded by all the concern and love that was there for him.

. . . On August 12, 1993, God took Norvia to heaven.

. . . Norvia will never be forgotten. Although he is no longer with us, he will always be in our hearts.

Patsy included special thanks to Steve and Jan Smith, Eva McCubbin, Ronnie and Marilyn (Lefty) Lloyd, Keith and Mary Lou Brach, Vickie Hagan, Carolyn Anderson, Stacey Corder, Charlie and Shirley Burns and Jeff Driggs.

. . . Special thanks to all the cloggers and their families. Without your hugs, prayers, cards and donations it would have been more difficult than it was.

We Love You All,

Patsy West.

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Hendersonville, NC 28739
(704) 697-9628

MERCY MARTINEZ
Judge/Workshops
Route #7, Box 444
Thomasville, NC 27360
(919) 472-0499

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NCHC Certified Judge
140 Woodberry Drive
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(704) 435-3682

AUDREY & ELLIS PERRY
NCHC Judges/Team Dir.
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Carolina Heartland Clgrs.

103 Pawnee Court
Durham, NC 27712
(919) 477-5621

MICHELLE PHARR
Route 1, Box 607C
Conover, NC 28613
(704) 459-7863

EARL POWELL
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Caller & Clogging Judge
Route 2, Box 247
Horseshoe, NC 28742
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ELLIOTT & CHERYL SKEEN
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Denton, NC 27239
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(704) 262-8615

JAYNE TREADWELL
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Double Step Studio
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2107 Canal Drive
Wilson, NC 27893
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Capitol City Cloggers
1029 N. 9th St.
Bismarck, ND 58501
(701) 223-7873

Ohio

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Clog 4 U Cloggers
Country Line
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SALLIE ADKINS
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Heritage Clogging Sup.
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Bluegrass Cloggers
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Canfield, OH 44406
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CONRAD COOPER
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New Towne Cloggers
825 Oak N.W.
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(216) 364-2916

TAMMY DILLON
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BILL HARKLEROD
Instructor/Judge
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Batavia, OH 45103
(513) 732-CLOG (2564)

PAULETTE HARRISON
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36363 Peachfork Road
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(614) 992-6248

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5388 Edger Drive
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Ohio Valley Clogging Club
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VICKI PRICE
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Oak Harbor, OH 43449
(419) 898-0835

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BONNIE SCHNEIDER
Clickety Cloggers
1494 Westdale
So. Euclid, OH 44121
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Clickety Cloggers
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Eastlake, OH 44095
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West Alexandria, OH 45381
(317) 839-4886

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Wildwood Cloggers
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Country Steps Hall
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Hornby Public Schools
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Oregon

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Rogue Rhythm Cloggers
Gold Country Cloggers
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1150 Tolman Creek Road
Ashland, OR 97520
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2437 SW Nye
Pendleton, OR 97801
(503) 276-2907/276-9220

MIKE & KAY ANN McDOW
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936 NW First Place
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(503) 640-4413

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Redmond, OR 97756
(503) 548-2062

Pennsylvania

J. BEN AUSTIN
Cloverleaf Cloggers
909 Brown Circle
Lewisburg, PA 17837-9519
(717) 524-0313

CAROLE BENDICK
Cloverleaf Cloggers
R.D. #1, Box 396
Winfield, PA 17889
(717) 743-5531

SHIRLEY JORDAN
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Lake Country Cloggers
1445 E. 35th Street
Erie, PA 16504
(814) 452-6246/899-9477

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6 Henry Circle
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KAREN MACKNET
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(215) 677-6977

TANA MEYERS
Instructor/Choreographer
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P.O. Box 226
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49 Franklin Road
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US (800) 722-8040
CAN (800) 544-7824

South Carolina

TERRY ANDERSON
SCCC Treasurer
Southland Express Clgrs.
1115 Residence Drive
Aiken, SC 29801
(803) 642-5145/648-3034

RACHEL BROOME
Carolina Bluegrass Clgrs.
Abbeville Clogging
Connection
Route #1, Box 139A
McCormick, SC 29835
(803) 391-3172

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(803) 795-3368

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(803) 578-8564

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Carolina Country Cloggers
208 S. Wrenwood
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(803) 957-1418/356-3300

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132 Stacy Drive
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(803) 487-4146

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Southern Connection
Cloggers
P.O. Box 174
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(803) 732-6525

JOHN GWINN
Country Earl's Cloggers
110 Lytle Drive
Spartanburg, SC 29301
(803) 574-0014

RANDY KEMP
Stardust Cloggers
4551 Old Spartanburg
Road, #603
Taylors, SC 29687
(803) 322-0640

AMANDA LEIGH
The Dance Academy
P.O. Box 722
176 Duncan By-Pass
Union, SC 29379
(803) 427-6102/427-1345

JANE LONG
Crossroads Cloggers
Choreographer
Route #4, Box 483
Blaney Road
Chester, SC 29706
(803) 789-5805

LIB MILLS
ACHF Secretary
Judge
P.O. Box 1841
Clemson, SC 29633
(803) 647-0391/656-3331

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(803) 559-0549

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Greenwood, SC 29646
(803) 223-3183

JEAN STEPHENSON
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Choreographer/Judge
T.A.P. Seminar Instructor
P.O. Box 146
Catawba, SC 29704
(803) 327-CLOG

MAMIE STUDDARD
Rhythm & Class Cloggers
208 Rosemary Street
Belvedere, SC 29841
(803) 279-1413

CAROL LITTLE WIGGINS
SCCC Secretary
WILLIAM DEERY
SCCC Editor
1985 Maybank Highway
Charleston, SC 29412
(803) 795-1940/588-9847

PEGGY WILLIAMS
Footloose Cloggers
Vice President SCCC
458 Old Boiling Springs Rd.
Spartanburg, SC 29303
(803) 578-3291

South Dakota

LOIS HEINIS
Lookout Mountain Cloggers
1523 N. Canyon
Spearfish, SD 57783
(605) 642-8656

Tennessee

GINGER BAKER
The Gingham Cloggers
221 Hillsboro Drive
Maple Hill Est.
Bristol, TN 37620
(615) 764-0638

GINGER FISHER
Academy of
Performing Arts
Choreographer
4148 Ringgold Road
Chattanooga, TN 37412
(615) 892-1554/622-4501

SHERRY GLASS
Choreographer
Workshop/Conventions
Tennessee Hoedowners
427L Country Club Drive
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GLEN HALL
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P.O. Box 270821
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1148 Hill Creek Road
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(615) 563-5468

Texas

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Friendswood, TX 77546
(713) 482-1976

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Alamo Cloggers
302 Galety Lane
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(210) 661-4794

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Choreographer
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CAROL COOPER
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CAROLYN MARSH
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(409) 855-2036

LARRY MARTIN
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406 Jeanette
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GLEN McCRARY
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1028 Paintbrush Street
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(214) 216-0482

NANCY MITCHELL
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2433 Beaver Bend Drive
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(214) 618-3113

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5090 Allen Drive
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TREVOR SHAKIBA
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(713) 480-4921

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P.O. Box 92
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(801) 458-3420

SHAWNDA BISHOP
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R.D. #2, Box 1300
Putney, VT 05346
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IRENE IZZO
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RFD 1, Box 81
Randolph, VT 05060
(802) 728-5322

BETH KENDALL
KARA KENDALL
VICKI EASTMAN
Northern Light Cloggers
P.O. Box 53
Strafford, VT 05072
(802) 765-4532

Virginia

LINDA ANDREWS
The Swift Creek Cloggers
of Colonial Heights
3008 Exeter Mill Road
Church Road, VA 23833
(804) 265-5512

KAREN BRADFORD
Old Dominion Cloggers
507 N. Kensington Street
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(703) 524-6497

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KATHY HICKS, Inst.
Colonial Cloggers
1712 Duke of Gloucester St.
Colonial Heights, VA 23834
(804) 520-8688/748-0383

JANE DELP
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Galax, VA 24333
(703) 236-0029

SHIRLEY HEIM
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1600 Franklin Street
Fredericksburg, VA 22401
(703) 373-2346

JEFF HILL
County Line Cloggers
221 South Main Street
Franklin, VA 23851
(804) 562-4763

BOB & MYRTLE JOHNSON
The Flatland Cloggers
1326 Oleander Ave.
Chesapeake, VA 23325
(804) 424-1998

DAVE KINSEY
Chesapeake Bay Cloggers
4037 Tarnywood Drive
Portsmouth, VA 23703
(804) 484-4063

HEIDI & BRENT LOHR
Pres. VA Clogging Assoc.
Skyline Country Cloggers
815 Broomley Road
Charlottesville, VA 22901
(804) 296-2130

JOHANNA MORRIS
DONNA M. RILEY
Peanut City Cloggers
232 Kenyon Road
Suffolk, VA 23434
(804) 934-2558

BRENDIA MORRISON
Instructor/Choreo.
Workshops
Southern Tradition Cloggers
Blue Ridge Mtn. Cloggers
Box 17355, Brumley Gap Rd
Abingdon, VA 24210
(703) 628-8545

PHYLLIS SPENCER
MIKE HALE
Kountry Kickers
Cloggers
306 Nesbitt Court
Newport News, VA 23606
(804) 851-9337

DANA R. SUTHERS
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Rt. 1, Box 39
Crockett, VA 24323
(703) 686-5634

FAYE R. WARREN
High Mountain Steppers
Clogging Team
Rt. #6, Box 167
Galax, VA 24333
(703) 236-7991

Washington

LINDA CASAW
Silver Creek Cloggers
Competition Director
Workshops/Choreographer
2527 W. Kennewick Ave.
#282
Kennewick, WA 99336
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