

The Double Toe Times

A CLOGGING MAGAZINE

Volume 14, Number 7

July 1996

A MAGICAL TRIP ... "DOWN UNDER"

By: Steve Smith
Lexington, Kentucky

After three years of planning and fundraising, the joint dream of Pauline Elloitt and Steve Smith came true: A trip to Australia that would allow Steve's family to accompany him and one that would give Australians an opportunity to have a *Steve Smith Workshop*.

We left during the last week of March which was the beginning of the Australian autumn season. Virtually everything is the opposite there: time, seasons, and the direction that water drains (counter-clock wise here, clockwise there)

Our first stop was Fiji, relaxing there for three days before heading to Cairns, in Queensland. This area is in northern Australia, nearer the equator. It is very tropical. We spent our time there snorkeling in the Great Barrier Reef and exploring the tropical rainforest. To reach Kuranda, high in the rainforest, we took the Kuranda Railroad. It weaves its way through 15 tunnels and 2 suspension bridges with majestic overlooks along the way.



The Smith Family

Continued on Page 8

"CLOGFEST '96" IN ADELAIDE WAS A MEGABLAST

By Judy Naylor Taylor,
Associate Director
Colonial Cloggers, South Australia

Eager Steve Smith fans from all corners of Australia travelled to Adelaide in South Australia for the experience of a lifetime. Cloggers from as far away as Cairns in Queensland, which is 2300 miles, waited excitedly outside the hall on the evening of Good Friday of the Easter week-end for the beginning of an unforgettable CLOGFEST!

Pauline Elliott, Director of Colonial Cloggers in South Australia had a dream of bringing Steve Smith to Adelaide for her CLOGFEST for many years. Finally, after three years of fund-raising, the dream became a reality, in the Colonial Cloggers tenth year.

Friday evening was warm and sultry for the welcome dance and once the 260 dancers came through the door the hall was bursting at the seams! It was packed, everyone just waiting to see this amazing man with the rubber legs!

We danced to our Steve Smith favorites and learned the Macarena which was very popular with everyone.

Janet and Steve's demonstrations held us breathless, and the anticipation of what was yet to come kept our adrenalin flowing.

The temperature was still high for the Saturday morning workshops, with Steve and Janet still in shorts. After lunch son Jared joined Steve for 'Old Pop in an Oak' which was a lot of fun. Later we were treated to a Flatfoot workshop with video cameras working overtime. This was sensational as for many people it was the first they had ever seen this style of clogging.

Our finale for the evening was 'Bojangles' and Steve's sensitive interpretation left some of us in tears! Sunday was cooler, but Megablast soon warmed us up. This was followed by a Waltz Clog workshop, then an intermediate teach by Pauline called 'Wantin' and Having it all'. The hit of the afternoon session was 'Makin' it' with Jared Smith showing us how it really should be done, with all the latest moves. An Aussie style Barbecue was organized for tea (sorry no prawns or kangaroo steaks) just sausages, lamb chops and patties with lots of salad, followed by drinks called "spiders" (lemonade and ice cream).

Our last evening was coming up, and we soon regretted eating so much. Wild Wild West and Turkey in the Straw are not the best dances to do on rather full stomachs - Ugh!

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THE DOUBLE TOE TIMES

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Bobbie Adams

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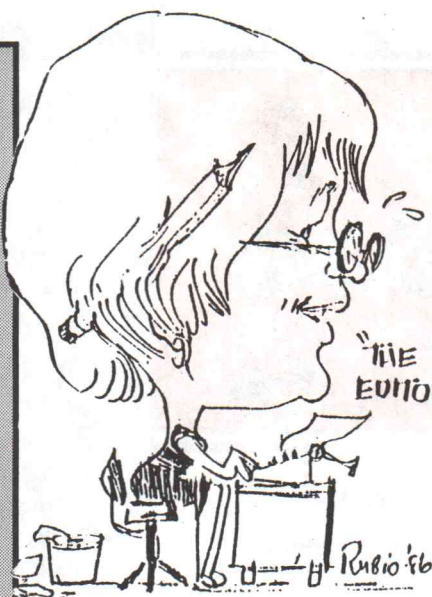
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FRONT AND CENTER

Dear Readers,

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

Thanks, Bobbie.

Editorial for July

A Sense of Community -

I've often wondered what bonds clogging groups together. While I'm sure the charisma of the instructor plays a big part, there seems to be other mysterious alchemies going on. We are not joined by a common age, generation, occupation, sex, ethnic background or religion.

In the beginning it is the love of dance that draws us. We are probably convinced that we'll never be able to clog, but we try, we practice, and one day discover we CAN! This revelation is experienced by other class members with whom we share our first bond, followed by more steps, more difficult material and perhaps a first workshop or exhibition. We then (hopefully) begin to take newer members under our wing and the circle widens.

It is my conviction that though the dance is the basic ingredient, we ultimately develop a "sense of community" which in years gone by was part of the joy of living in a small town, knowing and helping and being helped by one's neighbors. We were on a first name basis with the Mayor who probably owned the local grocery store or barber shop. Town Meetings were well attended by nearly everyone and no one locked their doors.

Today's frenetic pace allows little time for "neighboring". We go into a clogging group ostensibly to learn the dance, and find a wonderful, wider, extended family which many of us have never experienced before. I call it a sense of community. It is the kind of activity that goes beyond the dance classes - weddings, christenings, funerals, bake sales, car washes, and fund raisers. I remember that a local clogger needed blood transfusions. The appeal went out for donors and there were so many that the local blood bank hollered Uncle. After that, the club established a Blood Bank account for all its members and maintained it yearly.

I've been involved in clogging since 1972 - 24 years. Lindy Reyes and I published the first Double Toe Times in September 1983. The growth of clogging groups in those 24 years has been phenomenal. I truly believe it is because of folks like Shelia Popwell who, a long time ago, coined the phrase "caring and sharing", and Richard Jett who declares, "a good time will be had by all".

It is the hometown instructor, without much thought of remuneration, who nurses us through those first wobbly steps and then continues to nourish our dance needs week after week, year after year. We must give back the same tender consideration, for we are a family of cloggers!

NICKEL CITY SALUTES AMERICA

By Elaine Brock

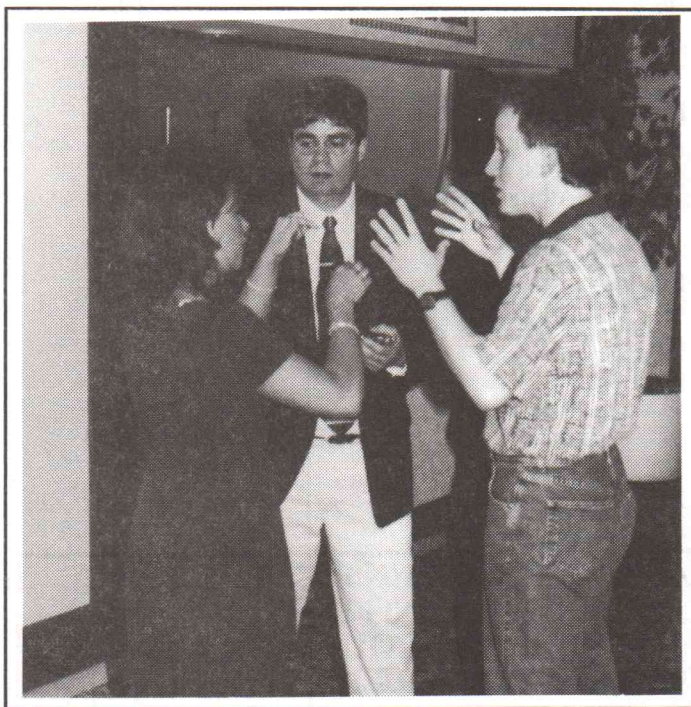
Western New York Clogging Association

"Nickel City Salutes America" took place on April 19th and 20th. The setting was the beautiful Grand Island Holiday Inn Resort and Convention Center, overlooking the mighty Niagara River between Buffalo and Niagara Falls, New York.

1996 is a special year for the Western New York Cloggers Association as it marks the 10th anniversary of the Nickel City Clogging Festival. It was organized in 1986 based on cloggers interest for a weekend workshop in this area. Clogger participation has since grown with over 600 dancers and visitors quickly filling the five separate clogging halls covering all levels of classes from basic to advanced.

A trail-in welcome dance Friday evening provided the opportunity to get together to meet and greet old and new friends from the area as well as our "convention friends" we only see at festivals. For those who wanted to be interviewed, a local radio station was also broadcasting from the festival.

A warm welcome was given to all our featured instructors; Sallie Adkins, Scotty Bilz, Jeff Driggs, Naomi Fleetwood, Sherry Glass West, Chip Woodall; our special instructors Dan and Diane Burr, Maine, and Bob and Kathy Hassel, Michigan, as well as our own W.N.Y.C.A. instructors Ken and Linda Haley, Michelle Rohring, Rick Smith, John and Cheri Fose Truax, and Lynda Vaadi.



L to R Sherry Glass West, Jeff Driggs and Scotty Bilz

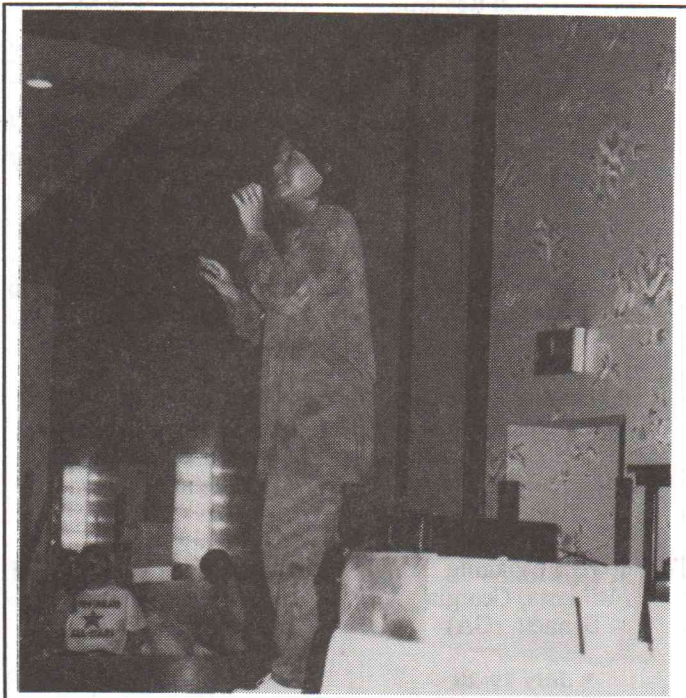
Saturday went by all too quickly as we learned and danced many terrific clogging, traditional, and line dance routines, struggled through some advanced step workshops, and just enjoyed the wonderful sense of humor so many of the instructors displayed. And, of course, those needing a "break" took advantage of the Holiday Inn pool, hot tub and sauna, or just kept the many vendors busy.

The highlight of the weekend was a clogging show extravaganza featuring 18 clogging groups and over 200 dancers from

all parts of the United States and Canada. On Saturday evening, under the creative directorship and talents of Chip Woolall and his equally talented assistant, Scotty Bilz, spectators came by the hundreds to share in the excitement and view the impressive display of talent at our special dinner-show presentation. Due to the overwhelming response, two shows had to be scheduled to accommodate all of the requests.



Chip Woodall, Linda Haley, Ass't. Festival Director



Sherry Glass West

Upon entering the Ballroom guests found it transformed into a patriotic vision with red, white, and blue stars, stripes, flags, and banners abounding everywhere. While dinner was being served, back stage activity was at a peak with last minute costume details and routines to be checked out, and "butterflies" to contend with. At last, "Nickel City Salutes America"

Continued on Page 15

UPCOMING EVENTS 1996

All Competitions are designed with a • For more information, contact the person listed under the event. Address and Phone number are in the Instructors Directory.
Upcoming Events notices are **FREE** for an ad and/or instructor listed in the Directory. Information must be received by the 10th of the month to be included.

July 3

Music and Dance Frolic
Slade, Kentucky
Jett (KY)

July 3-6

World Festival of Clog Dancing
Toronto, Ontario, Canada
Gibbs (GA)

• **July 5-7**

SCCA Western Clogging
Championship
Irvine, California
(714) 630-4984

• **July 6**

Alabama Firecracker
Competition
Fultondale, Alabama
McCullar (AL)

July 12-14

Uncle Dave Macon Days
Cannonburgh, Tennessee
(615) 896-3799

July 12-14

Euroclog '96
Prague, Czech Republic
Vasakovi (Czech Rep)

July 12-13

Return to Summer Camp
Okechookee, Florida
Loviska (FL)

• **July 13**

Gulf Coast Classic Comp
Biloxi, Mississippi
Erdwins (FL)

July 14-20

Swannanoa Gathering
Warren Wilson College
Asheville, North Carolina
(704) 298-3325 Ext 426

July 19-20

Thunderbird Clogging Festival
Valdosta, Georgia
Bennett (GA)

• **July 19-20**

U.S. Clog Championship
Ozark, Missouri
McLerran (MO)

July 20

Reno Clogging Extravaganza
Reno, Nevada
Lee (NV)

• **July 20**

Sound FX Clog Championship
Gastonia, N.C.
(864) 862-7580

• **July 27**

East Coast Clogging
Championship
Chesapeake, Virginia
Johnson (VA)

• **July 28-31**

World Cup of Clogging
Las Vegas, Nevada
Pearson (AZ) Gibbs (GA)

Aug 1-2-3

Asheville Mountain Dance and
Folk Festival
Asheville, North Carolina
(Asheville: C of C)

• **Aug 2-3**

Miss American Clogger Pageant
Pigeon Forge, Tennessee
Pace (SC)

Aug 3

NMCA Clogging Conv
Albuquerque, New Mexico
King (TN)

Aug 10

Arizona Clogging Association
Workshop
Mesa, Arizona
A.C.A. (AZ)

Aug 10

Siskiyou Stompers Workshop
Eugene, Oregon
Bounds (OR)

Aug 15-17

Sun Coast Jamboree
Daytona Beach, Florida
Thompson (FL)

Aug 16-18

Michigan Square and Round
Dance Convention
(Full Clog Program)
Detroit, Michigan
B. Barrett (MI)

• **Aug 17**

Coastal Carolina Clogging
Classic Competition
Burgaw, North Carolina
Aycok (NC)

Aug 23-24

End of Summer Round up
Waterloo, Ontario, Canada
Hames (CAN)

• **Aug 24**

Mid-State Clogging
Championship
Mooresville, North Carolina
Conrad (NC)

Aug 30-31

Labor Day Week-end
Extraordinaire
Madison Heights, Michigan
Hassell MI)

Aug 30 - Sept 1

17th Annual SCCA Clogging
Convention
Riverside, California
Szabo (CA)

• **Sept 7**

Mid-Atlantic Clog
Upper Marlboro, Maryland
Loveless (MD)

• **Sept 7-8**

North Carolina Mountain
State Fair Championship
Fletcher, North Carolina
Powell/Atkins (NC)

• **Sept 13-15**

Southwest U.S. Clogging
Championship
Tempe, Arizona
Person (AZ)

Sept 21

Clinton County Clogging
Workshop
Wilmington, Ohio
Sennar (OH)

Sept 21

Colorado Clogging Council
September Spectacular
Colorado Springs, Colorado
Limborg (CO)

Sept 14

1996 Fun-Dance
Howland Grange
Warren, Ohio
Whaley (OH)

• **Sept 14**

Maryland State Sanctioned
Competition
Clinton, Maryland
Loveless (MD)

Sept 21

Clinton County Workshop
Wilmington, Ohio
Fenner (OH)

Sept 28

Cash in on the Fun
Dubuque, Iowa
Bartels (IA)

Sept 28

Fall Clog Festival '96
Panama City, Florida
McVay (FL)

Oct 5

M.C.I.C. Workshop
Hastings, Michigan
McCreery (MI)

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The various clubs entertained us with their demonstrations and Janet and Steve just kept going with routines and the very funny 'Ozzie and Harriet' which was my favourite. We finished with a huge 'after party' nibbling on finger food and drinking fruit punch.

What a week-end we had, it really was a "MEGABLAST"! Steve worked so hard.

Janet was a star on the microphone - when she could get hold of it! We all loved her Kentucky accent and what she had to say, putting her views and opinions across, much to Steve's amusement. He was never keen to pass the mike over and we are not sure why!

We are saving up now to buy Janet a mike of her own. The Smith Family lived up to all expectations as *holiday-makers* (Vacationers). We took great delight in showing them kangaroos, koalas, kookaburras, in fact all the usual tourist things. Steve was snapping away with his camera at everything that moved! Jared Smith was the expert at coaxing the joeys' out of the pouches of the mother kangaroos, while Jordan Smith just kept on looking for his Sugar Glider.

The visit to our local wineries was a problem for Steve, after just a little wine tasting he was tripping over one of our gigantic rubber trees. (Janet has the photographs to prove it). Perhaps he should have stayed with the 'shandy' he tried at golf, which is just lemonade and beer!

Our club is very family oriented, having nine sets of couples, twelve mothers and daughters, five sets of sisters, two grandmothers and grandsons, and a family of grandmother, her daughter and four grandchildren. Having Steve, Janet, Jared and Jordan here as a family made it really special, not only for the 'Clogfest' but also for the classes they attended during their stay. They really were great to be with and their presence is still felt here at Colonial Cloggers.

THANK YOU STEVE FOR MAKING PAULINE'S DREAM COME TRUE, ADELAIDE "CLOGFEST '96" TRULY WAS A MEGABLAST!



LEST WE FORGET

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

The men from the mountains of West Virginia are a special breed. They are a very humble group of individuals who look as though they have been hewn from locust trees. They can go bear hunting with a hickory switch and call up a wild turkey as if it were a pet. These gentle giants are the folks that Louis L 'Amour wrote about. They will look you straight in the face and never bat an eye, for their word is their bond and they back down from no one.

They wrote the book on hard times and living off the land. However, I have yet to meet a one of them who complains about the hand that life has dealt them. They work from "can see to can't see" and still find time to lend a hand to those who need assistance.

America's Clogging Hall of Fame is blessed to have a West Virginian as one of its officers. No job given to him is too big for him to handle. This mountain man spends most of his spare time with the young folks of his community. This is quality time for these youngsters. They are learning what life is all about. The knowledge he has acquired over the years is being passed down to the young people so they might lead a more productive life as they grow into adulthood. Countless hours have been spent with members of the 4-H clubs in his native hill country. His daily schedule would bring a young man to his knees. The word **NO** is not in his vocabulary and the advice he gives to the young people can be taken to the bank.

This humble mountain man can hold his own with the best of them when it comes to clogging. He is a master clogger, and traditional mountain square dancing is his passion. When attending one of his workshops you learn from the best. He teaches on a level that creates excitement as you learn the basic traditional mountain figures. He has put fun back into square dancing. I have observed dancers who call themselves clogging instructors hanging around after a workshop just to discuss with him certain movements that are done in big circle figures. He reminds me of the late Cecil Masters, from Haw Creek, North Carolina. He wants the figures executed the right way when they are performed in competition.

Sportsman, Farmer, Fisherman, big and small game hunter, clogger and an all around good natured man. He goes by the name of **LOU MAIURI** and hangs his hat in Glasgow, West Virginia. Folks around these parts swear by him. He's as solid as a rock. When talking square dancing with him his motto is "**HAVE TAPS WILL TRAVEL**".

When I visit the great state of West Virginia a song comes to mind, "**ALMOST HEAVEN . . WEST VIRGINIA . .**" I believe in my heart this is what God had in mind. Because this is where my friend Lou lives.



Lou Maiuri

Dance Festival in England

By Dolly Hamblin
Whitinsville, Massachusetts

Dou've heard of a "white-knuckled" flyer? I am more accurately described as a white-knuckled, rigid-elbow, fused-spine flyer! It's not that I don't have faith that God loves me but I always wonder if my time is up while over the ocean in a massive tonnage of steel that I still don't fully understand how it stays up there.

The February issue of Double Toe Times listed several interesting dance festivals taking place in England. I corresponded with Dave Wheeler, Chairman of the Matlock Footloose Festival of '96 and decided their April event suited our time availability. Thanks to Claire Rudd for the publicity.

My husband, Bob, told me to lay everything out on the bed to pack, then keep reducing the pile til everything would fit into one carry-on. It's amazing how much you can stuff into a carry-on and it's agonizing to know how much will be left behind (including two new pairs of shoes).



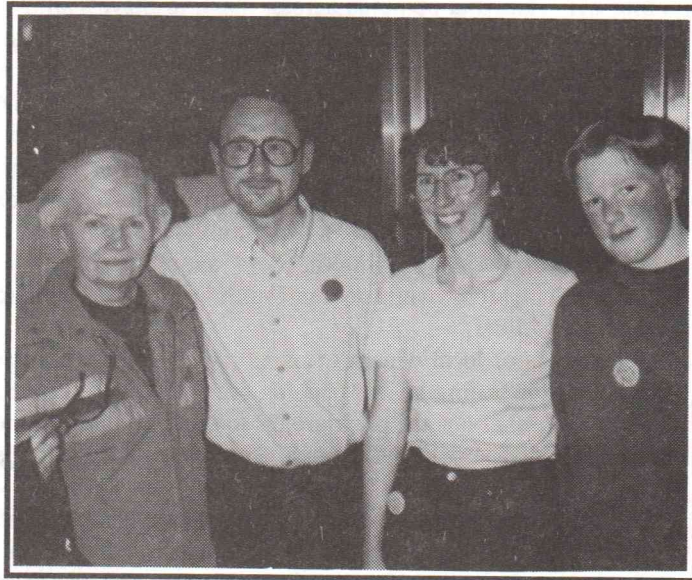
Dolly & Bob Hamblin, Bob & Mary Osborne, Dave & Liz Cartmell

April 10, armed with two carry-ons, backpacks and camcorder, we boarded British Airways Boeing 767 at Boston Logan Airport at 5:30 PM and landed at Heathrow Airport in England at 5:00 AM (the magic of time zones). As we approached Heathrow, the pilot said, "Look out the window and you'll see land that we're pretty sure is England." I was the only one who laughed. (This same pilot had earlier announced, "Anybody caught smoking in the toilets will have toilet privileges taken away for the remainder of the trip.")

We picked up our pre-paid new Ford Escort rental from Euro-dollar and began our adventure by driving on the left side of the road. It took Bob about a half-hour to get used to the driving, especially the "roundabouts" which we call rotaries and which take the place of intersections. It took me a day's drive with full utilization of my nagging expertise along with jolts of knees to my chin with hands over my eyes.

Although tours are super, we wanted this trip to be shackle-free of pre-planned lengthy tourist stops and eating regimentation.

The first night we chose a Bed and Breakfast called "The Firs" right in Matlock. Right across the street was a 350' cliff frequented by rock climbers that kept the interest of tourists. At breakfast we met five more dancers heading for the festival, two of whom were to teach western line dancing, Mary and Bob Osborne. The breakfasts are of such variety, delicious and plentiful that we never ate again until around 2:00 PM every day. Cereals, fruits, juices, eggs, toast, spreads, sausages, bacon, hams, mushrooms, baked tomatoes, coffee, tea, milk. We chose fruits, Meusli cereal, toasts and spreads like we have at home.



Dolly, Dave Wheeler, Chairman of Matlock Festival, wife Dot & son

Friday night opened the Festival with "Rock Night", a rock n' roll workshop with Linda Moon, followed by several bands for dancing. English time goes from 1:00 to 24:00. Bob learned in the Navy to subtract 12 from anything over 12:00 to get our time, i.e. 13:00 minus 12 is 1:00 PM.



"The Firs" Our first Bed & Breakfast, run by Moira & Bernie Trotman

Saturday workshops held in several halls included Appalachian, Advanced Flatfoot, French Canadian, Clogging, American-Irish,

Continued on Page 18



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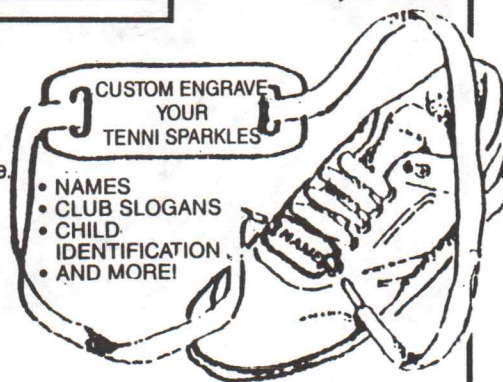
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Once there, butterfly sanctuaries nocturnal wildlife enclosures, and shopping for native crafts occupied our morning. Of course, the boys purchased boomerangs for their best friends. The highlight of our afternoon was an Aboriginal production, "We Are Proud to Be, Aborigine." It was a moving experience. Returning to Cairns from Kuranda, we took a noiseless Sylrail, a four person car that hung from a moving cable. It was a 45-minute trip and took us directly over the rainforest.

From Cairns, we headed south to Adelaide, a city of 1 million people. It was here that we would do the workshop. As we walked through the airport tunnel toward baggage claim, we heard a growling roar. When we glimpsed the welcome banner we knew that the throng of applauding and cheering people were there for us! What a welcome by the Colonial Cloggers! To be met with such open arms set the tone for the upcoming weekend. It would truly be a union of two different worlds through the vehicle of dance.

We had several days before the workshop to adjust our biological time clocks and were escorted daily on different excursions. Pauline Elliott, the director of the Colonial Cloggers, and her husband Ivor, put my family up in their home. They were incredibly gracious hosts. It's not easy rearranging your entire house for four people. Ivor is still in shock, having observed some of my strange eating habits.



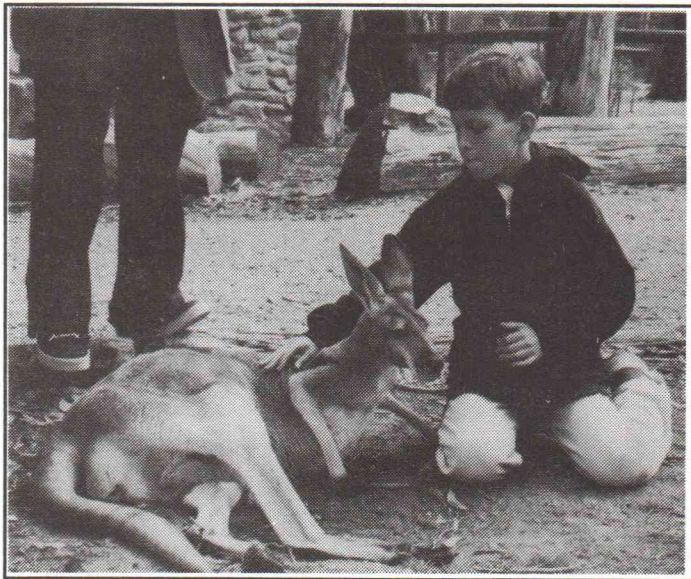
Young Smith with Aborigine performers

He never could quite adjust to me putting ice in cereal and adding water to the skim milk! Pauline was making constant trips to the grocer. She had never seen such "jelly eaters" as my two sons. We introduced Pauline and Ivor to grilled cheese sandwiches and Ivor introduced me to a "Shandy," one part 7-up (which they call lemonade) and 1 part Beer. It was an English drink and very refreshing. However, iced tea was not to be found on the continent. They drink it *hot*

Judy Hoyle, co-director of the Colonial Cloggers and Roger, her husband, were our constant guides along with Pauline and Ivor. Together we held koalas, stroked kangaroos, took pictures of wombats, a platypus, wallabies and Tasmanian devils. We took a

river boat ride on an old paddle wheel, visited Victor Harbor, tasted wines in the many wineries and walked through "old Adelaide." I must say that on an empty stomach, the wineries had me reeling. They had to "cut me off," so to speak. I also got the chance to play golf with Ivor and the boys went to school one day, making some pen pals.

The countryside in Adelaide was much different than the tropical Cairns. Adelaide, which lies at the southern-most tip of Australia, is very desert-like, receiving only one inch of rain all summer. With its many varieties of Eucalyptus trees it presented a unique and striking landscape.



Young Smith with a kangaroo

During the week, I was the guest instructor at three of Pauline's different locations where she teaches. Some of the workshop participants from other Australian states came early to be a part of those classes. Friendliness and hospitality was the standard. People were eager to introduce themselves and to share their excitement about having us there. They were excited that Janet and my two boys, Jared and Jordan could make the trip. Janet and I performed several duets which are not yet so common there, and were very well-received.

Finally it was time for the workshop. The workshop was full with registration being closed at 270 people a full two months in advance because of hall size limitations. Pauline was enthused because she had not imagined such a turnout was possible. In fact, her initial best hope was for a number of about 100. The size of the workshop and enthusiasm of the dancers was delightful because it raised the energy to a high level.

What touched my heart the most was the unity that resulted from bringing clubs all over Australia together. It was my fondest hope. Clubs from Queensland, Victoria, South Australia, Northern Territory, Western Australia and New South Wales arrived representing their respective states. Many had to fly a distance of 2000 miles or more to get to the workshop.

The workshop took place in a large gymnasium with a wooden floor! The stage was beautifully decorated with banners touting "Clogfest '96" with the American and Australian flag crossed in the center of the backdrop. Huge, colorful, musical notes were hanging from the ceiling and added a festive flair to the event. Besides myself, there were other instructors from all parts of Australia who did an excellent job of teaching.

Continued on Page 12

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Sponsoring your First Clogging Workshop

Part 1: The Preliminaries

By Elizabeth VanMeerbeek
Dearborn Heights, Michigan

Reprinted from the Double Toe Times

Volume 7, Number 9, September 1989

You've decided to sponsor your first clogging workshop. Everyone's excited as they anticipate their very own clogging workshop. Numerous details need to be taken care of:

When should you have it?

Where should you have it?

Who should you invite to instruct?

How long should the workshop last?

What will it cost to sponsor this event?

The list goes on and on and seems overwhelming.

Where should you begin?

Slow down and start at the very beginning . . . "a very fine place to start" as I recall from a favorite childhood song. Too often, people get excited with a new idea that sounds like great fun and rush forward without thinking their idea through *thoroughly*. In the end they realize they got in over their heads, and too often, the result is disappointment and frustration. Applying a few proven business tactics will help make your clogging workshop (or any event) a success.

First of all, begin planning well in advance. The longer the event, the more time you'll need to pull all of the details together.

Keep your perspective!

Sponsoring a clogging workshop can be great fun and very rewarding. That is, if everyone gets involved and fully supports the idea -- the *same* idea. Before you dive in head first, sit down with your group and discuss what exactly it is you want to do. If you want the support of your group, and you should, you need to involve them from the beginning. If your group/team/club is *not* interested in working to sponsor this workshop, think twice about doing it. One or two people cannot do it alone.

Do you want an afternoon workshop? A full day workshop? or a two or three day event? Do you want dances included in your event? Exhibitions? Do you want to invite local and/or national instructors to teach at you workshop? How will you promote the workshop? Where do you want to draw your audience from? . . . As you're deciding these things, keep in mind the following:

How many people do you have who are willing to work and help sponsor the event? (Who can you really count on?)

Do you have any money in a group treasury to invest in the event? The longer the workshop, the more it's going to take.

If you have money at your disposal, how much are you willing to risk by investing in this workshop?

Your audience.

Will your area support such an event? The importance of this cannot be emphasized enough, because initially, that's where you will draw most of your support. It's easy to feel that you're going to put on the best event ever, and of course, everyone will know

that and be busting down your doors to get in, right? Unfortunately, this rarely happens at first time events. It takes time to establish your workshop's credibility and for the 'word' to get out and attract others.

Initially, plan on drawing from within a 100-mile radius for a one-day event. Yes, some will travel further, but marketing studies support that most people will not travel over 100 miles for a one-day function that does not involve a sleep-over. For an event that involves an overnight stay, you can plan on people traveling from further away, but remember, you're not likely to draw many of them that first time around.

Knowing the concentration of cloggers in your target area will assist you in determining the likely size of your workshop. To help get a realistic picture of the number of cloggers in your area, take a local map and pinpoint the location of your event. Draw a circle around it, 100 miles out on all sides. Then take a look at how many clogging groups, clubs, and teams meet within the area. This may seem like a lot of wasted time; after all, you know how many cloggers are around you, right? You may find yourself pleasantly surprised if you actually do this exercise. Some of those cloggers you knew were just "down the road a bit" may actually be further away and may not necessarily travel to your workshop.

Once you get an idea of how many cloggers are in your area, estimating how many will support your event by attending is more difficult. How congenial is your group with the other groups around you? Unfortunately, as clogging grows and spreads, with new groups breaking away from old, hard feelings tend to develop. This will affect your attendance, so give it careful consideration. If your group, as a whole, gets along well with the other groups in your area, you can safely plan on 50% of each group supporting you the first time. It may be more, and it may be less, but this is a fairly safe bet.

Perhaps you want to involve other groups in sponsoring this workshop? By doing so, you are likely to draw more people to your event. However, depending on how you handle it, you could end up with more "chiefs" that want things done their way, instead of "indians" that you need to help get things done.

The Monetary Investment.

Very little can be accomplished today without some financial risk and investment. How much does your group have to invest? You'll need money up front to print promotional flyers and for any deposits that may be required (example, to reserve a hall). If you do not have much money available, you can try to raise the money with various fund-raisers, providing you are planning this event far enough in advance.

To determine what it will cost to run your event, draw up a budget, or list of projected expenses, for it's really quite simple, and if prepared carefully, it will represent a realistic picture of what you can expect. It will also help you price your workshop.

Begin by making a list of all the expenses that will be involved. Estimate what each will cost. If you're not sure of a particular item, call around to a few suppliers and get some estimates. Don't forget about the resources available to your group. Someone may work for a printer or know some one who does. Someone else may know the owner of a hall. Some of the best bargains are at your fingertips, so tap into them. Don't just guess what items will cost.

Continued on Page 14

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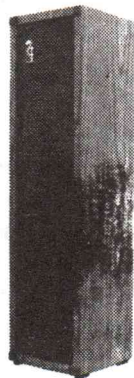
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July 6

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Nora McCullar

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July 13 - 14

Gulf Coast Classic Clogging Championship

Biloxi, Mississippi

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Continued from Page 8

There were a few differences. First of all, all dances are cued. Cue sheets have the steps notated on one side of the paper and the names are listed in order on the other side for ease of cueing. I had seen this format in California previously, but found myself more receptive to it on this trip because clogging has evolved to a point where there are so many dances, that cueing becomes imperative if you want people on the floor! As a result, I experimented when I got home and found a way to put both the steps and cues on one side of the page. I'm now using a new cue sheet format and the feedback has been good. Thank you dear Aussies!



Pauline Elliott and Steve Smith

The levels of dance ability were about the same as most workshops here in the states with the notable lack of advanced dancers, but that won't be for long. The Aussies had their first National in Sydney this June and it now looks as though the "American Invasion" has begun.



Workshop Attendees



Young Smith with a koala bear

that they had moments of doubt during their fund raising efforts, about whether all the work would truly be worth the outcome. This was a group of people, remember, that had been fund raising for three years for someone they had never met. Only the constant urgings of Pauline and Judy kept their spirits high enough to persevere. These same people, reassured us, that it had been worth it all and thanked us repeatedly for making the effort on our end. They told us how inspiring it was to see our whole family together, dancing together.

As we bade our farewells at the Adelaide airport, hardly believing that the time had flown so quickly by, we headed for our last destination . . . Sydney. Sydney is a city that is larger than L.A. and we stayed near the most beautiful part of it. Darling Harbor. Here is the famous Sydney Opera House, Darling Harbor Bridge, and the "Rocks." Vickie Dean and friends were our much-needed escorts through Sydney. We visited the Tarango Zoo, the north shores of Manly, and the Sydney Aquarium. Of course, my camera was clicking like a time clock, finally logging more than twenty rolls of film on the entire trip.

Eventually, it was time to head home. After three weeks of incredible sights, new friendships, and worldly adventures, our trip was about to end. Once home, we had logged over 40 hours in the air! Our hats off to Qantas Airlines. They are simply an outstanding airline which made our trip much easier to manage.

When finally at home, we still had more work to do. Part of the arrangement with my children's school was that we would do a family presentation for the school upon our return in exchange for the children missing three weeks of school. So after a few days rest, we had slides developed, gathered our artifacts, and wrote out the script for our presentation. We were told it was the best one ever conducted at the school.

Thanks to Eric Watkins and Roger Hoyle, we now have videos to keep forever fresh our experiences "Down Under." It was a magical trip.

The Colonial Cloggers ran the workshop flawlessly. The many volunteers worked like busy bees with everyone clear about their role in making the workshop a success. The organization of this event was impeccable. As the three-day event ended, several club members

confided

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SCHEDULE:

8:30 - 9:30	Registration
9:00 - 9:30	Early Bird Dance
9:30 - 12:00	WORKSHOPS
12:00 - 1:30	Lunch Break
1:30 - 4:30	WORKSHOPS
4:30 - 7:00	DINNER BREAK
7:00 - 9:00	Clog Party & Show

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More often than not, just guessing, we underestimate. When planning your budget, you'll be better off overestimating and trimming the figures down later.

Items to include in your budget are: (Note: this list is comprehensive, and many of the items listed are optional and not necessary for your event to be successful. Many of the expense items may be obtained at no cost.)

Income:

- Registration
- Vendor booth rentals
- Advertisements in Syllabus
- Syllabus sales
- T-Shirt Sales

Expenses:

Preparation and Promotional Costs

- Deposits (Hall flooring, etc.)
- Printing and paper costs for promotional flyers
- Typesetting and log artwork for flyers
- Advertisements in clogging publications and other syllabi
- Telephone calls
- Paper and postage for local news releases

Event expenses -

- Hall rental fees and setup fees
- Travel and lodging expenses for instructors and/or workers
- Flooring and stage rentals
- Printing of syllabus
- Purchase and printing of T-shirts
- Dancer/spectator badges and/or ribbons
- Sound equipment rental
- Chairs and tables rental
- Insurance
- Decorations
- Security
- Awards and/or prizes
- Gratuities to facilities staff
- Miscellaneous (allow \$50 to \$100)
- Afterparty refreshments

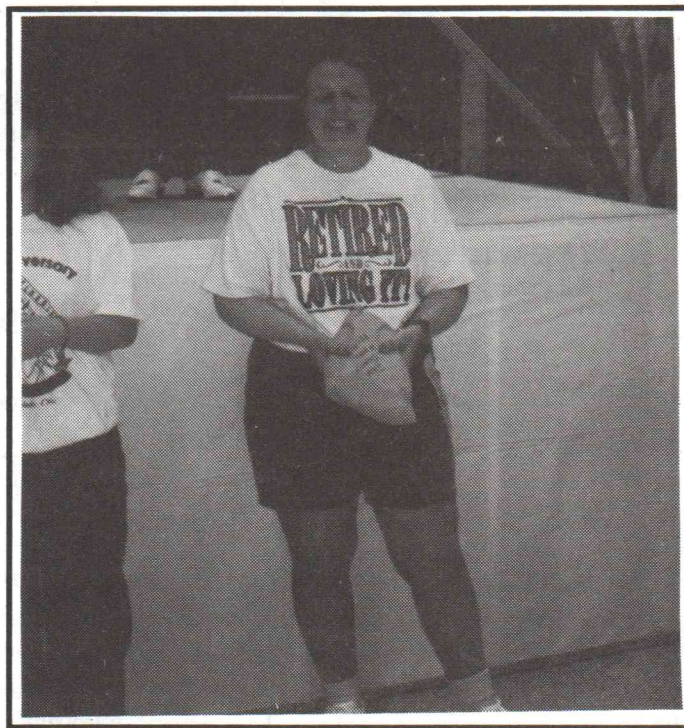
Net = Income less expenses. (If this is a negative number, you need to trim down your expenses!) After preparing your budget, you should have a better idea of the monetary investment involved in sponsoring your workshop. A well-defined budget can help keep you on track, providing you revise it accordingly and use it as a guideline for expenditures.

After you've chosen your dates, decided on the magnitude of your workshop, realized who your audience will be, and defined your budget, you are well on your way to sponsoring a successful workshop. Next time, I'll provide tips on choosing a location and negotiating a rental contract.

Editors Note: "The more things change the more they stay the same" In the seven years since this series of articles appeared, there has been an explosion of workshops all across the U.S.A., Europe and Australia. These guidelines are still pertinent and after many requests we're happy to reprint them

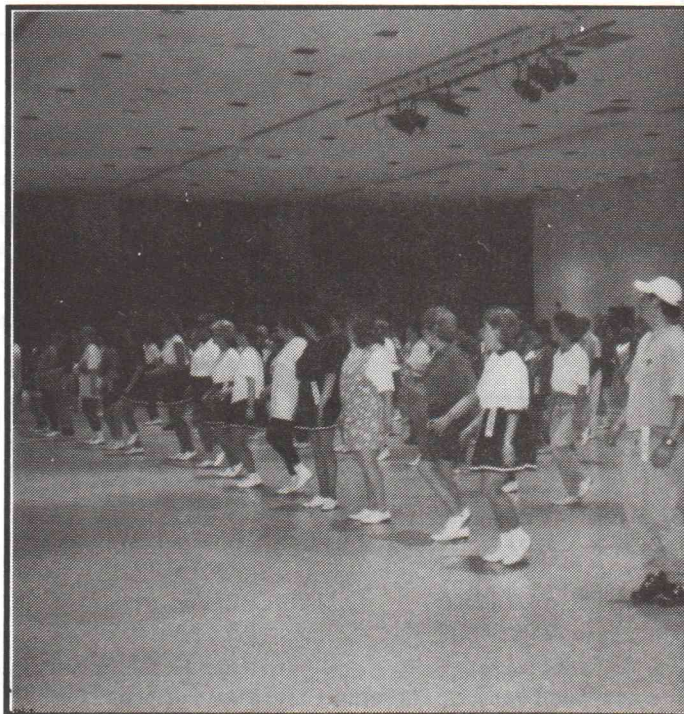
Competitions are also on the rise and we'd like to solicit similar planning articles from anybody willing to tackle it..

for attending 9 out of the 10 years. Each year we give away a free registration for the next year to the person who was the first to preregister. This year it was won by Mac & Louise McCreery - The Corn Cob Cloggers (MI).



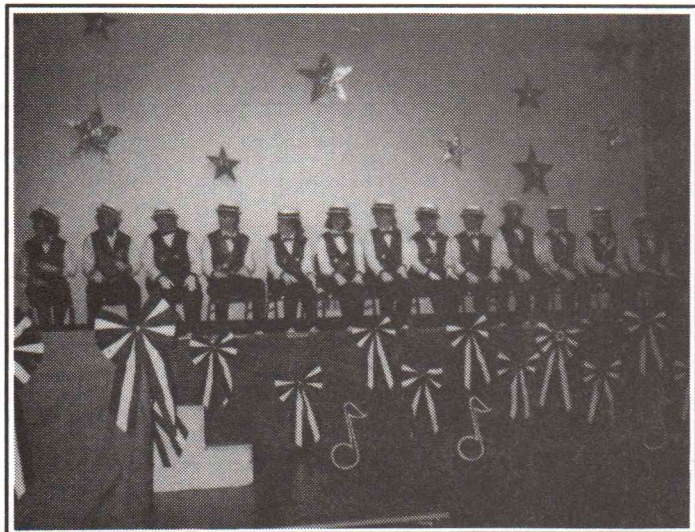
Jan Gover - Rainbow Cloggers (MI) attended all 10 years

The Red Devils who are still dancing after 10 years are Barb, Tanya, and Kelly Davenport, Rose Stephenson (my mom), Doris Gutches, Sherry Barr and Randy and myself. Even though we have had successful workshops Randy and I were thinking about stopping them after this year. We took a poll from the dancers and they overwhelmingly let us know that they would still like a workshop in Toledo. The plans are already in the works for 1997!



Dancers - 10 Anniversary Devils Delight Workshop

began. And what a show it was! Patriotic scenes, with costuming and props, included "Birth of the Century, Through the War Years, America Sings, Westward Ho, The Big Apple, Way Down South, American Salute", and the rousing grand finale with the whole cast, "Living in America.". Featured vocalists were Janae Longo singing "Don't Sit Under the Apple Tree", Sherry Glass West with "Down Memory Lane", and Jeff Driggs, Janae, and Sherry rounding it out with "God Bless the U.S.A." One of the many big hits was the Will Rogers Folly, performed by the Mountain Valley Cloggers - we just loved those coordinated hand movements! Our finale captured our enthusiasm and excitement as we sang, clapped and danced, were showered with confetti, and wished the evening did not have to end.



Mountain Valley Cloggers

Also participating in the show were the Wyoming County 4H Country Cloggers, Still Kickin' Rhythm Cloggers, Country Classic Cloggers, Northern Explosion, Tonawanda Cloghoppers, Black Mountain Cloggers, New England All Stars, Sara Pine, Backwoods Cloggers, Quicksilver Cloggers, Country Rock Cloggers, Erie Canal Cloggers, Cambridge Connection Cloggers, Krazy Kanuck Kloggers, and the Can-AM Cloggers. A fantastic job was done by all!



Kickin' Rhythm Cloggers

The Saturday evening dinner show was superb and complete with a standing ovation. Our Spectacular came together with the help of and plus the hard work of many team directors, parents, dancers and of course, the talents and skills of Chip Woodall and Scotty Bilz. Commenting on the performance, Chip stated, "I'm



Wyoming County 4H Country Cloggers

very excited to do this show because I know how much it means to the dancers and how proud their family members are of their performances." All our hard work paid off. We (the cast) loved every minute or it - - from viewing the other performers on closed circuit TV, to actually performing our own segment, and being greeted by an enthusiastic round of applause by the other participants as we returned backstage. Thank you all for a great memory.



Country Classic Cloggers

Our 10th Nickel City Festival was an outstanding success. Sallie Adkins summed it up, "totally awesome . . fantastic festival . . one of the best I've ever seen. I liked it all. Great friends . . great times . . a job well done from the littlest toddler to the 90 year old!" Thank you Ken Haley, festival director, all your committee people, and all the back ground people who worked so hard and did a fantastic job coordinating this year's event.

Next year the 11th Nickel City Festival presents, "Fiesta", April 18th and 19th, 1997, again at the Holiday Inn on Grand Island, New York



Sallie Adkins

CLOGGING WORKSHEETS

NEON MOON

Artist: Brooks and Dunn

Choreography by Helen LeCounte

Time Step Cloggers • Port Coquitlam, B.C. Canada

INTRO: Wait 16 counts **LEVEL:** Beginner
SEQUENCE: A - B - A - B - C - A(short) - B - C(short) - Ending

PART A

2 BASICS DS RS DS RS
L RL R LR

VINE LEFT DS DS(XIB) DS RS
L R L RL

2 BASICS DS RS DS RS
R LR L RL

VINE RIGHT DS DS(XIB) DS RS
R L R LR

2 TRIPLES FORWARD DS DS DS RS DS DS DS RS
L R L RL R L R LR

2 BRUSH AND TURNS DS BR SL DS(¼L) RS DS BR SL DS(¼L) RS
L R L R LR L R L R LR

REPEAT PART A FACING BACK — FINISH FACING FRONT

2 TOE TOUCHERS DS TCH(XIF) TCH(OTS) TCH(XIB)
R L R L R L

PUSH TURN L DS RS RS RS
L RL RL RL

1 TRIPLE DS DS DS RS
R L R LR

PART B

TRIPLE BRUSH FORWARD DS DS DS BR SL
L R L R L

ROCK BACK DS RS RS RS
R LR LR LR

CLOGOVER VINE LEFT DS DS(XIF) DS DS(XIB) DS DS(XIF) DS RS
L R L R L RL

TRIPLE BRUSH FORWARD DS DS DS BR SL
R L R L R

ROCK BACK DS RS RS RS
L RL RL RL

CLOGOVER VINE RIGHT DS DS(XIF) DS DS(XIB) DS DS(XIF) DS RS
R L R L R LR

REPEAT PART A

REPEAT PART B

PART C

ROCK RIGHT DS(XIF) RS RS RS
L RL RL RL

2 BASICS DS RS DS RS
R LR L RL

ROCK LEFT DS(XIF) RS RS RS
R LR LR LR

2 BASICS DS RS DS RS
L RL R LR

PUSH-OFF LEFT DS RS RS RS
L RL RL RL

PUSH-OFF RIGHT DS RS RS RS
R LR LR LR

4 ROCK STEPS DS R(XIB) S DS R(XIB) S
L R L R L R

REPEAT PART A ONE TIME ONLY — doing Triples in place and Rocking Chairs (no turns) instead of Brush and Turns.

2 TOE TOUCHERS
PUSH TURN L
1 TRIPLE

REPEAT PART B

REPEAT PART C — only 2 Rock Steps

ENDING

2 TOE TOUCHERS
PUSH TURN L
1 TRIPLE

2 SLURS AND A TRIPLE DS SLR(XIB) DS SLR(XIB) DS DS DS RS
L R L R L R LR

2 SLURS AND A TRIPLE DS SLR(XIB) DS SLR(XIB) DS DS DS RS
R L R L R LR

2 TOE TOUCHERS
PUSH TURN L
1 TRIPLE

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

INTRO — (OPTIONAL) Wait 8 beats through drums only, when music starts
 STEP LEFT, PULL AND HEEL HEEL REPEAT TO RIGHT
 L R L R L R
 DS TCH TCH TCH TCH S HEEL HEEL (FULL TURN L)
 L R R R R R L R

PART A

4 ROCK STOMP & TURN ¼ EA R STO(¼ L) DS DS RS (On ROCK cross fists over
L R L R LR chest and on STO bring hands
down & out to sides)
 REPEAT 3 MORE TIMES IN A BOX

PART B

1 KALICO FORWARD DS DS HEEL S HEEL S RS RS DS RS (Use attitude
L R L L R R LR LR L RL on HEEL/S)

1 SLUR AND TURN DS SLUR / STEP(XIB) DS BR/UP TURN ½ RIGHT
R L L R L

1 FANCY DOUBLE DS DS RS RS
L R LR LR

REPEAT ALL OF B TO FACE FRONT

PART C

1 TRIPLE KICK FORWARD DS DS DS KICK
L R L R

1 TRIPLE BACK DS DS DS RS
R L R LR

1 MODIFIED SCISSORS DBL OUT IN OUT HEEL/UP RS
L L&R L&R L&R L LR

2 HEEL PULL/ BASICS STEP PULL STEP DS RS
L R L RL

PART D

2 PUSH OFF L & RIGHT DS RS RS RS
L RL RL RL

2 SWING BASICS L&R DS RS ¼L (On left swing, L arm in front of waist,
L RL R arm in back, then reverse)

4 TOE HEELS TWISTING TOE HEEL TOE HEEL TOE HEEL TOE HEEL
L L R R L L R R
 MOVING FORWARD HANDS DOWN & OUT TO SIDE

1 SCOTTIE DS BR(XIF) BR(OTS) DRAG IN HOP DOWN
L R R BOTH BOTH
 STOMP DS DS RS (360 R on Stomp Double)
R L R LR

2 STEP AND KICK DS KICK
(On first kick clap once, on second kick clap twice)

PART A*

2 ROCK STOMP & TURN R STOMP(¼L) DS DS RS
L R L R LR
 REPEAT TO FACE FRONT

PART C*

1 TRIPLE KICK FORWARD DS DS DS KICK
L R L R

1 TRIPLE BACK DS DS DS RS
R L R LR

1 MODIFIED SCISSORS DBL OUT IN OUT HEEL/UP RS
L L&R L&R L&R L LR

1 HEEL PULL BASIC STEP PULL STEP DS RS
L R L RL

1 MODIFIED MACNAMARA HEEL ROCK STEP(XIF) HOP HEEL ROCK STEP(XIF)
R R L R L L R

PART D*

2 PUSH OFFS L&R — DS RS RS RS (Look left with L hand above eyes)
 REPEAT TO RIGHT AND LOOK RIGHT

2 SWING BASICS — DS RS

4 TOE HEELS FWD — This time bring hands up and look up (you're in spotlight)

2 SCOTTIE — ¾ Turn Right Each

1 SCOTTIE — ½ Right to Front

ENDING

1 SCISSORS

1 ROCK STOMP FWD — R STO DS DS RS

1 SCISSORS

1 ROCK STOMP FWD

1 SCISSORS

6 DOUBLE STEPS MOVING FORWARD (STRUT YOUR STUFF)

2 ROCK STOMP AND TURN ½ EACH

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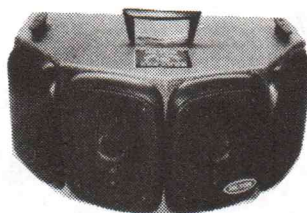
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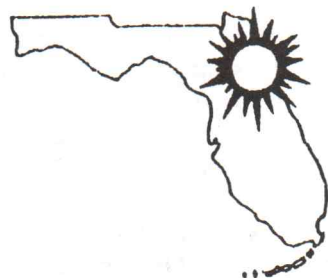
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Continued from Page 6

Cajun, Line Dancing, etc. Also workshops for Fiddle, Guitar, and Dulcimer. While the dance and instrumental workshops were going on, all around the corridors of this Highfields Marlock Derbyshire School were groups of instrumentalists playing fiddles, mandolins, guitars, bass fiddles, dulcimers, harmonicas, whatever. Master musicians! Some cloggers would clog in the middle of the group on 2' X 2' boards, keeping time to the hoedown tunes with more attention to tap sounds rather than body action.



Musicians



Cloggers on 2' X 2' boards

Saturday night we queued up an hour early to get good seats for the dance concert. "Footworks" was originally the Green Grass Cloggers, then Fiddle Puppet Cloggers, now Footworks, put on an excellent hour show. They are super entertainers and excel in syncopation and a cappella, and perform all over England in almost daily gigs. More bands followed their show with a Salsa workshop, Maracatumba and Cajun dancing into wee hours of the morning.

Sunday morning ended around 2:00 following by teams demos, then musicians en masse and freestyle dancing til 4:30. Most music is provided by live bands which gives me an idea how to beat the strangle-hold the BMI/ASCAP has on our clogging world.

Why don't we have live music or taped music from the prolific and ubiquitous Bluegrass groups, at least when making convention tapes by the instructors.

Dave drove us to a nearby home for an after party for the festival staff and we enjoyed a catered buffet of Chinese, Indian and Italian foods, and camaraderie and a review of the success of the festival in retrospect. The hosts were Shirley & Paul Niblock and are enthusiastic Morris dancers.



Shirley & Paul Niblock (after party hosts) w/Morris dancers

Monday we were now on our own again and drove up through Scotland, endless mountains, some snow-capped, to Inverness - home of the Loch Ness Monster. Then down the other side by Loch Lomond to Liverpool where I just had to see the Beatles Museum. Every turn of the road is another breathtaking scene; so much beauty! Quaint, picturesque, no wooden houses, mostly stone that are hundreds of years old - stone shingles 1/2" thick. Stonewalls everywhere, millions of sheep, narrow streets (except dual highways); like a fairy-tale paradise. We tried to stay at B&B Farms so to enjoy the animals up close. One farm had 1,000 sheep and 100 cows. Most farms are owned by the wealthy; i.e. Duke of Devonshire, and lease to choice farmers under "Trusts". Trusts preserve the character of the land and protect land from developers.

On the Dunscair Farm, Rachel (12 yrs old) let me hold James who's mother ewe only had enough milk for the larger of the twin lambs so James had to be bottle/formula fed by Rachel every four hours. How I loved those lambs. Sheep only lamb once a year and in April so the farmers were extremely busy night and day to assist with lambing. The phrase, "Jesus is the lamb of God" came to mind as I cuddled the dear little creatures.

We stopped in Dunblane to pay respects to surviving parents of the recently massacred 16 children and teacher at a primary school by a mad gunman. The school is already torn down and readied for a memorial. One of the father's of a slain child came into the gas station and if I wasn't told who he was, I would've thought, "There's a sad looking man."

We went through castles, caves, Stonehenge, Bath, museums, flea markets, walks among the hills, Hadrian's Wall

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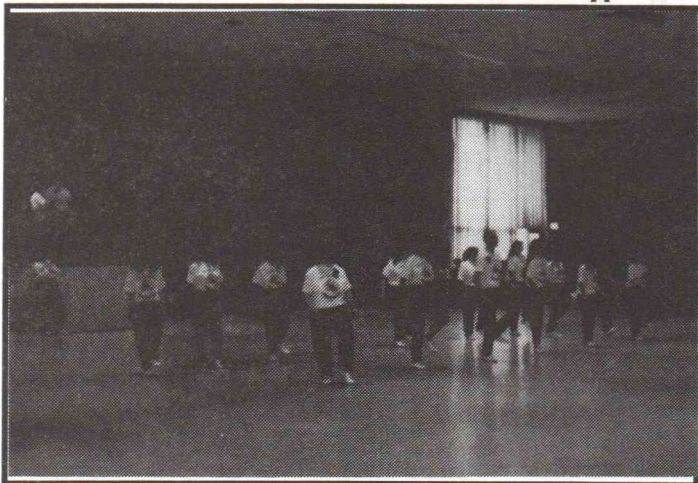
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10th Anniversary Devils Delight

by Dawn Malone
Toledo, Ohio

Another year has come and gone. The 10h Anniversary Devils Delight (hosted by the Red Devil Cloggers of Toledo, Ohio) was yet another great year. We feel so fortunate that the dancers continue to support our workshop. Through the 10 years we have met numerous dancers that have become friends. We thank all of them for attending our workshops. We have had some of the best instructors and a great bunch of Devils who volunteer their time, to help us have 10 successful workshops. This one was no exception! Over 150 dancers filled the hall with their toe-tappin feet.



Red Devil Cloggers, Toledo, Ohio

Jeff Driggs and Sallie Adkins did not disappoint us with routines. You can't go wrong when you have these two teach at a workshop. Their routines are one-of-a-kind. Jeff and Sallie started us out back in 1987 with great routines such as "Ida Red" and "You're The One That I Want". We also had a local instructor, Dee Galina, teach a western line dance. She did an excellent job and it was a nice break right after lunch. Sallie won both of the drawings for two Afghans (made by my grandmother), but the nice person that she is, she had us pick another ticket for the second one.



Sallie Adkins & Jeff Driggs

The highlights of the evening dance were the exhibitions. The Red Devils did a rendition of 2 routines - 1 from each instructor for each year. It turned out great and we are very proud of them. It took us about 25 minutes to get through all of them. Then we finished with our version of Locomotion. Everyone got on the floor to do their version also. Randy and I wrote our routine years ago and since then Jeff and Sallie have taught it from Coast to Coast. We sure have appreciated it (even though Jeff sometimes teaches our version, HIS way Ha! Ha!) Other great exhibitions



Dawn & Randy Malone with 9 years of pictures

were performed by The Country Stompers (Tecumseh, Mi), Kathy (Akron, OH), Kick a Little Cloggers (Toledo), Oakwood Cloggers youth Team (Oak Harbor, OH), Tap-N-Toe Cloggers (Delta, OH), Country Crossroad Cloggers (Bucyrus, OH), a great freestyle routine was done by Jason Pflugh (Akron, OH) and the Mega-Blasters (alias Red Devil Kids plus one old Man.).



Mega-Blasters (Red Devil Kids and one old man)

We went through all of our old registrations and to the best of our knowledge found one person that had been to all 10 workshops. Jan Gover - Rainbow Cloggers, (MI) was awarded a plaque for her accomplishments. Special mention was made of Carl Ragland, Toll-Gate Cloggers (MI), Elaine Cox - Rainbow Cloggers (MI), Judy Herrington - Heartland Express (OH) and Kevin Butler - Community School Cloggers (MI).

Continued on Page 14

Stompers



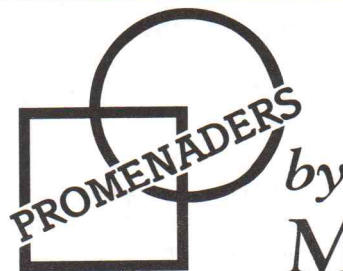
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Dolly & Rachel Dunscar w/ "James"

(80 miles long), used the "underground", Trafalgar Square with hundreds of pigeons even landing on our heads, Covent Gardens, changing of the Guard at Buckingham Palace, etc. There is no end to the history and interesting places to visit. We even walked across the bridge, the very day before boarding British Airways for home, that was bombed even as we were in the air enroute home.



Claire Rudd, Dolly, Nick Pilley (mandolinist)

I really hated to leave with such a short visit of two weeks as I could be very happy to call the British Isles my second home...but as the plane steward was passing our "alien entry forms" I was also very proud to say "No thank you, we are citizens of the United States of America." And what a wonderful way to get around in the world through our clogging network.

Those Britains were all so very kind and generous to we Americans, offering their homes and mealtimes with them and an invitation to teach if I so chose. The dance instructors were all excellent; very conscientious to break down difficult steps beat-by-beat until everyone had it. My favorite instructor was Ross Allen who taught French Canadian which I love, and which has probably kept my interest alive in clogging after thirteen years of dancing and teaching due to the challenge it portrays. Ross is a combination of Steve Smith, Burton Edwards and Jeff Parrott and I would

like to see him come over to do a workshop. If anybody is interested they can check his video performance. He is accompanied by his fiancé, an accomplished violinist.



Ross Allen teaching French Canadian

Hope I have enlightened readers into considering a trip to Great Britain. Don't let the gas prices scare you even though a gallon is over \$3.00 our money. The cars are all small and gas efficient. We also did not meet one Englishman who was denying himself of British beef!

Happy dancing all you clog lovers!

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