



# The Double Toe Times



A CLOGGING MAGAZINE

Volume 14, Number 10

November 1996

## Touched a Life

Dear Bobbie,

It is with some degree of sadness that I must tell you that Omaha Lightnin' Clogging Company is no longer a group. After only two short years in Omaha, I moved to Kansas City, Missouri. As a result, the group did disband—although all members are presently dancing in other groups. As Lightnin', we were a small group, but we were bonded tightly in friendship and in our mutual love of clogging. Although the group is officially retired, the friendship will always remain!

My greatest achievement out of the group is my friend and former student, Doug Van Fleet. A year and a half ago he wanted so badly to learn how to clog and he just couldn't locate an instructor to work with him. When I first met him, a mutual friend of ours suggested to him that I might be able to help. From that moment on he was all smiles and "on fire" to learn to clog. And learn he did! He couldn't get enough! He not only took my open class, but he asked me to give him private instruction as well. He would diligently practice at home (built himself a wooden floor in his garage!) and most anywhere else the opportunity would arise. I've been told that one of his favorite spots is while waiting in line at the grocery check-out! The feet just start moving on their own—especially now that buck steps are familiar to him.

Anyway, I can tell you that as his former instructor, it makes me feel so wonderful to have nurtured Doug's sincere desire to clog and make it a reality for him. I have to laugh because he calls me his clogging guru—a term that I, myself, bestow on "the great" Steve Smith for me. Now I'm hardly a Steve Smith talent or ever will be, but for Doug, I have been able to communicate the breakdown of steps, share the different styles and spend lots of time showing him a little bit of the way. I've really only been the tip of the iceberg in comparison to where I know he will now go with this. In true reality, it has been his own aggressive persistence to learn this dance form that has made it happen for Doug. I just happened to be the particular one to show him a little bit of this and a little bit of that and encourage him to go for it. But it has been Doug's own energetic motivation that has carried him through.

At present, Doug is dancing with another Omaha group and, best of all, is teaching a few students in his own home who need a little extra help and encouragement—students who dance in the same group he now performs in. He's wonderful at it and I couldn't be prouder!

When an instructor sees this kind of a reward from one of his or her former students, it's the highest kind of compliment that can answer the question of

## SunCoast Jamboree '96

Daytona Beach, Florida

by Evon Johnson

Cloggers and C/W Line Dancers gathered in beautiful Daytona Beach, Florida, on August 15 for a weekend of fun, sun, surf, swimmin', dancin', laughin' and workin'!

Our enthusiasm wasn't dampened by the rain drops that began to fall late Thursday afternoon. The Tomoka Room at the Adam's Mark was filling up by 7:15 p.m. in anticipation of a weekend of dancin' fun. We had a crowd of about 150. We clogged and line danced until 11:00 p.m. Dee Gallina and Scott Oiler taught some easy fun dances in which dancers and spectators could participate. The mood was relaxed and everyone had a super time.

Doors opened at the Ocean Center on Friday morning at 11:00 a.m. Dancers were lined up early, eagerly awaiting to get in. We had one main clogging hall and one C/W line dance hall open on Friday and Friday evening.

The clogging hall on Friday evening was besieged with C/W line dancers as we held a C/W line dance contest. Judges were Tandy Barrett, Ronnie Doggett, Dee Gallina, Jeff Parrott and Naomi Fleetwood. The line dance contest routine was "Fever" taught by Debi Dillow. There were 27 participants to start. The third place winner was Jeremiah Dillow from Jacksonville, Florida, who received a \$20 Gift Certificate from Prairie Sioux, a C/W line dance vendor. Sheryl Wager from Tampa, Florida, was the second place winner. She received a '97 SunCoast Jamboree workshop ribbon. The first place winner was Lisa Dillow of Jacksonville, Florida. Lisa received a \$25 cash prize and a plaque. The evening activities ended around 11:00 p.m.

Saturday morning began at 9:00 a.m. with three clogging halls and a C/W line dance hall. Easy, Easy Intermediate, Intermediate, Intermediate Plus and Advanced were the levels of clogging taught on Saturday. There was also one session of beginner jazz and one session of intermediate



Samuel Clemens, a/k/a Foreman Heard

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## THE DOUBLE TOE TIMES

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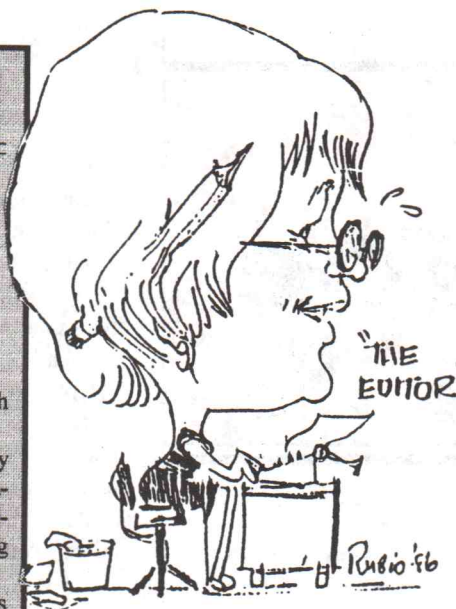
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## FRONT AND CENTER

Dear Readers,

Any subscription 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 \$48.00. If this is confusing, drop us a note or call.

Thanks, Bobbie.

### Editorial for November

Does anyone know why the Brits drive on "the other side of the road"? Additionally,—why do men's shirts button one direction and women's t'other? C'mon Driggs—do you have the answers?

We've had some interesting comments and commentary lately. My thanks to Jon Hasler, Indiana, who called to say he thoroughly enjoyed our lead story by Emily Brewer on "Clogging, An Integral Part of WNC Culture."

One reader from Canada asked us to be sure and include the city and state for every write-up story. [Ed: WE'LL TRY!]

We've had a number of requests for a classified ad section. We'll try for rates/lines/format in our January issue.

Naomi Fleetwood stated that several folks have asked why we do not print routines from National Instructors. Answer: 1) I wanted to feature the hometown folks; 2) Easy Intermediate level is the most well-received; 3) I did not want to steal the National Instructor's workshop material. If any National Instructor wishes to submit a short, easy intermediate level routine, I might consider doing a second page.

We've also had a request to add e-mail numbers to folks in the DIT Directory. Groan! YES, but it will have to replace one of the three lines under the name.

Lou Maiuri, West Virginia, Treasurer of America's Clogging Hall of Fame, has sent me a sample of their crisp new competition packet. It surely represents a tremendous amount of work! It even lists an average number of score sheets and trophies needed for a competition! Contact Lou (West Virginia) or William Deery (South Carolina) for a copy.

In the book department, I'm reading an excellent new one, recommended by Julie Mangin, Editor of *The Daily Clog*. My only negative comment is the hint of what I call inverted snobbery regarding "contemporary clogging" and the boring and continual use of the word "vernacular." Rodale's synonym finder lists 63 other words which might have made the particular chapter a more interesting and less pretentious read. The book, *Communities in Motion*, subtitle, Dance, Community, and Tradition in America's Southeast and Beyond. Edited by Susan Eike Spalding and Jane Harris Woodside. First published in 1995. Greenwood Press, 88 Post Road, West, Westport CT, 06881. Cost is about \$65.00. [Editor's Note: This is probably a limited edition and once it's out of print, will not be reprinted.]

### Mid-Atlantic Competition

by Robin Barrett, Silver Spring, Maryland

The following is information regarding the Mid-Atlantic Clogging Competition held on Saturday, September 7, 1996 in LaPlata, Maryland, at the Charles County Fairgrounds. The host



# UPCOMING EVENTS 1996

All Competitions are designed with a \* For more information, contact the person listed under the event. Address and Phone numbers are in the Instructors Directory.  
Upcoming Event notices are FREE for an ad and/or instructor listed in the Directory. Information must be received by the 5th of the month to be included.

**November 1 - 3**  
Sea Lion Stomp  
Nanaimo, British Columbia  
Canada  
Guenette (CAN)

**November 2**  
Traditional Clogging  
Workshop  
Ottsville, Pennsylvania  
Keinert (PA)

•**November 2**  
Southern National  
Clogging Classic  
Athen, Georgia  
Phillips (GA)

**November 8 - 10**  
Insane Diego Hoedown  
San Diego, California  
Thompson (CA)

**November 9**  
G.C.L.A. Fall Workshop  
Gray, Georgia  
Wells (GA)

**November 15 - 16**  
Frolic in the Fall Workshop  
Campbellsville, Kentucky  
Smith/Burns (KY)

•**November 16**  
Florida Clogging  
Championships  
Winter Haven, Florida  
(904) 294-5239

**November 23**  
A.C.A. Fall Workshop  
and Dance  
Arizona State University  
Tempe, Arizona  
Bartes (AZ)

**November 30**  
Open Clog  
Portsmouth, Virginia  
Kinsey (VA)

**November 27 - 30**  
C.L.O.G. National Convention  
Nashville, Tennessee  
Gibbs (GA)

•**November 28 - 30**  
Hills of Kentucky  
Clogging Workshop and  
Midwest Clogging Competition  
Fort Mitchell, Kentucky  
Hill (KY)

## 1997

**January 25**  
De-Winterize:  
Recloggasize Workshop  
Warner-Robbins, Georgia  
Nelson (GA)

**January 25**  
Northern Connection  
Clog Festival  
Columbus, Ohio  
Adkins (OH)

•**February 1**  
Mid-West Dance Festival  
Workshop and Competition  
Lincoln, Illinois  
Driggs (WV)

**February 7 - 8**  
Suwanee Stompers  
Valentine Workshop  
Live Oak, Florida  
K. Johnson (FL)

**February 7 - 9**  
Valentine Clog Workshop  
Vancouver, BC  
Canada (Eagle)

**February 15**  
A.C.A. Workshop  
and Dance  
Mesa, Arizona  
Bartes (AZ)

**February 15**  
Flat Creek  
Cloggers Workshop  
Nashville, Georgia  
Byrd (GA)

**February 23**  
Country Note Clogging Festival  
Windsor, Ontario  
Dzogola (CAN)

**March 21 - 23**  
Northeast Clogging Convention  
Strafford, Vermont  
Coruth (NH)

**March 22**  
Just for Kicks '97  
Indianapolis, Indiana  
Hasler (IN)

**March 28 - 29**  
Texas Cloggers Rally  
Waco, Texas  
Cannon (TX)

**April 11 - 13**  
Illini Classic Workshop  
Lincoln, Illinois  
Snoke (IL)

**April 18 - 19**  
Indian River Pow Wow  
Merritt Island, Florida  
Redfern (FL)

**May 21 - 23**  
Spring Fever Workshop  
Chilliwack, British Columbia  
LeCounte (CAN)

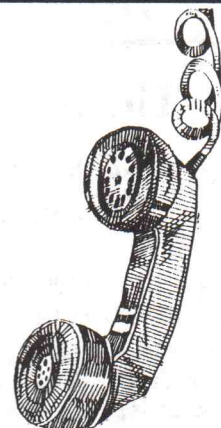
**May 23 - 24**  
FCC State Convention  
Orlando, Florida  
Loviska (FL)

**June 25 - 28**  
National Square Dance  
Convention  
Full Clog Convention  
Orlando, Florida  
(813) 544-4704

**August 8 - 10**  
Kickin' '97 Clog-In  
Tacoma/Fife, Washington  
Mills (WA)

•**Septemer 19 - 21**  
Southwestt US Clogging  
Championships  
Tempe, Arizona  
Pearson (AZ)

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# End of Summer Round-Up

by Michele MacDonald, Ontario, Canada

We are writing to thank all of the dancers and spectators who attended our End of Summer Round-Up workshops at Bingeman Park in Kitchener, Ontario, Canada, on August 23 & 24. We had a lot of fun organizing the event and by all accounts those in attendance enjoyed themselves immensely and want us to do it again next year. It was our second attempt at running a workshop and we were very pleased with the support we received from the instructors. We had Josh King and Naomi Fleetwood from the USA, Judy Waymouth, Sonja Jones, and Cherry Hames from Canada instructing. They did a marvelous job and offered a good variety of music and dances so that everyone could find something they enjoyed and at whatever level they were comfortable dancing.

We would like to thank Josh, Naomi, and Judy for their positive comments on the organization of the event and for their support and encouragement to do it again in 1997. They liked our format and thought the facility was excellent. They liked the fact that the instructors had time to visit with the participants and had a chance to get to know people and have some fun. We want them to know that we enjoyed their company too. We learned a lot from their experience and hope to make next year's workshop even better.

Bingeman Park is a wonderful place to have a workshop with three large air conditioned halls and hardwood floors. There is nothing better than dancing on wood and the room temperature was controlled very well, keeping the dancers quite comfortable even if it was still summer. We had a BBQ included in the price of admission and we had many positive comments on the quality of the food and the efficiency of Bingemans in getting everyone fed in one hour, leaving everyone time to relax and meet with the instructors before starting the next class.



Josh King makes friends with Marie Darling (left) and June Wiltse (right) of Quicksilver Cloggers.



Leader Cherry Hames and M.C. "Bubba" (center back) with Quicksilver

## The Back Door Cloghoppers

by Mary Leslie, Vian, Oklahoma

What a team! Born in 1991, in the small town of Vian, Oklahoma, Back Door has unfolded into a full scale comedy show team. Whether it be the unhidden talents of vocalizing, piano, or comedy, or the versatile styles of clogging, all is put together for a well-rounded show in an attempt to reach all of those Siskel and Heiberts. Our foremost goal is to put smiles on the faces of our audiences, hoping to make life, for them, a little easier along the way. We have lots of fun with our viewers, interacting with them, putting them in the show—and it



The Back Door Cloghoppers



## Back Door Cloghoppers (continued from page 4)

works, everybody has a ball. Laughter breaks the tension new dancers have and they beg for more. Shows make them "Hooked on Clogging" and from then on, lives change. I've seen dancers begin class where they wouldn't hold their eyes up to look at you, but through the clog experience, they participate in microphone use at shows.

The camaraderie of the Back Door Cloghoppers is amazing, and when "on the road", it's out of this world. We take water guns, silly string, etc. (I'm afraid to expand on this subject). Other teams join in the fun at the after parties in rooms, hallways, and parking lots, all in good, clean fun. It is, however, not quite understood by other motel-goers, that these people are not on drugs, but high on the life of cloggers.

The Back Door Cloghoppers are only one of the fun-loving teams from Oklahoma. This state is growing fast in the clog world. Back Door gives thanks to God for the talent that He has given us, along with the opportunity to share our experience with others. It's a service of the heart.

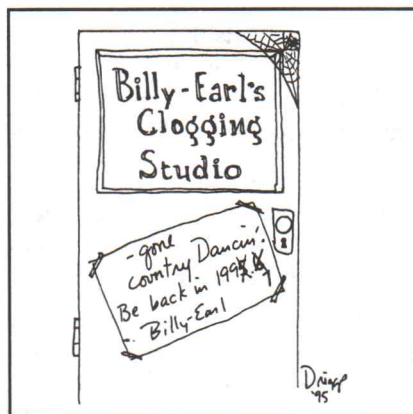
We share this spirit of dance with nursing homes, festivals, and different paid performances, also getting to perform for our legislators at the State Capital Building. But—some of our most fun times have been when we travel. It is a blast! We also enjoy workshops and will be at the National Clog Convention in Nashville. Several of the Back Door Cloghoppers along with other Oklahoma dancers will be dancing in the Saturday Night Spectacular. We can't wait. Hope to see you there or somewhere else along the road. Cloggers breed a spirit of friendship and that is how we Back Door Cloghoppers will greet you.

## Mid-Atlantic Competition (Continued from Page 2)

team was the Guys and Dolls Cloggers under the direction of Jimmy Loveless.

Due to Hurricane Fran, only five teams visited our competition. Thirty dance routines were performed on stage. The Grand Champion team was Dazzling Image, followed by the Peanut City (Junior) Cloggers taking 1st runner-up and the Peanut City (Senior) Cloggers taking 2nd runner-up. Grand Champions Female Solo was won by Krista Falls of the Dazzling Image Cloggers and Male Grand Champion was won by Kelly Bowen from the Dazzling Image Cloggers. Grand Champion Duo was given to Shawn Waters and Kelly Bowen from the Dazzling Image Cloggers.

Our best to all of the teams and judges that couldn't make it to our competition due to the weather. We hope that all is well and you'll be there next year!



# Northern Connection Clog Festival

## January 25, 1997

**Eastland Vocational Center • 4465 South Hamilton Road • Columbus, Ohio**

**Featuring**  
**Jeff Driggs and Chip Woodall**  
**with Host**  
**Sallie Adkins**

### Schedule

|             |                          |
|-------------|--------------------------|
| Workshop    | 9:00 a.m. to 5:00 p.m.   |
| Exhibitions | 7:00 p.m. to 7:30 p.m.   |
| Dance       | 7:30 p.m. to 10:30 p.m.  |
| Afterparty  | 10:30 p.m. to 12:30 p.m. |

### Fees

|              |         |
|--------------|---------|
| Pre-Register | \$12.00 |
| At Door      | \$15.00 |
| Spectator    | \$ 3.00 |
| Syllabus     | \$ 3.00 |

### Host Hotel

Knight Inn

4320 Groves Road, Columbus, Ohio

1 (614) 864-0600 or Toll Free 1(800) 843-5644

Cloggers Rate: \$35.95 + Tax

**Register Early!**

### Mail Registration to:

Sallie Adkins

4354 Charlotte Road, Columbus, Ohio 43207

1 (614) 491-0149 or FAX 1 (614) 492-1703

**Pre-Registration Deadline**

**January 10, 1997**



# CALL & COUNT { 1 2 3 & 4 } { & a 1 2 3 & 4 }

Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

Boy! It was hard to open my eyes and roll out of that bed this morning, to turn on this high tech computer machine, and to get this November article started. It is one of those wonderful times here in central Florida when Mother Nature flirts with the idea of fall and cooler weather. The air conditioners are temporarily shut down and the windows are wide open. It rained pitter patter all night and into the first hours of the morning, a luscious natural symphony without meter or written score. Music! Music! Music!

One of the Christmas catalogs, of which this household receives about half a ton every year, is advertising a sweat-shirt displaying Martha Graham's axiom: "Dance is a song of the body." There is also a sweatshirt that says: "Dance or Die." I tend to relate to that one.

A couple of days ago I talked on the phone with Debi Dillow at Jacksonville who said something to effect: "When I dance, the every day stress load just seems to melt away." Most of us chronic dancers relate to that.

Of course, that every day stress dump may be offset by that certain stress load that comes with donning the mantle of team director/instructor/coach. If you are still hunting for that point in time, space, and circumstance where all your dancers are ecstatically pleased with all the current tunes, routines, outfits, and schedules, take comfort. You are not alone.

So much for preamble and nostalgic meandering. C&C's first order of business is dishing out encouragement to local instructors to take a keen eyed look at the traditional music and dance structures that make up the ole time clogging formations which, when patched together, make up ole time clogging routines. C&C's second order of business is to break down those formations into usable 4-count teaching pods for beginners. If, however, in the exploration of basic partnering efficiency, our competition colleagues discover some overlooked techniques that help smooth out one of their fuzzier formations, then so much the better.

C&C operates in what we define as an exhibition environment: that is, you can mix and match what you know and what your group can execute in any order or timing pattern that works. A whole routine does not have to be taught in one session. Pieces-parts, from partner drills to big circle formations, can be taught in 4-count timed pods and later strung together to make up an exhibition routine.

There are several ways we get introduced to the ole time dance formations:

- 1) We grow up with them.
- 2) On some social occasions we get to do some play-party crash-bash-and-laugh dances (e.g. Sally Goodin and Nine Pin).

3) We get to watch some real hotshot free styling team executing a steamroller routine at incredible tempo (free styling including quarter beat poundings on the tops of their toe knuckles. Owee!).

4) We sign up for a workshop.

Number 1 is not likely for most of us. Numbers 2-3 are not conducive to encouraging us into a "I-can-teach-this-stuff-to-my-group" frame of mind. Number 4 is the winner.

Nothing beats a workshop environment. All the carefully written papers in the world do not carry the same learning weight as a workshop with the people that really know what they are doing. But having the paper reference at home when you have the time to think things out, that's when the hardcopy comes in handy.

It takes some time and research to put yourself in a confident position of control such that, in the beginning, your group gets the feeling that you really know what you are doing. Whether or not you really do is immaterial.

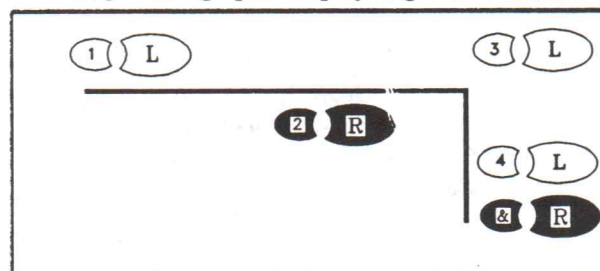
Some of us are across the board dancers. If the music is playing, we're dancing, everything from the simplest "Honor your partner" to the intricacies of the Brazilian tango. All forms of dance teach us something about all other forms of dance.

Before we continue to explore what we need to know about timing ole time clogging formations, let's meander into the ballroom dancing arena and take a look at some of the "pieces-parts" of the enchanting tango.

The tango is, if not the most, at least one of the most intricate and stylized of all ballroom dancing formations. In spite of the intricacies of quick motion and posture extremes, the tango is choreographed in 4-count pods. In ballroom terminology a written tango schedule might look like this:

| TANGO BASIC (Lead) |       |       |                 |             |
|--------------------|-------|-------|-----------------|-------------|
| Call it.           | slow  | slow  | quick-quick     | slow        |
| Count it.          | 1     | 2     | 3 &             | 4           |
| Do it.             | L (f) | R (f) | L (f.5) R (ots) | Draw L to R |
| TANGO BASIC (Tag)  |       |       |                 |             |
| Do it.             | R(b)  | L (b) | R (b.5) L (ots) | Draw R to L |

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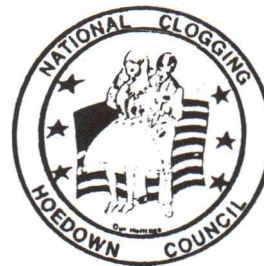
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### November 2, 1996

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Athens, Georgia  
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### November 16, 1996

Florida Clogging Championship  
Winter Haven, Florida  
(941) 294-5239 day or night

### November 27-30, 1996

N.C.H.C. Traditional Hall  
C.L.O.G. National Convention  
Nashville, Tennessee  
Ray Hattaway  
(904) 222-5064

### January 24-26, 1997

N.C.H.C. Annual Festival - TBD  
NCHC Workshop and Seminar for Judges,  
Directors, Dancers, and Parents  
N.C.H.C. Competition & National Champion Dance-Off  
David and Susan Phillips (770) 985-5557

### February 14 & 15, 1997

Florida State Fair Clogging Competition  
Tampa, Florida  
Joyce Covington  
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### February 22, 1997

Tarheel State Clogging Championship  
Micro, North Carolina  
Jayne Treadwell  
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Annual Membership dues are \$25.00

Mail check and application to:

The National Clogging & Hoedown Council  
505 Angle Way, Lilburn, GA 30247  
Inquiries: Call any Officer.



# Euroclog 96

Holiday greetings from Jirka and Jarka Vasakovi and the Caramella clogg dancers.

It has now been 30 days since Euroclog 96 and we can finally sit down to write about it. Euroclog 96 was a hectic 3 days in which 212 dancers from England, Slovak, Denmark, Germany and the Czech Republic met in Prague to enjoy dancing. We had two instructors from the United States of America—Jay Duncan from Kansas and Charlie Burns from Kentucky.

Friday night was spent as a "country ball", with a live band, square dance, contra dance, clogging, and instructors freestyle. On Saturday we held workshops in three halls. At noon, the competition started in 11 categories. The winners were as follows:

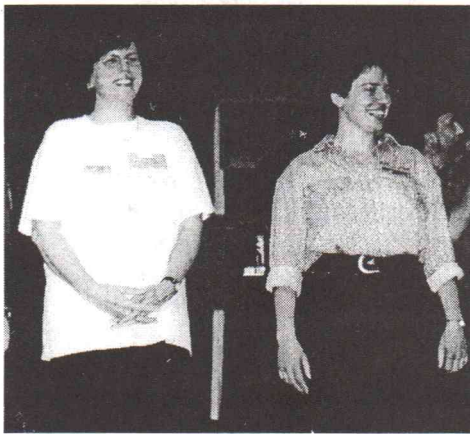
|                        |  |
|------------------------|--|
| A Cappella             | Tereza Bachová, Caramella (Czech)                |
| Freestyle, Boys        | Michal Köver, Petronella (Slovak)                |
| Freestyle, Girls       | Tereza Bachová, Caramella (Czech)                |
| Open Duet              | Tereza Bachová and Ales Bures, Caramella (Czech) |
| Hoedown                | Crock "14", (Czech)                              |
| Line                   | Crock "14", (Czech)                              |
| Show                   | Star West, (Czech)                               |
| Open                   | Country Cloggers (Slovak)                        |
| Smooth                 | Niagra, (Slovak)                                 |
| Country & Western Show | Niagra, (Slovak)                                 |

On Saturday evening, we had a grand march with all the dancers at 8:00 p.m. Directly following, winners were announced for all categories in the exhibitions. At 9:30 a "thanksgiving" event was held for the instructors. The program was completed with Czech actors and singers, and Caramella dancers performing "*Dances and Songs from America*."

Day three was solely for workshops. Instructors included Jay Duncan and Charlie Burns from the USA, Monika Zöllner and Elli Kern from Germany, Jana Cechovicová from Slovak, and Tereza Bachová from Czech.

Charlie and Jay were on Czech television twice, and were on the Prague Country Radio (the best in popular radio) 14 times as invitations for visitors. Euroclog offered all teaching in both the English and Czech languages. We had approximately 1/3 less dancers this year than last, probably due to holding it in July rather than in May as was done in previous years. Therefore, we will be moving our date back to the first weekend in May for Euroclog 97. Mark this date in your datebooks now!

Best wishes,  
Jirka and Jarka Vašákovi  
and the Caramella Dancers



Monika Zoller & Eli Kern (Germany)



Jay Duncan



Traditional Jazz-Sax Dance




---

**Euroclog 96  
Organizers -  
Caramella**

---



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January 17-18, 1997

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Featuring

Scotty Bilz, Naomi Fleetwood, Josh King and Chip Summey



## Schedule

Friday 7:00 p.m. Registration & Fun Dance  
Saturday 8:00 a.m. Registration & Requests  
9:00 a.m.-5:00 p.m. Workshops  
6:30 p.m. til' ? Exhibitions & Fun Dance  
Exhibitions will only be held at night

## Fees

### LaClog Members

Pre-Register \$14.00 At Door \$16.00

### Non Members

Pre-Register \$18.00 At Door \$20.00

Spectators \$ 1.00

Syllabus \$ 3.00

Pre-Registration Deadline - January 6, 1997

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**Editor: Ethel Wilmesmeier - 713-451-4815  
410 Highland Mist Circle, Houston, Texas 77015**



# CLOGGING WORKSHEETS

## TWO STEP ROUND THE CHRISTMAS TREE

Artist: Suzy Bogguss • Record: Liberty S7-56805-A

Choreography by Barb Guenette, Nanaimo, B.C.  
(604) 722-2953

### EASY INTERMEDIATE LINE

INTRO: Wait 16 beats, start left foot  
SEQUENCE: A - BREAK 1 - A - B - A-1 - C  
A - ½C - B - A-2 - End

#### PART A

(4) -2 Kentucky Drag DS - DR - STEP(XIF)  
(4)2 1 Drag Unclog DS - DR - STEP - STA STO BR SL  
(4) 1 Joey DS - BA(XIB) BA(OTS) BA(OTS)  
BA(XIB) BA(OTS) ST  
(4) -1 Double Crab Roll (½L) DS - DS - H - H - RS

#### BREAK 1

(4) 1 Apart hop Rock DS - DS(BOTH) - HOP RS  
(4) 1 Triple

#### REPEAT PART A

#### PART B

(16) 2 Brenda Swivel DS - H - SL - TOE(B) SI - DT(OTS)  
&1 & 2 & 3 &  
SL - TCH(XF) SL - H(I, TOE OUT)  
4 & 5 &  
SL - TOE(I, HEEL OUT) SL - STA SL  
6 & 7 & 8

#### PART A-1

(4) 2 Kentucky Drag  
(4) 1 Drag Unclog  
(4) 1 Joey  
(4) 1 Double Rock Chug DS - DS - RS - DR - SL

#### PART C

(4) -1 Mountain Goat DS R(XIF) S-R(OTS) S-TOE SL  
(4)2 1 Toe Tapper DS - TCH(F) - DT(OTS) - TCH(B)  
(4) 1 Karate Turn DS - KICK(½R) - ST - KICK

#### REPEAT PART A, ½ C (Turn ½R on Triple), B

#### PART A-2

(4) 2 Kentucky Drag  
(4) 1 Drag Unclog  
(4)2 1 Joey  
(4) -1 Double Rock Chug

#### END

(8) 1 Brenda Windmill Brush DS - H(F) SL - TOE(B) SI DT(OTS)  
&1 & 2 & 3 &4  
TCH(XIF) BR(OTS) SL  
&5 & 6  
BR(XB) SL - BR SL  
& 7 & 8

## ROCKIN' LITTLE CHRISTMAS

Artist: Carlene Carter • Album: Giant Country Christmas

Choreography by Sean Bimm, Bella Vista AR  
(501) 855-7054 or ozarkhaz.intellinet.com

### EASY INTERMEDIATE

INTRO: Wait 8 beats  
SEQUENCE: A - A - AB - A - Interlude - B - A - Ending

#### PART A

Charleston DS TCH(IF) T - H RS  
L R R R LR  
Fancy Double DS DS RS RS ½L Turn  
L R LR LR  
2 Outhouses DS TCH(OTS) TCH(XIF) TCH(OTS) DS TCH(OTS)  
L R R R L  
TCH(XIF) TCH(OTS)  
L L

#### REPEAT PART A TO FACE FRONT

#### PART B

Cowboy DS DS DS BR - LFT DS(XIF)  
L R L R R  
RS RS RS go at angle  
LR LR LR  
2 Fontana Kicks DS BR K DS BR K  
L R R R L L  
Follow-Up DS DS RS BR - LFT 360 L Turn  
L R LR L

#### INTERLUDE

Triple Brush Vine DS DS(XIB) DS BR - LFT ½L Turn  
L R L R  
Chain DS RS RS RS  
R LR LR LR  
2 Cross Sweeps DS DBL(XIF) DBL(OTS) RS DS  
L R R RL R  
DBL(XIF) DBL(OTS) RS  
L L LR

#### REPEAT INTERLUDE TO FACE FRONT

#### ENDING

Charleston  
Fancy Double  
Charleston  
2 Singles DS DS  
L R  
Cowboy with the left heel out  
at the end and put your left hand  
out when she says "yeah"

Merry Christmas  
&  
Happy New Year





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Instructors: Pam Brown, Rita Byrd, Becky Duchemin,  
Janice Lowe & Keli McChesney

## Schedule/Saturday

8:00 a.m. to 8:30 a.m.

## Registration

9:00 a.m. to 12:00 Noon

## Workshop

12:00 Noon to 1:00 p.m.

## Lunch Break

1:00 p.m. to 5:00 p.m.

## Workshop

5:00 p.m. to 7:00 p.m.

## Supper

7:00 p.m. to ?

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(912) 686-9794

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jazz taught by Ronda Cogburn of Jacksonville, Florida. Two Traditional Clogging sessions were taught. Dancers and spectators could participate in these sessions. One was taught by Dibbie Dunnam of Florida and the other by Jeff Driggs of West Virginia. There were 26 clogging instructors from Florida, Georgia, Alabama, North Carolina, Kentucky, Michigan, and West Virginia. Hats off to these talented teachers for a job well done!

The C/W line dance hall has grown by leaps and bounds. Debi Dillow is the C/W Line Dance Coordinator. She really provided the dancers with some terrific instructors. There were eight C/W line dance instructors who hailed from Florida, Georgia, South Carolina, Michigan and Indiana. They provided easy to challenging routines for the dancers.

The clogging and C/W line dance workshops ended on Saturday afternoon at 4:30 p.m. It was time for the dinner break before continuing with the evening festivities.

The climax of the weekend was the "Show Spectacular" and the exhibitions.



Show Finale

The evening began with the show—"Tom & Huck's Latest Adventures." The show was produced and directed by Sally Thompson. The show cast was comprised of approximately 200 members. These were cloggers from Florida, Georgia, Alabama, South Carolina and Kentucky. The narration was written by Tandy Barrett of Georgia. The clubs participating were Electric Rhythm, Jacksonville Footwork, The Foxworth Talent Theatre and Clogging Robins of Jacksonville, Florida; Cross County Cloggers of Melrose, Florida; Clogging Connection of Riverview, Florida; Bay City Cloggers of Tampa, Florida;

C.C. Express of Savannah, Georgia and The Original Cotton Pickin' Cloggers of Conyers, Georgia; and Sudden Impact of Spanish Fort, Alabama. The Jacksonville Junior All-Stars and the Jacksonville Senior All-Stars also performed in the show. The All-Stars re made up of cloggers from the area clubs on the First Coast. They were founded by Sally Thompson who is also their director.

Thanks to all the show choreographers and the feature cast members who worked very hard to make this show happen. Your time and effort is appreciated by all, especially the audience, who thoroughly enjoyed your talents! A special thanks to Foreman Heard for his wonderful character portrayal of Samuel Clemens.

The exhibitions followed the "Show Spectacular." There were 22 clogging exhibitions and 1 C/W Line Dance exhibition. The exhibitions were superb! Your hard work sure paid off. It was your night to shine and you did!

We closed the evening with our drawing and plaque winners. Our two 1997 workshop ribbons winners were Mildred Tottle, Rhythm Kickers, Brunswick, Georgia and Sandy Younger, Ramblin' Rebel Cloggers, Melbourne, Florida.

## Plaque Winners

### Youngest Exhibiting

**Cloggers:** Brittany Williams, Age 7, Electric Rhythm, Jacksonville, Florida

### Exhibiting Group Traveling the Longest

**Distance:** The Original Cotton Pickin' Cloggers, 445 miles, Conyers, Georgia

### Oldest Exhibiting Clogger:

Theresa Murray, Age 83, Jacksonville, Footwork, Jacksonville, Florida

### Individual Clogger Traveling the Longest Distance:

Annette Lieb, Reinhold Weber and Daniela Schmid, 8002 miles, Renegades-Quicksteppers, Leinfelden, Germany

### Largest Exhibiting Group:

Jacksonville Footwork, 32 cloggers, Jacksonville, Florida

Congratulations to all our winners. It was a pleasure to have our clogging friends from Germany join us this year. We hope they enjoyed themselves. We certainly enjoyed having them with us and hope they will come again in the future.

The SunCoast Jamboree next year will be sponsoring:

## Teen Challenge '97

Our teens are our future in clogging. It will be up to you to keep this American Folk Dance alive. We must preserve our clogging heritage as well as bring new ideas and concepts to this form of dance.

We are challenging you to try your hand at being an instructor at the 1997 SunCoast Jamboree. We will be allotting sev-

Continued on Page 22

**Plaque Winners**  
(Brittany Williams,  
Daniela Schmid,  
Carol Brown,  
Theresa Murray,  
Tony Dillow)



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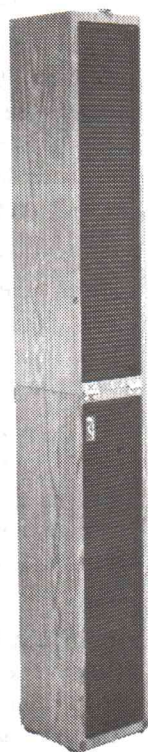
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If a tango basic = 4 beats of music, then 2 tango basics = 8 beats of music. If we are choreographing a fancy tango combination that consumes 8 beats of music, we can choreograph 16 beats of music in several ways:

- 1) 2 tango basics (8) + fancy combo (8) = total (16), or
- 2) 1 tango basic (4) + 1 fancy combo (8) + 1 tango basic (4) = total (16), or
- 3) 1 fancy combo (8) + 2 tango basics (8) = total (16).

If a fancy tango combination uses up 12 beats of music, then the 16 count phrase can be fleshed out with one 4-count tango basic. Tango formation number problems are handled just like ole time clogging formation number problems.

When we watch the tango experts put on a top of the line tango exhibition, we tend to get so overwhelmed with the motion and the stylized presentation, it is easy to lose track of the fact they are working with a dead-bang 8-count phrase.

The same kind of hypnotic awe, when we watch our top of the line clogging teams, sometimes overshadows the fact that they are working with that dead-bang 8-count phrase developed on 4-count pods. We simply get so lost in that expert presentation that how to present this information in easy to chew 4-count pieces seems out of the question.

Essential to a well executed ole time clogging routine for the beginner is the willingness of the choreographer to slow the tempo, simplify the formations, and incorporate 4-count timing pads into his routines such that from time to time his weaker dancers can catch up and the next formations can be instigated with all dancers in balance and ready to proceed.

At the competition level, the well defined partnering set-up for the tango is very tight. If you can't feel the whisper of your partner's upper legs against your upper legs, you are not tucked in tight enough. Competitors are going to lose those crucial tenths of a point on the score sheet that mean the difference between first, second, and third placing.

The same kind of judgmental considerations will result in the loss of those critical tenths of a point on the clogging competition floor. A judge will see a lead dancer whipping his partner around in two beats instead of dancing her around in 4 beats. Or see a lead dancer fail to lift his arms high enough to allow his partner to execute her roll without bowing her head or breaking in her back. This will cue a judge to listen for a drop in sound level and quality.

Or a judge hears the sound level deteriorate and knows that a lead dancer is whipping his partner around in two beats instead of dancing her around in 4 beats or the lead dancer has caused his partner to bow her head or break her back. It doesn't matter. Your team just lost a critical tenth of a point.

Back to the tango. Do we start to teach the tango from this tight stylized position? No, we don't. The guys would get glassy eyed and freeze up and the girls would get mad and go home. Every dance form has its beginning level.

In ballroom instruction, we teach the guys and girls from the ground up on separate sides of the rehearsal hall. The guys are taught to move forward using the left foot. The girls

are taught to move backward using the right foot. Only after each has had some individual stepping practice, do they get paired up in "closed position" (face to face) as teams.

Before we team them up, however, we teach them how to handle the other team member, a shoulder to shoulder operation. We teach the girls that it is they that ultimately determine how close a guy can dance. She does this by putting her left hand on his right shoulder such that the thumb of her left hand is firmly implanted in the front of his right shoulder joint. She backs up the thumb pressure with her braced shoulder and elbow. From this position, she can fend him off if he comes in too close. Chuck Norris could probably put a name to this move.

Additionally the third finger of her left hand is gently but firmly implanted on the back of the same right shoulder. Essentially, this guy cannot make a move without her knowing that he is going to move.

In answer to our girls having set the dancing distance required, the guys make the latch-up workable. Carrying his right arm weight in his right shoulder, he reaches around his partner's body mass and presses the palm of his right hand into her upper rib cage such that he can feel her left shoulder blade when it moves. Not down on her lower rib cage. And certainly not around her waist. Through well timed pressures of his right palm on her upper rib cage, the lead will "tell" his partner the direction of their next move.

When you watch an experienced ballroom dancing couple present themselves on the dance floor, the latch-up is so smooth it is hard to imagine that it took the instructor 3 paragraphs to explain the move, numerous reminders and repetitive coaching, and 3 months of practice for the dancers to get it right.

In our clogging formations the "closed position" is rarely utilized. Our face-to-face positions are usually at arm's length. Be that as it may, teaching dance formations of any kind where more than one person is involved requires the instructor to be aware of the techniques that are incorporated in well executed upper body and arm movements.

No matter how well the information is presented, when it comes time to coordinate the feet, the arms, and the bodies, these things, especially the upper body moves, are going to have to be re-addressed from time to time. It is always harder to dance with the upper body than the lower body.

On the wall of the dancing studio where I studied many moons ago, over the chest where all the donated and lost dancing shoes were dumped against the day that you forgot or lost your shoes, there was a sign which read: "You moves from your belly button down. You dances from your belly button up." Nothing I've learned since is quite so succinct.

When beginning dancers are concentrating on their feet, their arms forget to perform. If they raise their heads and arms, their feet will tend to forget what they are doing. Those of us who tend to have a rather jolly out look on this dance teaching business refer to this situation as the military syndrome, a "naval blockade". Oops! Another one of those darn puns. Think about it. It'll come to you.



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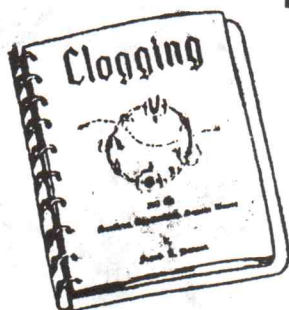
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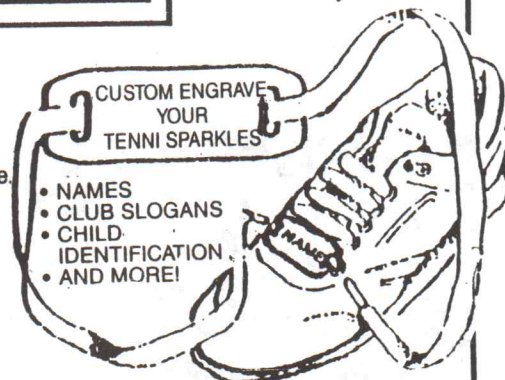
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All Day Saturday, February 15th  
Florida Fair Grounds

*Sanctioned By:*  
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National Clogging  
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**For Information, Rules and Entry Forms Contact:**

Joyce Covington  
Florida State Fair Clogging Representative  
P.O. Box 11766, Tampa, Florida 33680  
(813) 621-7821 or (800) 345-FAIR (In Florida)

## ❄️ DE-WINTERIZE ❄️ RE-CLOGGASIZE

### Middle Georgia Workshop

Warner-Robins, Georgia

Saturday, January 25, 1997

9:30 a.m. to 5:00 p.m.

*Sponsored by Special Edition Dance Team*

#### Instructors

**Carole Brown**  
*Original Cotton Pickin'*  
Cloggers

**Becky Duchemin**  
*Country Classic Cloggers*

**Claudia Collier**  
*C.C. Express Cloggers*

**Scotty Bliz**  
*Scotty's Clog Company*

**Diane Wells**  
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Jayee Memorial Park  
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## 2nd Annual Minnesota Mega-Clog Bloomington, Minnesota

Easter Weekend  
March 28 and 29, 1997



Workshops for all Levels • Mountain Figures • Beginning Clogging • Step Workshops • Seminars • Jazz Class • All Wooden Floors • Large Dance Halls • Vendors • Door Prizes • Exhibitions

#### Featured Instructors

**Jeff Driggs (West Virginia) • Steve Smith (Kentucky) • Matt Pearson (Arizona) • Missy Pearson-Shinoski (Missouri)**  
**Colleen Pearson (Arizona) • Randy & Dawn Malone (Ohio) • Rob & Sheryl Keller (Minnesota)**

|           | Fees                        |                                  |                         |
|-----------|-----------------------------|----------------------------------|-------------------------|
|           | Early Bird<br>(by 11/30/96) | Pre-Registration<br>(by 3/15/97) | Registration<br>At Door |
| Adult     | \$23.50                     | \$27.00                          | \$29.00                 |
| Child*    | \$16.00                     | \$19.00                          | \$22.00                 |
| Spectator | \$4.00                      | \$5.00                           | \$7.00                  |
| Under 5   | Free                        | Free                             | Free                    |
| Syllabus  | Free                        | \$3.50                           | \$3.50                  |

\*Child ages 14 and Under

Pre-Register for Exhibitions—Saturday Night

Please bring records and tapes for request at fun dances.

For additional workshop information,  
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**Hotel:** Minneapolis Airport Marriott Bloomington  
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### Come Visit Mall of America

#### Youth Permission

The Mall of America's 2nd Annual Mega-Clog does NOT provide supervision for youths. A parent or adult assuming responsibility for the youth under 18, must sign before youths can be registered.

Signed by Adult \_\_\_\_\_

Date \_\_\_\_\_

#### Video Policy

Please read carefully: Privately owned videos will be allowed to take into the seminars and workshops, sorry NO tripods and NO house hookups allowed.





# Dancing Contra

by Dan Ward

American Squaredance August 1996

This month I am going to answer a reader's request to explain "What is contra dancing."

Historically, Contra dances are older than squares. They come from English Longways dances dating back to the 1600s and perhaps earlier. The term *contra* is derived from the word *contrary*. The dance formation consists of two contrary lines of dancers, literally and physically opposite (contrary) to each other.

The early English dances were truly Victorian in nature. The men all danced in one line, the ladies in the opposite line. What little physical contact there was consisted of a hand touch, not even a hold. The man's palm was turned up and the lady rested her hand in his palm. We continue to see this same position in square dancing today. The promenade and courtesy turns are examples.

Early settlers from England brought this dance form with them, and in many cases, these tended to be same gender dances since the ballroom swing position was not used. In its place dancers used a two hand turn. One of the most popular contra dances of that day was Sir Roger De Coverly. Better known to us as the Virginia Reel.

The contra dances of today are not relics of a bygone era. They are a delightful and uncomplicated form of dancing. For the most part, they use common square dance movement. (Square dances actually took these movements from the contras.) Basic contras use 12 to 15 square dance movements. If one is looking for some challenge, they need look no further than today's contra. Or by contrast, a delightful social dance where you dance with not just eight people in a square, but 15 to 20 people in the line which contra dancers call a "set."

The two basic contra formations most popular today are "Alternates" and "Beckets." In the alternate (duple) formation, partners are in opposite lines facing each other and upon completion of the dance figure move onto the next couple with partners always across from each other. In the Becket formation, your partner is next to you just like a square dance formation and you dance in this position with each couple in turn along the line.

Contras offer the dancer sociability, repeatable dance routines, challenge without complication, all based on no more than eight or nine movements in a complete figure. These are matched to the 64 counts of music just like a square dance singing call.

Contras are gaining popularity throughout the dance community because the dancer can dance in unison with the music, much like a round dance, but using the square dance movements, they are familiar with. My suggestion is, try 'em. You'll like 'em.



# Traditional Dance of the Quarter

Tony McUmbert, Chairman of the Contra and Traditional Committee is pleased to announce that the committee has chosen the dance, **Divide the Ring and Swing the Corners**, as the Traditional Dance of the Quarter for the period November 1, 1996 to March 1, 1997.

## Divide the Ring and Swing the Corners

from *Cowboy Dances* by Lloyd Shaw

### Music

Your favorite hoedown or patter tune. Use your favorite opening break.

### Figure

- ❖ First couple balance and swing; go down the center and split the ring
- ❖ The lady goes right and the gent goes left\*
- ❖ Everybody swing your corner
- ❖ New Corner Allemande Left
- ❖ Promenade the one you Swung

### Repeat figure for #1 man and each of the remaining women:

- ❖ Same old gent and a brand new girl, down the center and away you whirl
- ❖ The lady goes right and gent the gent goes wrong, etc.

### Repeat all for couple #2

- ❖ Use any middle break of your choice, then:

### Repeat figure for couples #3 and #4.

- ❖ End with closing break of your choice.

Depending on your group, you may wish to go only once through the record without resetting the needle (cutting dance time from about 15 minutes to about 3.5 minutes). If so, use the following sequence.

### Opener

- ❖ Couple 1, couple 3, middle break, couple 4, couple 2, closer; in that order.

- \* After a long (16 count) balance and swing, the designated couple crosses the set and splits the opposite couple. Then they separate and walk around the side couples until they are in a position to swing their current corner. Everybody swings corners.



# Stompers



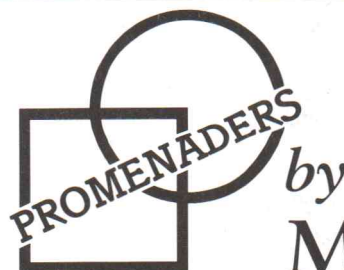
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# Sponsoring Your First Clogging Workshop

## Part V: Working with Volunteers and Staying on Top of Details

by Elizabeth VanMeerbeek

Sponsoring a workshop takes a lot of time and energy. Don't ever fool yourself into thinking it's going to be easy. To be successful, you will need a team of "key" dedicated people to share the responsibilities, and you will need to be organized. One person cannot do it all, unless they plan to sacrifice the rest of their activities and devote all of their time to this event. Even then, without the involvement and support of others, your chances of success are limited.

Gather together everyone interested in helping out and accepting some responsibility. The list all of the tasks which need to be done to achieve your goals. Brainstorm with your group for this first-time event, otherwise you're sure to miss some important elements. Areas to include on your list are: promotions, facilities, syllabus, security, hospitality, vendors, sound equipment, registration, advertisements, decorations, instructor liaison, t-shirts, door prizes, etc.

The more areas of responsibility you have and therefore, the more volunteers, each with a small piece of the action, the better off you'll be. If you're fortunate, and have a lot of people involved, break down the responsibilities further. For example, promotions can be divided into 1) flyers (printing, distribution) and 2) other promotions (ads, posters, news releases to radio and television). Granted, this is not always possible due to lack of volunteers.

Your goal should be to have each person take on one task, concentrate all of their efforts on it, and do a fantastic job. You do not want your volunteers to feel burdened with too much to do. This is supposed to be fun. The more responsibility and pressure one has on them, the less likely they are to enjoy doing it and volunteer the next time.

Once you have people assigned to different areas of responsibility, be sure to spell out exactly what it is they are to achieve. Do not take for granted that their idea of "promotions" is the same as yours or the group's. Everyone must understand exactly what their job is and what it is going to entail in terms of their time and effort.

Every team needs a leader to guide them and pull everyone together. Being a leader, however, does not mean being a dictator. There will be occasions when a decision(s) needs to be made and this falls on the shoulders of the leader. However, to keep your volunteers happy and feeling involved, solicit their ideas regularly, and whenever possible, take a group consensus on how something should be handled. Each of us likes to think we know the best way of doing things, experienced or not, but often times, our perspective is not accurate or someone may have a better idea. So, listen to your volunteers. You want them to feel that this is a group effort, as it should be.

Remember, your volunteers are people, too. They have feelings, as well as lives of their own outside of clogging. Everyone needs to feel important and needed. As a group leader, you should stay abreast of what your staff is doing. However, you must let them do their job as they see best. Share your ideas and guide them. However, do not step in and take over. This is a sure way to lose volunteers.

If one of your staff complains they cannot possibly get the job done, do not offer to do it for them. This is a surefire way to get yourself overburdened. Listen to them, empathize with them, offer

suggestions. However, make it clear it is their responsibility to decide on a solution. If they cannot get their job done, they need to find someone who can. As group leader, you must delegate the responsibilities and let your staff do their jobs. The only time you want to step in and "take over" is if something has completely run amuck or someone is deliberately doing their own thing instead of what they were assigned to do.

Whenever possible, let your staff know they are appreciated, and you're glad they are a part of your group. If people do not feel appreciated, you're not going to get them back next time.

Besides people, sponsoring a successful event requires a lot of organization. For some of us, being organized comes naturally. For others, it takes work. It is the leaders responsibility to stay on top of the "big picture." The leader needs to oversee the volunteers, assure that deadlines are met, and pull everyone together.

One tool that is helpful in doing this is a "lead time" schedule.

A typical lead-time schedule looks something like this:

**Event dates: June 1-3, 1992**

| Task to be Completed       | Staff | Target Date | Completion Wks Out* | Actual Compl. |
|----------------------------|-------|-------------|---------------------|---------------|
| Cnfirm Inst                | Sam   | 6/01/91     | 52                  | 6/3/91        |
| Cnfirm Felty               | Toni  | 6/01/91     | 52                  | 5/30/90       |
| Type Flyers                | Jim   | 6/15/91     | 50                  | -----         |
| Print Flyers               | Jim   | 6/22/91     | 49                  | -----         |
| ---                        |       |             |                     |               |
| ---                        |       |             |                     |               |
| Thank you's to staff       | Me    | 6/10/92     | +1                  | -----         |
| *number of weeks to event. |       |             |                     |               |

My lead-time schedule lists every task, no matter how small, that needs to be completed. I have found this to be a very effective and necessary tool for a top-notch event. By referring to my schedule regularly and keeping it up-to-date, I can monitor our achievements and make sure everything is getting done. It's a good practice to provide each of your key staff people with a copy of the lead-time schedule, so they always know when their deadlines are.

You can have a top-notch event and have fun putting it together, if you remember a few basic things: 1) delegate responsibilities, 2) remember that your volunteers are people, too, and have many of the same needs as you. Listen to them and let them know they are appreciated, and 3) stay organized. Workshops are not easy to put together, but you can make them less difficult by following these few basic tips. You'll then be well on your way to a successful event.





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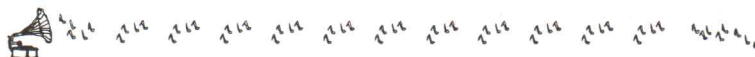
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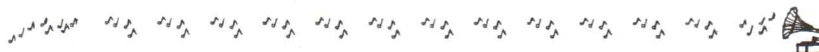
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*Charlie Burns*

*Matt and Colleen Pearson*

*Sally Adkins*

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Host Hotel - Waco Hilton Inn, 817-754-8484 \$69.00 Clogger Rate  
Other Hotels - Lexington Hotel 817-754-1266 or Holdiay Inn 817-753-0261  
For registration information contact Ethel Wilmesmeier 713-451-4815  
For Other Rally Information contact Lori Cannon 903-893-4107



## SunCoast Jamboree '96 (continued)



Annette Lieb, Reinhold Weber, Daniela Schmid—Germany and Sally Thompson (left to right)

eral teaching times for our teen instructors.

Your name must be submitted in writing by a current adult instructor or director. Instructors or directors please write a brief paragraph about your teen candidate telling us why you believe he/she will make a good instructor for the future.

Deadline for submitting your teen candidate is May 1, 1997. Mail your selection to Sally Thompson, Director, SunCoast Jamboree, 1560 Grove Park Boulevard, Jacksonville, Florida 32216. For any further information or clarification call (904) 642-4222.

The dates for the SunCoast Jamboree next year are August 14-16, 1997. Plan your vacation early. Come join us in Daytona Beach. We are looking forward to seeing all of you there! Don't miss it!

## Touched (continued from page 1)

why we actually spend so much time and energy doing this. We certainly know it's not for the big bucks! For me, personally, it has been for the wealth that comes from seeing a student love this great American traditional style of dance as much as I do—to literally be "on fire" for it. I am proud to have been (and will continue to be) a small contributing part of passing on this beautiful, artistic form of dance. Wow—what a totally awesome feeling. Especially when that same student turns right around and keeps the fire going by teaching clogging himself! To me, that is the greatest gift and compliment any student can give to his or her instructor. Thanks Doug! and keep on clogging!

Enough babbling! Bobbie, I would like to ask you to remove the Omaha Lightnin' Clogging Company from your directory listing. I have enjoyed issuing that section of the Double Toe Times to promote my former group. I will, of course, continue to subscribe to your terrific publication. Keep up the good work. I appreciate your talents "through print" to keep us crazy cloggers well informed and motivated!

Sincerely,  
Robyn Dalby

P.S.—I am now dancing with Missy Pearson Shinoski's KC Klogghoppers and they are wonderful! Everyone in the group is so nice and in one short month, my daughter, Kelly, and I feel at home with them already.

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