

The Double Toe Times

A CLOGGING MAGAZINE

Volume 15, Number 2

February 1997



Smithsonian Released CD of Bascom Lamar Lunsford's Legacy

By Tony Kiss

(Reprinted from Asheville, Citizen-Times Leisure, Asheville, North Carolina)

One of Western North Carolina's most important and beloved folk music stars is finally turning up on a CD recording—and next Saturday, there's a big album release show at Mars Hill College (Fall 1996).

But the star himself won't be there.

Bascom Lamar Lunsford has been dead since 1973.

No matter. His music is still so powerful and popular that it's been collected on the new CD album "Bascom Lamar Lunsford—Ballads, Banjo Tunes and Sacred Songs of Western North Carolina."

The CD, released on the Smithsonian Folkways label, features recordings he made for the Library of Congress in 1949. The tracks included "Swannanoa Tunnel," "Death of Queen Jane," and "I Wish I Was a Mole in the Ground" and his best known work, "Old Mountain Dew."

Lunsford—fondly remembered as the "Squire of South Turkey Creek"—dedicated his life to collecting, preserving and recording old-time mountain

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In Memoriam: William Smith Monroe, The Father of Bluegrass Music

(Reprinted from Central Texas Bluegrass Bulletin)

Bill Monroe was born on September 13, 1911, at Jerusalem Ridge near the town of Rosine, Kentucky. He died on September 9, 1996 in Springfield, Tennessee. Services were held at the Ryman Auditorium in Nashville and at the Rosine Methodist Church in Rosine. He was buried in Rosine on September 12, 1996. A man of Scots heritage with big-boned physical strength and stubborn determination, he was a loner, but courtly and romantic, who always had a pocketful of quarters to give to children.

The youngest of eight children, Bill took up the mandolin at age 10. After his parents' deaths, as a teenager, he moved in with his uncle Pendleton Vandiver, a fiddler. From 1930 to 1935, Bill worked at an oil refinery in Indiana; playing with his brothers, he was exposed to new music in the city, including jazz. From 1934 to 1938 he played with brother Charlie as the Monroe Brothers.

In 1938, Bill formed a group in Little Rock called the Kentuckians and then moved to Atlanta to organize the Blue Grass Boys. In 1939, Bill Monroe and his Blue Grass Boys became members of the WSM Grand Ole Opry in Nashville. Monroe prospered during the 1940s, but the 1950s saw a decline in his popularity. His career rebounded in the 1960s with the renewed interest in folk music.

Bill Monroe was married and divorced twice, with two children from his first marriage, James and Melissa. He is survived by his son James, a grandson, James Monroe, II; and a sister, Bertha Monroe Kurth.

Tears Fell on Rosine

By Mary E. Yoemans

(Reprinted from Central Texas Bluegrass Bulletin, October 1996)

[The feeling of the loss that the music community has suffered is captured in this tribute describing Bill Monroe's funeral service in Rosine, Kentucky.]

There just never seems to be enough time to do all you would like to do—to have meaningful conversations with the people at a gathering such as at the funeral of Bill Monroe in Rosine, Kentucky, on Thursday, September 12, 1996—just one day shy of what would've been his 85th birthday.

With a heavy heart, I left Nashville in the morning after working a few hours, hoping to arrive in Rosine early enough to make some photographs of the folks I knew would be gathered outside the little white country churchhouse.

It was a gorgeous sunny morning in Tennessee, a beautiful day to be out on the road, windows rolled down,

Continued on Page 6

THE DOUBLE TOE TIMES

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Bobbie Adams

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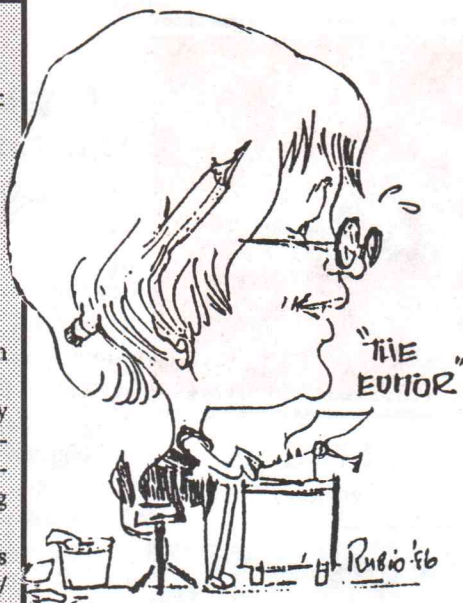
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Thoughts for February

From Claire Rudd & Nick Pilley

Somerset, England

Re: The November Editorial

Driving on the left? We've always assumed it was related to fighting from chariots and keeping the weapon arm free—a bit like castle stairways rising clockwise to allow defenders more freedom for their weapons from above—then progressing to keeping the whip hand free. Somebody come up with a better idea, please! As for why most other countries drive on the other side, who knows, although a number of old Empire countries still use the left.

And for buttons, we quote from an article by Douglas Smith in the August issue of Readers

Digest (UK printing), "It's easier for right-handed people, the majority, to push buttons on the right through holes on the left, and so men's buttons are on the right. When first used, buttons were expensive and worn primarily by the well-to-do. Women in that class were usually dressed by servants. Since a maid would face the woman she was dressing, dressmakers put the buttons on the maid's right—the woman's left.

Claire and Nick,

The one about buttons sounds plausible. "Driving on the left" seems like a bit of a stretch between the days of chariots and the late 1800s. I'm writing to the Henry Ford Museum in Michigan for more information! We'll keep you posted!

Dear Readers,

I apologize for not preparing the classified ad format and rates as promised. Time and tides seem to have passed me by lately!

I do need your help. Please urge other folks to subscribe! In the printing business more costs less! Additionally, please include your extended four digit zip code. If you don't know it, look on some junk mail. This is a new requirement from the post office and their (pain in the) CASS certification.

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Do not rely on me to call you when your Directory is up for renewal. You get two notifications—one is a red stamp on your last issue that states "YOUR DIRECTORY LISTING EXPIRES WITH THIS ISSUE. RENEW TODAY." The second is a courtesy bill. If you do not wish to renew, we'd be grateful if you'd just write Not Renewing across the bill and send it back to us. I've had most folks say they like the automatic bill. A few were furious that I'd sent it, and to them I say, "come walk a day in my moccasins."

The gum chewing clogger
And cud-chewing cow
Look quite alike
But they're different somehow
And what is the difference?
I see it all now—
It's the intelligent look
On the face of the cow.



4th Annual Borderline Muskogee, Oklahoma

Friday & Saturday March 21 & 22, 1997

Featuring

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Columbus, Ohio

Rob & Cheryl Keller

Stacey, Minnesota

Workshop Location

Muskogee Fair Grounds (Expo Grounds)
Performing Arts Building
Air Conditioning & Hardwood Floor

Workshop Schedule

Registration: Friday, March 21, 1997, 6:00pm

Saturday, March 22, 1997, 8:30am

Workshop: Saturday, March 22, 1997, 9:00am-5:00pm

Fundance: Friday, March 21, 1997, 6:00pm-10:00pm

Saturday, March 22, 1997, 7:00pm-10:00pm

For More Information Contact

Mary Leslie at (918) 773-8016

Workshop Registration

Workshop Fee: \$15.00 Per Dancer

Pre-Registration: \$12.00 (includes syllabus)

Pre-Registration Deadline: March 5, 1997

Video Camera: \$10.00

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Borderline, c/o Mary Leslie, PO Box 509, Vian, OK 74962

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UPCOMING EVENTS 1997

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.

• 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 8

Ground Clog Day
Westbrook, Maine
Davidson (ME)

February 8

Mid-Alabama
Clogging Workshop
Hueytown, Alabama
Haney (AL)

• February 14

Florida State Fair
Competition
Tampa, Florida
(813) 621-7821

February 15

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

February 15

Flat Creek
Cloggers Workshop
Nashville, Georgia
Byrd (GA)

• February 15

Gulf Coast Clog Workshop
& Solo Competition
Foley, Alabama
Erdwins (FL)

• February 22

Tarheel State Clogging
Championship
Micro, North Carolina
Treadwell (NC)

February 23

Country Note Clogging Festival
Windsor, Ontario
Dzogola (CAN)

February 27-March 1

Spring Fling
Pigeon Forge, Tennessee
Pace (SC)

• February 28-March 1

Northern Utah
Open Clogging Championship
Sandy, Utah
Cobia (UT)

March 7 - 8

Steve Smith Workshop
Edmonton, Alberta
Pennock (CAN)

• March 14 - 16

SCCC Championship &
Workshop
Aiken, South Carolina
Anderson (SC)

March 15

Southside Clogging Workshop
McDonough, Georgia
Nelson (GA)

• March 15 & 16

Sunshine State Bluegrass
Festival &
Sanctioned Clog Competition
Punta Gorda, Florida
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March 21 - 22

Sidekick Cloggers Hoedown
LaBalle, Florida
Bedingfield (FL)

March 21 - 22

4th Annual Borderline
Muskogee, Oklahoma
Leslie (OK)

March 21 - 23

Northeast Clogging Convention
Strafford, Vermont
Coruth (NH)

March 21 - 23

Spring Fever Workshop
Chilliwack, British Columbia
LeCounte (CAN)

• March 22

Upstate Clogging Classic
Clemson, South Carolina
Pace (SC)

March 22

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

March 22

Mason-Dixon Spring Stomp
Westminster, Maryland
Wilson (MD)

March 28 - 29

Minnesota Mega-Clog
Bloomington, Minnesota
Keller (MN)

March 28 - 29

Texas Cloggers Rally
Waco, Texas
Cannon (TX)

• March 29

America Clogging
Championships
Paris, Kentucky
Mattingly (KY)

April 11 - 13

Illini Classic Workshop
Lincoln, Illinois
Wallis (IL)

April 12

Spring Round Up
Novi, Michigan
Barrett (MI)

• April 12

Southern Utah Open
Clogging Championships
Monroe, Utah
Cobia (UT)

• April 12

South Atlantic Clogging
Championship
Clyde, North Carolina
Finger (NC)

April 18 - 19

Indian River Pow Wow
Merritt Island, Florida
Redfern (FL)

April 18 - 19

Nickel City Clogging Festival
Grand Island, New York
Haley (NY)

April 19

Springtime Stomp
Dublin, Georgia
Ruis (GA)

April 26

ACHF Spring Workshop
Maggie Valley, North Carolina
Maiuri (WV)

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Fax (407) 834-2116

Upcoming Events (Continued)

April 26
Devils Delight
Toledo, Ohio
Malone (OH)

• **April 26**
Wyoming Open
Clogging Championships
Lyman, Wyoming
Cobia (UT)

April 26
Tennessee Clogging Classic
Gray, Tennessee
Glass (Tn)

May 2 - 4
River Road Clogging Jamboree
Brampton, Ontario
Craddock (CAN)

May 9 - 10
Cloggers Showcase
San Antonio, Texas
Hadley (TX)

May 16 - 17
CAW Jamboree XIII
Oconomowoc, Wisconsin
Otis (WI)

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

May 23 - 24
Rampage '97
Winnipeg, Manitoba
Valois (CAN)

June 6 - 7
Bordertown Bash
Cloverdale, BC
Fraser/Myers (CAN)

June 12 - 15
Jamboree by the Sea
Myrtle Beach, South Carolina
Pace (SC)

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

• **June 27 - 28**
22nd Annual Cloggers Festival
Provo, Utah
Cobia (UT)

July 6
Maureen's Stampede
Workshop
Calgary, Alberta
Dakers (CAN)

• **July 11 - 12**
Miss American Clogger
Pageant
Spartanburg, South Carolina
Pace (SC)

• **July 26**
East Coast Clogging
Championship
Chesapeake, Virginia
Johnson (VA)

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

• **August 9**
Heart Stomper Competition
Thomasville, North Carolina
Lemons (NC)

August 14 - 16
Sun Coast Jamboree
Daytona Beach, Florida
Thompson (FL)

• **August 16**
Coastal Carolina
Clogging Classic Competition
Burgaw, North Carolina
Aycock (NC)

• **August 23**
Mid-State Clogging
Championships
Mooresville, North Carolina
Conrad (NC)

• **September 6**
North Carolina
Mountain State Fair
Clogging Championships
Fletcher, North Carolina
Powell (NC)

• **September 13 - 14**
Mid-Atlantic Clogging
Championship
Clinton, Maryland
Loveless (MD)

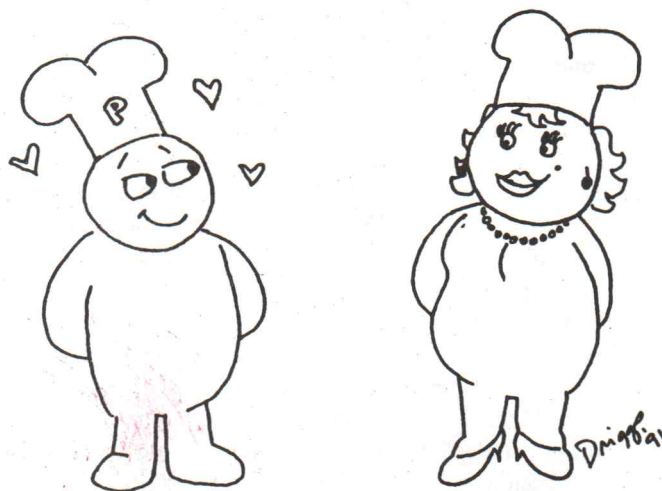
• **September 19 - 21**
Southwest US Clogging
Championships
Tempe, Arizona
Pearson (AZ)

• **October 10 - 11**
The Southern Appalachian
Mountains Clogging
Championships
Mars Hill, North Carolina
Dillingham (NC)

• **October 25 - 26**
ACHF Annual Grand
Championships
Maggie Valley, North Carolina
Powell (NC)

• **November 1**
Southern National
Clogging Classic
Athens, Georgia
Phillips (GA)

• **November 15**
Florida Clogging
Championships
Winter Haven, Florida
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Tears Fell on Rosine

(continued from Page 1)

"Kentucky Mandolin," "Jerusalem Ridge," "The First Whippoorwill" and, yes, "My Last Days on Earth", fortifying me as each moment brought me closer to my last glimpse of the man I saw as a pioneer, and counted among my dear friends—a man who had paid his dues, lived a good long life, resolved his quarrels, and was ready for that better life.

I felt so strange. There was the overwhelming sense of loss, the feeling that things would never again be quite the same, yet there was a feeling of peace and quiet, too. I found my appreciation for the man and his music had grown more intense with his death; I'd spent the past several days, late into the night, listening only to the music of Bill Monroe—true life music, white man's blues. In the rare moments when I wasn't listening to Bill, I was thinking about him, reliving precious moments frozen in time, or talking with friends about him, or e-mailing people I'd never met, acquaintances who'd reached out to me through BGRASS-L, something that would never have existed if Bill Monroe had not been born in 1911 to J.B. and Malissa Monroe in Kentucky, if he hadn't been a cross-eyed child who felt rejected and hid in the barn when company came to the house. If he hadn't been the man who persevered against all odds to become the legend we all miss so much. If he hadn't been the man who never quite believed in his worth, who always seemed to need to prove himself, his strength, his power, his endurance. The man who pushed himself to greater accomplishments, a real-life inspiration.

What if he'd been born in India or Africa? Would there have been bluegrass as we know it today? Would Jerusalem Ridge have been written? What if Bill had not had such a commitment to his vision of what the bluegrass music should be, how the instruments should sound, how the parts should be sung? What if he hadn't insisted it be done over and over until it was right? What if he'd succumbed to rock and roll and turned his back on old-time music and the blues, two of his greatest musical influences? Bill gave his life, his energy, his body and soul to keep the bluegrass music alive, and at a tremendous cost to him and to his family. All these things occurred because it was the time

and the place, the destiny of Mr. Monroe, to do just exactly as he did; to unite us in a music we love so dearly.

Not that Bill was solely responsible for what has brought to this forum, but, as so many have said, "if it weren't for bluegrass, what would we be doing with all our vacation time?" Who would our friends be? I doubt I'd have friends in Japan, the Czech Republic, and Russia. Friends in virtually all of the United States.

My thoughts on the way to Rosine were strange and wonderful, sad and happy all at the same time; the music I'd been listening to for so many years had a new meaning for me; I think I was just listening much more closely than I ever had before; and it was as if I'd never heard it. I found my admiration for the man I'd called friend growing exponentially as I listened to the lyrics he'd penned, to the lonesome tunes he'd written, while my eyes perceived the territory he'd often traveled by horse or mule, hauling railroad ties or going to play at a dance with Uncle Pen.

It's only about 40 miles from Nashville to the Kentucky border. In that span, the day went from radiant sunshine to cloudy and overcast. In Kentucky, it seemed that all the clouds were gathering and moving together in the same direction as you and I—toward Rosine. Soon there was a strange light in the darkness of the day, an occasional ray of sunshine finding its way through the dark, thick, stormy sky. It seemed like a gospel kind of day to me; I wanted to sing and shout, I wanted to cry. It was my need to drive the distance alone, with only my thoughts and the music of Bill Monroe as my company; it felt right.

Approaching Hartford, Kentucky, just 10 miles down the road from Rosine, a soft, light rain began to fall, I thought, like the teardrops rolling down my face as I listened to Mr. Monroe singing "Kentucky Waltz." It seemed fitting that the clouds—surrounding the "hills and hollers" Mr. Bill loved so well and so immortalized in song that they will live forever—had gathered over the little community church-house, watching over the friends and family clustered there, shedding their own tears at this bittersweet goodbye.

Arriving 30 minutes before the service, I saw longtime friends gathering there. Though it had clearly been raining in Rosine, the sun was starting to peep through, creating a warm light; the sky was smiling as I walked toward the little

Methodist Church and the kindred spirits congregated there, talking quietly. There were cars everywhere, TV cameras, reporters with pads, pens and cameras running about, people of all ages, Volvos and beatup pickup trucks parked alongside each other.

A line of people moved solemnly up the steep church steps, stuffing themselves through the narrow doors, signing the guest register, standing patiently in line to catch a last glimpse, return a quarter to Mr. Bill, say a prayer, to weep. There wasn't time to linger, the line advanced and moved out the back door. The church was full of people; probably far more than it had ever welcomed on Easter Sunday. The gaiety of Easter was absent; they all needed to be there.

Today there were two long and glistening rows of quarters adorning the open casket lid. Mr. Bill was visible throughout the country-style service.

There's no point in saying who was there; we were all there. I saw more bluegrass people there than at the Ryman service the day before, and also many people I didn't know. Lots of former Bluegrass Boys were there; Bill would've liked that.

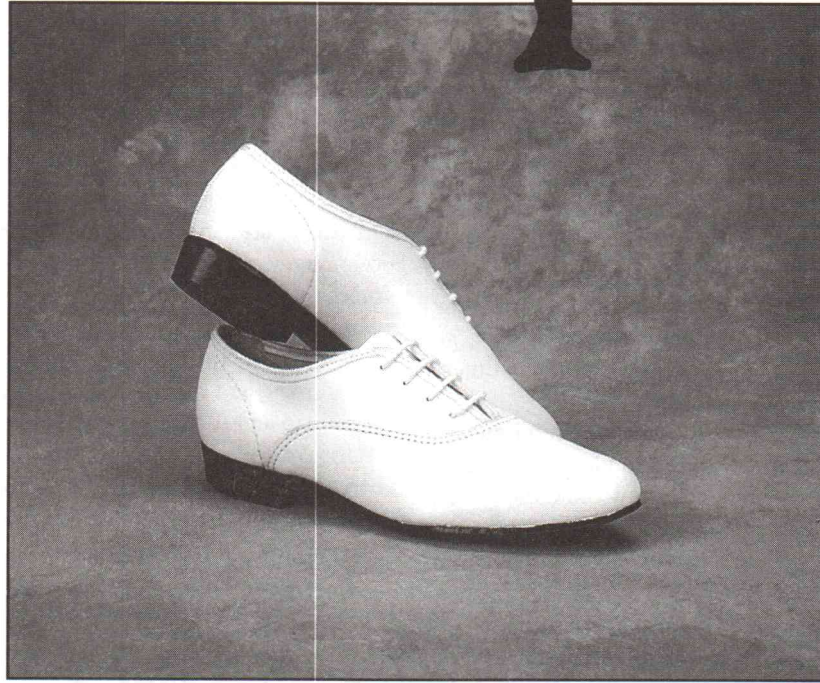
While the sanctuary was overflowing with people, many of whom stood throughout the hour and a half service, there were three or four times as many people on the lawn behind and around the church listening via speakers which had been placed there. One policeman estimated 1,000 people attended Bill's funeral; another person reported 1,200.

The service began with Ricky Skaggs singing "Amazing Grace." A woman with a beautiful voice seated near me at the back of the church joined in, and soon the crowd became the choir and raised our voices in memory of Mr. Monroe. The final verse had two words, "Praise God," and most present seemed to pick up on that verse rather easily. Maybe it was the stifling heat, maybe the sadness of the moment, but a woman near me, face soaked with tears, left the building shortly after the service commenced.

Officials of the State of Kentucky and Ohio County said a few words and offered their sympathy. The family were seated in the front of the church at a 90 degree angle to the crowd, the head of Bill's casket just a couple of feet from their pew. Somehow it

Continued on Page 12

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President's Council on Physical and Sports Award Program

By Robert M. Puhalla, Youngstown, Ohio
(The following article is taken from the *American Squaredance Magazine*, October 1996)

The Presidential Sports Award Program, developed by the President's Council on Physical Fitness and Sports in 1972 and administered by the Amateur Athletic Union, is worth checking into for dancers seeking a challenge.

The challenge of the Presidential Sports Award is to make a commitment to fitness through active and regular participation of sports and fitness activities.

You can earn the Presidential Sports Award in any one of sixty-eight (68) sports or fitness activities, including dancing. Any individual, six (6) years of age or older is eligible to participate.

The "Dance" activity was added to the program in January 1993. Since its addition, only 1,114 individuals have earned the award in the "Dance" activity (through June 1996). To date, no one has earned the award in all sixty-eight (68) sports or fitness activities (Source: *Amateur Athletic Union*).

To earn the award for "Dance," you must dance a minimum of fifty (50) hours in Ballroom, Square, Folk, Round, Pattern, Clogging, Country Western or Dance Combination with no more than one and one-half (1½) hours credited to the total per day. For maximum benefit, the fifty (50) hours of dancing should be fulfilled within a four-month time period.

To get started, send a request for a Personal Fitness Log/Qualifying Standards to: Presidential Sports Award, Amateur Athletic Union, Walt Disney World Resort, Post Office Box 10,000, Lake Buena Vista, Florida 32830-1000.

The Personal Fitness Log/Qualifying Standards is self-explanatory. However, for additional information concerning the program, call the Amateur Athletic Union at (407) 363-6170, or square dancers may write to: Robert M. Puhalla, Post Office Box 24, Youngstown, Ohio 44501.

A Presidential Sports Award dangle has already been designed and is available for square dancers successfully earning the award in the "Dance" activity.

Even international square dance spokesperson, Rebecca Holden, has committed to earning the award!

For future reference, it may be helpful if a list was compiled of the individuals in the square dance activity who have earned the Presidential Sports Award in the "Dance" activity. Therefore, after successfully earning the award, it would be very much appreciated if you would send your name, address, city, state, zip code (telephone number-optional) and the month and year printed on your certificate to Robert M. Puhalla at the above address. If you have already successfully earned the award or know of other square dancers who have, would you be so kind as to pass this information along to them. The idea is to make this list available to all square dance recipients of the award at no cost other than a self-addressed, stamped envelope.

Suggestions for changes (new requirements, new categories, etcetera, can be made by contacting: President's Council on Physical Fitness and Sports, 701 Pennsylvania Avenue, N.W., Suite 250, Washington, DC 20004; Phone (202) 272-3427.

Dazzlin' Image Has A "Dazzlin'" Year!

By Kelly Bowen, Portsmouth, Virginia

How proud can one clogging director be? I think I found the answer to that question on October 26th and 27th in Maggie Valley, North Carolina, at the American Clogging Hall of Fame's annual invitational dance-offs. That weekend, Dazzlin' Image competed in seven routines earning one second and six first place awards. Furthermore, the team won an overall Show Routine Grand Championship in addition to being named as the Hall of Fame's national winningest team of 1996.

Dazzlin' Image was started in January of 1995 with only five dancers practicing in a two-car garage. Since then, the team has grown in size and success. I never conceived that within two short years we would be eleven time grand champions. We have been successful in both freestyle and precision categories, which is somewhat of a rarity in competitions today.

In 1995, the team performed locally at nursing homes, fundraisers, and various minor festivals. In 1996 we kept our nursing home and fundraiser bookings but added such large festivals as the Virginia Bluegrass Festival, the Neptune Festival, Strawberry and Watermelon Festivals, and even the Virginia State Fair where we performed for over 300 spectators. It shocked me to learn from my "booking mom" that we had performed on over 500 occasions this year. In addition, Dazzlin' Image will be featured in the Grand Illumination Parade, a statewide, televised event near the end of November. We've even started preparing for our performance at Disney World in the Summer of 1997.

Bobbie, I'd like to take this opportunity to thank all of my dancers for their dedication and hard work over the past two years, each and every one of my team parents who have taken on all of the extra responsibilities that I could not have possibly accomplished on my own, and the Lord for the truly talented dancers and supportive parents with which I have been blessed. Thanks guy! You have truly made me proud and I look forward to many more years as director of the Dazzlin' Image Cloggers.



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Stompin' Ground Maggie Valley North Carolina

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February 22, 1997

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March 14-16

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March 15-16, 1997

Sunshine State Bluegrass Festival
Punta Gorda, Florida
Bill Pattie
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April 12, 1997

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Tears Fell on Rosine

(continued from Page 6)

seemed that James and Jimbo were less distraught today, though it probably wasn't so. It was a hard time for them.

Ralph Stanley got up and sang one of my favorite Stanley numbers, "Two Coats" with Ricky playing mandolin and singing with him. I will forever associate this song with the last time I saw Bill, and love it even more than before. An emotional Ralph moved us all beyond tears and beyond words with his heartfelt vocals.

Ricky then sang, "I Was Standing By the Bedside of A Neighbor." Ricky broke down during the first couple verses, at such a loss that he could barely whisper the words through his sobs; it was the time I've felt most in tune with Ricky in all these years; my spirit was right there with him, my heart crying, urging him on.

A beautiful African-American woman named Alma Randolph from Ohio County, KY, blessed with a soothing, uplifting voice, sang "Take My Hand Precious Lord," and I felt that Bill would've really liked that. It wasn't bluegrass or blues, but with the tremendous influence of Arnold Schultz always so evident in Bill's music, it seemed right that she would be such a wonderful part of the service, of the circle of life present there.

Various Bluegrass Boys got up, led by Wayne Lewis, with Art Stamper and Robert Bowlen on fiddle, Dana Cupp on banjo, Skaggs singing tenor, and Wayne on guitar and did "The Little Community Churchhouse." Del McCoury then sang "The Old Crossroads" with Ricky.

The Bluegrass Boys were then recognized: some of the Bluegrass Boys in attendance were Dana Cupp, Robert Bowlen, Jimmy Campbell, Billy Rose, Doug Hutchens, Butch Robins, Ralph Lewis, Buck White, Glen Duncan, Wayne Lewis, Del McCoury (and Ronnie), Sandy Rothman, Lamar Grier, Kenny Baker, Bob Black, RC Harris, David Deas, Tater Tate, Guy Stephenson. Undoubtedly a few who were present went unnoticed.

"I Saw the Light" sung by Carl os Brock was next, followed by "Life's Railway to Heaven," sung by Dan Jones. Doug Hutchens was then introduced. Wayne Lewis, voice cracking, pausing every few words to take a breath, fighting his grief, then announced that Doug Hutchens had documented 175 full-time

Bluegrass Boys, people who had worked with Bill on a regular basis over a period of time.

Wayne Lewis came up to sing and said, "This is probably the second hardest time it's ever been for me to sing this song; the first time was when I sang this at Jimmie Skinner's funeral, and I thought probably that was the hardest thing I'd ever done in my life, but this time might prove to be harder." He then asked everyone to join in and sing "Precious Memories." He said Bill always liked for the people to join in with them at the festivals. Everyone wholeheartedly sang the choruses.

James Monroe got up and said a few words about his father. He said, "he had friends all over the world... they came from all over the country to the Ryman yesterday... he's here with us today; he's looking at us and hears us; and I think he appreciates every one of you folks; good singers here, some of the best in the country; I know he's in a better place."

Several Opry members were present; Skeeter Davis said that through the years she always had such a love and attachment to Mr. Monroe. "What a testimony he's left behind." She mentioned Ricky, Vince, and all the Bluegrass Boys and all he'd given them; she said, "what a big birthday party there'll be in heaven for Bill tomorrow while he celebrates with Jesus and Minnie and Roy. We love you Bill, happy birthday in heaven!"

Tammy Sullivan then said, "I can't really tell him goodbye, James, I just have to say good night. I have had many occasions to talk with Bill about the Lord, shared many wonderful experiences with him. He was a man who loved his friends, he loved everybody, but more than that, he loved the Lord... there is rejoicing in heaven because one more has entered, and he'll be playing that mandolin and he'll be walking the streets of gold and he'll be waiting for all of us."

Bobby Osborne got up and said, "There's so many things I could say about Bill Monroe, it would probably take me 3 or 4 days to tell you all of it. I never was a Bluegrass Boy, not because I didn't want to be, but I always sang the same part that he did, and played the same instrument. He and I both knew that there wasn't room for two of us in the same band." "The last 15 or 20 years Sonny and I have been very very close to Mr. Monroe. We have shared the same dressing room with Bill Monroe and

the Bluegrass Boys and Jim and Jesse... and I want to say once again that I am so thankful that I lived in the days of Bill Monroe."

Alma Randolph then sang a beautiful song, "Don't Cry for Me." Disobedient souls that we are, everyone cried.

Preacher Baggett, pastor at James Monroe's Assembly of God church in Goodlettsville, then gave a lengthy sermon in the sweltering heat. The service finally drew to a close.

It seemed that the crowd had grown exponentially since I'd last felt the fresh, cool air of Rosine on my face. Everywhere the eye could see were upturned faces of all ages, awaiting the appearance of the procession of pallbearers carrying Bill Monroe home. The seconds ticked slowly by as we all waited for them to arrive, carrying our beloved leader down his final flight of steps to the long black limousine which waited quietly to transport him to his final resting place. The casket lifted into the vehicle; the door closed; the crowd of friends, Bluegrass Boys, neighbors, and the curious all made their way up the road, just a short distance from the lonesome old cemetery to the newly-dug grave which waited to hold the remains of our father, our grandfather, our friend, our mentor, our Bill Monroe.

The flowers were everywhere: lots of roses. The large white clouds, the fall blue sky. The sun. Alma Randolph began to sing, "the sun shines bright on my old Kentucky home... weep no more my lady, oh, weep no more today, we will sing one song for our old Kentucky home, for our old Kentucky home faraway." Lonesome. Together. Sobbing. Touching. Ricky and Ralph sang the Stanley number, "Gloryland," with the chorus: "Weep not friends I'm going home... up there we'll die no more... no coffins will be made up there, no graves on that bright shore."

Ralph and Ricky then led us in "Swing Low, Sweet Chariot," some silence, then a spontaneous "Blue Moon of Kentucky" was softly sung. A prayer. The crowd moved slowly. The tent surrounding the grave was peeled away, light shining on the small box that contained the earthly remains of the larger-than-life man, Bill Monroe.

Jimbo Monroe later told me that before the casket was lowered, Ralph Stanley put

Continued on Page 22



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Sponsoring Your First Clogging Workshop

Part VIII: VIP Treatment; Who? Why? What? When? How?

By Elizabeth VanMeerbeek

Virtually everyone present at your clogging event is a Very Important Person—your attendees, your instructors, your vendors, your volunteers, and your special guests. Each of these parties contributes to your event's success, and you want to be sure all are treated well, however, each of these folks should receive different forms of "special" attention.

Your Attendees—dancers and spectators. These are the folks who ultimately determine the success of your event. They're your bread and butter. You can be sure they will spread the word to others of what they experienced at your event. Unfortunately, bad experiences tend to have a bigger impact—give people something to complain about and they'll be sure to tell the world. You want these folks to leave your event feeling good and ready to spread the word about how much fun they had.

Your attendees are your most critical group. However, since there are so many of them, it is a real challenge to make them all feel special. The first thing you and your staff should do is greet as many of these people as possible. Keep smiles on your faces and offer to help anyone who looks a bit confused or lost. Continue this throughout the duration of the event. Encourage your staff to make an extra effort to do this. It will make a difference. Even if you experience a lot of problems with the smooth running of your event, if people feel they were treated well, they'll probably leave in good spirits anyway and make allowances for your first-time shortfalls.

A smooth running event will have a positive effect on your attendees. Get them checked in quickly and be sure they can find everything they need easily. Take

advantage of the suggestions offered earlier in this series and the experiences of others to ensure the success of your event.

Have an evaluation form available for your attendees to provide feedback. Encourage them throughout the event to submit their comments and suggestions prior to their departure. Let them know their ideas are important to you, and that you'll follow up on their suggestions. An evaluation can be a very important tool if designed and used properly. (More on evaluations in a future article.)

Your Instructors—hired and volunteer. For the most part, your instructional line-up is your drawing card. A good instructional staff and a good program will attract attendees to your first-time event. You want your instructional staff to put their best foot forward and help make your event a smashing success.

Instructors can impact your attendance in a big way. They not only draw people because of their reputations, but they can also encourage their own dancers to attend (especially local instructors). They can also "advertise" for you at other events they are participating in. If they don't feel your event is worth it, for whatever reason, don't expect them to help encourage attendance. You want these folks to feel special.

Since they tend to be smaller in number, it is easier to cater to this group. First of all, take care of everything you possibly can for them. They will all be travelling in, by plane or car, and you can make this easier for them. If they're flying, offer to make their reservations for them. Be sure to have transportation available to them at the airport, as well as someone to greet them. The baggage claim area is usually the best rendezvous point at an airport, however everyone likes to be greeted as they are stepping off a plane into a strange airport. If an instructor is driving in, be sure they have detailed directions, a map, and phone numbers to make their journey easier. Estimate their arrival time at your facility and have someone there to greet them. Whatever their travel arrangements are, be sure to gather their plans in advance, and let them know what arrangements you've made for them.

If your event involves an overnight stay in a hotel, make all the appropriate reservations for the instructors. When

making room reservations, mention to the hotel that these are your VIPs. Often, the hotel will provide little extras, if they are able, i.e., upgraded rooms, evening turn-down service, a morning newspaper, etc. If any of the people will be arriving early, be sure to arrange for an early check-in. Alert the bell captain of their arrival to insure quick handling of their luggage.

Have the instructor's name badge, syllabus, and other registration information available upon their arrival. Review any special arrangements and the events program with them shortly after their arrival.

The smoother each of their workshops go, the happier they will be. Have someone available in each dance hall to assist them should they have sound problems or other needs.

See that your instructors know what their meal arrangements are. Have prior arrangements been made for them or are they on their own?

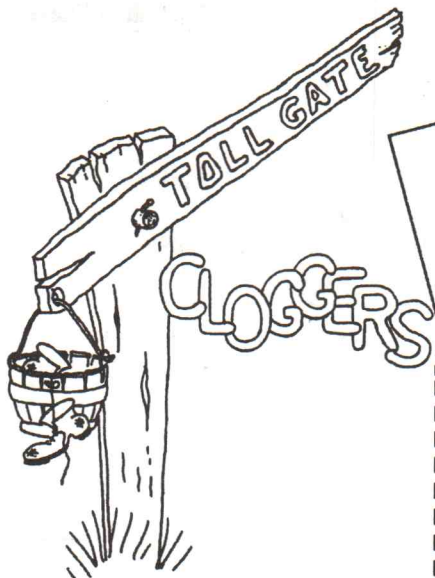
If funds allow, it's nice to leave an amenity in their room prior to their arrival. You can make something special up or have the facility provide an item on your choosing, i.e., fruit basket, bottle of wine, chocolates, etc. It's also a nice touch to have them leave with a memento of your event, i.e., shirt, gym bag, etc., with your event logo or group name on it. However, these types of items are costly and not necessary. You must examine your funds and determine the feasibility of this.

If you are paying your instructors for their services, do so promptly at the completion of your event. Do not make them wait to receive their compensation. Assuming they've fulfilled their obligations, you should fulfill yours. They will remember your promptness and want to work with you again. Please note—this should be handled discreetly. Either handle this privately or hand them a sealed envelope with the previously agreed compensation. This is nobody else's business but yours and theirs.

Once the event is over, do not slack off on your treatment of these folks. See that their hotel checkout goes smoothly and that they have transportation to the airport, if appropriate. Someone should be available to see them off.

Your Vendors. Although you can have a terrific event without vendors present, they do make a positive contribu-

Continued on Page 18



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Schedule

Registration 9:00 - 10:00 a.m.
Workshop 10:00 - 12:00 p.m.
Lunch 12:00 - 1:00 p.m.
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Workshop 1:00 - 5:00 p.m.
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April 12, 1997

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Choreography by Ethel E. Wilmesmeier

Rhythm Cloggers

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713-451-4815

INTRO: Wait 8 beats, start left foot lead
SEQUENCE: Wait 8 beats / A / B / A-1 / B / C / B / Ending

PART A:
2 PUSH OFFS DS R/S R/S R/S (moving left; on repeat alternate footwork.
L RL RL RL move right, clap hands on the Rock of R/S)
2 TOE HEEL TOE/HEEL TOE/HEEL R/S (moving forward;
TRIPLE L L R R L L RL repeat with
alternate footwork.
move back)

2 SINGLE DS R/S (alternate footwork on repeat)
BASIC L RL
1 FANCY DS DS R/S R/S (turn ½ L with first DS)
DOUBLE L R LR LR

REPEAT THE ABOVE STEPS FACING BACK — TO END FACING FRONT

PART B:
1 TRIPLE DS DS DS STOMP/STOMP (moving forward)
STOMP L R L R L
1 TRIPLE DS DS DS R/S (backing up)
BASIC R L R LR
2 TOUCH- DS TCH(XIF)/SL (alternate footwork on repeat)
OVERS L R L

PART A-1:
2 PUSH- DS R/S R/S R/S (moving left; on repeat alternate footwork.
OFFS L RL RL RL move right)
2 TOE HEEL TOE/HEEL TOE/HEEL TOE/HEEL R/S (moving forward;
TRIPLE L L R R L L RL repeat with
alternate footwork,
move back)

2 SINGLE DS R/S (alternate footwork on repeat)
BASIC L RL
1 FANCY DS DS R/S R/S (in place — no turn)
DOUBLE L R LR LR

REPEAT PART B

PART C:
8 HEEL STEPS HEEL (TCH) / STEP (turning left 360)
(STRUT) L L
2 KARATE DS (pivot ½L) KICK(OTS) / H STEP KICK/SLIDE
L L R L R L R L R
(footwork same on repeat)
2 SINGLE DS R/S (alternate footwork on repeat)
BASIC L RL
1 FANCY DS DS R/S R/S (in place — no turn)
DOUBLE L R LR LR

REPEAT PART B:

ENDING:
2 SINGLE DS R/S (alternate footwork on repeat)
BASIC L RL
1 FANCY DS DS R/S R/S (turn ½ L on first DS)
DOUBLE L R LR LR
2 SINGLE DS R/S (alternate footwork on repeat)
BASIC L RL
1 FANCY DS DS R/S R/S (turn ½ L on first DS)
DOUBLE L R LR LR
1 TRIPLE DS DS DS STOMP/STOMP (moving forward)
STOMP L R L R L
1 TRIPLE DS DS DS R/S (backing up)
BASIC R L R LR
2 TOUCHES DS TCH(XIF) SL DS (PAUSE) TCH(XIB)
L R L R L

THE SIGN

Artist: Ace of Base

Choreography by Dyan "Rebel" Cormier

Rebel Rousers

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602-848-8194

INTRO: BOURBON JAZZ: (8 Counts — Left Foot Lead)
SEQUENCE: Intro/A/B/C/Bridge I/B/C/Bridge II/C/Ending

PART A: (36 Counts)
STOMP DOUBLE TURN ¼ LEFT ON STOMP, LEFT FOOT LEAD
STOMP JOEY DANCED IN PLACE, RIGHT FOOT LEAD
REPEAT 3 TIMES TO MAKE BOX
2 SYNCOPATED STOMPS LEFT & RIGHT

PART B: (32 Counts)
2 GALLOPS RIGHT FOOT LEAD
1 FANCY DOUBLE TURN ¼ RIGHT
REPEAT 3 TIMES TO MAKE BOX

PART C: (32 Counts)
4 "THE SIGN" STEPS (OR JAZZ BASICS), RIGHT FOOT LEAD
2 TALK TO ME STEPS (OR 2 TRIPLES), TURN ½ TO FACE BACK
REPEAT TO FACE FRONT

BRIDGE I: (20 Counts)
1 CHARLESTON BRUSH RIGHT FOOT LEAD
1 STOMP DOUBLE TURN ½ LEFT TO FACE BACK, LEFT FOOT LEAD
1 STOMP JOEY RIGHT FOOT LEAD
1 STOMP DOUBLE TURN ½ LEFT TO FACE FRONT, LEFT FOOT LEAD
1 FANCY DOUBLE RIGHT FOOT LEAD

PART B: (32 Counts)
2 GALLOPS RIGHT FOOT LEAD
1 FANCY DOUBLE TURN ¼ RIGHT, RIGHT FOOT LEAD
REPEAT 3 TIMES TO MAKE BOX

PART C: (32 Counts)
4 "THE SIGN" STEPS (OR JAZZ BASICS), RIGHT FOOT LEAD
2 TALK TO ME STEPS (OR 2 TRIPLES), TURN ½ RIGHT TO FACE BACK
REPEAT TO FACE FRONT

BRIDGE II: (36 Counts)
1 CHARLESTON BRUSH RIGHT FOOT LEAD
1 STOMP DOUBLE TURN ¼ LEFT, LEFT FOOT LEAD
1 STOMP JOEY RIGHT FOOT LEAD
REPEAT STOMP DOUBLE & STOMP JOEY TWICE
2 BASICS (BUCK BASICS), TURN ¼ LEFT TO FACE FRONT
1 "RAGIN CAJUN" STEP LEFT FOOT LEAD

PART C: (32 Counts)
4 "THE SIGN" STEPS (OR JAZZ BASICS), RIGHT FOOT LEAD
2 TALK TO ME STEPS (OR 2 TRIPLES), TURN ½ RIGHT TO FACE FRONT

ENDING: (32 Counts)
VINE-OVER TURN RIGHT FOOT LEAD, MOVING TO RIGHT,
TURNING ¾ LEFT
LOA STEP IN PLACE, RIGHT FOOT LEAD
VINE-OVER TURN RIGHT FOOT LEAD, MOVING TO RIGHT,
TURNING ¾ LEFT
LOA STEP IN PLACE, RIGHT FOOT LEAD
VINE-OVER TURN RIGHT FOOT LEAD, MOVING TO RIGHT,
TURNING ¾ LEFT
LOA STEP TURN ¼ RIGHT TO FACE FRONT
VINE-OVER TURN RIGHT FOOT LEAD, MOVING TO RIGHT,
TURNING ½
LOA "HOP PIVOT" TURN: TO FACE FRONT

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Fine Tune The Art of Dancing

By Neil Clover

(Reprinted from National Teachers Association Newsletter for Country Western Dance, PO Box 418, Jeffersonville, Indiana 47131, (812) 288-6509, March 1995)

There is no better way to reverse mental immaturity than to introduce a skill capable of strengthening positive attitude.

Knowledge and taste without prejudice must be without envy. Learning the finer skills of dancing is not without a series of frustrations. The serious dancer quickly realizes that he must struggle for what he wants. Temporary relief comes only from those interludes when training occasionally allows enjoyment.

A half-century ago our nation led the world in artistic interpretations. America's dance music from this period remains the best the world has ever known. Reasserting artistic quality as it was then will not be easy. Only passion for conquest can inspire great adventures.

The '60s and '70s were the disaster decades for this nation. For 20 years, no one danced with a partner! Everyone gyrated out of control to amplified deafening sounds that made no sense. The scenario was an exact duplicate of the two decades preceding the fall of the Roman Empire. America followed the pattern left previously like sheep to slaughter.

Those with keen perception can see that forms of dance and world conditions have always evolved from each other. The rhythm of the individual becomes the rhythm of the nation that eventually becomes the rhythm of the world.

Our society must now increase pressure to bring forth legitimate artistic expression. Excessive speed and power now have misplaced importance, and timing has become secondary. This trend towards reckless movement can only breed anxiety. Using power to dominate or violent movement to intimidate is ridiculous! Challenging others with uncontrolled hopping, jumping, and stamping, has nothing to do with dance. These vexations do nothing but broadcast insecurity.

When differences grow between the power used in dance and the power heard in music, it is the beginning of an end. Music and dance must always agree and

parallel the feeling of music. Undoubtedly, this is the reason Fred and Ginger movies are timeless. Their movement and expression were without hostility.

A scientific education without liberal arts is not a complete education. Allowing the right brain to fall into atrophy is a disservice to scholastic advancement. Someday, the advantage of learning dancing will establish itself as an important part of formal education. The addition of a dance course to a school's curriculum will become a reality when it is realized that the left brain strengthens as the right brain develops. No sharp line can be drawn between emotional and intellectual characteristics.

Outstanding dance performances result from strong analytical sense. The next time you think you are watching a rather exceptional free-lance performance, remember Winston Churchill's comment when he was asked about his power to ad-lib so freely. He quietly commented, "I have never given an impromptu remark in my life."

Dance performances are best when naturally animated visual sense is used to display purpose and objectivity. The best performance merges hearing and sight closer together. The '30s and '40s had almost every club and restaurant featuring famous ballroom couples. The audiences were always overwhelmed by the dancer's sensitivity to music during that era.

There is a profound difference in ballroom dancing today from what it once was. Speed, power and excessive strength have now swept away the value of sensitivity. Value of timing is also disappearing. Maximum levels can only be achieved when music is accurately transformed into movement without force or anxiety. The highest form of dance encompasses intelligence, order, discipline and training. It's a difficult journey.

Editors Note: The same principles apply to all forms of dance.

First Workshop

(continued from Page 14)

tion. People love to buy mementos of positive experiences—t-shirts, dangles, etc. Dancers appreciate being able to purchase the music for clogging routines they just learned. They also appreciate the convenience of being able to purchase other clogging supplies while at a workshop. So, don't slight your vendors.

Being another small group, they too, are easier to cater to. Naturally, they are there to make money and will be happier if you have a large attendance. Have your vendors set up in highly visible areas that will have a lot of traffic flow. Be sure they have adequate space to set up their wares. Inform your attendees of the location of your vendors.

Although they are an important part of your event, they are there to make money off your attendees, and therefore, they should be compensating you for the opportunity to set up at your event. Be sure to charge them a modest fee for their vending space. The vendors should not be considered a primary source of income to your event, so be reasonable with your fees.

Your Volunteers. These are the folks responsible for this event taking place. Without them, you probably could not have pulled it off. They've volunteered many hours of their time, as well as their cars, gasoline, etc. If they enjoy this experience, they'll work harder at it and come back again to help in the future.

Making the volunteers feel special usually falls on the shoulders of one or two individuals—the event director(s). Throughout the planning stages, try to keep this fun. Make everyone feel important by soliciting their ideas regularly. I recommend providing them with some token of your appreciation, i.e., a free hotel room or a free meal(s) during the event, etc. Continually remind them of how much you appreciate their help and what a terrific job they're doing. I recommend recognizing these people in some small way during the event—announce their names at a group function etc. People typically do not volunteer to help for personal gain, however, if they do not feel appreciated, they probably will not be back to help in the future.

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Lehigh Valley Cloggers Workshop Ottsville, Pennsylvania

By Dianne and Tracy Horner

"Welcome" to the third annual traditional workshop. Everyone was welcome to this workshop. This event took place on November 2, 1996. It was a fun-filled day with lots of entertainment. Lunch, dinner, and refreshments were served. Cloggers came from all over and brought a variety of clogging steps to share with everyone. The day was filled with instructions by Mr. Bob Johnson who came up from Virginia. He brought with him his team, The

Flatland Cloggers. There was a contest held between two teams of parking lot dancers. The contest consisted of names drawn from a hat from everyone who was there. The two teams made up a dance and performed them in front of some selected judges. Both teams did their very best. It was fun. After dinner came the main events, where the different teams performed their exhibitions. They were all great. We would like to say thank you to all who came; and we hope to see you next year.



Bob Johnson and Mary Snyder



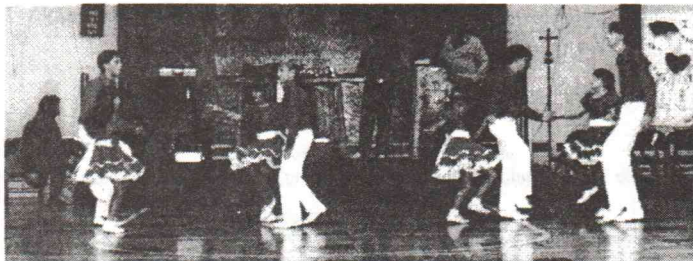
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Tears Fell on Rosine

(continued from Page 12)

his hand on Bill's casket and said, "we'll meet again someday." He turned to Jimbo and told him that Bill had been at Carter's funeral and had gone to Carter's casket and said, "We'll meet again someday." It meant a lot to me.

Two men with shovels began to do the job some of us couldn't bear to observe; others chose to add a handful or two to the grave. Many picked up a rock-like hunk of clay from the graveside to carry home with them. I could imagine the stories they might tell to their children or their grandchildren...stories of a great man, the man who was so powerful, the man who was so real, so close to the earth, as one with the soil, the trees, the creatures, the little children.

What would I tell people one day, maybe not so far off, when they would stand breathlessly, holding on to every word, as I told of seeing Mr. Bill Monroe on stage, how he always looked so much bigger than he really was when he was in front of a crowd, of hearing him play "Dusty Miller" sing "Body and Soul," or "Close By" or "Kentucky Waltz" watching him dance with Emmylou, what would I tell them? Could they possibly understand what that meant to me, to all of us? How could they ever know what a force he was, how he had more presence than a roomful of rich, well-educated men? How to put into words what I'm having such a difficult time feeling? I'm trying and I'm crying. How to type from memory because your eyes are too blurred to see the letters on the keys?

Bluegrass Boys reunion photo by the statue of Uncle Pen: many hugs, fellowship, silence; the wind blowing, warm and soft on that old cemetery mound. As the sun set, as the last goodbye was said, the road back out of Rosine seemed so different than the one I'd driven in on. A peace. I turned on my tape player and, as I drove past the house where Charlie Monroe had lived, a house just a half mile or so below the house where JB and Malissa and Bill and all the Monroe kids had been raised, I swear to God, "My Last Days on Earth" began to play. It was meant to be that way.

Goodbye, Mr. Bill. Goodnight. Rest in peace. We love you. We'll meet again someday.

Lunsford's Legacy

(continued from Page 1)

music. He also founded the annual Mountain Dance and Folk Festival, still held each August at Asheville's Thomas Wolfe Auditorium.

The album was put together by a daughter, Jo Lunsford Herron, who lives in Leicester, not far away from the home her father built.

It all started about three years ago, when a "young" visitor, Chris King of St. Louis, suggested a Lunsford CD, "But he didn't have any money, and I didn't have much either," she said.

Still, "the more I thought about it...I thought if anyone does that, then it should have some family input. And so I just started working on it."

She knew her father's music was preserved at the Library of Congress in Washington, D.C., where he had recorded about 300 tunes in 1949. "He went up there and went into their studio, and in a week, he did it all. And he did all that from memory, which I think is fascinating. He was 67 [years old]" then.

To fund the project, she applied for—and received—a \$5,000 grant from the North Carolina Arts Council. She and husband Lew covered other costs. And the Smithsonian Folkways record label agreed to release the CD.

So with so many of Lunsford's performances available, she was faced with another challenge. Which ones should be on the CD? "I had trouble deciding. The memories get in the way of being objective," she said.

After hashing it over with family and traditional music experts, Herron settled on the final cut—19 tracks, including Lunsford's own commentary on some of them. "We have his voice introducing some of those songs, explaining where he learned them, and why he thought they were so important," she said.

Hearing her father's voice again was "more fun than anything else," the daughter said. "You can hear the joy in his heart at singing those songs," she said. "He had such a happy sound in his voice. And his banjo playing was very, very special to all of us."

The project took a lot of time, she said. "But the most inspiring things is that I've come in touch with so many young people who truly appreciate what Daddy did."

First Workshop

(continued from Page 18)

Your Special Guests. Special guests include city officials, news media, and the like. I've been to workshops where the mayor of the host city opened the workshop with a short welcome speech. This is a nice touch and these people need to be treated accordingly.

Make sure someone is designated to greet special guests. They deserve the same treatment as your instructors—first class all the way. In the case of someone like a mayor or a government official, they probably will not be staying long, but make sure they are made very welcome for whatever time they are present. I recommend giving them some sort of clogging memento to take away with them.

In the case of the news media, make sure someone is not only available to greet them and show them around, but also that this person(s) is knowledgeable enough to present the media with some highlights of your event and clogging in general. Remember, unless the media is representing a clogging or square dance publication, they probably do not know anything about clogging. We want them to share what's special about clogging with the general public, so we can attract more folks to this special dance form.

Everyone at your event contributes something to its success. Some more than others. The absence of any one of these groups will have an impact on your event, so no matter how large or small the contribution, if you want people's continued support, you must let them know they are appreciated.

These are just a few suggestions. There is so much more you can do besides what's mentioned here. Use your imagination. And remember the old adage—actions speak louder than words. However, a simple "thank you" can be powerful and is certainly better than none at all. Keep this in mind and you're bound to have a lot of happy participants and repeat customers in the future.

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If you want to leave your footprints in the sands of time, be sure you're wearing work shoes.

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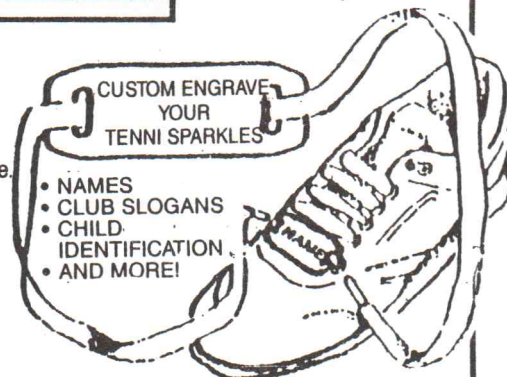
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