

The Double Toe Times

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

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January 1994

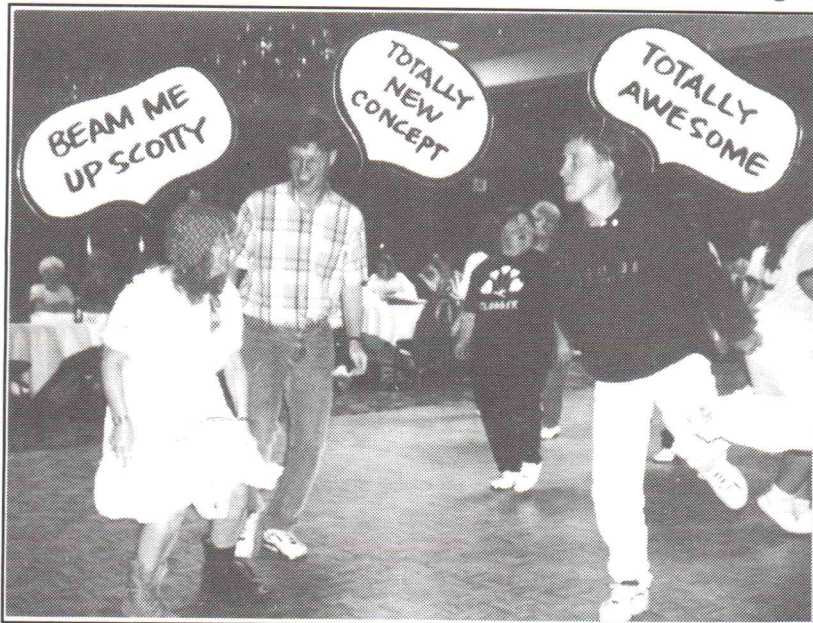
Second Annual Blistered Feet Clog Workshop

By Dee Gallina, Northville, Michigan

This reporter came early and was very impressed with the behind-the-scenes set-up that took place in the ballroom hall at the Ramada Inn in Sault Ste. Marie, Ontario, Canada. Duffy Schryer and her husband Ed, along with sons Trent and Blair Massey and friends Ryan Powley and Jeff Cole were moving like tornadoes to make sure everything was in good order for the clogging event. Karol Hopper, gal Friday, made sure all the last-minute items and signs were done. Blair left for the airport at 4:30 p.m. to pick up Scotty (arriving at 5:30 p.m.) — it was a long wait as his flights were mixed up and a plane needed to be repaired, but he finally arrived at 8:30 p.m. — a very welcome sight and we were all glad to see that he arrived safe — Murphy's Law sure applies here!

Friday night was open dancing and the Northwind Band played many of our favorite routines. Ron Schryer burned up the fiddle with the Cotton Eye Joe, Sally Goodin, Huckleberry Hornpipe — all mixer dances and many free styled. Slick Picker and The Blistered Finger's Bluegrass Band paid us a surprise visit. They played some great sing-along tunes and what cloggers would call normal clog sets. We could clog routines to a live band! I'm sure Duffy is responsible for that.

Continued on Page 8



Duffy Schryer, Darl Moreland and Scotty Bilz

Fire-on-the Mountain in Xalapa

By Linda Carolan, San Antonio, Texas

When I first received the invitation from the International Cultural Festival de Xalapa to perform at their event, I asked a few questions. The City of Xalapa in Mexico would provide eight airplane tickets, four hotel rooms, local transportation and food for the dancers. The free food clinched the deal!

The flight from San Antonio to Mexico City was uneventful. BUT THEN . . . We touch down at 12:50 p.m. and wait in line to taxi in. 1:04 and we are shuttled to the main terminal. At 1:15 we begin our wait in the extremely long Immigration line. We play the lottery at 1:40 as we go through Customs. Our light is green and we are able to pass on. Amber and Jim get a red light and have their bags randomly searched. 1:45 p.m. finds us hunting for Gate C. At 1:47 the ticket agent informs us that the flight to Veracruz is closed. (Apparently they close the flight 20 minutes before take-off. . . don't ask me?!) 1:48 p.m. Argue. Plead. We inform the ticket agent that eight of us are expected in Veracruz. We are



to be picked up by a van which will take us to Xalapa. UNCONCERN. Is there any way to send a message that we will be delayed? Plead. The next flight is 2½ hours later. Argue. Could one or two of us get on THIS flight so we could hold the van? PAUSE. Rusty and I have no bags to check (heh, heh . . . I've learned from experience NEVER to check the bags) and we're ready to go. THINKING. We can run fast. HESITATION. The City of Xalapa PAID to fly us from San Antonio to Veracruz. We are to perform for them tonight. BINGO. 1:55 p.m. O.K. Here are the boarding passes. Sam, take care of the rest of them. 1:56 p.m. Gate B-4 to the left. What!?! We have to go through the check point for carry-on baggage?! Shove those bags through. The uniformed guard points to one bag. I jerk open the bag and dig among the clothes. Rusty's offending belt buckle is the center of attention. 1:57 the other guard indicates a second bag. I rip open the zipper and he draws out a bottle of Ozarka pure spring water to read its label.

Continued on Page 12

THE DOUBLE TOE TIMES

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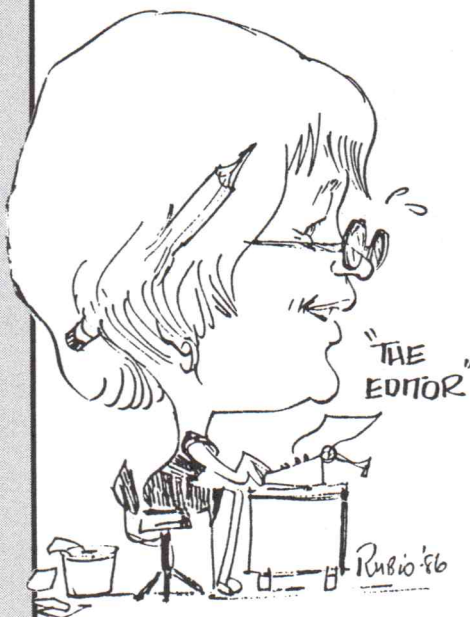
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FRONT & CENTER

Dear Friends,

January seems a fitting month to talk about bills, money management, credit and reputation.

I've been publishing *The Double Toe Times* for over ten years, and while the layout of photos and articles and the graphic art of advertisements is my first love, the bookkeeping is a necessary chore which simply must be done to keep the whole thing going. After I'd been publishing this magazine for three or four years, I read in a national newsletter (Editor's Newsletter) that "The reason for the demise of so many magazines is that there is simply no profit to be made in the publishing business!" I'll vouch for that!

I recently had to raise my ad rates and was delighted with the continued support of nearly all the advertisers. The last increase was in July 1991. Since that time,

my costs have risen at an alarming rate of speed. A Directory customer (at \$36.00 per year) and a subscription (at \$20.00 per year) remain the same.

Like all businesses, I occasionally have folks who don't pay their bills. A simple postcard or phone call indicating *honorabile intent to pay* is all it takes. It's the other people who have no intention of paying that stir my Irish temper to a boil. They dodge phone calls and will actually hide when I see them at a workshop. More than likely I'm not the only creditor they owe.

Now we come to the REPUTATION department. I broached the subject of "No pay/bad check" people to several major clogging suppliers and found that they have the same names on their lists that I do! Some are long-time debts that must be eventually written off. Some no longer get credit and must prepay with a money order. A clogging vendor who cheats folks will usually be driven out of business in short order.

Here are some suggestions for maintaining good credit in our small, tight-knit clogging world:

1. Pay bills promptly. If you have a problem (and we all do now and then) call the creditor and set up a payment schedule. Most vendors will be glad to work with you.
2. If you know you are lazy about deskwork, assign a responsible person to do it — and abide by their decisions.
3. Don't order something you know you can't pay for! We have bills that must be paid too and if our Accounts Receivables get too large, we don't sleep well at night.
4. If you value your reputation, or are honestly trying to rebuild your credit rating with us, call those creditors with whom you've had problems in the past and explain your position.

A Shelia Popwell-ism "Do you know how to make a small fortune in clogging?" "Start with a large fortune!"

Bobby Whitefield, Texas, sent along this tidbit from the *Austin American-Statesman*, February 27, 1993:

Campers around campfires still sing an old ditty called The Bear Went Over the Mountain. Novelist Thomas B. Costain says the tune was the first marching song of The Crusades. Richard the Lionhearted heard it in the last decade of the 12th Century. If you can come up with an older air still current, name it.

Front & Center Continued

Dear *Double Toe Times*:

Hosted by Eric and Grayce Bice, the 6th Annual Buckshot Shindig Halloween Costume Dance/Workshop was held on October 30, 1993 — again at Ventura California Fairgrounds. This was in the middle of the first set of wildfires in Southern California and "Fire Camp" was also based at the fairgrounds. Thirty or forty firemen attended our Costume Dance. One of the feature cuers was Jeff Driggs, who called a Nine-Pin square figure dance. The female cloggers pulled many of the firemen onto the floor to dance. Later, a couple of line dances were also taught and the firemen joined in. Instructors were Jeff Driggs, Josh King, Missy Pearson-Shinoski, Marilyn, Hansen, Eric Bice, Grayce Bice, Barry Welch, Lyndee Campbell, Jim Farris, Pam Smiley and Loni O'Donnelly.

Jackie McRoberts
San Diego, California

MID ATLANTIC CLOGGING COMPETITION UPDATE

Submitted by Robin and Dee Dee Barrett

- The competition was held on Saturday, September 11, in Upper Marlboro, Maryland.
- The competition was sponsored by Prince George's County Fair and hosted by The Guys & Dolls Cloggers.
- There were over 150 dancers, 60 team dances, and 25 duos.
- Here are the standings from all of the excellent clogging:

Grand Champion Team Flatland Cloggers
Senior Running Set

1st Runner Up Country Docks Cloggers, Smooth

2nd Runner Up ... Foggy Bottom Cloggers, Running Set

Grand Champion Duet .. Kelly Bowen & Joanne Bricker

Flatland Cloggers

Grand Champion Solo Female: Andrea Johnson

Flatland Cloggers

Grand Champion Solo Male: Dan Sprinkle



Dear *Double Toe Times*:

Here is a picture from the first-ever Insane Diego... November 5-7, 1993, in San Diego. Scotty Bilz was the featured cuer for a weekend of fun. Pictured left to right are local (Southern California) cuers with Scotty: Dawn Mee, David Nimmo, Julie Morris, Melinda Leatherman and Fred Weisshaar.



Kim Carson (above) - Overall Grand Champion

Shaina Edwards, age 5
1st Place Challenge Solo

All of the solo dancers who competed did an excellent job. We are proud of all of them!

The dancers on the Technotronics Competition Team are also members of the Breezin' Easy Cloggers.



Dear Bobbie:

Kudos to Kay Smith for the "Monster Mash" routine. Picture twelve dancers, aged 40+, totally reverted to pre-pubescence, reveling in individual 16-count half-time interpretations of the Boris Karloff shuffle and then instantly converting to a 32-count Tasmanian Devil double time sporting facial grimaces reflecting monster euphoria. It was enough to scare a musical director right off the floor. Definitely going to include "Monster Mash" in my seasonal novelty routine file.

Can any of you old timers furnish me with a routine and music for "The Irish Washer Woman." The 45's seem to be out of print. I'm looking forward to St. Paddy's Day.

Dibbie Dunnam, The Hogtown Heelers
Route 1, Box 244, Micanopy, Florida 32667

Continued on Page 30

UPCOMING EVENTS

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

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

1994

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 28 - 29
LaClog Workshop
Gonzales, Louisiana
Fielder (LA)

January 28 - 30
*NCHC Annual Dance-Off;
'94 Competition; Traditional
Workshop; Judges, Directors &
Parents Workshop*
Macon, Georgia
Phillips (GA)

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 12
*Indiana Clog. Council
Workshop '94*
Nashville, Indiana
Fleetwood (IN)

★ **February 18 - 19**
*Florida State Fair
Clogging Championships*
Tampa, Florida
Hattaway (FL)

February 18 - 20
Southern Spectacular '94
Fresno, California
Welch (CA)

February 19
Dayton Clog Dance
Dayton, Ohio
Smith (OH)

February 19
High Mountain Clog Workshop
Independence, Virginia
Warren (VA)

★ **February 26**
*Desert Rose
Clogging Competition*
Tempe, Arizona
Steele (AZ)

February 26
*Open Clog Dance
(Traditional)*
Chesapeake, Virginia
Kinsey (VA)

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 19
*12 Hours of Sebring
Clogging Workshop*
Sebring, Florida
Joan Preston (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 2 - 3
*South Australia's
3rd Autumn Clogfest*
Pauline Elliott (Aus)

April 8 - 10
Fort Worden Workshop
Port Townsend, Washington
Stamp (WA)

April 9
Cloggin' Robins Workshop
Jacksonville, Florida
Robbins (FL)

April 15 - 16
*Indian River Cloggers
PowWow*
Merritt Island, Florida
Redfern (FL)

April 15 - 16
Kloggin' Kickoff '94
Springfield, Missouri
Snow (MO)

and more...

★ April 16

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

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)

April 30

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

May 7

Darl Moreland Workshop
Valparaiso, Indiana
Handley (IN)

★ May 7

Georgia State Clogging Festival
Alpine Helen, Georgia
Angel (GA)

May 7

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

May 27 - 28

Florida State Clogging Convention
Orlando, Florida
Redfern (FL)

May 27 - 29

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

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 24 - 25

Red River Workshop
Winnipeg, Manitoba
Canada
Berglund (CAN)

★ 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)

September 9 - 11

North Carolina Clogging Council Stamped
Winston-Salem, North Carolina
Stone (NC)

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T.A.P.

TEACHER ASSISTANCE PROGRAM

In the past year or so a new family moved in — they've made quite an impact on the clogging community. And we're watching over the back hedge.

You'd never guess that a dance form would affect clogging in such a grand way, but it has. And partner, you can bet your best Dingos it'll be around awhile. Any instructor who has lost a chunk of adult cloggers to the local bar — where free lessons and drinks lure even the sturdiest of cloggers — can tell you — country-western dancing is definitely *IN*.

Lest we divide ourselves into two camps, we hate it/we love it — let's see some pros from the *adult* cloggers' point of view:

1. It doesn't hurt.
2. It's relatively easy (especially for cloggers who are used to much more complicated step work).
3. Maybe — just maybe — we could get the spouse to buy into this one.
4. There are no kids underfoot.
5. Except on rare occasions — students don't have to endure rap/rock music.
6. Western wear is kinda neat for a change.
7. It's an opportunity for a night out — a place to go (bar or dance) where they can *do* what they learned in class (except in certain parts of the country, clogging fell down on this).

And from an instructor's point of view:

1. It doesn't hurt.
2. It's easy to teach — especially to cloggers.
3. There's a never-ending supply of routines — it would take years of classes just to make a dent in the material.
4. No music bind — actually, any kind of music works — you're not restricted to one particular song to one particular dance (some exceptions) — also, all tempos can be used.
5. Beginners don't have much opportunity to be intimidated (therefore, quitting classes) by super advanced dancers. How many fancy ways can one do a heel-toe, pivot turn and triple step? I mean, after a few weeks, everybody is sorta even.
6. It's a great opportunity to enhance classes by offering *both* clogging and western. Thereby introducing the best of both worlds.
7. It allows for more social dances (and class building interest) where all could come and participate without the commitment of long-term classes. (Super E-Z could be taught on the spot.)
8. It's a way you, as an instructor, can add something new to *your* life!

Of course, there are some minuses, too:

1. *A Partner*: occasionally, you'll need one for partner dances.
2. *Competition*: First of all, you'll be surrounded by free lessons. Unless you travel the outskirts of Egypt — chances are it will be hefty, too. Also, when your class members learn how easy it is they're likely to set up shop next door to you. Don't count out the barrage of instructional videos on the market, which means that even people in Pee Dee, Alaska can learn Achy Breaky in the time between laundry cycles. Go back to

BOOT SCOOTIN'

By Tandy Barrett

the roots — combine or expand clogging lessons to include country/western (or vice versa) — then build on it.

3. *Boredom*: Adult cloggers are rarely driven by challenge — mostly their aspect is social. But, let's face it, country/western line is very repetitive. Dances even tend to "run together" they are so similar. Again, hit the tried and true. Introduce (or continue to teach) clogging routines. Add to the challenge.

4. *Personalities*: Some hardened and competitive country/western dancers are, quite frankly, rather snobbish; and, historically, congenial cloggers have a hard time with this. We're simply not used to it. You as an instructor must set the tone, and use the transition of atmosphere. Most country/western dancers could learn a lot from cloggers. They are outgoing, helpful and don't care what the label is on clothing. Maybe it will be contagious. (I'm all fairness, there are a lot of nice country/western dancers too). It will be up to us to continue what we've done all along. Be basically good people.

5. *Cue Sheets*: Country/western line dance cue sheets are impossible to read. How can a 32 beat dance take two typed single-spaced pages to explain?

6. *Fad Factor*: I don't know where you were eight years ago, but we've already been through this urban cowboy thing. The Bee Gees and white polyester shoved it aside. Now, in the nineties, we'll wait and see.

Many years ago, when I started clogging, classes had recently sprung from the square dance clubs. New cloggers were very enthusiastic and wanted to do "line dances" between "tips." Hostility was rampant. It was considered a rattling intrusion on a seemingly American tradition. It got worse. Square dance conventions grudgingly gave "space" for cloggers — often small and cramped. We had to remove our shoes to use the restroom. We had to wear hot, scratchy petticoats all day — and expensive square dance attire even though we weren't square dancers.

Of course, facing that we were unfortunately forced to make a choice — a loss to both dance forms — even though things got better, the wound stayed deep — and clogging shot off on its own — some square dancers never went back. It's a pity.

We need to think about this when considering country/western dancing. In the workshops around the country I'm hearing "We ain't gonna do that here. Nobody likes it."

Think again, Bubba. It's a multi-billion dollar business (how many "clogging shows" do you see on TNN? How many country line?) Evidently *somebody* knows *something*.

Allow your dancers the enjoyment and social aspect of this latest dance form. Suggest "field trips" to local clubs to let them share the fun with the community. (Nothing is better than hitting a clogging lick or two to impress the crowd, right?) Provide time in your club, area dances, and classes for fun lines. Don't divide the camp. Help build the bonfire.

The world changes every day. This is day one.

8th ANNUAL INTERNATIONAL CLOGGIN' JAMBOREEE

**Memorial Weekend
May 27-29, 1994**



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Dance	\$23.00	\$28.00
Spectator	7.50	10.00

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SCHEDULE

Friday - Dance	7pm - 11pm
Saturday - Workshops	9am - 5pm
Dance/Exhibitions	7pm - 11pm
Sunday - Workshops	9am - 5pm
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4th Annual Desert Rose Competition



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Registration Fee \$10.00

No Matter How Many Categories You are Entered.

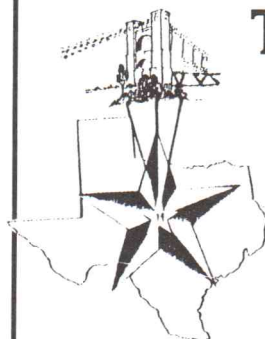
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15th Annual TEXAS CLOGGERS RALLY



March 11 & 12, 1994

INSTRUCTORS:

Barry Fayne
Montgomery, Alabama
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Murfreesboro, Tennessee
Bill Nichols
Walhala, South Carolina
Naomi Fleetwood
Columbus, Indiana

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Non-TCC Dancers	22.00	25.00

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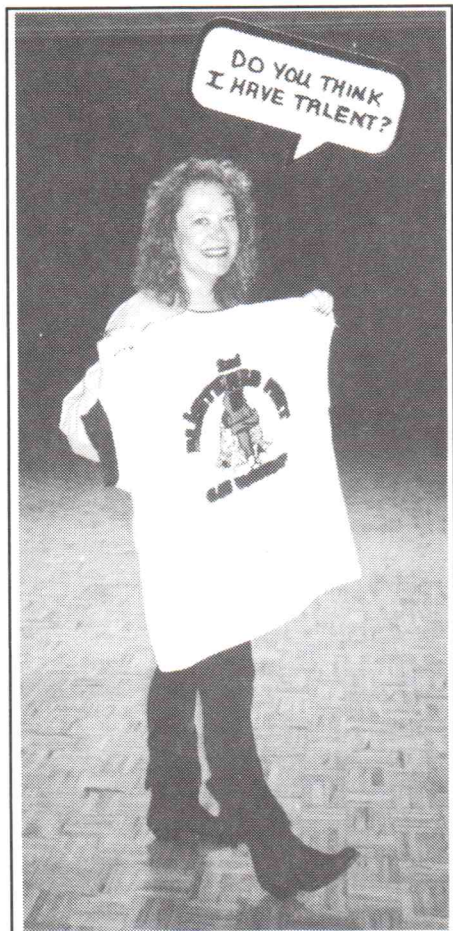
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Blistered Feet Clog Workshop Continued from Front Cover

Saturday morning the instructors Darl Moreland, Scotty Bilz, Paula Trask-Heskett and Dawn Malone were ready for action. They brought with them many great routines and their sparkling personalities. Everything was kept on time and Scotty and Darl commented on what great sound they had — I'm sure Duffy's husband Ed was responsible for that.



Duffy Schryer designed workshop t-shirts

Saturday night the Homespun Cloggers (Duffy's Team) opened the show with Clearly Canadian, fifty-some cloggers did a great job and set the mood and excitement for the night. They honored Darl by dancing his Dance of the Old Swamp Rat, and doing Scotty's routine to Chattahoochee.

Liz Nollet, instructor of the West Manitoulin Cloggers did a great routine with her group. By the way, she was the first to register for this workshop and she had free admission this year.

The Wawa Cloggers, only 8 months young, did a wonderful job of performing (can you remember your first time performing?). Instructors Linda Guindon and Jeff did a spectacular solo, oh, to be

to be young again and have all that energy.

The Island Cloggers, instructed by Marg Vondette did a super job on the Race Is On, a perfect routine for their elections, the next day in Canada. Lori Vondette and Tina Pennie did a super duo number.

Angela Cameron, instructor for the Kick Up A Fuss Cloggers and apprentice Betty McGinnis from Toronto, really had their feet moving to Burning Love — great job.

To top off the night, instructors, Darl, Scotty and Paula gave us a treat with their individual performances. Scotty blew a tap and had to borrow Jeff Guindon's white shoe, his other one was black. I thought he was going to dance to Black & White, but he did a super job on Get Ready For This.

Dawn Malone from Ohio, instructor at the Red Devil Cloggers — has a beautiful voice, we heard it — after all that talk and missing Randy, who had to be out of town due to his job, she did a super job with her two helpers, Kelly Davenport and Tiffney Taylor.

After another couple of hours of open dancing, the crowd thinned out and dragged their tired and blistered feet home.

Workshops end in the hospitality room, which was great fun. You had to be there for the fun and games to appreciate the closing!! Sunday morning those who were left, met in the restaurant for Sunday Brunch and rehashed a fun time.

It was a successful workshop — figures showed 165 dancers plus spectators for the 2nd Blistered Feet Clog Workshop.

Don't miss out on the fun next year, with instructors Charlie Burns, Chip Woodall and six others, all at the Ramada Inn, 229 Great Northern Road, Sault Ste. Marie, Ontario, Canada P6B 4Z2. They are taking reservations for the 3rd Workshop on October 21-22, 1994. See you there!



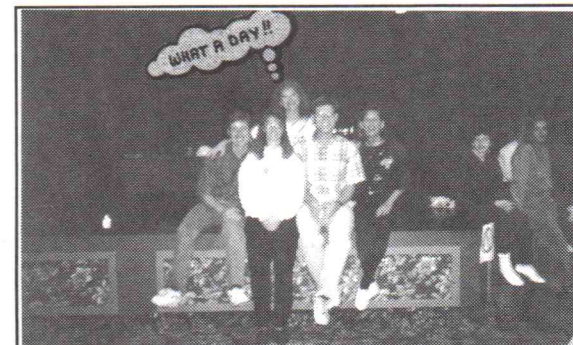
NORTHWINDS Band: Ed Schryer, Guitar; Terry Holley, Drums; Pat McCarthy, Bass; Duffy Schryer, Keyboards; Ron Schryer, Fiddle guest.



Slick Picker & Blistered Fingers Bluegrass Band: Slick Picker, Ed Schryer, Mandolin; Bertha Plucker, Duffy Schryer, Stand-up Bass; Willy Washboard, Terry Holley, Washboard; Spud Peeler, Pat McCarthy, Guitar; Piston Broke, Bruce Claridon, Banjo; Rose Bud, Janette Claridon, Auto Harp.



Mainstreet Cloggers - Michigan: Left to right: standing, Mary, Doreen; sitting, Rodena, Colleen, Paula (inst.), Violet Fay, Dee, Dorie, Julie.



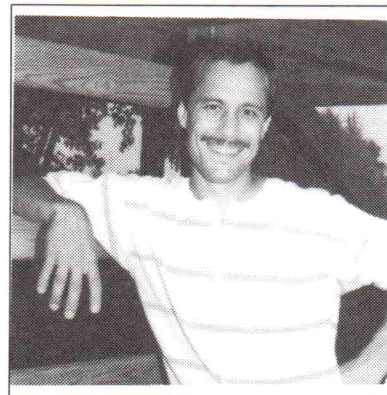
Background: Host, Duffy Schryer. **Front:** Scotty Bilz, Dawn Malone, Darl Moreland, Paula Trask-Heskett

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(Int+) Out Of My Dreams & Into My Car

_____ LINE DANCES ROCK & ROLL

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(Int) Pretty Little Angel Eyes
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Where Have All The Cloggers Gone?

By Bobby Whitefield, Austin, Texas

*Editor's Preamble: While Bobby has written this article for **The Texas Clogger** (January 1994) and from a Texan Clogger's viewpoint, it certainly applies to almost all the areas where clogging has been popular for five years or more. We invite commentary from the readers. Personally, this Editor will not go back to any convention where folks are badly treated by the host group. There seems to be a growing trend toward workshops and conventions being big money-makers for the host person or group, and while the workshop must stay in "the black," the "gimme your money, get outta my way" attitude is pervasive. Take me once, shame on you. Take me twice, shame on me!*

In the Holiday issue of the *Texas Clogger*, Nancy Biehler summarized the growth of clogging in Texas. Essentially, organized clogging in our state has only been occurring for about 13 years and we have made significant strides from our earliest attempts to learn the many styles and forms of clogging. As Nancy pointed out, "Clogging has become an important part of Texas tradition — thanks to the Texas cloggers who dedicate their hearts and their feet to clogging!"

Not too long ago, we were lucky to have one workshop a year aside from the Council's Annual Rally. Today, Texas boasts numerous quality workshops and competitions throughout our great state and we no longer have to go to 'Appalachia' to find quality clogging instructors who can teach us the latest steps, figures, and routines.

Yet, I am concerned there is beginning to be a decline in clogging popularity at least as far as workshop attendance is concerned. I attended three workshops during August, September, and October in three major metropolitan areas of Texas and in all instances attendance ranged from mediocre to absolutely dismal! Each workshop was well advertised in advance, offered quality in-state and out-of-state instructors, provided a good variety of workshop material, and were moderately priced. What is wrong with this picture? On the one hand cloggers are saying they want more instruction, more opportunities to attend workshops, and more competitions, yet attendance to workshops seems to be declining. I do not pretend to understand all the reasons for popularity increases or declines, but I would like to share my observations and perceptions.

My first observation is that some team/club directors and dancers are suffering from the "Legend in My Own Mind" syndrome believing the world now revolves around their universe. They give the impression they have become too good to attend area workshops. They believe they have learned all there is to learn about clogging and workshops are now a waste of time and money. Rather, they prefer to concentrate on their own world of exhibitions, competitions, tours, or making money via their own clogging productions. If my perception is true, it is truly unfortunate.

I have attended practically every workshop held in Texas since 1983 and I have always learned something new that benefited me either as a dancer or an individual. Whether the workshop was taught by local or out-of-state instructors, every workshop provided its own unique experiences for

meeting new people, re-acquainting old friends, learning a new step, figure, formation, or routine, and hearing new music I probably would not normally be exposed to. The only time you do not learn something from a workshop is when you are absent.

My second observation is that many adult cloggers are no longer attending workshops in the belief that the levels of dance are too difficult or the choice of music is not to their liking. If you are an adult clogger, look around and note how many people are there who were clogging with you five years ago. Also note the ratio of adults to kids. I will wager that kids outnumber adults 20 to 1. My concern is that if adults quit clogging, we will have eliminated one of the most important and distinctive qualities that Texas clogging (or any clogging for that matter) offers... a family-oriented activity. There are very few activities today that embrace the interests of parents and children... but clogging is certainly one of them.

Yes, it is also generally true that many adults do not care for the multitude of line dances choreographed to the latest rock, pop, hip-hop, and rap, nor are they interested in stressing themselves to learn intricate and complex steps and routines incorporating the latest jumps, lifts, stunts, and "pelvic hip actions". But that is what a lot of cloggers want. If you have a different preference, it is your responsibility to let the workshop hosts know what your preferences are and in most instances, I am certain they will try to be accommodating. Even though much of today's music turns me off, as I said earlier, I go to learn. Even if I cannot perform a complicated step or routine to the proficiency of the younger dancers, I still learn and eventually fancy it up my own way to my level of satisfaction.

My third observation is that some directors are simply failing or refusing to encourage their dancers to attend workshops. Often the director will attend and video-tape the workshop to teach later. I have always believed this is a great disservice to the workshop hosts, promoters, and ultimately to the dancers themselves. There is simply no substitute for first-hand experience and hands-on learning of a dance as it is being presented by choreographer or guest instructor. Charlene Burton says it best in her article, *For Better or Worse* when she states "Togetherness Counts". The real fun of being on a dance team or a member of a clogging group is the fellowship and camaraderie that develops with your peers. Taking a workshop trip together, making the reserva-

tions at the same hotel, sightseeing and eating together, remaining together as much as possible, learning the dances together... this is what recreational clogging is supposed to be all about, isn't it?

My fourth observation for workshop attendance failure is that, many teams are using the excuse, "Sorry we couldn't attend the workshop, we had an exhibition scheduled". While this can be a legitimate reason for not attending a workshop, most workshops are being scheduled one to two years in advance to ensure facility and instructor availability. If cloggers are truly interested and dedicated in supporting, preserving, and promoting Texas Clogging, most will agree that real conflicts can be held to a minimum if the director and team plan ahead.

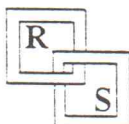
My final observation is that some cloggers are just getting tired of clogging. Many adult dancers fall into the area we call "recreational dancers". This means they have not chosen clogging as something they want to work real hard at... that is what they do all day on their jobs. They are not interested in excelling in clogging, but rather are interested in the exercise benefits of clogging and the fun of the activity. Recreation cloggers do not want the mental strain of having to remember and perform intricate dances. Interest begins to drift because there is simply nothing being offered at workshops at a level which accommodates them and meets their needs. The next thing we know, they are gone.

I am constantly amazed at how seldom workshop hosts ask for and are willing to receive feedback from their attendees. Those who avoid obtaining feedback from participants are only fooling themselves if they believe everyone had a good time and there were no complaints. When workshop attendance is down, there is a reason. Most will not voice their concerns, they simply do not return.

In summary, let's be proud of what we have accomplished in the few short years that organized clogging has been present in Texas. Let all of us strive to ensure the hard work of our predecessors does not fall by the wayside. Let us work together to keep our clogging community growing. Support all aspects of Texas clogging... attend workshops, bring a friend to watch, or perhaps consider hosting your own workshop. Texas is a big, beautiful state and cloggers do love to travel. What could possibly be more fun than traveling throughout scenic Texas and getting to clog at the same time?

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Fire-on-the-Mountain

Continued from Front Cover

"Agua," Rusty says as the guard laughs. "We have FIVE minutes to catch a plane!" "Bueno, gracious!", I graciously shout as I look furiously around for B-4. Up the steps? Of course! I zoom away and even find the strange curve where you have to go down some other steps to get to the B-1, 2, 3 and finally B-4 way down at the end. 2:01 p.m. I clutch the bag to my chest and sprint like O.J. Simpson (not as fast, but pretty loud). One old man says, "Bueno," as I race by. I hold the two precious boarding cards out and pant, "One more is coming." Rusty "Pack Mule" Carolan plods doggedly forward down the long "runway." "What seat? What seat?" "Take anything from number 4 up." What's taking him so long? Oh, no! He had to carry my other bag plus the two lead weights which contained variable speed tape recorder, cassette tapes, patch cord, clogging shoes, kitchen sink. We stagger onto the plane panting. 2:04 p.m. Plenty of time. Good thing we have our agua handy.

The flight was a short one and we arrived to find no familiar face waiting for us. After five minutes a muffled microphone paged "Leenda Carolan" and said some words in what seemed to be Spanish. I searched out the office and found a driver from the Hostel del Tejar waiting. "Habla Ingles?" Uh, oh. Had to get out the old phrase book... something about "esperar" and "dos horas." He was willing to wait for the next flight and the ocho dancers were reunited about 5:30 p.m. The drive from Veracruz to Xalapa lasted less than two hours including the time spent changing the fan belt on the minibus.

We began to notice the method of driving in Mexico was a bit varied from that in the U.S. We later learned that highway driving is very tame compared to city traffic. The hotel was nice and we found we could order "jugo de naranja" and "huevos con jamon" for breakfast. We learned to bargain with

taxi drivers when we wanted to go sight-seeing. "Cuatro pesos. Nada mas." The driver from the Cultural Festival took us to and from the shows as well as to the excellent Museum of Anthropology and the Theatre de Xalapa where Celso Duarte y Familia, an excellent group from Paraguay was performing.

The official parade for the International Cultural Festival began promptly at noon the first day. The lengthy parade wound through the streets of the city. The cloggers came two-by-two representing the United States... first Bryan Jaeger and Rusty Carolan carrying an enormous American flag... next Kathy Strong and Amber Riley with the flag of Texas... next Jim Baker and Sam Nobles proudly held the Fire-on-the-Mountain Cloggers' banner. Sheryl Sultenfuss and I brought up the rear and managed to clog almost the entire length of the parade route. Too bad

here." I motioned to her and she joined the parade for a few feet as we talked. "Where are you performing? What time?" She rejoined the crowd as Sheryl and I laughed together. The lady and her husband were from Granbury, Texas and had seen us perform who knows where. Her final comment was one we heard many times before. "You guys are EVERYWHERE!"

The International Folk Festival de Xalapa '93 featured groups from Spain, France, Italy, Chile, Argentina... as well as the first time for the U.S. When we arrived at Los Lagos we were surprised at the beauty of the lake, its rock walls and colorful flowers. The modern sound system rang with the traditional sounds of Mexico while colorfully garbed dancers moved in unison on the large wooden stage. Our shows went well and the audience clapped along with our dancing. The crowd

was thick and we could see hundreds of people packed together watching intently. Mayor and Mrs. Armando Mendez de la Luz were very complimentary and we signed numerous autographs.

The final show at the Festival was perhaps the most exciting. Elvira Desachy, the cultural ambassador for the City of Xalapa, had been our announcer and translator. However, she was directing an important concert at the Museum of Anthro-



we started clogging early. It was quite warm by the time we reached the major crowds and reviewing stands. However, we pulled upon our reserve strength and the crowd cheered us on. One aspect which was so noticeable was the respect and friendliness which the people had for the U.S. flag. As the flag approached many people applauded, some waved and one gentleman stood at attention saluting the flag as we passed by. After we had marched (and clogged) about halfway through the parade I heard a Texas accent drawl, "What are Y'all doin' down HERE?" A petite blonde lady with her hands on her hips was staring at us. "We are performing at the Cultural Festival

earlier in the evening. We arrived at 6:30 p.m. and noticed a fairly good crowd. By 7:30 p.m. it was difficult to move among all the people. Growing more nervous, Kathy and I hauled out the well-worn Spanish dictionary. Elvira had explained things to the sound man during our previous shows, but it looked like it was up to us this time. We put on a different show each time and several warnings were needed. Some of our routines can make unknowing sound men have heart attacks. One has two silent spots where the music stops, but the dancers don't. That one can sometimes shake 'em up pretty good.

Continued on Page 24

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THERESSA LYNN	RALPH'S	KEVIN SALLEW
THIS DRINK'IN W/KILL ME	REPRISE	DWIGHT YOAKUM
THIS HEART	COLUMBIA	SWEETHEARTE RODEO
TIGHT AS TWIN FIDDLES	COLUMBIA	VERN GOSDIN
TRAIN OF LOVE	GGE	GREG JOHNSON
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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
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TCH(OTS) ST(XIF) / TCH(OTS) ST(TOG) /
R R L L

HEEL-BALL-CHANGE and PIVOT TURN (¼) LEFT

HEEL-BALL-CHANGE / HEEL-BALL-CHANGE /
R R L R R L

HEEL(FWD) & PIVOT ¼ (L) STEP STOMP STOMP
R L R L

REPEAT CROSS WALKS, HEEL-BALL-CHANGE and
PIVOT TURN (¼) LEFT TO FACE ALL WALLS

WALK OVER

ST(XIF) ST(IB) ST(OTS) ST(XIF) ST(IB) ST(OTS) STOMP STOMP
R L R L R L R L

B HIP WALK — Moving Forward, Swinging Hips:

SHUFFLE SHUFFLE SHUFFLE SHUFFLE
R L R L R L R L R L

PIVOT TURNS ¼ LEFT ON EACH PIVOT

ST(FWD) PIVOT ¼ (L) / ST(FWD) PIVOT ¼ (L) /
R BOTH FEET R BOTH FEET

ST(FWD) PIVOT ¼ (L) / ST(FWD) PIVOT ¼ (L) /
R BOTH FEET R BOTH FEET

DOUBLE SHUFFLE

SHUFFLE SHUFFLE HOP BACK STEP FORWARD
RLR LRL (R) FOOT (L) FOOT

STOMP STOMP REPEAT DOUBLE SHUFFLE
R L

REPEAT PIVOT TURNS (¼) LEFT ON EACH PIVOT

REPEAT DOUBLE SHUFFLE

REPEAT HIP WALK

REPEAT PIVOT TURNS (¼) LEFT ON EACH PIVOT

C COME ON SUGAR SHUFFLE

SHUFFLE SHUFFLE HOP BACK STEP FORWARD
RLR LRL (R) FOOT (L) FOOT

HEEL TWIST TURN ¼ (R) STOMP
R L

DANCE "COME ON SUGAR" SHUFFLE TO FACE
ALL WALLS ON ¼ (R) TURNS

NOW: DANCE "A"

DANCE "B" (REPEAT HIP WALK AND PIVOT TURN)

DANCE "A" TO END OF MUSIC

ABBREVIATIONS: R=Right Foot, L=Left Foot Or Direction of Turns
TCH=Touch OTS=Out to Side ST=Step IB=In Back
XIF=Cross in Front TOG=Together FWD=Forward

SLAPPIN' LEATHER

A Country-Western Line Dance

Choreography by Dale Isackson
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(218) 834-4456

PIGEON TOES (HEELS OUT)	TOGETHER	PIGEON TOES (HEELS OUT)	TOGETHER
RL	RL	RL	RL
1	2	3	4

TOUCH (R)	TOGETHER	TOUCH (L)	TOGETHER
R	RL	L	RL
1	2	3	4

TOUCH (R)	TOGETHER	TOUCH (L)	TOGETHER
R	RL	L	RL
1	2	3	4

TOUCH (F)	TOUCH (F)	TOUCH (B)	TOUCH (B)
R	R	R	R
1	2	3	4

TOUCH (F)	TOUCH (R)	TOUCH (B)	TOUCH (R)
R	R	R	R
1	2	3	4

STANDING ON YOUR LEFT FOOT, SWING YOUR RIGHT
FOOT UP IN FRONT AND WITH LEFT HAND SLAP INSTEP
OF RIGHT FOOT IN FRONT, THEN WHILE MAKING ¼ TURN
TO LEFT SLAP OUTSIDE OF BOOT WITH RIGHT HAND
FACING NEW DIRECTION (THIS MOVE TAKES 2 BEATS)

MOVING RIGHT:

STEP	STEP(XIB)	STEP	SLAP BOOT(B) W/RT HAND
R	L	R	L
1	2	3	4

MOVING LEFT:

STEP	STEP(XIB)	STEP	SLAP BOOT (B) W/LT HAND
L	R	L	R
1	2	3	4

MOVING BACK:

STEP	STEP	STEP	SCUFF BOOT (TOWARD FRONT)
R	L	R	L
1	2	3	4

STEP	STEP(BESIDE LT)	STEP	STOMP(BESIDE LT)
L	R	L	R
1	2	3	4

START AGAIN WITH PIGEON TOES

NOTATION:

R = Right Foot

L = Left Foot

RL = Right and Left Foot

(R) = To Right

(L) = To Left

(B) = Back or Behind

(F) = Front

(XIB) = Cross in Back

1-2-3-4 = Music Downbeat

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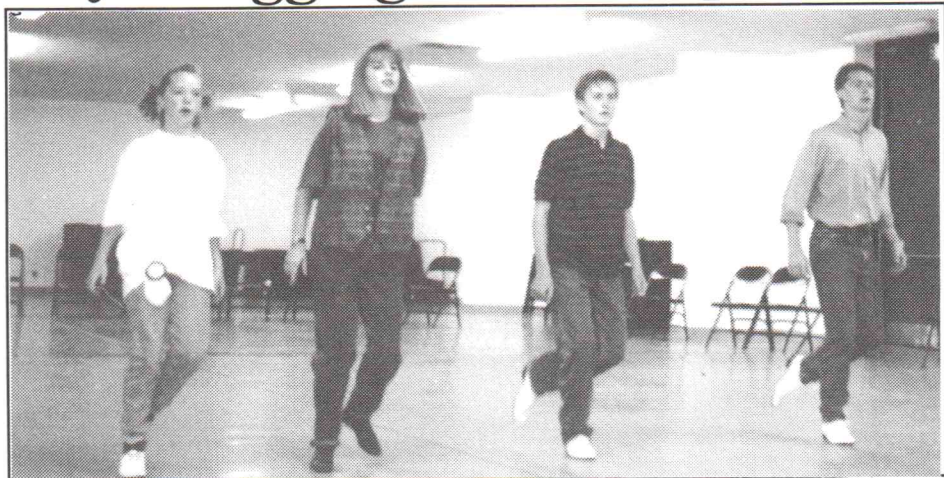
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Cloggers learn new techniques in Powell Valley Clogging Workshop

The Powell Valley Clogging Workshop drew some 80 participants, ranging in age from 7 to 72 years! And they all joined in learned quick-stepping routines, and new dance techniques in the wonderful world of clogging.

Featured during the two-day program were Missy Pearson Shinoski of Kansas City, Missouri, a world-famous clogger; Nick Bailey of Powell; and Ginger Gray of Fairfield, Montana.

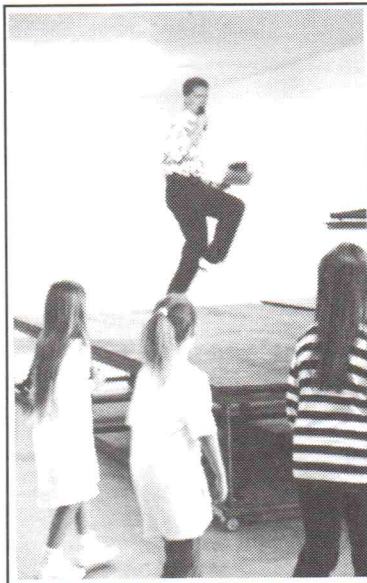
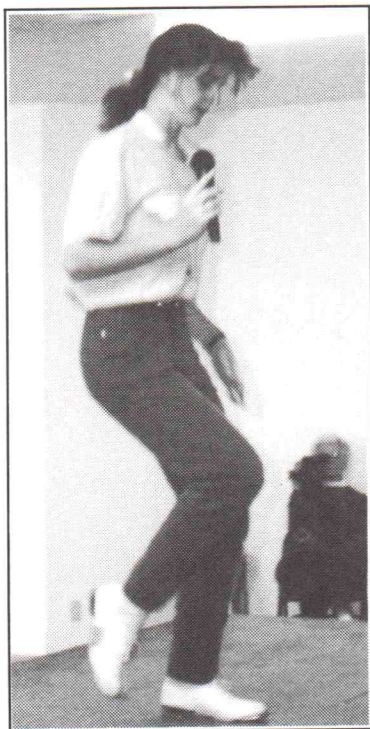
The three instructors worked together to help the dancers learn more



Kayla Stewart, Hannah Johnson, Andy Cooley and Nick Bailey.



Bailey, second from right, and cloggers in dance routine.



Above Photo: Nick Bailey dances at workshop.

Photo on Left: Missy Shinoski, world-famous clogger.

about clogging and Bailey said, "It also brought me up-to-date on the new routines, steps and techniques."

The workshop, held September 25-26 at Park County Fairgrounds, was sponsored by the Country Rockin' Cloggers of Powell.

A professional dancer, Shinoski started dancing as a small child and was competing when she was just six. Her career in clogging began in 1983 and spans some 18 years. The dancer has a performance group of her own, appearing at numerous functions, which has been awarded 400 trophies. The dancer/teacher/instructor has traveled across the nation, and worldwide, and her schedule includes many classes and appearances at workshops.

Bailey, a student at Northwest College, is majoring in business management. He has been a clogging instructor for three and one-half years, and teaches 130 students on a weekly basis. His dancers range in age from five to 72 years! Under his guidance, the dancers perform at various events in the Powell community and also makes appearances in Cody. Once a year, the dancers provide entertainment for the First Interstate Bank in Billings, Montana. The cloggers have also performed in Buffalo, and in the future will be dancing in special appearances in the California area. Bailey said next year he and his dance group plan to present a show during the Parker Days Festival in Parker, Colorado (Bailey's former home).

Gray, who has a performance group in Bozeman, Montana, attended a workshop in Bozeman last year, which was led by Bailey. She came to the two-day workshop in Powell to dance, and to serve as an instructor.

Bailey said music for the two-day workshop in Powell included popular selections: country music — pop music — and some rap music.

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Introduction: Wait 16 counts.

INTRO:

3 STEP SLURS AND A BRUSH

S SLR(xib) S SLR(xib) S SLR(xib) DS BR SL
L R L R L R L R L

3 STEP SLURS AND A BRUSH

S SLR(xib) S SLR(xib) S SLR(xib) DS BR SL
R L R L R L R L R

PART A: ALL 2's (to L diagonal)

DS DS DR S(F) DR S(F) R S R S DS DS
L R R L L R L R L R L R

2 CHARLESTONS

DS TCH(F) H TCH(B) H DS TCH(F) H TCH(B) H
L R L R L R L R L R

TOE-HEEL TRIPLE
(roll L to face front)

TH TH TH RS
LL RR LL RL

ALL 2's (to R diagonal)

DS DS DR S(F) DR S(F) R S R S DS DS
R L L R R L R L R L R L

2 CHARLESTONS

DS TCH(F) H TCH(B) H DS TCH(F) H TCH(B) H
R L R L R L R L R L

TOE-HEEL TRIPLE
(roll R to face front)

TH TH TH RS
RR LL RR LR

PART B: SAMANTHA

DS DS(xif) DR S(B) DR S(B) RS DS DS RS
L R R L L R LR L R LR

TRIPLE BRUSH

DS DS DS BR SL
L R L R L

2 ROCK STEPS

DS R(xib) S DS R(xib) S
R L R L R L

SAMANTHA

DS DS(xif) DR S(B) DR S(B) RS DS DS RS
R L L R R L RL R L RL

TRIPLE BRUSH

DS DS DS BR SL
R L R L R

2 ROCK STEPS

DS R(xib) S DS R(xib) S
L R L R L R

REPEAT PARTS A and B

PART C — DO 4 TIMES IN A BOX

MOUNTAIN GOAT
(Travel Forward)

DS R(xif) S(xib) R(ots) S(xif) S(xib) SL
L R L R L R R

DOUBLE TOUCH 2
(¼ L)

DS DS TCH H TCH H
L R L R L R

REPEAT PARTS A & B

REPEAT PART B - ROLLING ½ R ON THE DS S DR S OF THE FIRST SAMANTHA
ROLLING ½ L ON THE DR S DR S OF THE SECOND SAMANTHA

ENDING: MOUNTAIN GOAT AND DOUBLE TOUCH 2 (¼ left)
MOUNTAIN GOAT AND DOUBLE TOUCH 2 (¼ left)
MOUNTAIN GOAT AND DOUBLE TOUCH 2 (½ left to face front)

MOUNTAIN GOAT
1 CHARLESTON
1 CHARLESTON BRUSH

DS TCH(F) H TCH(B) H BR SL
R L R L R L R

SEQUENCE: A - B - A - B - C - A - B - B (rolling) - ENDING

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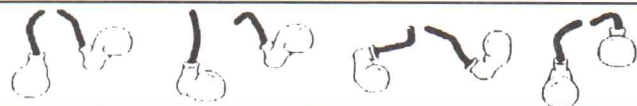
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Welcome Dance	7:00 - 8:00 p.m.
Workshps in three halls	8:00 - 10:00 p.m.
Friday Night Clog Dance	10:00 - ???

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.

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It is a 52 foot by 52 foot Tennessee-style juniper barn that towers over our home in northwest Florida.

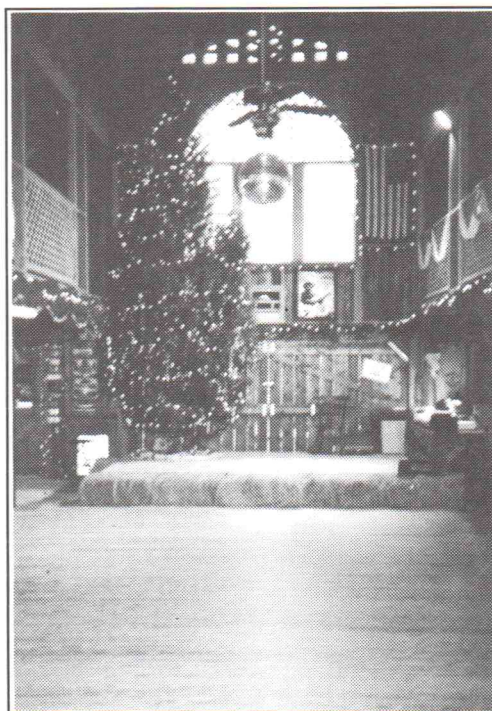
There aren't any animals in the barn, but the building isn't empty. Old hand saws and tools, antique quilts and hunting signs decorate the walls, as well as pictures of all our best times, and places we've been because of this thing called clogging. Also pictures of country music stars can be seen on many of the walls and balcony.

Handcrafted dollhouses, by Sonny, bales of hay, faded Indian carpets, and a pot-bellied stove and worn easy chairs create a cozy atmosphere. Oh! I mustn't forget our *mirrored disco ball* and pool table!

Clogging has always been first with Shannon and many years of enjoyment have gone by. Shannon is almost eighteen now, and is still striving to teach the Gulf Coast to clog.



Doll houses Sonny built for Shannon.



Above Photo: Raising the tree.

On Left: Note the "disco ball"... not every barn has one!

She has brought home many trophies over the years. We keep them in a large trophy case with her worn-out shoes on top.

We call the barn "The Country Barn" now. Every Tuesday night you can hear clogging taps echo on the wooden floor. Thursday nights Shannon teaches country/western dancing. We call our group "The West Florida Barn Dancers."

Christmas is a special time in the barn. We have a great time decorating. Our Christmas tree is usually 20 or 25 feet tall, a problem to decorate, but it looks great!

Whether we have a band in or just spin records, every night is special when Shannon has the microphone in her hand and her boots or clogging shoes on.

Hope you cloggers and friends will enjoy some of our memories and a few pictures I've included.

Merry Christmas,
The Erdwins Family

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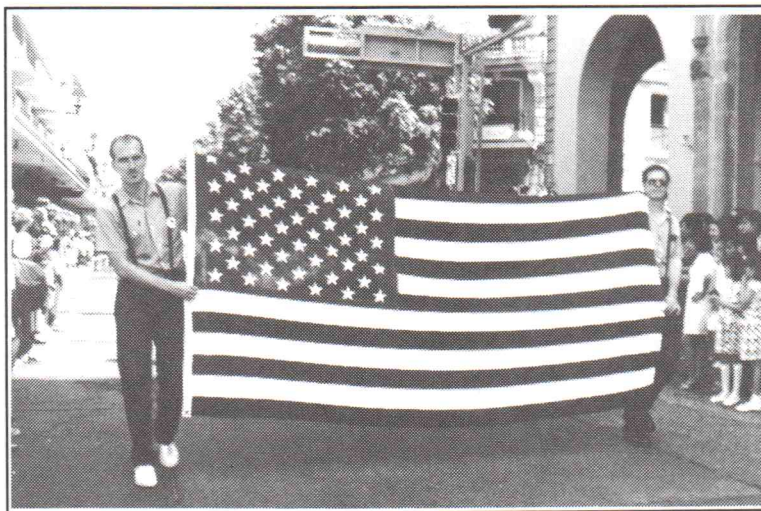
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Fire-on-the-Mountain Continued from Page 12

We managed to translate "Let tape run no matter what." When the sound man asked us (I think) how he would know when the routine was over I told him (I think) that I would make the appropriate sign. (You know the one...where you draw your finger across your throat...the universal sign for "cut.") He seemed to understand because he laughed and said, "Si."

Elvira arrived in plenty of time to announce and the performance went well. She really got the crowd involved and had them clapping and yelling "Yahoo." We danced and grinned at the audience and they shouted "Otra, otra!" at the end of our show. We were informed that this means they want an encore (which we gladly obliged). When they began to chant "Otra, otra!"



again I crawled off stage to see what tapes I had left. The rest of the dancers suddenly became encouraging and patted Rusty on the shoulder when he said that the only thing we hadn't done was the duet. (He referred to the routine he and I save for special occasions which leaves our feet smoking and our sides heaving as the stretchers carry us off stage.) Just joking. The audience approved and we said, "No more."

What a hoot!

Other minor exciting moments included the time we conned Bryan into eating the really, really hot dinner on the menu (we WERE in Xalapa, also spelled Jalapa — home of the Jalapeno pepper)...Amber leaving her ticket on the airplane (temporarily, thank goodness)...Jim eating bread and juice for several meals when he couldn't figure out what to order...

Kathy arguing with the taxi driver who let her out on the wrong side of the lake (they had to walk about ¼ mile to get to the stage)...Bryan's certainty that the newspaper boy was shouting "spaghettios" even though we told him it was "periodicos"...Amber (age 19) who finally had to hide her cowboy hat from EVERYBODY who wanted to wear it.

Oh, well! Viva Texas Y'All!

Let's We Forget

By Dan Angel, Founder

AMERICA'S CLOGGING HALL OF FAME

October 23, 1993 marked a new day for me in clogging. Here I am in Moorestown, New Jersey teaching Southern Appalachian Clogging to "Yankees." Me, a dyed-in-the-wool Southerner. Yep! Here I am. The roll was called and folks with names like Snyder, Ruthowski, Myers, Shinn, Ostermayer, Pilkington, Whenitendek, Parschnick, Stinson, Blum, Binder, McGeary, Breeding, Chmelowitz, Archibald, Krinert, Lynch, Phelan. What! No Joneses or Smiths? No...just good hard-working Americans who came from Delaware, New York, New Jersey and Pennsylvania.

These folks was "starvin'" for something new in clogging. Southern Appalachian Clogging — New? To these great Americans it was. Never have I worked with more dedicated, tireless and loving people. Some "Yankee Spy" back during the "Big War" must have confiscated our book on "Southern Hospitality." I was treated like royalty.

In no time a'tall they was walking the "Kings Highway" riding a short Looper and cutting a pigeons wing. They do-si-doed, coupled up four all day long. From the Carolina Star, to the ocean wave, Bird in the Cage to the Figure Eight, they danced like seasoned competition cloggers in Maggie Valley, N.C. I was so plumb proud of them I busted two buttons off my shirt.

Along bout supertime they broke out the big pot and commenced to cook spaghetti. Ain't no fool what loves spaghetti like I do. I ate till my tongue was run out like a razor strop. Twern't no time a'tall till we was back a dancin and a huggin, shootin the star, openin and shuttin those garden gates, divin for the oyster and diggin for the clams. Oh, how they danced!

As you know, all good things must come to an end. I felt a little sad and my eyes got misty as we said our good-byes. I was hugged so much I ended up with three slipped discs and two cheeks covered with lipstick. Ah—the price we



have to pay...problem was...I loved every minute of it. My new-found Yankee friends learned mountain-style clogging and I left New Jersey with enough memories to last a lifetime. From "Little Blue-Eyes" to the Toll booth officer. Yogurt at 37,000 feet to President Lynch awarding me for being there, to the Video Lady Sarah Ruthowski...my heart was overflowing. To my hosts the Shinn and McClure families I will forever be grateful to you for allowing America's Clogging Hall of Fame to bring Southern Appalachian Clogging to your community. You are my kind of folks and I love you very much.

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Clogging — Michigania Style

By: Louise McCreery, MCIC Secretary

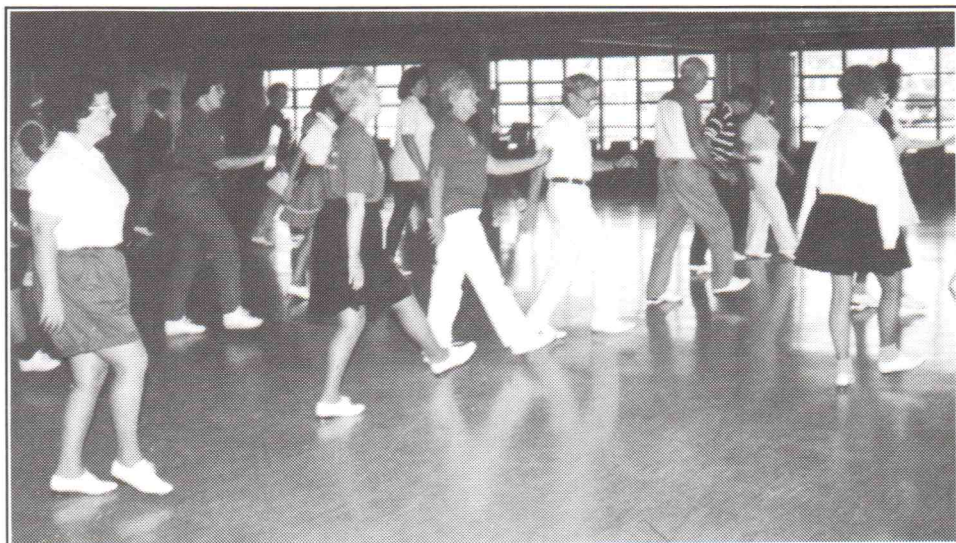
We held our second MCIC (Michigan Clogging Instructors Council) Workshop, October 2, 1993, in Davisburg, Michigan, at the Springfield Oaks Youth Activity Center. Heritage Clogging Supplies was there to benefit everyone and Loretta Ward, who has the Happy Hoofers in Flint, Michigan, put on an excellent feast, snacks, etc., to keep our strength up for all those dances that were taught.

Loretta Ward choreographed and taught "The Bug," by Mary-Chapin Carpenter. Everyone had fun with this because we can all relate to the name of the song.

Approximately 160 dancers participated, plus instructors from Michigan and Canada. The instructors were Bobby and Kathy Hassell, Mac and Louise McCreery, Linda Dzogola, Penny Deal, Barbara Barrett, Duane and Berdella Root, Ann Beck, Shane Gruber, Debbie Birdsall-Snell, Ruth McClelland, Loretta Ward, Virginia Hatch, Sharon Chambers and Atticus Sumner. It was an exciting, *fun* day. Exhibitions after the workshops, were enjoyed by all.

Plans are in the works for next year, 1994. We plan to have a bigger and better workshop than ever before.

We want to give a Big "Thank You" to everyone that attended and we hope to see all our clogging friends next year at our MCIC workshop.



We're following you Berdella.

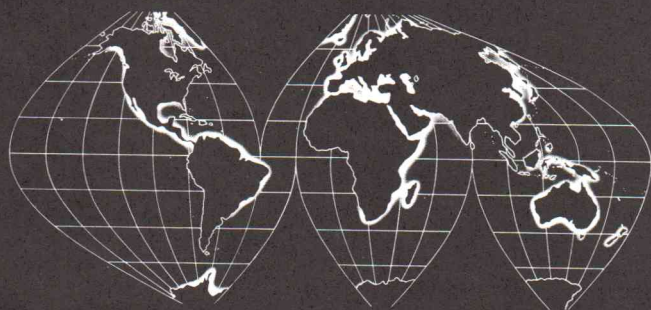


Time to take a rest.



Cottonwood Cloggers, up front.

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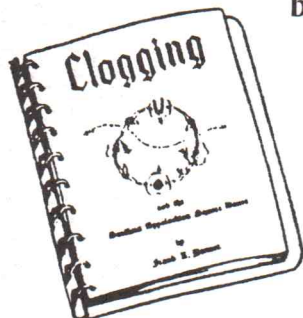


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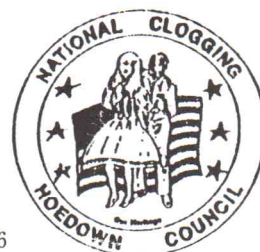
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Mainstreet held their Open House Costume Party on Thursday, October 28, 1993 at their new home base in Garden City, Michigan.

Our club appreciates the support of the Home Town Cloggers of Howell, the Border City Cloggers of Ontario, Canada, the Red Devil Cloggers of Ohio, the Sixgate Cloggers of Novi and the Tollgate Cloggers of Novi.

We danced to all the clubs' music and refreshments were served.

Open house is always fun. We got some good feed-back.

Ruth Reinke, the pumpkin (see pictures) and Pat O'Brien and Jane Schultz the Frick and Frack country couple won free admission to the International Jamboree this May.

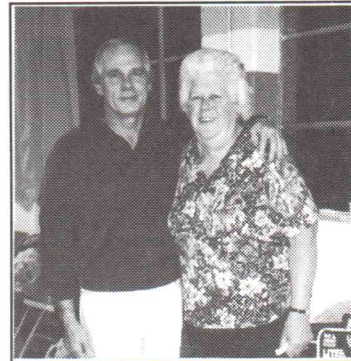
By Dee Gallina, Michigan



Try the TAHITIAN WIGGLE!



Mainstreet Open House Costume Party



John and Dorothy



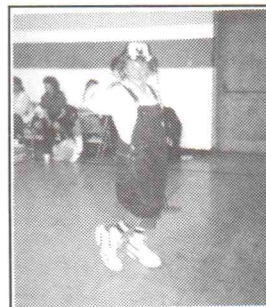
Amanda, Del, Jeanine (Tollgate Inst.) and Jean



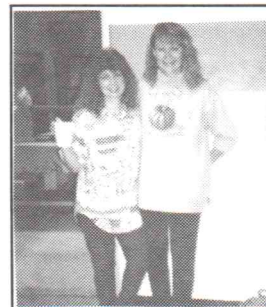
Angel, Ellen, Lucile, Chris & Tammy (Home Town Inst.)



Tiffany, Tiffany, Barb and Dawn
Red Devils — Ohio



Dee Gallina



Judy and Nancy



Barbara and Bob

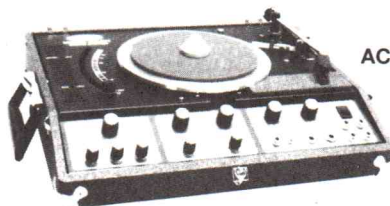
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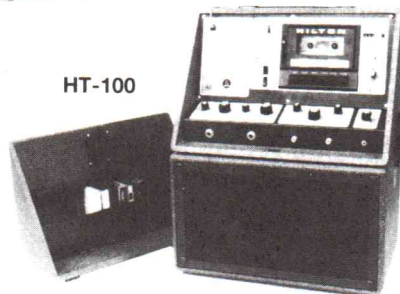
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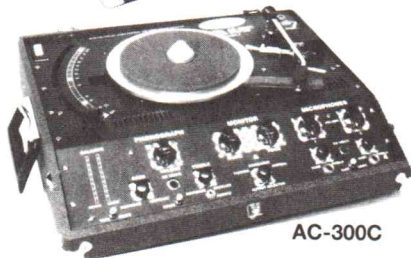
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7:30-11:00 p.m. Cued Clog
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Front & Center Continued

Hi Bobbie and Fellow Cloggers,

Just writing to introduce our clogging group. I am Liz Nollert of the West Manitoulin Cloggers. We have been in existence for two years. There are 28 cloggers in our group. We had a busy year in 1993. We did some fundraising for our Performance Team's costumes and for a bus to go to the Blistered Feet Clogging Workshop in Sault Ste. Marie. Our hats are off to Duffy Schryer and Ed for a job well done. We had a bake sale, danced at a local flea market and sold tickets on a picture donated by a local artist. Our quickest fundraiser was performing at a local fair and passing the hat after every performance. The people here on the Island are very supportive. We recently put on a Talent Show to raise money for a fellow clogger whose children are very sick with a deteriorating disease.



West Manitoulin & Island Cloggers at the Sault

I was very happy to hear that your November issue covered freestyling. I encourage my group to freestyle and they love it. I just turn on any fiddling music and they go at it. On the July 1st weekend right on the Main Street of Gore Bay we had a Freestyle Competition. Only the West Manitoulin girls were up to the challenge. We had a great time, the audience loved it and my girls won all the prize money... Looking forward to my next *Double Toe Times*.

Keep a Cloggin

Liz Nollert, Ontario, Canada



Dear Bobbie,

We recently did a bit of entertainment for the Alzheimer patients during their recreational time here at the Lutheran Church in Grass Valley.

It was a blessing to see their expressions of joy and excitement.

There're so many ways we cloggers can spread the true joy and fun to everyone! I know many clubs start out by going to nursing homes and care centers — and eventually go on to bigger and more exciting places to entertain.

I've clogged for eight years now — and my personal pleasure is to spread this special joy to those forgotten ones.

Being part of the "Craze Clogs" is a new and exciting artform for me — and a way to bring smiles in this fast-paced world!

Thanks! Diane McConnell



Dear Bobbie and Readers,

The Shady River Shufflers Clogging Team and I want to wish you a very merry Christmas. Enclosed is a very 'Action' picture of us taken in October of this year. We are dancing on a barge parked at our hometown levee in Pomeroy, Ohio.

I have been director of this team for seven years and I could not begin to explain to anyone what they mean to me. We have won clogging titles, but competition is really not what we want to do. We love to entertain. Throughout our years together we have created tremendous memories. We perform what we call "shows" lasting about an hour,

they include several costume changes and routines. We are there to make our audiences forget for an hour whatever problems they may have, so we offer about 98% clogging and tons of fun. We have included celebrities like Dolly Parton (with tremendous props), The Judds, Brenda Lee, and Tina Turner in our shows. Our audiences never leave — they are afraid they will miss us doing something CRAZY.

I think that our lesson in life should be 'To Give Back.' In seven years the team has never paid me for lessons or leadership, but what they have given me are wonderful memories. It has truly been worth my time to give to them my knowledge of clogging and building shows, my payment is great when I receive a hug!

Happy Clogging

Paulette Harrison, Pomeroy, Ohio



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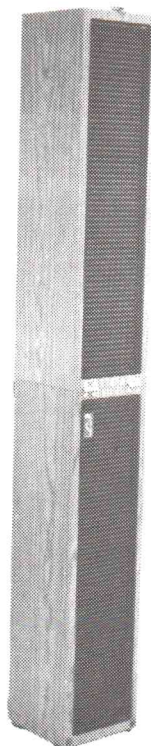
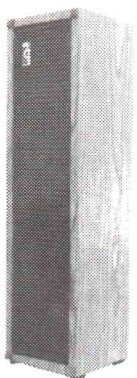
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Forest City Elementary
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Fernandina, FL 32034
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Sand Spur Cloggers
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St. Petersburg, FL 33742
(813) 528-CLOG

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Mountain Dancers
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Tallahassee, FL 32301
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Southern Accent
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Sanford, FL 32771
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Hollywood East Cloggers
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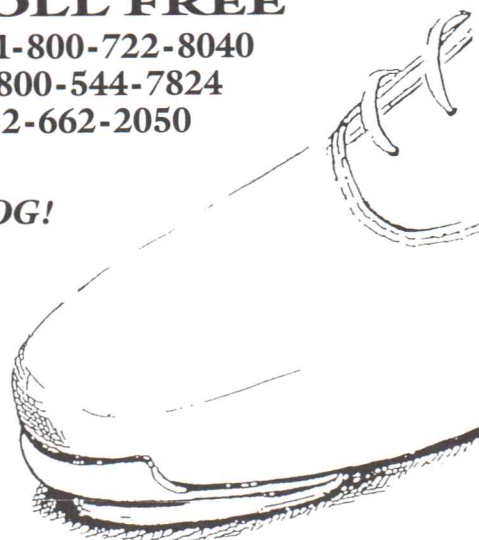
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