

The Double Toe Times

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

Volume 13, Number 6

June 1995

North East Clogging Conference

By Laurie Palmer

On March 31st more than 700 people converged on Burlington, Vermont, for the sixth year of fun clogging. This year the North East Clogging Conference was bigger and better than ever. There were dancers from all over the northeast, Canada and even Kentucky. Beth Kendall and her staff really outdid themselves this year.

The dancing started early Friday afternoon with local instructors Arlene Thompson and Keith Palmer. Roger Windsor gave a well-attended seminar on free-styling techniques in preparation for the competition. When you needed a break there was a great vendor area with everything from shoes to shirts and lots of sequins and jewelry.

Continued on page 8



IV What does it take to become a Nationwide Instructor?

By Steve Smith, Georgetown, Kentucky

When asked to write my thoughts regarding avenues to becoming a National Instructor, I was at first hesitant. Hesitant because I wasn't sure how "I" came to find myself in the position of being called a "National Instructor." I'm not even sure what a National Instructor *is*, even though I put it on my business cards. However, I agreed to share my thoughts on the subject and here's my best shot at a definition.

For the purposes of this article, I define a National Instructor as a "travelling instructor," one who teaches clogging workshops across the country with some degree of regularity. It is not a definition based solely on ability, for there are many fine instructors who choose not to travel and market themselves in that fashion.

First of all, ask yourself "why" you want to be a National Instructor. Is it for the notoriety, spotlight, money (you've got to be kidding!), excitement, love of spending weekends in motel rooms, the loving attention that adoring audiences will shower on you, or because you like to lead large groups? Do you like the feeling of being in control of a large gathering of people? Are you interested because people have told you to aspire for a higher level? WHAT IS YOUR INTENT?

*...I define a National Instructor
as a "travelling instructor."*

*It is not a definition based solely
on ability, for there are many fine
instructors who choose not to travel.*

Talk to some "travelling" instructors to get a reality check on the activity. It's really a lot less glamorous than it might appear from the "floor."

On the other hand, there are some perks. You get a lot of personal validation, get to meet wonderful people around the country, get to see various parts of the country, and play a part in shaping the form that clogging takes as it continually evolves.

Personally, there are many factors that helped to create my niche in this group of fine folks who give of themselves in this particular way. The timing with which I entered the clogging scene, the twists of fate that have given me some level of recognition, my passion for the dance form, and, of course, lots of hard work all played a part in my evolution as an instructor. To aid anyone who might be aspiring a similar path, I'll try to communicate some ideas that might offer fruit for those seeking that level of recognition and purpose.

Continued on page 8

THE DOUBLE TOE TIMES

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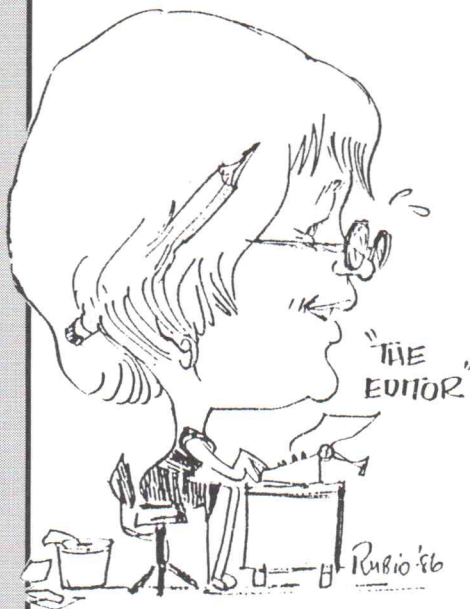
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FRONT & CENTER

The Purple Cow Award

I am always amused by folks who tack all their abbreviated memberships after their signature or on their business card. It doesn't take much talent to join an organization — just money. ('course between the IRS and the high cost of corn flakes most of us have less of that lately!)

Am I supposed to be impressed? Do all those abbreviations somehow mean these people are bigger and better than other abbreviationless folks? How boorish! (Webster: boor — an illiterate, dull or insensitive peasant.)

I never saw a purple cow!

I never hope to see one!

But I can tell you anyhow,
I'd rather see than be one!

Well, the time we've all been dreading has finally arrived. As of June 1, 1995, the subscription rate for the *Double Toe Times* has increased. Believe me when I say that we regret this as much as you do. Unfortunately, with all the increased costs, we can no longer hold back the sands of time [or inflation]. We've attempted to keep the change as minimal as possible and still keep on publishing — and we appreciate the recent notes from you readers expressing your understanding and continued support!

The new *subscription* fees will be \$24 per year U.S., and \$30 per year Canadian — effective June 1, 1995. Any subscriptions that arrived prior to this date will be honored at the old rate for one year. Any subscription requests arriving after June 1 with the "old" rate will be credited for a 10-month subscription (we will *not* send any notification by mail). Foreign Directory Listings (excepting Canada) will go from \$36 per year to \$48 U.S. per year. (They are currently costing us more than \$36 U.S. a year just for postage!). Advertising and U.S. and Canadian Directory listing will stay the same.

Again, thanks to all our loyal readers for your support!

Bobbie

Darla's Dancers, under the direction of their instructor, Darla Fox, started the new year with one of their most prestigious performances, dancing for Ohio's Governor Voinovich.

On January 9, the Convention Center in Columbus, Ohio was the scene of the Governor's Inaugural Luncheon. Being invited to perform was a great honor for both students and their instructor.

Sixty-eight dancers, clogging to "Restless" and "Banjo Fantasy," gave a flawless performance before a crowd of 3,000 people, and received the only standing ovation given to performers.

Darla Fox is the owner and instructor of two studios, one in McConnelsville and the other on Zanesville, Ohio.

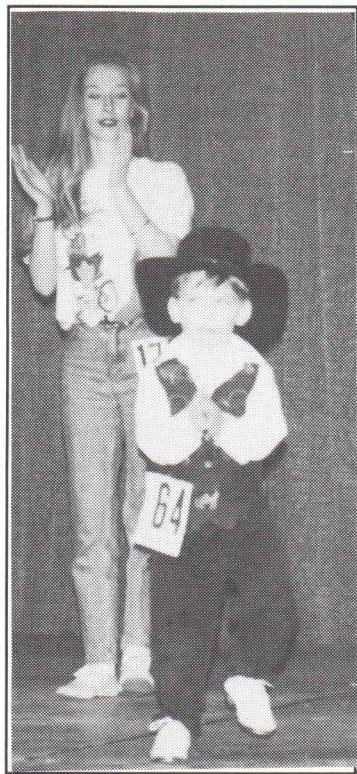
Darla's students have been honored many times by being invited to perform at many functions. Some of the outstanding invitations include: The Miss Ohio Pageant, where Darla choreographed a routine for the contestants; several performances at Ameriflora, including a command performance; dancing at the Miss Ohio Dance Extravaganza; and attending the World's Fair in Seville, Spain, where they gave six shows.

The students perform over 200 shows every year including Festivals, Fairs, Nursing Homes, Senior Citizens Groups, Tour Groups, and also perform many benefit shows for cancer, heart and arthritis foundations.

Front and Center — Continued from Page 2

Many awards are brought home after the dance competitions they attend. This past summer at the Star Systems Nationals in Gatlinburg, Tennessee, Darla's Dancers captured 23 overall high score awards, including the top first place high score overall award which included a cash award and a T.V. appearance.

The competition group ranges in age from 5 to 16 and all are thoroughly dedicated to giving their very best performance, wherever they dance.



**Neil Edwards, Age 2
1st Place Novice Solo &
First Place Challenge Solo**

The Breezin' Easy Cloggers recently competed at The Florida State Clogging Championships at the Florida State Fair in Tampa, Florida.

Winning trophies were: Neil Edwards, age 2 - first place novice and first place challenge solo; Shaina Edwards, age 6 - second place challenge solo; David Howard, age 11 - second place challenge solo; Chuck Kirk, age 13 - first place novice solo; Morgan Fuqua, age 9 - first place challenge solo; Mandy Hannah, age 16 - third place challenge solo; and Kim Carson, age 26 - second place challenge solo. David Howard and Morgan Fuqua also won third place in Show Duet. All of the cloggers are members of the Breezin' Easy Cloggers and are coached by Kim Carson, Director of Breezin' Easy.

Cameron and Peedee Gamble at a (Robert) Burns Dinner. The (Scots) Caledonian Society of New Orleans, Louisiana hosted the annual affair replete with highland dancers, piping (bagpipes) and ceremonial pudding (haggis).

Cameron writes:

A double thanks for your March issue — one, your article on Nationwide Instruction and even closer to my heart, the article by Nancy Biehler.

She, Nancy, hit a close chord on an effort being made by me to write a history where WE won the War Between The States. My daughter once asked me why I read so much of that war, and my answer was "one of these days I'll find one where we won; and if I don't, I'm going to write it!"

And, to connect that thought, I have been doing some research re: our Southern traditions, which had to start with the *people* of the South, where they came from and why they acted so then, and why we act *now* like they did *then*.

I'm going to write Ms. Biehler to congratulate her on her excellent research, and maybe ask a few questions — AND to tell here where those FOLK of the Appalachian Mountain regions came from; i.e., Scotland, Ireland, Wales and part of Southeast England — in effect, and in fact, the CELTS. They just brought everything they knew with them, and continued to live the same life over here.



Cameron and Peedee Gamble

And, incidentally, to congratulate her on continually using the words *Scots-Irish*, instead of the horrifically misused *Scotch-the booze* and not the *people-Irish*.

Thanks again for a job "*well done*" — and my check is enclosed to be sure I don't miss anything you think is worth noting. Cameron Gamble

Dear Bobbie,

I'm writing to let you know I'm going to let my directory listing lapse for '95. I'm going to spend this next year trying to get past a severe case of burnout — gave up classes and Cat's Paw after 12 years of involvement. Will probably miss all workshops as well. Going to spend the time *taking* classes instead of teaching — and being as good to my instructors as possible. I know firsthand how negative attitudes finally take their toll. BUT when I start clogging again — and I most certainly will — it will be with a renewed enthusiasm for the dance. Not the achievements or the accolades of performing, but for how it feels to just dance. It's funny how the very thing that gives you the greatest joy can also give you the greatest difficulty. I'm going to step away until I have a clear sense of the joy again. I have a notion that I will. P.S. I didn't want to send this without telling you that I've enjoyed the *Double Toe Times* tremendously. I especially value your articles on the traditional aspects of clogging. The more I danced, the more I liked traditional music and dance. The modern lines all started looking alike — but your articles made the old styles fresh and alive. Great work! I'll be back.

Steph Scheu

Continued on Page 4

Front and Center — Continued from Page 3

Dear Bobbie,

Please renew my subscription to the *Double Toe Times*. Through an ad in your magazine we discovered the Sidekick Cloggers Hoedown — which was in La Belle during the time we would be in Florida. What fun to meet cloggers from all over Florida, and other parts of the country, and to assure them that clogging is alive and well in upstate New York. This weekend we will be traveling to Buffalo for the Nickle City Clogging Convention and are looking forward to meeting old and new friends in clogging.

Sincerely, Peggy Hotaling

Thank you for a very informative magazine, produced with a friendly manner.

Sincerely, Hope Pennock
Edmonton, Alberta, Canada

Dear Bobbie,

Please renew my subscription. I really enjoy your magazine and read it every month from cover to cover. You really do a great job and I know there're a lot of cloggers out there that agree with me.

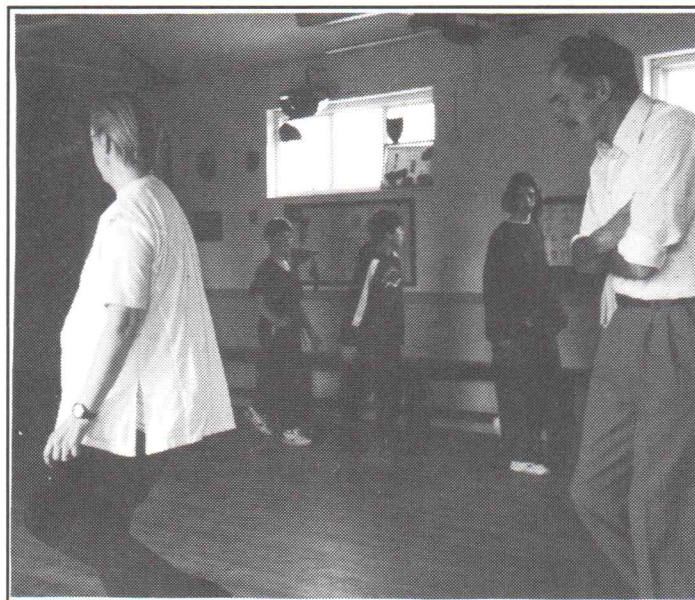
Lolly Hubble

Dear Bobbie,

I'm enclosing a photograph you may find amusing — at least I do. It was taken during the first session of the Appalachian class I'm currently teaching. John (the gentleman on the right) was watching my feet intently — I think!

Local friends of mine, one a Morris dancer and the other both a Morris and a Clog-Morris dancer, organized the class after asking if I would teach it. One of the two, knowing that my husband and I will be returning to the U.S. in the next few months, said she knew she would kick herself later if she let me get away without having learned as much Appalachian clog from me as possible. So, heart in my mouth, I said yes. And, heart in my mouth, I have taught two whole sessions to 16-20 people.

It's difficult to believe that a decade has passed since the Border City Cloggers came into being. But, it has, and we are still going strong. In October the gang at Border City celebrated its 10th anniversary with an anniversary/reunion party — we had a ball! In typical Border City Style—we celebrated 10 years of hard work, fun, laughter and friendship. Although some of our earlier members are still dancing with us. Many have moved on over the past decade—but we managed to track them down, and they completed the turn out! It was fun to finally put faces



We meet for two hours, but in true English style, we break for tea in the middle for 20 minutes. The students are glad for the break and the teacher's brain—and voice—definitely are too.

I have been saving all sorts of articles from the *Double Toe Times* over the past couple of years — T.A.P., anything by Drigger, Dobbie Dunnum's excellent series and the one about the care and feeding of the (instructor's) voice by Marv Sass. They have all be invaluable to me, plus all the history and background articles, which add to the fund of information from which to draw "patter" while we catch our breath.

I'll get our change of address to you as soon as we have a more definite date (and mailbox). Given the expense of getting the DTT over here, it's a good time to return to the U.S.! I don't want to miss any issues; when it comes, the only other thing that gets done besides reading DTT is that *maybe* I finish drinking my tea.

Thanks so much for putting out such a good magazine. It can't be easy!

Sincerely, Sue Cutter, England



to the names we've heard mentioned so often. Personally it was a treat for me as an instructor for Border City — to meet former club instructors and to see their style of dance, to hear tell of their memories—both good and bad—of classes they'd taught. It was fun trying to remember dances that haven't been done in years. It's amazing how you can forget something you've done over and over. We spent the day just having fun. Here are photos of some of our original group. We've expanded somewhat—to over a hundred dancers—but we've kept that "small club" feeling—and it's this feeling that will help us make it through the next 10 years. Tracy Ransome, Border City

UPCOMING EVENTS

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

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

1995

June 1 - 3

International Square & Round Dance Convention
(Full clogging program)
Mandan, North Dakota
Vollan (ND)

June 2 - 4

Papoose Pond Clog Camp
North Waterford, Maine
Palmer (ME)

June 4 - 10

Blue Ridge Old-Time Music Week
Mars Hill, North Carolina
Dillingham (NC)

★ June 10 - 11

Renfro Valley Clogging Competition
Renfro Valley, Kentucky
(800) 765-7464

June 15 - 17

29th Annual Square Dance and Clogging Festival
Slade, Kentucky
Jett (KY)

June 15 - 18

Jamboree by the Sea
Myrtle Beach, South Carolina
Nichols-Pace (SC)

June 17

Open Clog Dance
Chesapeake, Virginia
Kinsey (VA)

June 21 - 24

National Square Dance Convention
Birmingham, Alabama
McCullar (AL)

★ June 24 - 25

Showboat Clogging Competition
Ocala, Florida
Cummings (FL)

June 28 - July 3

National Cloggers Festival
Provo, Utah
Cobia (UT)

June 30 - July 2

S.C.A. Western Clog Championships
Irvine, California
(714) 630-4984

★ July 1

Alabama Firecracker Clogging Competition
Fultondale, Alabama
McCullar (AL)

July 7 - 8

Return to Summer Camp '95
Okeechobee, Florida
Loviska (FL)

July 7 - 9

Uncle Dave Macon Days
Murfreesboro, TN
Wendy Bryant (615) 896-3799
Turner (TN); Ginn (IN)

July 9 - August 13

Augusta Heritage Arts Workshops
Elkins, West Virginia
Bernstein (NY); Carson (MD);
Sutton (NC)

July 14 - 15

Thunderbird Clogging Festival
Valdosta, Georgia
Bennett (GA)

★ July 14 - 15

U.S. Clogging Championships
Ozark, Missouri
McLerran (MO)

July 14 - 16

English Clog Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

July 22

Clogging Extravaganza
Reno, Nevada
Lee (NV)

July 22

Arizona Clogging Assoc. Summer Workshop
Dewey, Arizona
Bartes (AZ)

July 22 - 23

Crazy Clogging Festival
Frankfurt/Harheim
Germany
Nelson (GA) / Schell (Germany)

July 28 - 30

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

★ July 29

East Coast Clogging Competition
Chesapeake, Virginia
Johnson (VA)

August 5

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

★ August 5 - 6

Blue Ridge Clogging Competition
Gainesville, Georgia
Thomas (Ga)

August 5 - 6

Camp Clog
Slade, Kentucky
Driggs (WV); Barrett (GA)

August 5 - 6

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

★ August 10 - 12

Miss American Clogger Pageant
Spartanburg, South Carolina
Nichols-Pace (SC)

August 12

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

August 18 - 19

SunCoast Jamboree
Clogging/Line Convention
Daytona Beach, Florida
Thompson (FL)

August 18 - 19

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

★ August 19

Cedars of Lebanon Clogging Competition
Lebanon, Tennessee
King (TN)

September 2

TCC Traditional Hoedown Workshop
Waco, Texas
Whitefield/Biehler (TX)

September 9

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

★ September 9 - 10

Carowinds Clogging Championships
Charlotte, North Carolina
Stephenson (SC)

END OF SUMMER ROUND-UP CLOGGING WORKSHOP

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CLOGGING WORKSHEETS

KICK A LITTLE

Artist Little Texas

Choreography by
Christmas (Christy) Pickerel
Rockville, Indiana 47872

Beginner Plus Level

INTRO: Wait 16 beats, start left foot

SEQUENCE:

A - B - BREAK - A - B - C - B - C - ENDING

PART A

4 BASICS DS R S (Turning ¼ left)

2 CHARLESTONS DS TCH H TOE H TCH H
L R L R R L R

REPEAT 3 TIMES

PART B

1 KICK A LITTLE DS KICK R S KICK R S DS DS R S
L R R L R R L R L R L

1 TRIPLE DS DS DS R S

2 BASICS DS R S (Turning ¼ left)

REPEAT 3 TIMES

2 KICKS DS KICK

BREAK

4 TRIPLE KICKS DS DS DS KICK

PART C

2 TRIPLE SLURS DS DS(XIF) DS SLUR
(Slur = Pull Right Foot Behind Left)

4 BASICS DS R S (Turn ¼ left)

REPEAT 3 TIMES

ENDING

2 KICKS DS KICK

8 STEPS STEP (Turn 360)

1 STEP STEP!!!!

SOLO

(The Grundy County Auction Incident)

John Michael Montgomery - Atlantic

Choreography by Mike Guilfoyle (513) 367-9747
Harrison, Ohio

Intermediate

INTRO: Wait 16 Beats

SEQUENCE: A - B - A - *B - BREAK - B

PART A

Runnin' Vine DS DS(XIF) DS RS R(IF)S R(IB)S DS RS
L R L RL R L R L R LR

Stomp Double Stomp DS DS RS(turn ½ L) Stomp DS DS RS
Basics L R L RL R L R LR

REPEAT ALL OF ABOVE

PART B

Loop Turkey DS DS DS Loop(IB) Step Rock Heel (turn ½ L)
Vine L R L R R L R

Step DS RS
L R LR

REPEAT

3 Fancy DS DS RS RS (turn to back left corner
Doubles L R LR LR back right corner,
to front)

4 Triple DS DS DS Kick (two moving up,
Kicks L R L R two moving back)

Loop Turkey DS DS DS Loop(IB) Step Rock Heel(turn ½ L)
Vine L R L R R L R

Step DS RS
L R LR

REPEAT

PART A REPEAT ALL OF PART A

PART *B

Do all of Part B except do not repeat the last Loop Turkey Vine

BREAK

Cowboys DS DS DS Kick (turn ½ L) DS RS RS RS
L R L R R LR LR LR

REPEAT - Do not turn on second Cowboy

PART B Repeat all of original Part B

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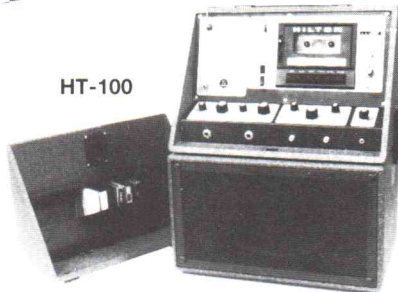
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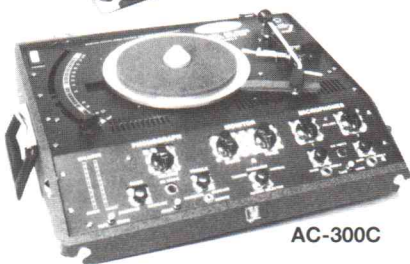
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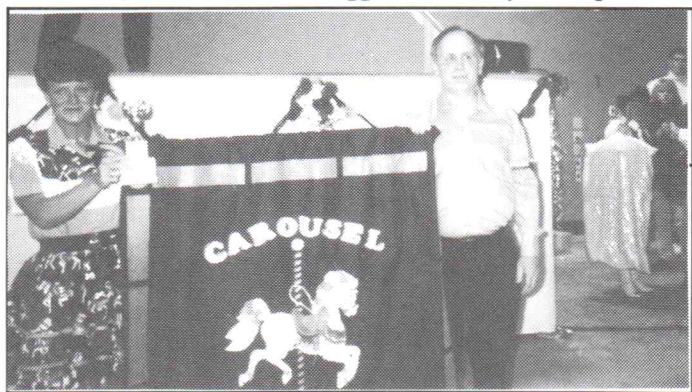
North East Clogging Conference — Continued from Page 1

After dinner David and Landi Marrella set up for this year's fun competition. It was really exciting to have judges Jean Stephenson, Dieter Brown, Scotty Bilz and John Quesenberry. They were all so helpful and took time throughout the weekend to answer endless questions and give pointers. More people up our way are getting interested in competition.

Saturday there were three dance halls and a seminar room going strong. Wes and Sally Blair taught country line dancing while Dieter, Scotty, Sallie Adkins and Jim Naylor kept the cloggers happy. Jean Stephenson gave a wonderful seminar on preparing your team for exhibition and competition. Special guest, JoAnn Gibbs gave a presentation on CCI. There were side trips to the Teddy Bear Factory and Ben & Jerry's Ice Cream Factory for dancers and non-dancers alike. Karen Maxell and Julie Davidson ran a mask making booth for all the kids to go with this year's theme of Mardi Gras. Of course, if your feet gave out, a quick dip in the pool was a sure cure.

After dinner the Parade of Clubs, lead by Grand Marshall JoAnn Gibbs, filled the hall. Dressed in our best we all settled down to an evening of exhibitions put on by 23 groups and run to perfection by Rhoda Morton. Special awards were given to clubs for best banner and attendance. JoAnn gave away two tickets to this year's National Clogging Conference. Thanks to *everyone* who worked so hard to make this year's conference a big success; *including*: Ed, Rod, Hal and Keith for great sound; Dennis, Stephanie and crew, for keeping registration smooth and fast; and, to Caroline, Susan and Roger for doing all the hard work of set-up and decorations. Beth really pulled a terrific team together. I can't wait for next year.

On the cover: The Stepping Out Cloggers in the Parade of Clubs and, Schoonertown Cloggers in Friday's competition.



Winners of Best Club Banner
Carousel Cloggers from Bangor, Maine



"Jump Beth!" — Keith Palmer, Beth Kendall and JoAnn Gibbs make presentations on Saturday night.

How to be a National Instructor Continued from Page 1

First of all, I believe there to be some very important factors in accomplishing *any* dream. Whether we are talking about becoming a National Instructor or becoming a local spokesman for a cause you deeply believe in, there are **tools** that will aid you in your journey to be a leader. *To reach your goal of becoming a National Instructor, it will require many of the following skills. The more you develop and utilize, the better chance you have of reaching a level of leadership in any field of endeavor.* Being a National Instructor also requires that you wear many hats. It includes a high profile as a teacher, organizer, entertainer, role model, and creator. Let's look at each of these roles and the skills needed to make each role come alive.

PEOPLE SKILLS

Teaching

To instruct is to *teach*. Above all else, good teaching skills are paramount. These include communicating and making contact with your audience, being in charge, being personable, breaking down steps into learnable sequences, watching your audience and pacing yourself accordingly, supporting and encouraging the floor, and *always, always* seeking to learn how to better your teaching skills. Watch those teachers that you admire and learn from them. What makes people want to take their classes? Be a good observer.

Teach public classes and run a team/club to hone and polish your leadership, teaching, and communication skills. This is the training ground that will help prepare you for a larger role. If you're not successful on a local level, how do you imagine that you will be successful in a larger arena?

How do you know that you're "good enough?" First of all, teach local workshops and try to get your foot in the door at regional/area workshops. Even if it's just to teach a 10-minute fun dance at the Friday night dance, go for it! You need visibility for the audience to know *who you are*. You need an *audience* so you can get feedback about your *teaching* strengths and liabilities. Ask for feedback, even providing written questionnaires to help those around you in sharing their opinion. Believe me, they all have one!

Communication

Books have been written on *this* subject. When you are working with people, this is a *must!* The way you dress, enunciate, smile (or don't), make eye contact, use body language, use humor, encourage, handle verbal challenges . . . all affect how you will be perceived. Use videotapes to view yourself, get feedback from others, and continue to improve the art of communication. It is the *single most important* aspect of leadership. Just ask any public relations experts.

ARTISTIC SKILLS

Creative Choreography

It is very difficult to reach recognition on a regional/national level without producing creative choreography that appeals to others. You might be a wonderful instructor but you will rarely draw others to you unless you get your creative juices flowing and create something that others want to learn. There must be something that sets you apart from the bulk of other instructors and this is one of those aspects.

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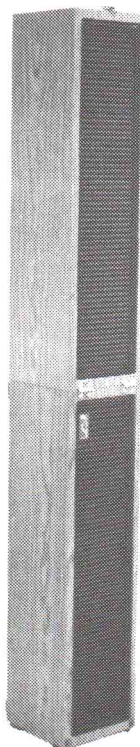
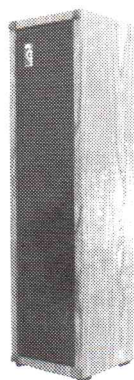
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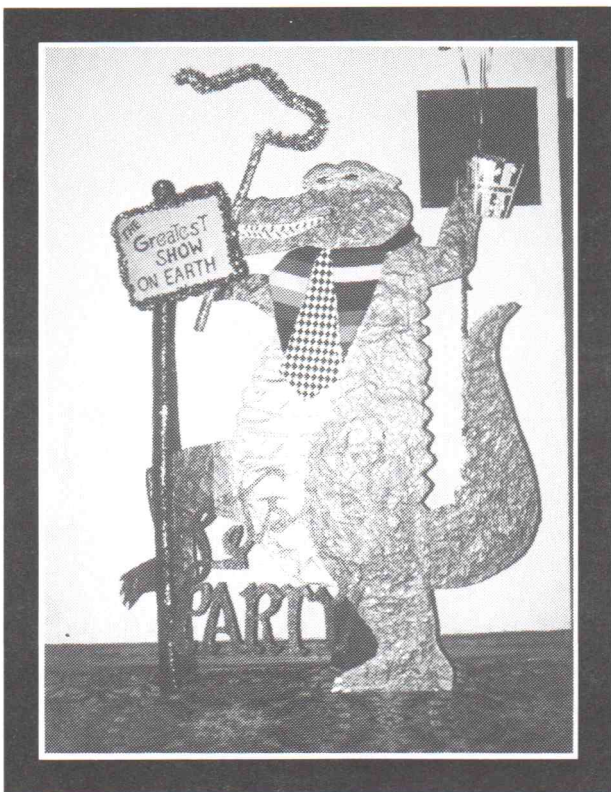
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Southern Spectacular Does It Again!

Southern Spectacular truly was "The Greatest Show on Earth" this year, but to call this event a clogging workshop is really a misnomer. What Barry Welch has created is a clogging party that goes on day and night for the entire President's Weekend, with 55 day and late night workshops, teachers from all over the United States and Canada, a dinner show featuring unique performances and cued dancing until dawn. This is the most outstanding and fun event of the year. The most difficult thing you'll have to do is relax and enjoy the festivities. If you're in the mood for something different, but always fun, check out a Medieval Southern Spectacular next year.



...and so it was!



Mountain Valley Cloggers of Ashby, Massachusetts, doing the Will Rogers Follies routine.



Always great decorations and atmosphere!



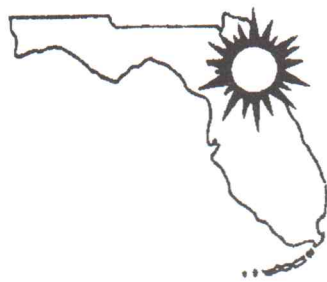
Barry teaching a workshop at 1:00 in the morning.



The very dead Cowtown Cloggers from Vacaville, California.



Barry Welch teaching in the advanced hall in the atrium of the hotel — water fountain, coffee shop and all.



SIXTEENTH ANNUAL *SunCoast* *Jamboree*

Clogging & Line Dance Convention **OCEAN CENTER • DAYTONA BEACH, FLORIDA** **AUGUST 18-19, 1995**

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Robbins • Tracy Mella-Crews • Kelli McChesney • Marge
Callahan • more to confirm

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Room Rate: King & Double/Double — \$69

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The Holiday Inn SunSpree is offering special rates to the Cloggers, Line Dancers, and their families for three days prior to or after the Jamboree weekend.

REGISTRATION

	ADULT	12 & UNDER	SPECTATOR
Prior to August 5	\$23.00	\$18.00	\$10.00
At the door	\$28.00	\$23.00	\$12.00

*All dancers performing in an exhibition **MUST BE REGISTERED PARTICIPANTS OF THIS CONVENTION.** Children under 5 Free.*

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Among her numerous prizes, Miss American Clogger will receive cash, gift certificates, and trips. She will travel throughout the United States during her reign serving as an ambassador for clogging, making appearances, teaching, judging, and signing autographs at numerous clogging workshops and competitions.

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8:45 a.m. Director's Meeting

9:00 a.m. Competition Begins

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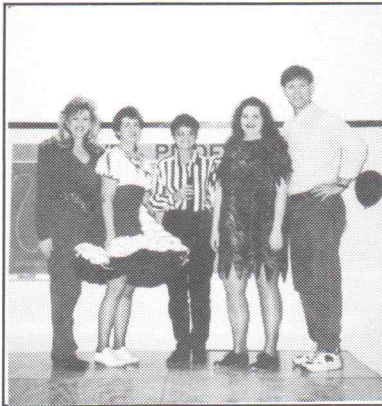
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For information call: Jeff Parrott (606) 271-6723, Jeff Driggs (304) 776-5233, or Tandy Barrett (404) 979-8585

Iowa Clogging Association Workshop

By Simone Pace, Lyman, South Carolina

The Iowa Clogging Association held their annual workshop on Friday, March 10th and Saturday, March 11th. After spring fling this was the perfect getaway for me so I relaxed all week and prepared to have a good time in Cedar Rapids, Iowa. Instructors at the workshop were Darl Moreland, Rhonda Darr, Janet Trimble, Ges Hoffner and myself. We all taught and danced 'til our feet were about to fall off. I think the favorite thing of the weekend was the 9-pin reel and a balloon relay.



Instructors (left to right): Simone, Gest Hoffner, Jent Trimble, Rhonda Darr and Darl Moreland.

hunger! we ate a meal called the fabulous 12—ok it was so much food that Darl and I had to split it!

Saturday the workshop went smoothly. The officers and board members of the Iowa Clogging Association really pitched in and did their jobs and ran a very organized program.



Dubuque Rhythm Cloggers

The Saturday evening program was very entertaining with exhibitions by The Dubuque Rhythm Cloggers from Dubuque, Iowa, under the direction of Gail MacFarland and Tim Noyce; The Ce-Mar Cloggers from Cedar Rapids, Iowa under the direction of Ges Hoffner; The Mystic Motion Cloggers from Des Moines, Iowa, under the direction

The Iowa Clogging Association was a great host to Darl and myself since we were the only instructors from out of state. We landed at the huge International jetport (this is a joke, ha ha) in Cedar Rapids and we were chauffeured around and ate like kings all weekend. You have never lived until you have been in a Perkins Restaurant at midnight

Iowa cloggers who are

of Rhonda Darr; Brandy and Joey Van Horn; Darl and I also did a little demo for the crowd during which I ended up hitting my head on the floor — a real Kodak moment.

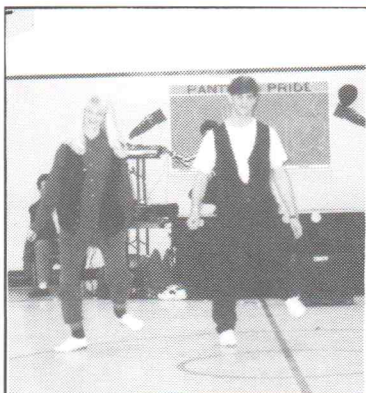


Above: Ce-Mar Cloggers Below: Mystic Motion Cloggers

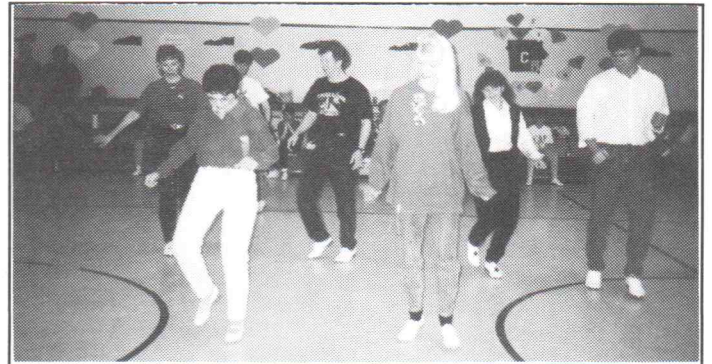


Everyone went home at the end of the evening tired and happy. Lots of comments were made by the dancers about how much they learned and how much fun they had. I think Darl and I need to work together more often — that's a hint to all you workshop directors out there — we have so much fun it doesn't seem like work!

I myself learned a lot from watching Janet Trimble work. My hat's off to her and her staff. She works full time at GMAC, has *eight* children to keep up with and she teaches clogging. She is currently going into the CCI program and I know when she hits the national teaching circle she will be dynamite! Thank you Janet and everyone in Iowa for a great weekend!



Brandy and Joey Van Horn



No one knows the step — let's look down at our feet! Front: Janet and Brandy. Back: Gail, Tim, Connie and Darl.

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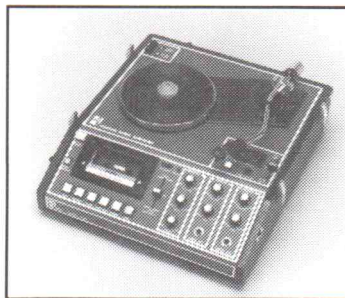
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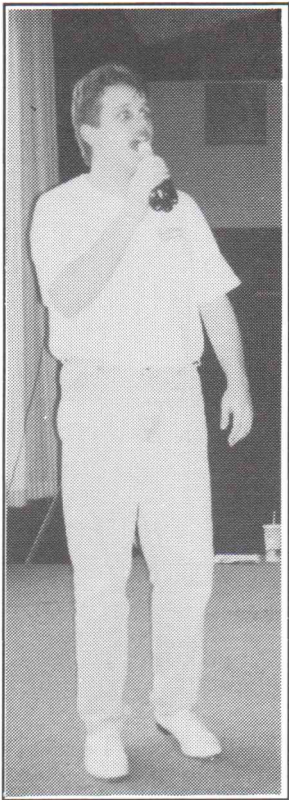
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Indiana Clogging Council Workshop and Competition

By Diana Townsend-Jones, Columbus, Indiana



Chip Summey kept us dancing and laughing.

Naomi Fleetwood, one of Indiana's own, coordinated the workshop and also taught some of her unique routines. It was quite a sight to see young and old howling like wolves for the introduction of Naomi's routine to "My Night to Howl" by Lori Morgan. (It was also interesting to watch the different styles on the bump, grind and wiggle moves that are the trademark of Naomi's choreography!)



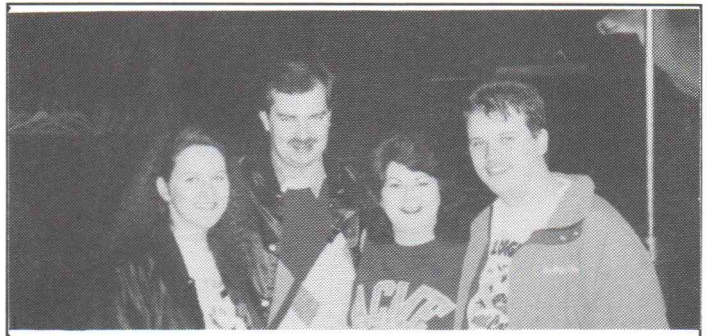
Dancing at the ICC Workshop

Christy Pickerel, president of the Indiana Clogging Council, taught at the workshop as did Sandy Whetstine, director of the Sugar Creek Stompers and Dee Gallina of Michigan. Dee stopped by on her way home from vacation and graciously agreed to teach a routine. Dee hadn't been to any ICC events and was so glad she had stopped by because she said it was a wonderful way to top off her vacation.



Chip Summey and Naomi Fleetwood with Dee Gallina

The ICC competition on Sunday was so well attended the room barely held all the competitors and their supporters. Scott Dobson's group, The Top Notch Travellers took First Place Overall in the team competition, followed by The Rise and Shine Cloggers, directed by John Hasler. Third Place Overall went to The Perry Country Cloggers, Fourth was The Hot Shot Cloggers, Fifth Place was The Columbus Clogging Company, Naomi's group and Sixth went to One Step Above Cloggers.



Birgit Moegel and Neils Olskrug, our German friends with Naomi Fleetwood and Chip Summey.



Cindy De Julio, Andrea Haas and Bonita Hall, all of Columbus Clogging Company; dressed and ready for the ICC competition.

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C/O George Rigby, 2825-A East Jackson Avenue, Anaheim, CA 92806

COMPETITION

Showmanship ♦ Sportsmanship

By Barbara A. Savage, Douglasville, Georgia

For as long as I have been attending workshops, vending clogging merchandise and doing the Showstoppers Regional (Atlanta) and Nationals (Myrtle Beach) Dance Competition, I have heard both sides of the competition coin.

Competition is not to give an appearance of superiority, but an avenue to test your showmanship, exhibiting your good-sportsmanship and your dance ability.

Learning is hard work, excelling takes commitment, a good benchmark of your talent, work and commitment is to have feedback from judges that are devoted to the art of dance and its continued enjoyment by



Photo on left: Heather Torrence, Christy Bates, Jennifer Cross, Becki Dewberry, Melissa Savage and Peggy Fowler.



each dancer who is willing to dedicate their love and time to their form of dance.

I hope teachers and parents are proud of their dancers' initiative and drive. The student's creativity that is directed toward costumes, music, preparation, and practice hopefully gives a dancer more experience and maturity as they go along. If your clogger desires to try competition, keep in mind the fact that competition can be a growing and creative experience.

Look at it with a positive attitude.

How to be a National Instructor — Continued from Page 8

It is also important to *create* because it will keep you sharp and keep you from getting bored. In addition, by creating, you are placing a part of *you* in your work and people will identify with your creations. Lastly, it gives you name recognition which will serve you as you attempt to market yourself.

First of all, use business cards. Hand them out wherever you go. Hand out flyers touting your skills and availability at other's workshops. As mentioned before, get your foot in the door by teaching a fun dance at the Friday night dance of a workshop. Then pass out the literature — let it fly! Being listed as an instructor with "the big boys" will expand your resume, allow you to make contacts, and give you the much-needed experience that is so hard to come by

PERSONAL SKILLS

Organization

Being disorganized is very disconcerting to dancers. How you write cue sheets is a reflection of your ability to organize the dance in a way that dancers can understand from the printed page. Cue sheet writing is *not irrelevant*. It may be to *you* because you *know* the dance. Don't forget that many dancers live and die by cue sheets and an easy-to-read cue sheet says

that you care. I know of workshop promoters who have hired certain instructors partly because of their cue sheet presentation. If people are going to do your dances, they need to be able to decipher them.

Maturity

While a well-developed sense of maturity may not land you the workshops you are aiming for, immaturity on your part will sure keep you from being asked back. How you handle yourself on stage, the example you set for young ones in the audience, your ability to laugh at your mistakes, and your relationship with the audience will greatly influence people's reaction to you and their desire to have you return.

If your *main desire* to be on stage comes from wanting to be validated by throngs of people, then stay at home. You are an *instructor* first. Sure folks want to be entertained, talked to, played with, but they are also *paying you money* to learn. Maturity is about keeping your ego needs in balance. The point is, if your ego needs are constantly needing to be stroked, you will tend to fall short on the teaching aspect of your job because your *focus will be on you, not on the audience*, and it will show. You will fool no one. It's a common mistake.

Continued on Page 18



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How to be a National Instructor

Continued from Page 16

You are a role model for many. If you don't like that limitation, if it curtails the "freedom" which you like to have when teaching, then again, give it up. With freedom comes responsibility. There are many people who have chosen clogging for its wholesomeness. They will hope that you are a reflection of those values for them and their children.

Lastly

If workshopping nationally is your dream, do all you can to make it come true. Dreams will only be dreams, unless you become proactive and work to make them realized. There is help out there, but you have to ask.

Let your needs be known. And always, always listen to your heart.

BUSINESS SKILLS

Political Savvy

Having good communication skills and teaching skills may have been enough to get you "recognized" at one stage of clogging's evolution; it's probably not enough anymore. For one thing, there are many good teachers. That wasn't true 15 years ago. Second, because the competition for the top teaching spots is much greater than ever, politics necessarily enter into the picture. Politics affect all areas of life and clogging is not immune to such influences.

Now, before you go and start cursing about how you knew "it was all political" so you knew *you* didn't have a chance, just tighten your belt a notch and sit down. As long as there is a hierarchical system and you live on the planet Earth, you will need to learn to at least deal with, and hopefully utilize, a political environment. It does *not* mean "selling yourself out" or "kissing —ss," it means doing those things that will best enhance the possibility of you reaching your goals. When such behavior requires that you violate a personal value or standard, then don't.

It's that simple.

Some down-to-earth suggestions might include: getting to know some national instructors (networking), sending them and other instructors samples of your creative efforts, and letting them know of your interest in becoming a "travelling instructor." If you teach at a workshop with an instructor whose opinion you value, ask him/her for feedback on your teach. Also ask them how you might begin to get greater exposure as a workshop instructor. In other words, begin to develop a foundational network so that your intentions *are known*, and are known by *people who can make a difference*. National Instructors will, from time to time, have more workshops requests than they can honor and will often be asked to suggest someone else as a replacement instructor. Let them know that you would be interested.

Marketing

When you are talking about becoming a desired instructor you are really talking about *selling you!* Ultimately, you have to convince others that they should *pay you money* for what you have to offer. This may come about as a result of your talented dancing, incredible personality, good looks, or teaching skills. But...any way you cut it, you must *sell* what it is you have to market. Get yourself in a position so that others can see the

fruit of your work and experience *you!* That's what advertising is all about. That's why McDonald's *continues* to heavily advertise even though they are the most successful fast food franchise in history. Tell them Ronald sent ya...

Name Recognition

Name recognition cannot be underrated. When you travel to do a workshop in a part of the country where people have not seen you teach, name recognition will be your drawing card. Those who are hosting a workshop want an instructor whose name others have heard. So how do you become a "name to be reckoned with?"

Thee, Me, We By Steve Smith

*Join hands now and circle round
Big foot up, little foot down,
Moving as strains of music whirl
Dance children, dance*

*Poverty, greed, starvation, need
Too many people, too much speed.
Differences are stark,
The future looks dark.
Dance children, dance*

*The world can change but one by one
So grab a partner, you've just begun.
Hand in hand, heart to heart
You swing and know you're not really apart.
Dance children, dance*

*Separation, segregation
Prejudice, fear among the nations.
Knowing there's just not enough
We fight and compete for all the stuff.
Dance children, dance*

*Imagine a dance where there was fear
That a scarcity of music was in the air,
That we each in turn tried to claim our part
And in so doing forgot our hearts.*

*Forgot our hearts and soon our heads
Rationalizing our actions, our spirit dead.
No longer hand in hand were we
But had become instead mortal enemy.
Dance children, dance*

*There is abundance, enough for all
Sharing, not comparing is the needed call.
Look all around you — you see Thee.
Look inside and you see Me.
Let's dance children, let's dance*

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Anna Clogs Into My Heart

By Ray Wells

One and a half years ago I had no idea what clogging was and never dreamed that my life would change so drastically because of it. My wife and I had been married for almost 38 years and had fought her cancer for over four years. January 11, 1994 she lost her battle with the disease and my life was to change completely.

Several weeks had passed since my wife's death. I was feeling alone, unloved, and really didn't care much whether I lived or not. I had sent out the thank you cards for flowers and food received during my wife's funeral. I still had two cards left for which I did not have addresses. They were my wife's two best childhood friends, Charlotte and Wanda Thacker, sisters, who were now married living in Kingsport, Tennessee. It was a real gloomy Saturday. I was sitting alone in the family room rolling around in self pity. I had not shaved, brushed my teeth or bathed in three days. Sending out cards was not one of my priorities.

The phone rang, it was my sister-in-law, Phyllis. She wanted to know how I was doing. "Okay, I guess" was the reply. In her beautiful, kind voice she began to talk to me. You call Anna Ruth Breeding, you remember her, she was the younger sister of Charlotte and Wanda, her husband died last October... here's her phone number, call her and get the address and send those cards. I got her drift.

Now folks here is where my life changed. I finally made the call. When Anna answered I told her who I was and the reason for my call. We began to talk and share each other's grief over the loss of our spouses. Anna told me I needed to stay busy and invited me to a community dance her group was having that night. The next thing I knew I was clean shaven, smelling like a new creature and on my way to the community center.

I knew Anna's husband to some degree. I was Emcee at a show in '93 where she had performed with her cloggers just prior to his untimely death. I remembered Anna when she was a bashful, backward little girl growing up with her sisters and my wife. She was about nine years younger than we. I had not seen her in 40 years. That night I think a spark was lit but I didn't know how to court a lady. Shucks, I figured she had a boyfriend so I kept my distance. She was very attractive so I figured she wouldn't have much to do with an old man like me. That night she showed me pictures of a *clogging cruise* she had been on with Charlie Burns, Steve Smith, and Ron Lloyd. I wasn't impressed. I had been on cruises before—besides I didn't know how to clog. Before we left that night she invited me to her line dance class on Monday night.

Monday night when I entered the class (late) there were over a hundred people in the classroom. Here was Anna up on the stage calling out the dance routine. She was so pretty. She saw me, smiled and with her soft voice coming over the speaker was a "Hi Ray." I thought I would melt. That night she gave me her two sisters' address. Now I had no reason to call her. As the week progressed, all I could think of was Anna. I was afraid of my feelings because I didn't think I could ever care for someone again. I knew she worked at the college and probably had a string of boyfriends. To find out if she had a boyfriend I wrote down questions I would ask and answers she might give. All I needed was enough nerve to call her. I called her answer phone several times during the week, but I didn't leave a message. Before I could turn around it was Friday. God works in wonderful ways if we will be patient and wait on Him.

It was about 4 p.m. Friday, the phone rang. "Hi Ray, how are you doing," came the voice. Praise the Lord it was Anna. She was calling from work. If she only knew how many times I called her home. We did small talk and I was trying to do my question and answer thing to see if she had a boyfriend. I got to the biggie... "would you like to go out for dinner tonight?" My voice had the sound of a scared child. "What did you have in mind?" came her response. I stuttered and finally said, "anywhere." She had now blown my entire sheet of questions and answers. We decided, "to get out of Dodge," (Norton, Virginia) as she so masterfully put it, because I guess we both still felt married.

I took her to dinner in Tennessee in my big Cadillac Brougham



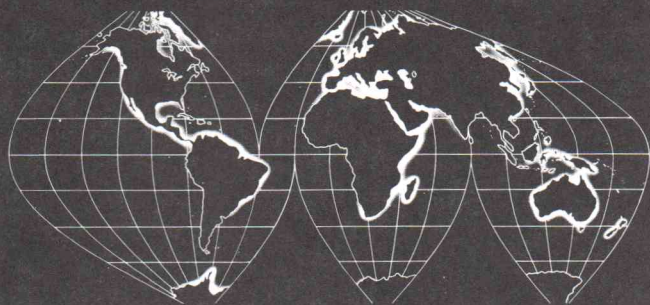
just to impress her. Following that date Anna and I began to see each other regularly. She liked the Caddy. From the very beginning neither of us was looking for anyone. We just needed someone to talk to. I held her hand and played the gentleman's role for almost three weeks before I found the nerve to kiss her. I think she was beginning to think I was strange. After the first kiss we knew we were falling in love. Anna quickly had me taking clogging and line dance classes. We were at Spring Fling in '94' and in '95'. Durham in '94' and numerous other '94' workshops. I did all the Emcee for the Virginia Sugarcane Cloggers in '94' including Opryland, Va-Ky Fair, Dickenson County Fair, Renfro Valley, Natural Bridge, Ky. and numerous other clogging activities. We just returned from a '95 Caribbean Cruise with Charlie Burns. Yes, Anna clogged right into my life and I thank God every day that we met

I told Anna many times that I fell in love with her because of those tiny little clogging feet. I am so proud to be her husband. When we perform around the country and in the schools and workshops, I am proud to introduce her, especially when she dances in the wooden Dutch shoes. Oh yes, we were married July 9, 1994 and took our "honeymoon" to Hawaii. The only place we have ever been where Anna did not clog.

Anna turned her life over to the Lord in May 1994. Losing our spouses after so many years was a terrible tragedy that takes time to heal. Their precious memories will be in our hearts forever. We are building our memories now and exerting every effort to put God first in our lives. It has not been an easy road. She inherited four children, eight grandchildren, one great-grandchild, my six sisters, and one brother. She had no children, but has two sisters, three nephews and a Mom. God blessed and put our lives together. I hope sharing our experiences will help others. Anna is 48 and I am 57. It is difficult starting over, but never too late to share your love.

We have a very special love that grows daily. Anna continues to teach clogging at the College, and the studio I built for her, she also has a Clogging and Line Dance team. Anna clogged right into my heart and now I love clogging and take lessons from guess who.

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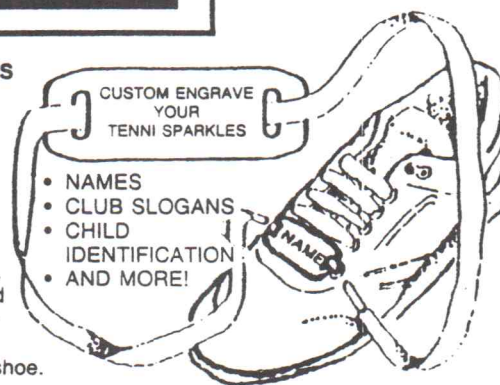
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By Bobbie Weller, Sarasota, Florida

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Backstage between dances it was a fast, crazy scramble changing costumes three times! They were bright and effective and drew plenty of "ohs and ahs" from the audience. We were even given a standing ovation for all our precision clogging! Our many weeks of practice certainly paid off and we really had a ball getting ready for the show.

We have two terrific leaders, Lolly Hubble-Kelly and Connie LaFara and a great bunch of senior citizen cloggers. Besides all the fun and marvelous exercise, clogging has given us some wonderful friendships. We eagerly look forward to each practice, our yearly performance plus the others we do from time to time at schools, clubs, nursing homes, etc. Clogging is a fantastic way for Seniors to keep busy and stay "young"!

Top and Middle Photo: Combined Groups
Bottom Photo: Fundance Cloggers

Lest We Forget

By Dan W. Angel, Founder, A.C.H.F.

If you had told me ten years ago that the good old days would return to "Down Town Franklin, North Carolina." I would have said you are crazy.

Saturday used to be the day when everyone came to town. It was a way of life and a tradition that goes back for a generation or two. Come to town and just lazy around all day. See folks you haven't seen in years and to "catch up on the gossip." Just up the street in front of J.P. Pendergrass' dry goods store, folks was gathered watching the checker game. Just beside the court house some of the local cattle buyers were swapping knives and just down the east side of Main Street local church groups were hawkin' their canned goods and homemade cakes to raise some money for the church.

"Rejoice Dear Hearts," for once again Franklin has turned the pages back and restored a way of life most folks dream about. Checker games have returned,

local fiddlers, guitar players and banjo pickers are once again "jammin'" along Main Street all day long. Every now and then you catch a glimpse of some "old timer" buck dancing. You can even listen to an impromptu get together of singers. It's all here. It don't stop at supper time.

Grab your lawn chair, put the younguns in the back of the pick-up and head back to town as the sun slowly sets behind Wayah Bald. "It's Pickin on the Square." Another Saturday night of fun and frolic is about to kick off as Earl Cowart gets folks in the mood for some pure country trivia and down home humor that will set the stage for what is about to come. Any person who can sing, pick, or dance is welcome to "have at it" on the stage.

Featured nationally known clogging teams, *Dixie Darlins*; *Rough Creek Cloggers*; *Appalachian Mountaineers*; *Country Road Cloggers* as well as many others are booked during the summer's activities. When the house band begins to play a good clogging tune the stage quickly fills with young and old folks getting the legs limbered and showing off their fancy

footwork to the approval of the crowd.

The nearly 2500 visitors, summer residence and home folks have gathered on the shady side of the court house to watch and enjoy the festivities. There are gospel singers, harmonica, dulcimer, banjo, fiddle, guitar and mandolin players gathered for their turn on the stage. Don't forget the "frog jumping" competition or the "tail gate" farmers market featuring fresh fruits and vegetables right out of the garden. There are old-time mountain favorites featuring sausage biscuits, boiled peanuts, fry bread, homemade pies and cakes, for those who wish to partake.

This is the way of life I remember and it has returned to the square in Franklin, NC every Saturday. The hands of time have been turned back to an era when folks had time to visit, relax and enjoy life as our Creator had intended. If you happen to be in Franklin on a Saturday night, bring your clogging shoes, Jew's harp, accordion or spoons and come on down. You will be the next entertainer on "Pickin on the Square". Oh, by the way...it's free...don't cost you nothing!

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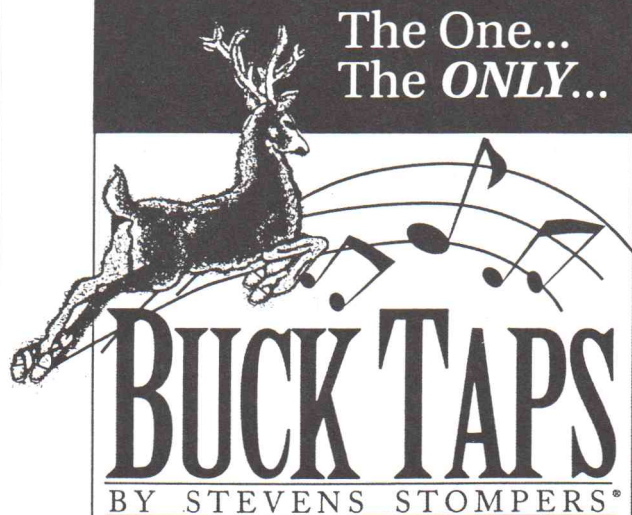
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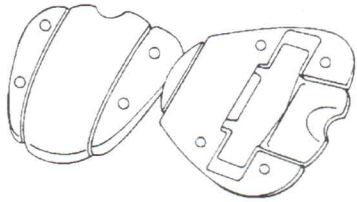
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