

The Double Toe Times

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

Volume 13, Number 2

February 1995

If You Do It They Will Come.

By Sandra Jones, Fort Mitchell, Kentucky

That's what we told Fonda and Glenn Hill, and Patti and Bill Harkelroad when they mentioned hosting the very first Midwest Clogging Workshop. We were all elated just thinking about hosting a workshop and competition, right here in our own hometown, so we said, "Got For It."

They planned, prepared, worked, worried, and they held their breath waiting to see if they really would come. They did.

Cloggers from ten states and as far away as Canada converged on the Drawbridge Estates in Ft. Mitchell Kentucky on Thanksgiving weekend.

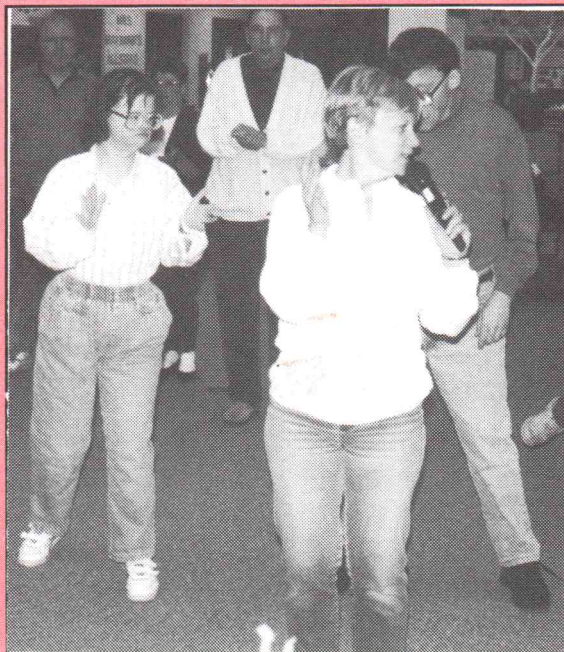
Registration opened Thanksgiving afternoon and the hosts were sort of just hanging around with looks of anticipation on their faces. A good turnout for the Welcome Dance that night lifted their spirits somewhat, after seeing how overly anxious everyone was to get down to clogging so they could burn off all those calories from the Thanksgiving dinner.

Continued on Page 6



Hills of Kentucky Line Dance Competition

Italian-Canadian Handicapables

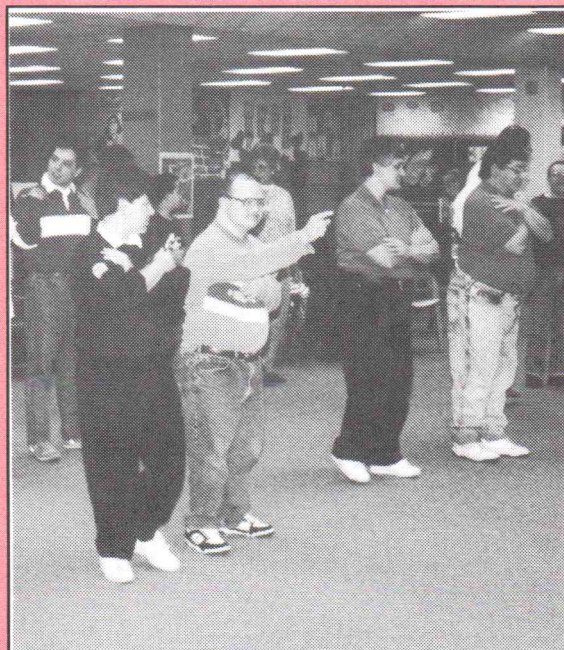


Linda Ross (with mike) and Handicapables

By Linda Ross
Windsor, Ontario, Canada

The Italian-Canadian Handicapables—also known as Windsor Spirit—was formed in September of 1977 and consisted of over 200 men, women and children. It was a small group of mentally handicapped people, headed by Egidio Novelletto, who started the group for his son and others with similar backgrounds. Soon the group mushroomed and everyone was welcome to join.

In the summer of 1989, we performed a clogging demo for them at their annual fun day and Egidio asked me if I would like to teach the group clogging.



Continued on page 10

THE DOUBLE TOE TIMES

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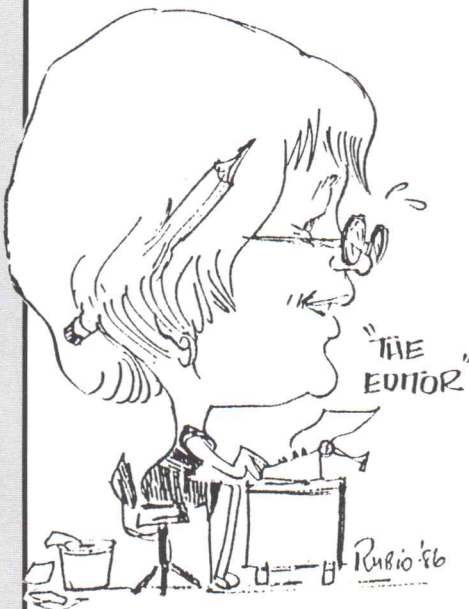
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FRONT & CENTER

Dear Readers,

I recently received a long, thought-provoking letter from a gentleman who asked "How does one become a national (country-wide) instructor?" (Several wry thoughts went through my mind, none of which will be aired here.)

He was not inquiring for himself, but for *his* instructor, of whom he was inordinately proud.

In the months to come we will print some articles about this topic and invite your input and/or questions.

The desire for national recognition is not high on all instructor's wish-lists, but those who do want wider venues must first *do their homework*. I've contacted three well known national instructors for their ideas on this topic.

From the other side of the fence, I was part of the administration of a very large clogging workshop for over ten years, and I'll share my thoughts about what convention organizers should/could/would do to encourage fresh new talent in our halls.

Dear Bobbie,

Here's my (lamentably late) renewal for the next year. The last issue I got was October, so I am enclosing \$5.00 for the two (November and December) issues that I missed. I hope that will bring me up to date.

I actually hadn't planned to renew. There was too much about that side of clogging that doesn't interest me much: the costumes and groups that compete and the overly cute country stuff. But this summer I was in Ira Bernstein's class at Augusta and he told us that there would be more traditional coverage. And he was right, there has been, so here I am, coming back. I am not opposed to the other stuff, and I'm certainly no purist about "tradition," I just didn't care to read much more about it. So thanks for including the other side of things more.

I publish a magazine that covers only classical music, and in November my partner and I, along with four other magazine people, were flown to Brazil to stay with Joao Carlos Martins, a classical pianist. He had a good career about ten years ago, then wrist problems forced him off the stage. Now those have been cured and he wants to make a comeback. His habit is to get up early and warm up by practicing Bach's *Well Tempered Clavier* and since I was always the first one up in our group, I'd usually wander over and listen to him play. Well, about the third morning he played the 26th Prelude and the rhythm just begged to be clogged to. I had a great time, and Joao Carlos thought the whole thing was a hoot, insisting I do this for everyone as they got up. I think it's safe to say that this was the only time in my life I will clog with someone who has performed at Carnegie Hall and to music from a concert grand piano that once belonged to Horowitz!

Well, I just wanted to share my most unusual clogging experience with you. Thanks for the good work and keep up the traditional aspects, please!

Sincerely, Ray Hassard
American Record Guide
4412 Braddock Street
Cincinnati, Ohio 45204-1006

Front and Center Continued from Page 2

Dear Bobbie,

I am enclosing a picture of Deiter Brown of North Carolina and Phyllis and Ralph Turner from Michigan. These three are pictured at the clogging booth at the Australian National Square Dance Convention in Canberra this year. We were delighted to have them visit Australia. Deiter came to assist with an Instructors Conference we held following the convention, and Phyllis and Ralph were making their fifth trip to Australia, these two were instrumental in getting clogging started in many parts of Australia. We are very proud of them and grateful for all they have done for the promotion of clogging over the years.



Things are getting super busy with Christmas parties or Breakup parties as they are often called here. About the middle of December most clubs close and people are heading for holidays and summer break. We will open again in February.

Edith Sandy
Queensland, Australia

WHAT'S SO FUNNY?

from: Martha Lee
Port Townsend, Washington

Two cheerful and rather ancient lady cloggers were shopping the vendors at the San Diego C.L.O.G. Convention, and discussing what plastic pin messages might be appropriate to buy and wear. Although amusing, few were original, and none seemed especially appropos.

Later, while touring the shopping village near the Marriott Marina, they came across the following signs:

On an old painted cart in the plaza, "I am very old. Please don't climb on me."

And on an antique music box in the art gallery, "\$14,000 to take me home. \$1.00 to play me here."

Passers-by smiled and wondered why the two shoppers were laughing so hard.

The Maine Attraction, Biddeford, Maine
Tasha Walker, Director

MY CHRISTMAS BOOK

Anonymous

There is a list of folks I know
All written in a book,
And every year at Christmas time
I go and take a look.
And that is when I realize that
These names are a part
Not of the book they're written in
But of my very heart.

For each name stands for someone
Who has touched my life sometime,
And in that meeting they've become
The "Rhythm of the Rhyme."
I really feel I am composed
Of each remembered name,
And while you may not be aware
Of feeling quite the same,
My life is so much better
Than it was before you came.

For once that you have known someone
The years cannot erase
The memory of a pleasant word
Or of a friendly face.
So never think my Christmas cards
Are just a mere routine
Of names upon a list
Forgotten in between.
For when I send a Christmas card
That is addressed to you,
It is because you're on that list
Of folks I am indebted to.

And whether I've known you
For many years or few,
In some way you have had a part
In shaping things I do.
So every year when Christmas comes
I just realize anew
The biggest gift that God can give
Is knowing folks like you.

UPCOMING EVENTS

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

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

1995

February 4

My Funny Cloggintine Workshop
Waterford, Michigan
Perez (MI)

February 4 - 11

Holiday Cruise for Cloggers and Friends
The Caribbean
Burns (KY)

February 11

Indiana Clogging Council Workshop
Nashville, Indiana
Fleetwood (IN)

February 11

Valentines Dance
Springfield, Missouri
Dennis (MO)

★ February 11

Blueridge Allstar Clogging Classic
Gainesville, Georgia
Thomas (GA)

February 11

Clinton County Clogging Workshop
Wilmingon, Ohio
Fenner (OH)

★ February 17 - 18

Florida State Fair Clogging Championships
Tampa, Florida
(813) 621-7821
(800) 345-FAIR (In FL)

February 17 - 19

Southern Spectacular
Fresno, California
Welch (CA)

February 18

Country Clippers Clogging Workshop & Country Western Dance
LaPeer, Michigan
Trojonawski (MI)

February 18

Gulf Coast Clog Workshop "Drigger"
Foley, Alabama
Erdwins (FL)

February 18

Colorado Clogging Council Winter Workshop
Denver, Colorado
Limborg (CO)

February 24 - 26

John C. Campbell Folk School English Ritual Dance Weekend
Brasstown, North Carolina
Dalsemer (NC)

★ February 25

Desert Rose Competition
Mesa, Arizona
E. Steele (AZ)

February 26

Open Clog Dance
Chesapeake, Virginia
Kinsey (VA)

February 26

Country Note Cloggers Festival
Windsor, Ontario, Canada
Roger Dzogola (CAN)

March 3 - 5

Spring Fling '95
Pigeon Forge, Tennessee
Pace (SC)

March 3 - 4

Texas Cloggers Rally
Amarillo, Texas
(806) 371-0119

★ March 9 - 12

Sunshine State Bluegrass Festival Clogging Competition
Punta Gorda, Florida
White (FL)

March 11

Special Edition Southside Clogging Workshop
McDonough, Georgia
Nelson (GA)

★ March 11

K.K. Kickers Novice Competition
Lawton, Oklahoma
Melby (OK)

March 17 - 18

South Carolina Clogging Council Stampede
Aiken, South Carolina
Anderson/Williams (SC)

March 25 - 26

Sidekick Cloggers Hoedown
LaBelle, Florida
White (FL)

March 24 - 26

IPCA Illini Classic
Peoria, Illinois
Wallace (IL)

March 25

"Just for Kicks" Workshop
Indianapolis, Indiana
Hasler (IN)

★ March 31 - April 2

Northeast Clogging Convention and Clogging Competition
Burlington, Vermont
Kendall (VT)

April 1

Rampage '95
Staunton, Virginia
Lohr (VA)

April 1

No Follin' Workshop
Valparaiso, Indiana
Handley (IN)

★ April 1

Upstate Clogging Classic
Clemson, South Carolina
Pace (SC)

April 8

TrailBlazers Spring Clogging Workshop & Dance
Coweta, Oklahoma
Beach (OK)

April 8

12 Hours of Sebring Clogging Workshop
Sebring, Florida
Ryder (FL)

★ April 15

Lake County Fair Clogging Competition
Eustis, Florida
Carson (FL)

April 15

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

April 21 - 23

NCCA Clogging Convention
Roseville, California
Lee (NV)

April 21 - 22

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

April 22

ACHF Spring Workshop The Stompin' Ground
Maggie Valley, North Carolina
Maiuri (WV)

April 28 - 29

New England Square & Round Dance Convention (Full Clogging Program)
Waterbury, Connecticut
Cullen (NY)

April 28 - 30

Silver State Square/Round Dance Festival (Full Clogging Program)
Reno, Nevada
(702) 673-2547

April 29

Devils Delight
Toledo, Ohio
Malone (OH)

★ April 29

Gulf Coast Classic Clogging Championship
Foley, Alabama
Erdwins (FL)

May 6

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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

This series of articles is produced to encourage instructors to arm themselves with the teach-tools necessary to enable themselves to analyze, call, teach, and control old time figure dancing. Well, there's good news and bad news!

THE GOOD NEWS! Figure dancing, stripped down to essential partnering units, can be reduced to 5 basic units (with variations). These partnering units are pull-bys, rolls and wraps, arches and dives, and swings and spins. These units can be taught as basic 4-count dance units just as we teach the basic 4-count line dancing units of 2 single basics, 1 triple basic, 1 fancy double, 1 push-off chain, or 1 double'n chug..

THE BAD NEWS! Although figure teaching is done at ground level, the adept instructor must teach himself/herself to analyze the elegant changes of position from overhead. In lieu of swinging by our knees from one of the dance hall rafters, our best bet of transferring this geometric information is graphic representation, better known in today's computer lingo as "icons".

I like to use the term "figure map". It sounds less threatening than "graphics", which rings ominously of mathematics, algebra, and geometry.

But folks, if we are currently teaching line clogging routines, then we have taught ourselves to read and analyze coded syntax, and make sense out of each other's gobbledygook, e.g.:

DS Tch(ots) Tch(xif) Tch(ots) Tip(xib)
Tch(ots) Tch(xif) Tch(ots)

Can you put a name to this combination?

National traditional workshops, working with real people and live music, are wonderful. But before this information can be mentally structured so that yours truly can pass it along in teachable tidbit fashion to my groups, I have to curl up somewhere with a chocolate chip cookie and a glass of milk, take my time, analyze the written handouts and slowly feel out and bring back to mind the promenades, the whirls, twirls, and other changes of position.

Among the handiest written records of these traditional figures and "how to execute" resources are the 8 1/2" by 11" manuals:

1) Farlow, Betsy, & Dawson, Miriam, "The NCHC Clog Dance Book", Artwork and Illustrations by Lisa Bouche, 1989.

2) Popwell, Shelia, "The Clogger's Book of Appalachian Square Dance Figures", 1983.

3) Bonner, Frank X., "Clogging and the Southern Appalachian Square Dance", 1983.

All of three of these manuals rely heavily on written explanations and "figure maps". So it behooves (a real word) each of us to take some time to sharpen up our graphic reading skills.

As our computer aided drawing (CAD) capabilities become household common, take-home cue sheets included in local workshop syllabuses are likely to become more available. Thus, your take-home-and-study-in-the-cookie-chair possibilities will expand.

The handouts at national workshops are improving every year.

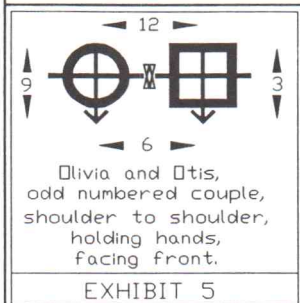
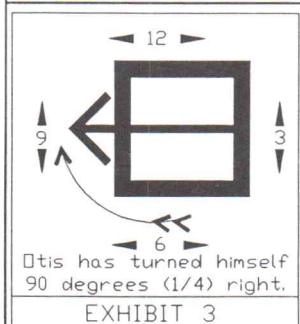
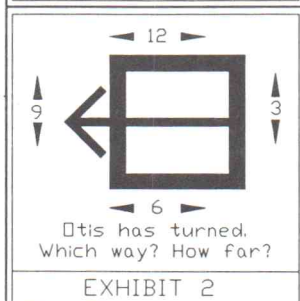
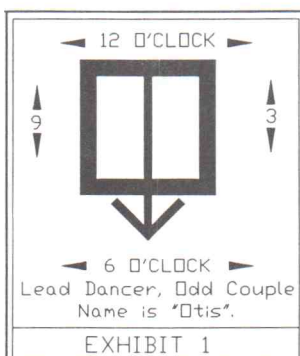
The Farlow-Dawson-Bouche version of the "NCHC Clog Dance Book" presents its "figure dancing preservation information" from the point of view of competition rules and regulations. Although the focus here is on the small fun and exercise groups, looking toward exhibition possibilities, the cleanly written and numerated text makes the "NCHC Clog Dance Book" a valuable resource. The figure maps (graphics) are simply constructed and easy to read.

In the information transfer trade, we like to say: "Use big print and lots of pictures".

Be brave enough to examine the single icon in Exhibit 1. Take a look at its corners, its color, and its arrow. Let's ask ourselves: "What kind of information can we squeeze out of this small, silent symbol located inside of its wall clock frame?" By looking directly at this icon thing in Exhibit 1, we observe the following:

- 1) It is square (lead dancer).
- 2) Its square is filled in black (odd couple).
- 3) Its arrow (its nose) is pointed toward the bottom of the page [(6 o'clock)(front of the dance hall)].

Let's turn this Odd Icon Thing into a real dancing person and call him "Otis". Otis, the guy reflected in Exhibit 1 is a lead dancer from an odd couple. He is facing front.



BE PREPARED TO FLIP BACK AND FORTH
BETWEEN FIRST & SECOND PAGES.

If You Do It They Will Come

Continued from page 1

On Friday more than 400 people had showed up and registered. We found the hosts breathing a sign of relief and grinning from ear to ear as if to say, "YES!"

Separate clogging halls accommodated the 26 instructors, where everything from basic to advanced classes could be found. I even witnessed cloggers running back and forth from one hall to the other, so they could learn both at the same time. When I arrived, around 10:30 a.m. Friday, I noticed a large bus creeping slowly down the street in front of me. I realized it was probably looking for the workshop. The driver finally turned left into the long driveway after seeing the workshop advertisement on the hotel's marquee, so I pulled up alongside of him and said, "Hey Buddy, if you're looking for the workshop, just follow me." I found out later that day, that the bus was carrying the Flatland Cloggers. Bob Johnson and the crew had driven all night to get there from Chesapeake, Virginia.

As tired as he may have been, he did a fantastic job of teaching his hoedown and mountain figures to the crowd.

Line dances were taught by Louise Pitcher, Missy Fuller, Brenda Muse, Randy Cann, Connie and Dave Huffman, Carol and Arvin Jamison, Audrey Humphries, Fonda and Glenn Hill, Marilyn and George Fenner, Bill Harkelroad, Tommy Roberts, Sheila Richards, Teresa McClanahan, Sally Adkins and Mike Guilfoile. Also on Friday, country line dancing was taught by Ginger Baker and Lee Adams, and a steps class was taught by Regina Goodpaster.

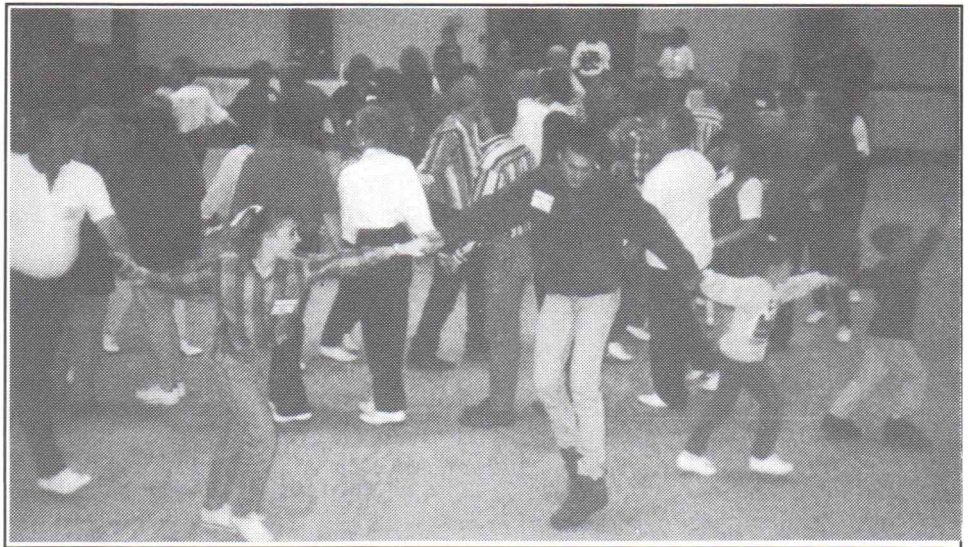
The competition got underway at 4 p.m. and it was quickly realized by the hosts that something had to be done. Due to the overwhelming response to the competition, the place was so overcrowded that the next day's competition had to be moved to a much larger hall.

After Friday's competition was done, the crowd was entertained with exhibitions by: The Third Edition Cloggers from Blanchester, Ohio, Hoosier Hoedowners from Sunman, Indiana, Harkies Hoedowners from Batavia, Ohio, Hills of Kentucky Cloggers from Erlanger, Kentucky and a fantastic hoedown by the Flatland Cloggers and Bob Johnson from Chesapeake, Virginia, that went on for what seemed to be 15 minutes. We were

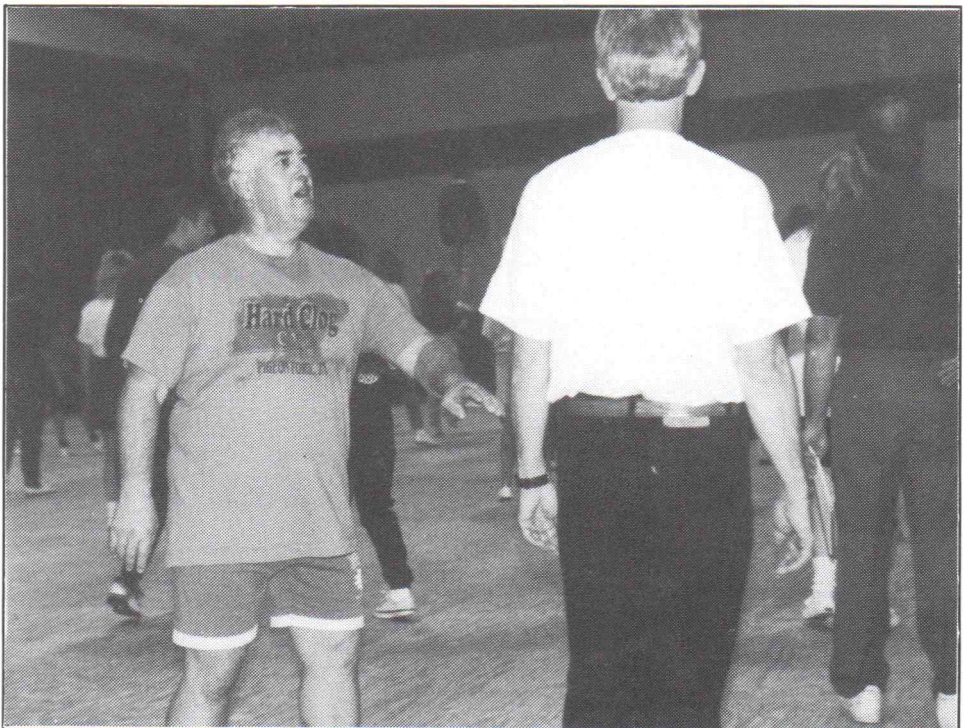
Continued on page 8



Solo Competition



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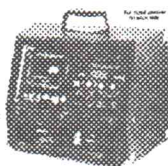


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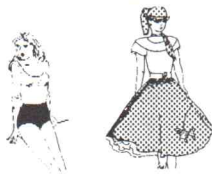
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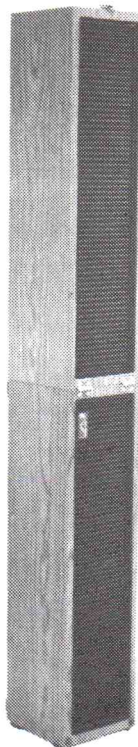
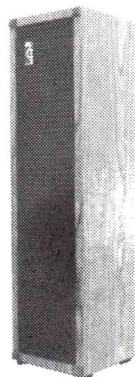
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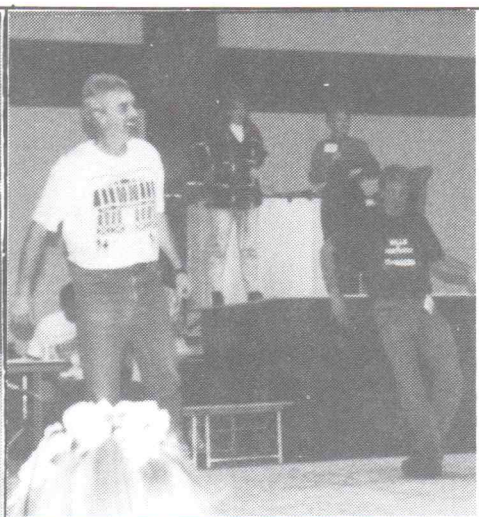
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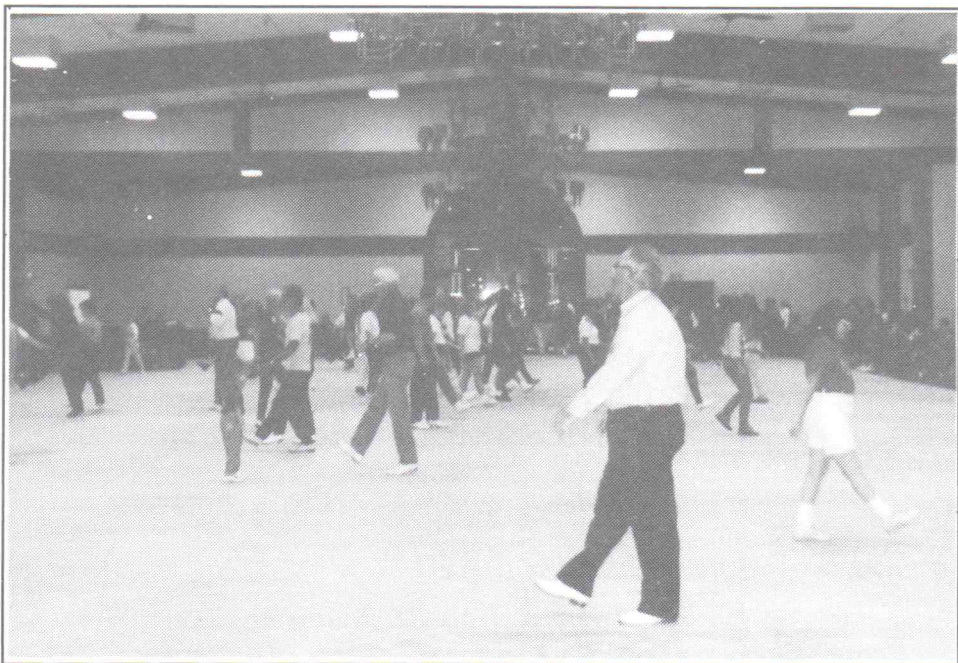




Competition



Individual Competition



Above and Below: Workshop



If You Do It They Will Come Continued from page 6

all astounded by their Southern Appalachian Mountain Style clogging, and by their dancing ability. It was totally awesome. When all the demos were finished, the fun dancing started and continued until 11 p.m.

Saturday's classes were packed, and we were introduced to still more instructors. Charlotte Mitchell and Brent Montgomery both did very good jobs teaching their line dances, and Chris Hill did a great job teaching his special steps class.

At 4 p.m. the competition got underway and it was *Standing Room Only* in the larger hall. We were entertained by The Hills of Kentucky Cloggers, Dance Magic and Southern Pride, both teams from Cedarsmill, Ohio, Pride of America from Lexington, Kentucky, Electric Stompers from Bristol, Tennessee, Hometown Kids from Howell, Michigan, Flatland Cloggers from Chesapeake, Virginia, and The Ultimate Dance Force from Georgetown, Kentucky.

The final results were as follows:

Traditional, Overall Grand Champion: Male: Shawn Johnson, Virginia; **Female:** Cheryl Renfro, Kentucky. **Challenge, Overall Grand Champion: Male:** Chris Hill, Kentucky; **Female:** Regina Goodpaster, Kentucky. **Grand Champion, Duo:** Chris Hill and Brent Montgomery. **Grand Champion, Duo/Duet (Buck and Wing):** Delon Collins and Jenny Patrick, Middletown, Ohio. **Overall Champion, Line and Precision:** Ultimate Dance Force, Georgetown, Kentucky. **Overall Champion, Hoedown:** Pride of America, Lexington, Kentucky. **Overall Championship, Team:** Ultimate Dance Force, Georgetown, Ohio.

Competition completed, the fun dancing began and went on until 11 p.m. Everyone was exhausted from having such a good time.

The workshop was a smashing success. A great big "Thank You" goes to the more than 500 cloggers from ten states and Canada, to the 26 instructors that came from five different states, to the hotel for accommodating us, to the vendors, to the volunteers who gave their time and worked so hard, and to Robby Jones and Terry Gear who worked really hard doing so many things that I can't mention them all. As the last of the cloggers were clearing out, the decision was made to do it all over again next year.

So, come on down and join us!

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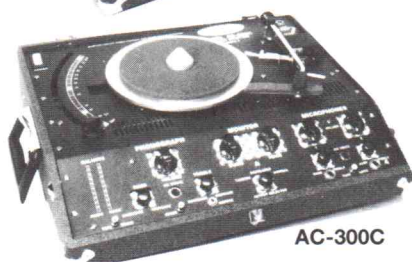
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Italian-Canadian Handicapables — Story continued from page 1

I accepted and started out with a handful of eager people. Now, five years later, there are 60 cloggers in a wide range of ages from 8 to over 40 and I have two groups going.

They do a less difficult form of clogging, i.e. step rock step, as opposed to double toe-step-rock-step. They do a basic, triple, a fontana-with a clap- and a charleston, as well as different positions in a couple of dances.

They dance to Cotton Eyed Joe, Old Time Rock 'n Roll, Locomotion, Bop, At the Hop and Do You Love Me? Speeds range from 38 to 43.

The group learns about a dance a year. We start in September with a break in mid-December, back again in January until March. We break-off for two weeks and resume again until the beginning of June, with a week off at Easter. So they learn a lot, considering the time they put in dancing only once a week.

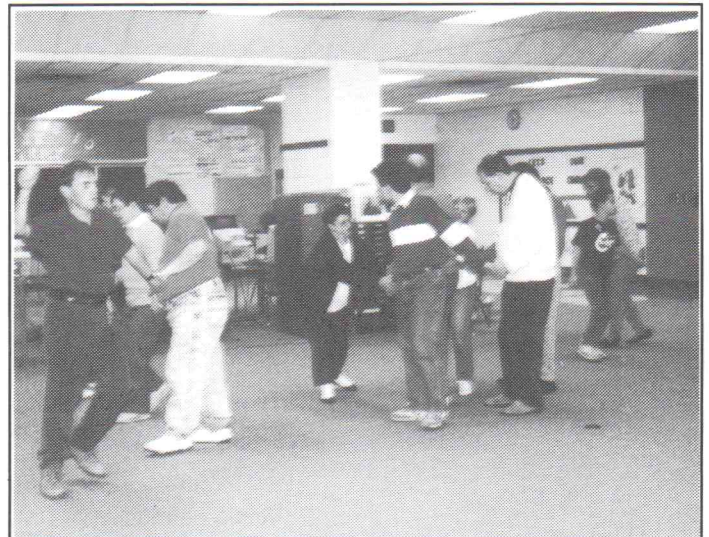
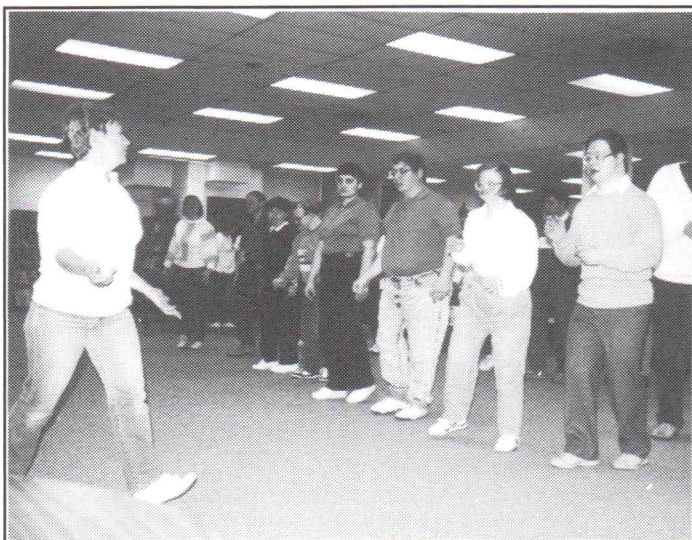
I'm very proud of them, and I love each one a great deal. I have two helpers, Debbie Parent, who has been with me three years, and Deanna Gifford, who has been helping only a few months.

Whenever the group dances, it's a million dollar feeling watching them and just being with them. In my opinion, they are an excellent group and I wouldn't trade them in for anything.

Jeff Driggs also has a group similar to mine and I'm sure he feels the same way.

I've had a few people from Michigan and Ohio who wanted to start a handicapable group. They were afraid to do so but I told them to go for it and I would help any way I could.

It's a great way to do volunteer work, because the rewards are tremendous.



Continued on page 22

The Country Cloggers have really made an impression, not only on dance experts, but on country and western fans as well. The foundation of the group was quite natural and resulted from a very good dancing background of its present members and a mature opinion on their own dancing and its interpretation.

The core part of the program, rich in colourful dresses, is the American step dance - "clogging." It is the perfect technical performance of country show choreographies and "square dances" based on the enthusiasm of the group and the feeling of spontaneous joy transferred on the audience, which makes their show an unrepeatale experience for everyone.

An entirely new dimension in dance genre understanding created by a connection of classical Slovak folk dance elements with the traditional country and western ones has provided the ensemble with a unique expression specially noted by people in Belgium, Holland, France, Austria, Germany and others. The diversity of the repertoire and its spatial compactness allows to perform the program at festivals, country balls, balls and on small stages, in an up to 60 minute appearance or in short blocks within close events.

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FOOTNOTES FROM

Foot Stompin' Fusion

By Judy Amos, Huber Heights, Ohio

Wanted to share some pictures of *Foot Stompin' Fusion*, to show you a surprise we had for Mary and George Florey who recently married. In our shows and demos we include the routine New York New York and we use top hats and canes — so when Mary and George got married, we had an arch of canes for the newlyweds to kiss under. They were surprised to say the least.

We teamed up with "Wild Wally" of a local radio station here in Dayton to do a fundraiser for United Way (see photo). We have an "oldies" costume that we use for some of our shows.

Note the photo of use at Natural Bridge, Kentucky. You know how you look back on your childhood? Well, I'm from the Natural Bridge area. Richard Jett was my high school principal — I never thought I'd be going home to visit with my own group, but we all had a wonderful time and Richard Jett is always there. It is very comforting to know that some things do stay the same. As a child I never realized how special Natural Bridge is.

Foot Stompin' Fusion

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BOB & CHERYL McCORMACK
RUTH & JOLENE HOSKINS
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BRITTNEY VAN CLEVE SIMS
NANCY HERN • KELLY WILLETT

BOBBIE — I GOT THE IDEA TO MAKE UP A PROGRAM FROM AN ARTICLE BY CHIP WOODALL. I HAVE HAD GREAT RESPONSE!

Yes, I do read all of the articles that are printed. Lots of my group go to the various workshops, even when my husband and I can't attend. We use *The Double Toe Times* to select what's going on and which ones we can attend. It is great to read about all the travels from the groups throughout the United States. I hope to travel to another country someday.

Our group really enjoys *The Double Toe Times* — I do miss the input from Jeff Driggs and other instructors. . . I have used a lot of their tips and they have really helped my group. I do wish they would continue with the TAP articles.



Foot Stompin' Fusion at Natural Bridge, Kentucky

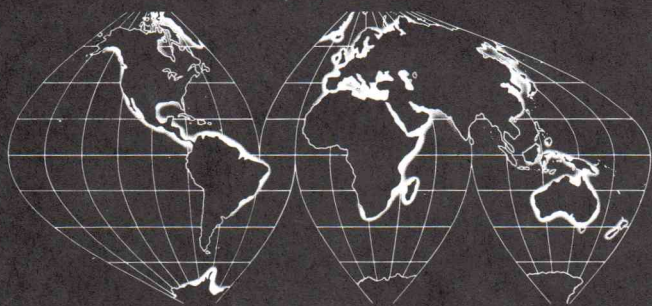


George and Mary Florey — The Newlyweds



Girls of Foot Stompin' Fusion with "Wild Wally" of Rebel 105.9 Dayton, Ohio

The Sky Is The Limit



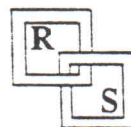
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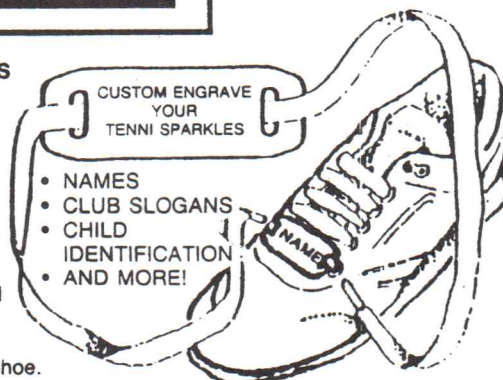
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Lehigh Valley Cloggers Traditional Workshop

WITH BOB JOHNSON AND THE FLATLAND CLOGGERS

By Mary Snyder, New Jersey

On Saturday, November 5, 1994, we, the Lehigh Valley Cloggers, held our very first workshop, featuring Bob Johnson and the Flatland Cloggers. What a wonderful time we had! Bob was fantastic! The Flatland Cloggers were fantastic! It was, without a doubt, the *very best* traditional workshop I ever attended.

The Flatland Cloggers, with Bob at the wheel, left Virginia about 11 p.m. on Friday night. They rode in their bus all night, arriving in Leithsville, Pennsylvania (which is just South of Bethlehem) about 8 a.m. Saturday morning — just as we were getting the coffee going and setting up the equipment.

Bob fell in love with our hall (The Beethoven Waldheim Club). It is about 60 feet by 100 feet with a wooden floor and a high ceiling. The hall is the home of the Beethoven Choruses, who covered one and one-half walls with drapes for good acoustics. Along one wall is an enclosed porch where we had set up the coffee, tea, breakfast cakes and water.

The club is set in a beautiful wooded area and through the windows on the porch we can see the woods with a little brook running through them and a few picnic tables here and there.

The cloggers began to arrive. From Maryland, came the Calico Cloggers and the Carroll County Cloggers. From New Jersey, we had the Renegade Cloggers, the Blue Ribbon Cloggers and The Country Mountain Cloggers. The Cloverleaf Cloggers came from midwestern Pennsylvania and we had one clogging grandpa from the Henrietta Stompers in Rochester, New Jersey.

Just after 9 o'clock Bob got us all on the floor in one big circle to do a little clogging. He told us we already had "the sound," so he got us in groups of four to teach some figures. He told us he didn't care what we did with our feet, as long as we kept the beat. The important thing

in traditional dancing is the figures. The figures must be precision.

He taught us Dip for the Oyster, which is hands up, and you don't just dip and come right back — you stay out there and show off your clogging a little bit. You don't come back until the caller tells you to. The figures work from the inside out, so to Dive for the Clam, which is hands down, you must turn the small circle one half. Then you swing your corner. When you are finished swinging, you should be

tucky Running Set and showed us some of their fancy steps.

Bob talked about showmanship, and sharing information with other clubs, and telling other groups where you got your information, such as "I learn this from so-and-so." He told us that the only ones who can hurt your club are your own members.

He talked about families clogging together and how he always knew where his family was because they were clogging with him. He talked about the kids, who are the future of clogging, and how his kids put him in the Clogging Hall of Fame.

Supper was your choice of going out or partaking of the delicious buffet put on by Bon Appite, the regular caterers at the Waldheim.

The evening was dominated by excellent exhibitions, demos or shows, as Bob prefers to call them, put on by the various groups. One of the groups was the "Parking Lot Set", put

together that afternoon and dancing figures taught at the workshop. They looked like they had been dancing together for years.

Some of our mothers sat in awe with their eyes and mouths wide open as they witnessed the Flatland Cloggers especially "Rubberlegs Shawn," who Bob says used to hide in the corner behind the speakers when he first came to Flatlanders. No words can describe what Shawn does with his legs.

I believe that many a traditional workshop falls short of the mark because only half the teaching team is utilized. The dancers are truly part of the teaching team. The instructor can tell you what to do, but the dancers show you how it's done and their showmanship and enthusiasm is contagious.

Precision line dancing can be awesome, especially if it is *really* precision with

Continued on Page 20



standing where your corner was standing. You need only to turn one quarter to swing your partner.

He showed us how to set our feet for the swing and different hand holds to use. I finally learned the meaning of "If she don't like biscuits feed her cornbread."

After that, Bob talked about progression. We learned how to "move on to the next" by going "up the river and around the bend." We learned Four-Leaf Clover, Cowboy Loop and Ocean Wave (the old way and the new way—because "traditional is alive, and anything alive changes").

We had twenty minutes until lunch and Bob began teaching the Shoo-fly Swing. Even Bob was impressed when the entire floor of dancers learned several versions of the Shoo-fly Swing before lunch.

After lunch he worked on contras and squares and visiting couple dances. The Flatland Cloggers demonstrated a Ken-



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Lest We Forget

By Dan Angel, Founder America's Clogging Hall of Fame

Under a lowering sky, heavy with clouds, we were huddled close to the open fire. Firelight danced from his rugged face. There was the good smell of wood burning and the aroma of fresh brewed coffee ready for the taking. Woodrow Shope stared at the flames as they gently rose toward the heavens. "If those clouds would just open up and dump some water on these mountains, we could get this thing under control," he stated. These were the words spoken back in nineteen hundred and fifty-four as the Tellico Mountain fire was a week old and had burned several thousand acres of hardwood.

"That was the worst fire I ever fought," stated Woodrow. The retired U.S. Forest Service employee has taken the time to reflect on his second love, square dancing. "Outside of being in the woods and working with wood, I get the most enjoyment and pleasure out of square dancing," he added.

I can't tell you how many dances I have called but I'm going on sixty years of doing what I love.

*"Hop light ladies, the cake's all dough
Lady 'round the lady and the gent don't go
You swing Paw, I'll swing Maw
Now swing that gal from Arkansas."*

As the call echoes thru the shuffling feet of the dancers, Woodrow watches for the exact moment to call the next figure. "All join hands and circle to the left...now half way back...circle right in a single file...dance around Indian style. Spread back and make a great big ring...here we go with the shoo-fly-swing..." he called.

Very few Saturday nights have gone by that he isn't someplace doing what comes natural...square dancing. "It's been my life — do you remember the nights me and you and Henry Wilkie would go down to the Mountain City Playhouse," he asked?

The inevitable question: Who is the best clogging team you've ever seen?

For anyone to say this team or that team is the best would commit the greatest sin of all...lying. On any given night any team can beat the pants off another.

I have seen many great teams over the years. What makes a good team a great team is the director. Those who follow competitive clogging know what I mean.

For example: The Dixie Darlins, Waynesville, North Carolina, under the expert direction of Shirley Finger. There is not a kid on this team that would not give their life for Shirley. There is more love on this team than Carter has liver pills. They came into this world clogging and over the years they have gotten better. They have put fun back into clogging and have proven that love for one another is God's gift to all mankind.

Bailey Mountain: You just can't say enough about these young, energetic, free spirited dancers. They offer educational growth along with dynamic Southern Appalachian Clogging. This team builds

character as well as bringing together top flight dancers from across the nation thru their scholastic scholarship program. Look out, on any given day they will take home the gold.

Flatland Cloggers, Chesapeake, Virginia: "ENOUGH SAID" — the very mentioning of their name makes the hair on the back of your neck rise when it comes to competition. Well established, longevity, award winning, tight knit organization with thousands of miles nationwide under their belts. Family oriented headed by Bob Johnson. They enter anything, any time and most generally bring home the bacon.

The Pride and Joy Cloggers of Indiana. Peggy McLeran has been able to amass a quantity of dancers into quality cloggers. Her innovative routines capture the hearts of everyone in the audience and makes you leave a competition knowing you are an American.

The Guys and Dolls out of Upper Marlboro, Maryland. Beauty, grace, poise and perfect execution has given this

How well do I remember those days in the early nineteen-fifties. The Playhouse would be packed. Ole "Satch McClure" would be calling the dances and Woodrow would fill in for him when he wanted to shake a leg.

As Woodrow recalled his dancin days he commented on the music he liked to dance to. "Sourwood Mountain, Soldier's Joy, Back Up and Push, Lost Indian, Steel Guitar Rag, Little Liza Jane and the list goes on and on." He noted, "I just don't cotton to this new fangled music they dance to today."

"Foxfire" Publication #3 featured Woodrow Shope as he was building a smokehouse on his property. "I made the 24" long hand-split white oak shingles to cover the smokehouse," added Shope. "I took my time and built it right, it will be there forever."

Woodrow is now in the autumn of his life. He has slowed down a mite from the way he used to be. He takes pride in watching his son Wayne clog and call dances. He is still on the sidelines cheering for the Cartoogechaye Heelclickers when they perform. You can tell by that faroff look in his keen eyes that he longs for the days gone by when he would be out there dancing with the best of them. As I look closer I notice a tear sliding down his cheek. Father time has a way of telling us it's time to let the young take over.



Woodrow Shope

team a name anyone would love to have. They are the Cadillac of Smooth Dance Teams. Jimmy Loveless has taken this team to greatness. This is the caliber of team every director strives to have entered in their competition.

The Firehouse Cloggers out of Matthews, North Carolina is a team for all seasons. Fun loving, laid back, dedicated and professional in every sense of the word. This family oriented team will dance till they drop. Jack Knighten always has them at the peak of perfection. They are like "BUNNY BREAD." If there is any better bread — its still in the oven.

What makes these teams special. They compete against each other many times each year. They applaud their competition, hug them when they win. In defeat all of the above teams have character, love for their fellow man and the leadership and dedication to have a quality program that is honorable, professional and wholesome. Ain't this what Americans are made of?



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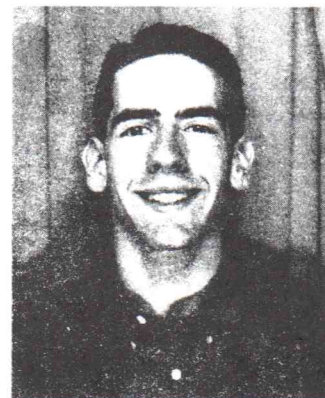
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Additional information and cue sheets will be available in the near future. So be watching your mail for updates. Please send a \$2.00 processing fee upon registration.

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What is Clogging?

By Martha Lee, Port Townsend, Washington

The American folk dance form known today as clogging was born in remote areas of the Southern Appalachian Mountains, which extend from Virginia and West Virginia southward through parts of Kentucky, North Carolina and Tennessee to Georgia and Alabama.

Very little has been written about traditional Appalachian step dancing, and its history is generally based on conjecture and folklore, but some idea of its development can be determined in parallel with its companion music and the dominant cultures that mixed to produce it. These were British, African, and to some extent, Native American, which interacted musically in the 18th and 19th centuries, especially in small southern towns and rural areas.

The banjo, originally an African instrument, combined with the European fiddle was the basic combination for the 19th century mountain music to which most of the dancing that evolved into present day clogging was done. Rhythmically, this music relied on dance meters almost exclusively. Percussion sounds were added with handclapping, patting and slapping (African juba) and dancing in complex rhythmic patterns much like those of an accomplished drummer. English and Scottish country dance forms, Irish jig, and African dance were combined to create a unique, highly individualistic "music of the feet." Meanwhile, American tap dancing was evolving in small southern towns and cities from similar roots in parallel with early jazz and blues music.

The word "clog" referred to other folk dances before it was adopted during the 1930's by southern mountain dancers. Prior to that time the mountain step dancing that is the basis for modern American clogging was called "hoedown," "flatfoot" or "buck" dancing, and the emphasis then as now was on musical percussion sound rather than on any particular type of shoe. Metal taps used by exhibition show teams beginning in the 1940's are a relatively recent addition. Currently there are shoes and taps made specifically for cloggers which are generally a convenient choice, but the type of footwear worn for clogging is still a matter of individual preference.

In the late 19th and early 20th centuries, when railroads, roads and communication opened up the isolated mountain areas,

Appalachian step dancing gradually spread into other regions and was influenced by other ethnic dance traditions. With the advent of television it became more widely recognized as a unique American dance form, a "country cousin" akin to but different from tap dancing, its better known relative.

As national interest in clogging grew, mountain dancers during the 1980's encouraged participation in publicizing dance workshops and activities throughout the region. Clogging publications, organizations and a new record company were launched, and steps were standardized for choreography and teaching purposes. Dancers who attended these workshops brought new adaptations and music from other dance traditions, and (despite the objections of a few "purists") clogging expanded to include new ideas, steps and styles.

Clogging in classes and workshops today is usually performed solo in lines. Choreographed routines to a wide variety of music, from old time country to rock and rap, are taught, and in the west (California, Oregon, Washington, British Columbia) routines are usually cued so that it is not necessary to memorize them. Dancers range in age from toddlers to octogenarians. There is no required "dress code" and comfortable sportswear is usually worn for clogging classes.

True to its American origins, clogging has become a kind of dance "melting pot" from which new traditions are born, continuously infused with fresh vitality as any folk art form must be if it is to remain viable. There is renewed interest in the freedom of expression and a kind of "do it yourself" pride that were inherent in early Appalachian step dancing, and dancers are encouraged to develop steps and styles that best suit their own capabilities and musical preferences.

What is clogging? It is an American percussion dance form derived from early country step dancing in the southern Appalachians, continuously evolving today as a living American folk art. No longer confined to the role of "country cousin," it is performed to a wide variety of music by contemporary exhibition and competition teams, solo virtuosos, or by friends and neighbors just for fun and sociability, at sidewalk fairs or Fourth of July picnics, and it continues to be a lively, uniquely American dance heritage available to everyone who wants to dance.

Lehigh Valley Cloggers Continued from Page 14

every dancer performing the steps exactly the same way and holding their foot at exactly the same angle, but it doesn't even have to be complicated. There is nothing like freestyle to allow each dancer to be all that he or she can be and to bring out the personality and showmanship of each dancer.

There is no place for clogging in modern western square dancing, with its tight timing of the calls and the absolute necessity of the dancers hearing the caller, but clogging and tradi-

tional square dancing go hand in hand. Clogging was *born* out of traditional square dancing. In some parts of the country they were synonymous. If you went square dancing you went clogging.

Traditional clogging and square dancing is the easiest form of clogging for the beginner to learn and the showiest for the most advanced.

As the Flatland Cloggers traveled back to Virginia, they were already planning what they might do differently next year. We definitely want to do this again. We all had such a good time!

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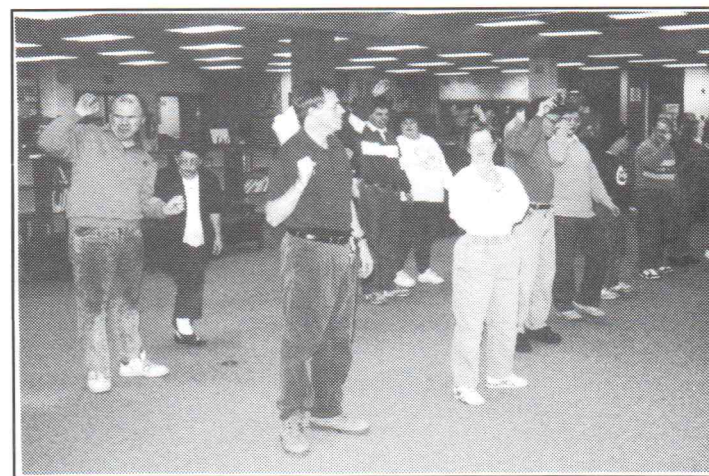
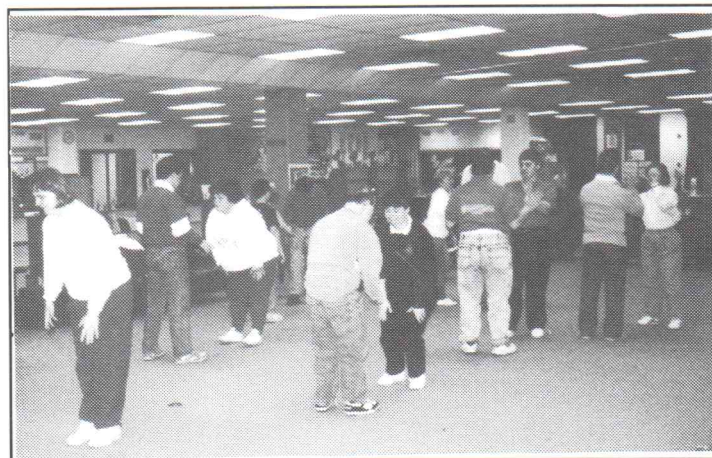
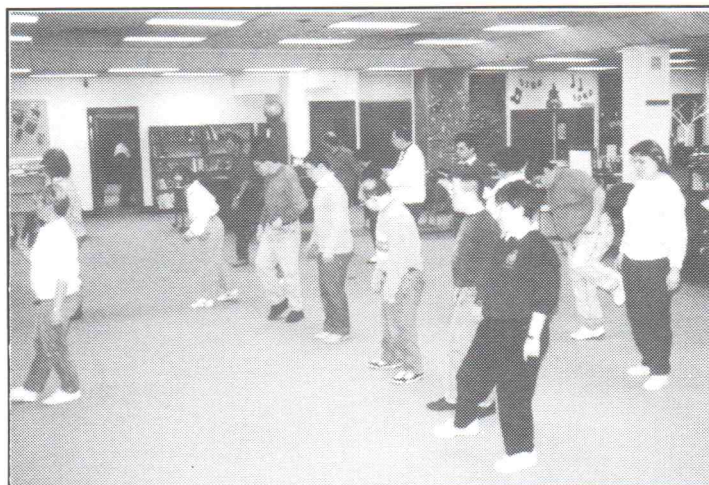
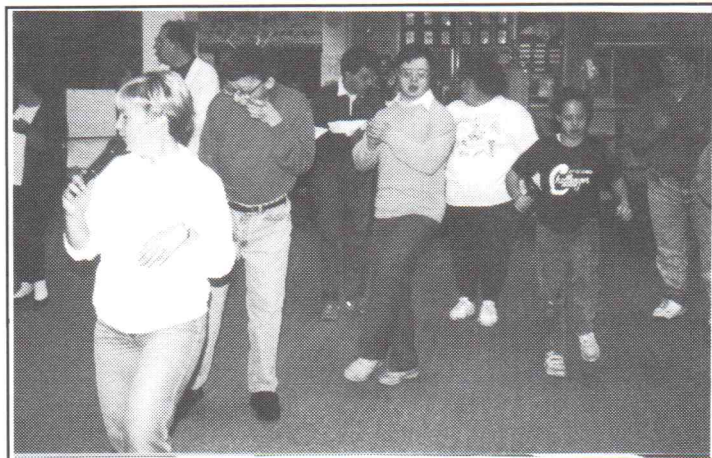
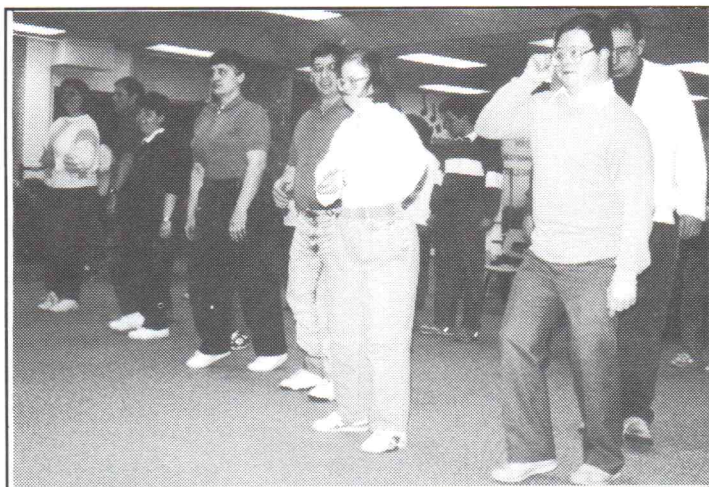
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Continued from page 10





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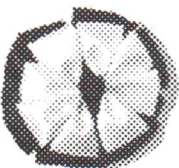

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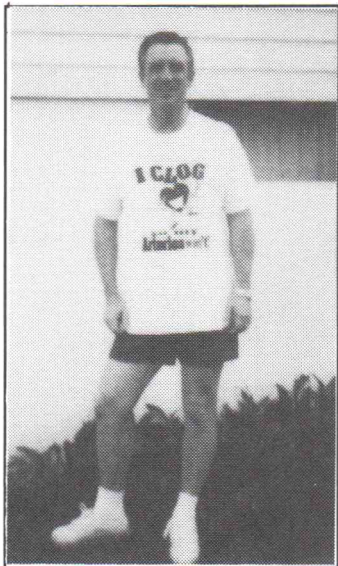
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Clogging's Aerobic Workout Saves Flatlander's Life

*Photo on left shows Tom Knipp in 1994 wearing tee-shirt saying:
"I Clog So My Arteries Won't"*

Your husband needs open heart surgery within the next 24 hours. He has an extremely critical, life threatening condition. I do not advise him to wait." These were the words Nebraska clogger Tom Knipp's wife Linda heard seven short months ago. Then came a further explanation,

and a statement from the physician that clogging had literally saved his life.

Forty-six year old Tom — the co-director and beginner instructor for The Omaha Cloggers, Omaha, Nebraska, had begun to experience some minor difficulty breathing after performing in a couple of exhibitions. After performing he would turn an ashen gray color and complain "I feel like I can't get enough air in, like my lungs are already expanded." Tom's wife, fellow dancers, and RN's in the club became very concerned, and pushed Tom to "get it checked out."

Tom did just that. The final test, a heart catheterization or angiogram, was the know-all, tell-all test. It was also the one that prompted the critical surgery. Tom was informed he had severe coronary artery disease with five blockages. The final count included blockages of 100%, 90%, two 80%'s, and a 70% — all on the front side of the heart. The 90% was in the aorta stem and could rupture causing "sudden death" at any time. The 100% blockage was the next most critical.

A major question Tom and Linda had for the doctor was how someone could have a 100% blockage and not have had a heart attack or heart damage? The physician informed them that this was not usually the case, and that if Tom was not so aerobically fit he probably would have had a heart attack and died several years ago. Because of his clogging and subsequent aerobic fitness, the back side of his heart had intervened and grown collateral arteries. These collateral arteries had traversed to the front side of the heart and supplied the 100% blocked portion of the heart with the vital blood flow and oxygen required to sustain heart operation. Tom's heart, without these collaterals would have been deprived of vital nourishment, and he would have experienced a major heart attack resulting in substantial heart damage or possibly death.

Ironically, Tom had purchased a "I Clog So My Arteries Won't" tee-shirt at the 1993 clogging convention. His tee-shirt now reads "I Clog So My New Arteries Won't." Tom completed cardiac rehabilitation in record time (16 sessions versus the normal average of 52 sessions), started clogging again — 12 weeks post-operative, and is back at full speed.

He kept up with the best of them at the 1994 San Diego clogging convention, and bent anyone's ear who would listen about the benefits of clogging. After all, it saved his life!

Tom's story: clogging begets aerobic fitness, aerobic fitness begets life-saving collateral arteries, collateral arteries beget nourishment to the heart even with a 100% blockage, nourishment begets NO HEART ATTACK - NO DISABILITIES - NO DEATH! NO END TO CLOGGING!

Ira Bernstein... *Ten Toe Percussion: Clog, Tap and Step Dancing*

Ira Bernstein is recognized as one of America's most versatile and accomplished performers of percussive clog, tap and step dancing. He has toured extensively across America, Canada and England performing and teaching in a wide range of venues, including concerts, festivals, television, radio, schools and colleges. Ira was formerly a member of the Fiddle Puppets, the Marlboro Morris and Sword Team, and performed as a soloist and with Brenda Bufalino and the American Tap Dance Orchestra.

This writer had an opportunity to be the first in the United States to purchase his video "IRA BERNSTEIN LIVE! at the ALTE OPER Frankfurt, Germany... TAP, CLOG & STEP DANCING" thanks to Naomi Fleetwood, a real "people person" and vendor at the National Convention.



Ira Bernstein and Dee Gallina

I also had the opportunity to take his classes, which were overflowing with enthusiastic bodies. Since the room was small, we played the Sharks and the Jets from West Side Story and took turns using the floor for the "Old Time Flat

Footing." Ira's second class on "Ten Toe Percussion... talking feet" was also well received. I noticed Steve Smith very intense in watching Ira's feet move.

Ira has also authored a 164 page book, "Appalachian Clogging and Flat Footing Steps," it is full of information and steps.

Today, Ira puts on his own concerts in the United States and Europe. He lectures at schools, colleges, and workshops and demos Jazz tap, Appalachian flat footing, English clogging, French-Canadian Step Dancing, Soft shoe tap dancing, South African Boot Dancing and Irish Step Dancing. When you take any of his classes, he has a few more to demo.

Ira Bernstein is to be commended for his important work in helping to keep the traditional arts alive!

**By Dee Gallina
Northville, Michigan**



IT'S TIME TO CLOG!

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

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CHIP WOODALL • DIANE WELLS

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SAM GILL • BECKY DUCHEMIN

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6:30 p.m. - 7:30 p.m. Individual Competition
7:30 p.m. - 9:00 p.m. Team Exhibition/Open Dance

Featured Instructors:

SHERRY GLASS • CHIP SUMMEY

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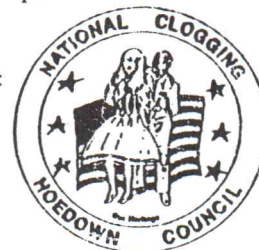
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February 18, 1995

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March 11 & 12, 1995

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Debra White - 813-675-0717/675-2406

April 1, 1995

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April 15, 1995

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June 24 & 25, 1995

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July 1, 1995

Alabama Firecracker Clogging Competition

Fultondale, Alabama

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Mail check and application to:

The National Clogging & Hoedown Council
P.O. Box 5068, Hendersonville, North Carolina 28793.
Inquiries: Call any Officer.

Seaside Stompers Celebrate Ten Years of Fun



The Seaside Stompers are celebrating ten years of clogging, fun, and friendship. The exhibition teams were formed in 1984 by Mrs. Lavon Thorpe, a well-known clogging instructor in California. Her class was located in San Clemente. The club started performing in the first year of its existence and entered the state competition at the Los Angeles County Fair in Pomona, where it took first place performing the dance entitled "The Real McCoys," choreographed by Lavon Thorpe. From then on, the Seaside Stompers have performed all over Southern California and out of state. After a few years, David Nimmo took over as director of the team in Dana Point. The team continued to do very well in exhibitions and competitions.

In 1993, John Habash took over as team captain, forming two groups: the advanced competition team and the inter-

mediate competition team. We have enjoyed performing at Knott's Berry Farm, chili cook-offs, Universal Studios, Disneyland, and Las Vegas.

In May of 1994, both teams captured first place in their competitions in Calico Ghost Town, and in the same year they participated in the National Clogging Convention held in San Diego. They were part of 31 teams that performed at the convention, which attracted teams from all over the United States and Canada. The Seaside Stompers were proud to be a part of this national event.

We have enjoyed ten years of clogging, performing, and friendships. The Seaside Stompers are now located in the San Juan Capistrano area where the swallows return each year.

The care and feeding of your voice.

By Marv Sass, California City, California

Here are a few do's and don'ts that may be of help to you.

Don't yell or shout above the noise level of the room. That's why **you** have the volume control.

Don't drink any cold beverage before or during your cuing/instructing session. Cold beverages will shrink the vocal cords, therefore you are straining to produce a clear understandable voice. The end result is your vocal cords tire faster.

Don't drink any kind of hot beverage, such as coffee, tea, etc. (a) Hot beverage will expand the vocal cords and thereby relaxing them. Tires you faster. (b) The caffeine will anesthetize the vocal cords, also tires you faster.

Don't drink any kind of carbonated beverage. Most carbonated beverages contain caffeine. Don't take a chance on it not being.

Don't use chocolate products before or during your session. Chocolate contains caffeine, amongst other ingredients.

Do drink a beverage, but make it ordinary water and at room temperature. This will lubricate the vocal cords without doing any kind of harm. Citrus fruit juice is also a good substitute

for water. Citric acid has a lubricating effect on the vocal cords.

Do warm up before your session by exercising the vocal cords. Do this best by just talking to the dancers as they arrive before the session.

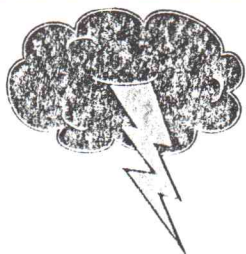
Do cool down after the session, again by just talking in a relaxed mode. As a note: Athletes warm up and cool down before and after, so why not us!

If you feel that your voice is starting to tire, change your voice to a lower pitch. Your vocal cords are not stretched as tight by this action.

If that does not work, take a deep breath through an open mouth. This brings in a lot of air, and has a cooling effect. In other words, a good hearty yawn.

Be careful of what brand of throat lozenges you use. Most of them contain an ingredient that will anesthetize the vocal cords. Instead of lozenges, try dissolving a lemon drop or a vitamin "C" tablet in your mouth. This has a relaxing effect without any harming after effects. **Continued on page 28**

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March 25 & 26, 1995

Friday 7pm-11pm

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LaBelle Civic Center

Hwy. 80, W. LaBelle, FL



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Scott Fitzpatrick, T.K. Christie,
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3rd Annual Michigan Clogging Instructors Workshop

By Louise McCreery
MCIC Secretary

We had another successful clogging workshop at the Springfield Oaks Youth Activity Center in Davisburg, Michigan on October 22, 1994. We thank the vendors, Carroll's Western Connection and the Ginger Snap Shop for being present with their clogging supplies.

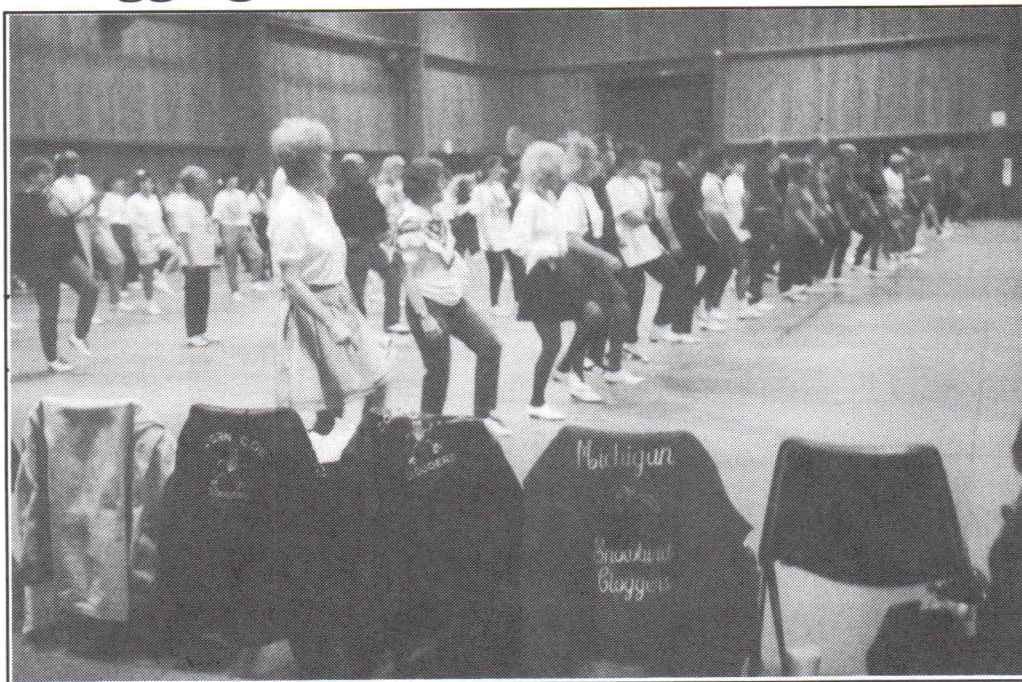
Once again, Loretta Ward and her crew outdid themselves. The lunch and snacks were excellent.

We had over 150 cloggers, plus instructors. They were Dana Willard, Bob Warner, Maki McCreery, Ruth McClelland, Mac and Louise McCreery, Duane and Berdella Root, Sharon Chambers, Debbie Snell, Penny and Shannon Deal, Kevin Butler, Barb Barrett, Atticus Sumner, Mort Rand and Virginia Hatch.

Some of the songs that were choreographed were:

My Father's Son said "If You're Going To Play In Texas I'll Take You There, but first we will take a Detour to Jerusalems Ridge where *She Likes To Dance* and *I Love To Walk*, but all I seem to do is the *Watermelon Crawl*, but *Just In Case* you have a *Thinkin Problem* and *You Never Know How Good You Got It*, never give up and keep on Cloggin'." "Someday, *I Just Can't Wait To Be King*." "Please Be My Baby Tonight."

It was time for the workshop to come to an end and, of course, the song *Mr. Santa* completed our day.



The dances, demos, and food were superb. A big Thank You to the cloggers, instructors and everyone involved.

Next year, '95, mark October 21 on your calendars. Steve Smith will be our guest instructor at our MCIC Workshop.

Have a great clogging year and we will see you in '95.

The care and feeding of your voice Continued from page 26

If you have a cough, be careful of what kind of cough it is. Mucous that is generated in your lungs and bronchial passages is what you are expelling. This is caused when the vocal cords encounter the mucous. This is expected, so don't fight it. But if you are having a dry hacking type of cough, suppress this if possible, as you are straining the vocal cords. To help with this condition, use a cough suppressant.

To help in what type of cough medicine to use, try this. If it is a dry or hacking cough use *dextromethorphan*, if it is a productive cough use *guaifenesin*. How to remember? Try "d" for dry and "g" for goopy.

Your vocal cords are just like any other muscle in your body. You take care of this muscle and it will not let you down.

A good warm up exercise for your voice, is to hum and at the same time count from one to ten. It works, just takes practice.

Whatever you do, don't rush yourself into a session, always prepare yourself. You prepare your material and make sure the equipment is in good working order, then do the same to yourself. Come in early to the site and be *prepared*. It pays off.

The following is not what NOT to do: "You're late and have a sore throat. So you first go to the corner drug store, grab some lozenges, it does not matter what type, anything will work, then off to the convenience store and get a 64 oz. Big Gulp. You arrive, just in time to set up and start the session. By the time the session is over you're not in very good health. I've seen this happen a number of times and it is a sorry sight to behold."

I hope this session has been of help to you. Good luck and take care of those vocal cords.

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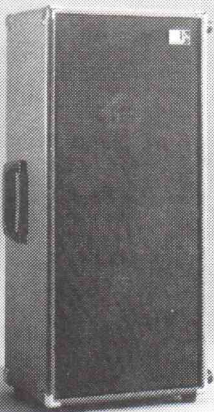
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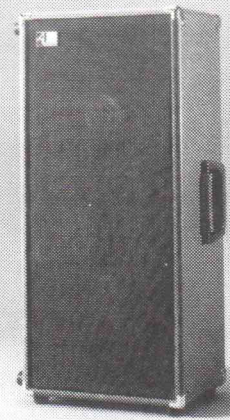
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Take a minute to mentally conjure up a real guy in your mind's eye. If you are a guy, the guy can be you. If you are a gal, conjure all you want to (Tom Cruise in tight jeans and clogging shoes comes to mind). Be still my beating heart!

Stand on the bottom of the page (6 o'clock), face the top of the page (12 o'clock). At ground level, you are facing the back of the hall. You are standing "nose to nose" with your icon ("face to face" with Otis), an odd/lead dancer, facing front. Put a body and a face on your guy and visualize behind him the back wall of your teaching hall.

If you really do put your "Double Toe Times" on the floor to stand on the bottom of the page, you have literally hung yourself from the rafters and are looking down from overhead. If you have not done that yet, sneak into another room where nobody else can see, where nobody will disturb your concentration by looking at you funny and asking silly questions like: "What in the Sam Hill are you doin' now?"

Take a look at Otis in Exhibit 2. By looking at Otis' nose (arrow), we know he has turned himself. Question: Did Otis turn 90° (1/4) right or 270° (3/4) left?" You can figure out what Otis did in 1 of 3 ways. You can cross your eyes to deal with the mirror images and convert right to left and left to right. (If you can do this, you're one up on me. I still make "L's" with my left hand.) Or turn around where you are and skew your neck over your shoulder to figure out what Otis is doing. (an uncomfortable position into which we force our dancers in from time to time). Or stand on the top of the page (the back of the hall) and look over Otis' shoulder.

Of course, you can also just turn the page around and not get up out of your chair.

Exhibit 3 is Exhibit 2 re-drawn. An arrow of direction has been added to clarify the fact that Otis (Exhibit 3) has turned himself 90° (1/4) to his right.

Otis needs a tag partner, a gal (Exhibit 4). If you are a gal, that gal can be you. If you are a guy, it's your turn to do the fantasy conjuring.

Give your people names. It's much easier to remember "who" you are dealing with than "what" you are taking about, e.g., odd lead/number 1 couple or even tag/number 2 couple.

Let's call my gal "Olivia".

In our mind's eye from ground level, we see these two people facing front, standing shoulder to shoulder. We can also view these two people as if we are watching them from the rafters. And that rafter viewpoint of this partnership can be

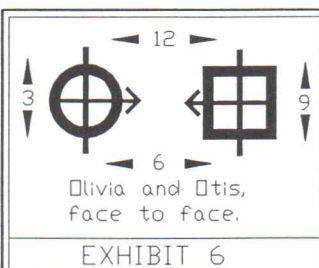


EXHIBIT 6



EXHIBIT 7

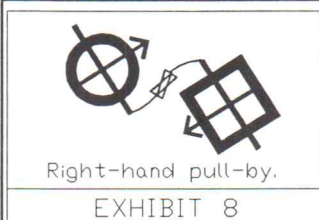


EXHIBIT 8

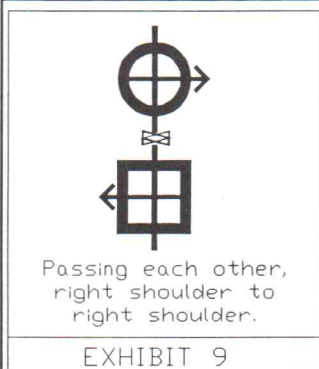


EXHIBIT 9

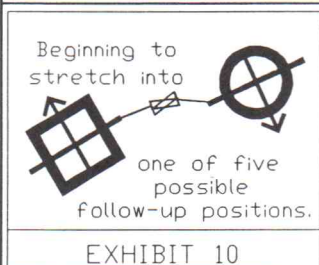
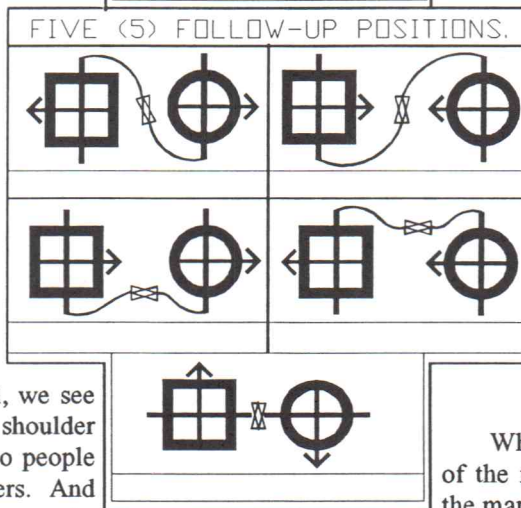


EXHIBIT 10



represented on paper by the two icons in Exhibit 5.

Checking Noses. The absolute first things you check out when reading figure map icons are their noses. Which way are they facing?

Secondly, mentally assign a real face and body to reflect each individual icon (best choices, your known dancers). When the icons change position, so should your mind's-eye people.

Exhibit 5 reflects Otis and Olivia facing front, in hand-hold position.

Exhibit 6 shows Otis and Olivia have turned themselves to face each other (nose to nose, face to face, arrow to arrow). Additionally, they do not appear to be holding hands. It can be assumed that they each turned 90° . Otis turned right. Olivia turned left.

Recall from the August 1994 issue of "Double Toes Times" that 4-count partnering units designated as pull-bys are characterized by their follow-up positions. In that issue, we played with the two (2) most commonly executed:

- 1) Pull-by (face to face).
- 2) Pull-by (back to back).

There are actually five (5) pull-bys with unique cleanly recognizable follow-up positions. The other three are:

- 3) Pull-by (shoulder to shoulder).
- 4) Pull-by (back to front, lead dancer in front, tag behind).
- 5) Pull-by (back to front, tag dancer in front, lead behind).

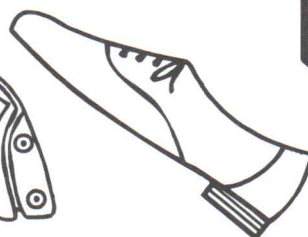
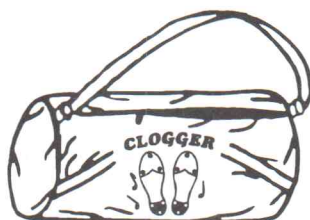
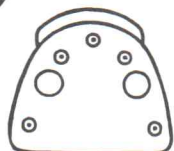
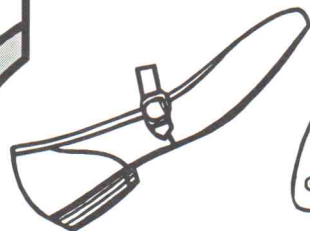
We'll be working with pull-by units 3, 4, and 5 in a later issue.

Take a look at Exhibit 7: Be brave. Take a look. It reflects the fact that Otis and Olivia have taken "right hands across". Exhibit 8, they have initiated a right-handed pull-by. Exhibit 9, they are passing shoulder to shoulder. Exhibit 10, they are beginning to stretch into the follow-up position necessary to the successful execution of the figure on which they are working. They will end up in one of the 5 follow-up positions represented by the 5 figure maps to the left.

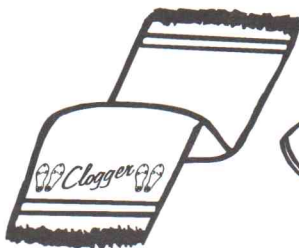
Oops! The labels identifying the 5 follow-up figure maps have been omitted. Use your mind's-eye to track the icons, match them with 1, 2, 3, 4, & 5 above and pencil them in yourself.

When you get really brave, get a copy of one of the manuals and pencil in your own icons in the margins. Now there's a scary thought!

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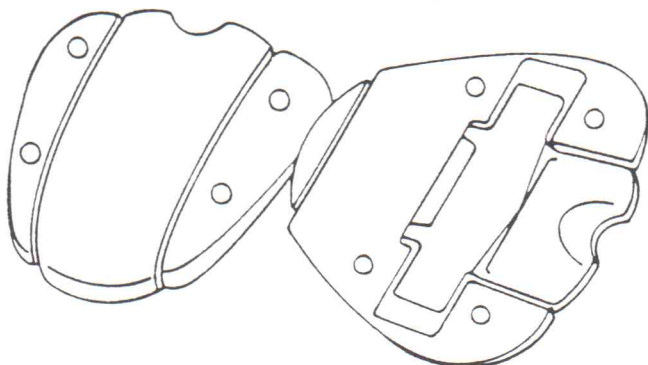
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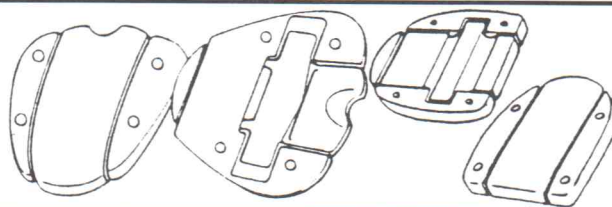
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