

The Double Toe Times

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

Volume 13, Number 4

April 1995

Euroclog Is Coming!

By Jiri Vasak and Caramella Dance Group

Our dance group, Caramella, lives by those three words now! The beginning of Euroclog is coming!

But, in this letter, I'd like to go back to last summer. While one part of Caramella was travelling around the United States, the remaining members of Caramella took part in some interesting projects.

In Volyne, a small town in the south of our republic, Caramella members performed their clogging routines at the opening of the first western theatre in the Czech Republic. They also appeared in a program depicting the arrival of the coach 'dostavnik' [Wells Fargo] in Prague. (You know, it is the old wooden post car — instead of the engine there are horses.)

But the most interesting experience, for Caramella, was the offer to portray American soldiers from 1945 and act in a German movie "Deuches Lied." They square danced at the celebration of the end of the second World War.

Continued on Page 6



II What does it take to become a Nationwide Instructor?

By Marge Callahan, Jacksonville, Florida

You've asked how does a new instructor make it into the "Workshop World." Believe me there is no magic formula. What works for one will be all wrong for the next. Everyone has their own particular personality and technique. If I had to choose one definite *must* it would have to be — "Be Yourself." It's a mistake when we try to be just like someone else. It doesn't work. This doesn't mean we shouldn't learn from others — when you go beyond the learning stage you're in for a fall.

I got my start in my home state of Florida. I attended every workshop I possibly could, watched and listened to the accomplished instructors and observed their skills. As time progressed and my dancing ability improved, I figured "why not me?"

First I had to decide just how to choreograph in a way that agreed with my personality — what was my choice of music, and to what level did I want to direct my dances. I studied cue sheets and believe me, it was mind boggling at times! Either the instructor had hurriedly typed the sheet or they had someone do it. Point number one — check and re-check the sheet for errors. Once I have decided the steps, I write the cue sheet in the rough, then I dance it following the cue sheet. If it appears to be correct I head for my trusty typewriter. After it's typed I have one of my dancers (who can tear a cue sheet apart for mistakes) proofread it and if we agree it's ready to go we head for the printers. No matter how hard you try, mistakes will be made, but you can take a little extra time and try to cut 'em off at the pass.

When you have built your confidence and you want to give it a whirl, contact the people who are putting on any given workshop and let them know you'd like to teach. They won't know unless you tell them. Start small. Teach every chance you get. You may not get an instructors fee, but these small workshops pay off in experience. Establish a good rapport with the dancers — they are the ones who will make or break you. If you tell them you'll help them personally with a step — do it! If you forget them, they'll forget you.

Try to add a little humor to your teach without being hurtful or embarrassing. Be willing to laugh at yourself when you make a mistake, it's all in the game. Believe me the world won't stop turning.

I like to stick to the four *ables*: make it danceable; teachable; likeable; and the music available.

To the new instructor I say "Go get 'em Tiger". New blood is always refreshing. Don't be afraid to take the plunge. There will always be someone standing by with a helping hand extended.

Good luck and happy double toes!

Afterthought: As you start getting more and more requests to teach, make it a rule to have your cue sheet in the hands of the person putting on the workshop *on time*. They have a schedule to meet in preparing the syllabus and a late cue sheet arrival is frowned upon. You don't want to have the reputation of being a "Johnny Come Lately."

One last thing — don't use anyone as a stepping stone to advance your own popularity. The spotlight is great, but who knows when there will be a power failure and everything grows dim.

THE DOUBLE TOE TIMES

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Bobbie Adams

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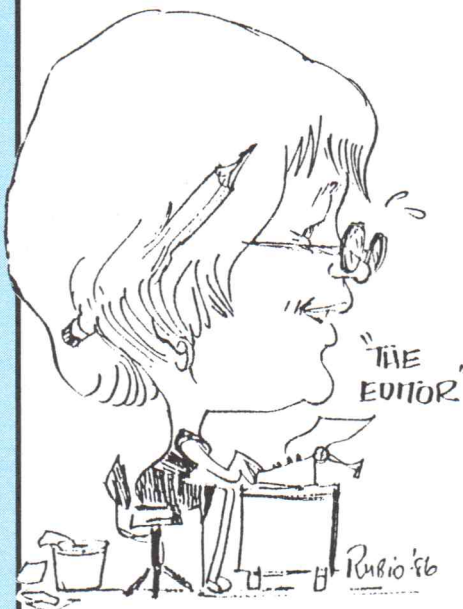
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FRONT & CENTER

Hear Ye! Hear Ye!

*He who has a thing to sell,
and goes and whispers down a well,
Is not as apt to get the dollars,
as he who goes to town and hollers!*

The *Double Toe Times* is faced with some difficult decisions. First, the new Post Office rates have put a dent in our mailing budget.

Second, our printer just raised our prices due to an enormous jump in the cost of paper.

We've decided to raise *subscription* fees to \$24 per year U.S., and \$30 per year Canadian. This will become effective June 1, 1995. Any subscriptions that come in at the old rate on or before June 1, 1995 will be honored for one year. Advertising and U.S. and Canadian Directory Listings will stay the same.

Foreign Directory Listings (excepting Canada) will go from \$36 per year to \$48 U.S. per year. They are currently costing us more than \$36 U.S. a year *just for postage!*

Now, for the tough part. You folks who send the wonderful notes and cards about how much you enjoy this magazine would probably be distressed if it ceased being published. (I'm sure there are some who would be delighted; but even they would have difficulty without our extensive Upcoming Events and a free, *accurate* mailing list of Instructors.)

We send packets of flyers to nearly every workshop and convention. For some of the major events we send back issues of the *Double Toe Times* (printers overruns) to put out *Free* on the flyer tables as promotional material. One major convention regularly plucks them off the flyer tables and throws them away! We do have a few enemies, but they continue to subscribe and read the magazine — hmmm.

I must ask you who like the *Double Toe Times* to be our sales force. If you bought 100 toothpicks for \$1.00 they cost 1¢ each. If you purchase 1000 toothpicks for \$5.00 they cost ½¢ each. The same applies to this magazine. The more we print, the less each one costs to print.

If you have any comments or questions, write, phone or fax to me. I need all the help I can get!

Bobbie

Reprinted from *The Old Time Herald*, Vol. 4 No. 4, Summer 1994 *Letters* [to the Editor].

"I loved Phil Jamison's 'Clogging, Flatfoot . . .' article, but was struck by the total absence of mention of the CCCC (California Crinoline Club Cloggers) by any name. They may not be old-timey, but it's a huge movement and rooted in the tradition originally. Maybe that's an Issue In Old-Time Music? Some groups take the traditional material very seriously even though they've added a lot of stuff.

"In fact, neither the CCCC nor Green Grass [Cloggers] descendants (or Soco Gap descendants, for that matter) usually recognizes each other's existence. Obviously the social context is as important as the steps and style when it comes to who calls what what."

Susan Brown, Johnston, Iowa

This short letter by Susan Brown puzzled me. The "CCCC" seems patently scornful, yet she makes a point for contemporary clogging.

A I talk to some of the proponents and practitioners of "Old Time Clog Dance" I do so with trepidation; part is awe, and part is fear of rejection. I've been involved with clogging since 1972 — 22 years! As contemporary clogging grew and spread, limited only by the imagination of choreographers and directors, there was a small cadre of dancers who shifted gears and pursued traditional roads. With a hint of condescension and, in some cases, contempt, contemporary cloggers were known as

Front and Center — Continued from Page 2

‘white shoe cloggers.’ It is without argument that contemporary clogging spread the dance from state to state, and country to country.

While we can debate the origins and evolution of American clog dance, it is generally agreed by educated and knowledgeable dance historians that the early immigrants from England, Scotland, and Ireland brought their country dance figures and step dances with them. As they settled in the isolated Appalachian Mountain chains the dances took on regional variations. Some called it Buck Dancing, others were Jig Dancers and still others were Flatfooters. They all were lively percussive, rhythmic step dances as individualistic as fingerprints. In the 1920’s Bascom Lamar Lunsford organized a precision dance team, wherein all dancers did identical stepwork, for performance purposes, at the Asheville Folk Festival.

I am delighted to learn that many of the traditional step dancers seem eager to share their old-time knowledge. *Editor*

ATTENTION

WORKSHOP and CONVENTION DIRECTORS:

This is a true story. I attended a large workshop not too long ago, and asked the Director if they were going to have an Appalachian Big Circle set at the evening dance. The Director exclaimed “Hey that would be fun! I’ll see if one of my instructors will do it!” Not *one* of the many instructors there knew how to call.

Moral? By pre-arrangement engage an instructor who can call a Big Circle Set at your next workshop. You’ll really enjoy it and it’s possible that many of the dancers attending have never experienced this kind of clogging.



A Star Is Born

Many of you will undoubtedly have heard of Ira Bernstein and those of you who have been lucky enough to see him dance will already know that he is special.

Outside of the fact that he dances well, be it clogging, flatfooting, tap, an Irish Jig or even an African Boot Dance, he also can tell you about each

of these dances — where and how they originated or how they grew.

Watching him dance is a pleasure indeed.

Ira was in Europe and of the 28 days here, he did 25 shows, before finishing his tour with a weekend tap workshop in Stuttgart, Germany.

I went to see him in Aachen, Germany, just before his return home. The house was packed to over-full leaving last-comers to stand at the door. The show was fantastic and the audience went wild asking him to come back for another dance number. He got a standing ovation.

After the show, Ira was approached by the director of Carre and asked to organize and perform there as well as in Monaco, France. Carre is the top, and I might add, very classy theatre in Amsterdam, The Netherlands, where many famous international stars have performed — e.g. Shirley MacLaine as of recent, to name but one. Needless to say, he was very happy.

I am over the moon about it too because I feel he has and is working hard at it and here he will really get the recognition he so deserves.

A devoted fan and friend.

Fran Greiner

North Sea Cloggers, The Netherlands



Dear Bobbie,

This is just a short note to let you know what the Border City Cloggers (Windsor, Ontario, Canada) have been up to lately. As you can see from the enclosed photo, Border City likes to take an active part in all the parades in our area. This is the Windsor Jaycees’ Santa Claus Parade. Fortunately there wasn’t snow — but we did have some cold weather. This may have deterred some from showing up, but not Border City. We had a great turnout — in fact, we were given an award for our enthusiasm and our congeniality. Needless to say, we were pleased. This is what clogging is all about to us at Border City. The pleasure we give to those who watch us dance. Anyway, we’ll keep you posted on any club events that come along.

Til Then, Take Care and Happy Clogging,

Tracy Ransome, Secretary/Instructor
Border City Cloggers

Hi Bobbie,

Just wanted to let you know that I really enjoy your magazine and that I look forward to receiving it each month. Please renew my subscription for another year.

Thanks!

Virgee T. Kirman
Ramseur, North Carolina

Hi Roberta,

Please put a ■ bullet next to my name for an instructor who is promoting OLD-TIME CLOGGING. I have been doing this for over a year.

Also, I want to say that I am excited that it is catching on. It makes your publication so exciting. Thanks for a great magazine.

Claudia Kleppert
Breckenridge, Michigan

Continued on page 12

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

★ **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 Foolin' Workshop
Valparaiso, Indiana
Handley (IN)

★ **April 1**

Upstate Clogging Classic
Clemson, South Carolina
Pace (SC)

April 7 - 8

Springtime Stomp Clogging Festival
Dublin, Georgia
Ruis (GA)

April 8

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

April 8

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

April 8

Spring Splash • Bilz Workshop
Jacksonville, Florida
Robbins (FL)

April 8

Fun Clog Dance
Warren, Ohio
Whaley (OH)

★ **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 21 - 22

Nickel City Clogging Festival
Buffalo, New York
Haley (NY)

April 22

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

★ **April 21 - 22**

Las Vegas Open Competition
Las Vegas, Nevada
Cobia (UT)

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) 322-0027

April 29

Devils Delight
Toledo, Ohio
Malone (OH)

★ **April 29**

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

★ **April 29**

Wyoming Open Competition
Lyman, Wyoming
Cobia (UT)

May 6

Rhythm Express Open Clog
Greenwood, Virginia
Lohr (VA)

★ **May 6**

Georgia State Clogging Festival
Helen, Georgia
Angel (GA)

May 6

Cinco de Mayo Clogging Festival/Workshop
Mesa, Arizona
Pearson/Steele (AZ)

May 6

Garden State Stomp
Mt. Holly, New Jersey
Binter (NJ)

May 12 - 13

Country Jamboree
Bonifay, Florida
Skinner-Corbin (FL)

May 12 - 13

Clogging Showcase
San Antonio, Texas
(210) 492-8700

May 13

Fun Clog Dance
Warren, Ohio
Whaley (OH)

May 19 - 21

Euro Clog Convention
Prague, New Czech Republic
Stevens (PA); Vasak (Czech)

May 19 - 20

Clogging Assoc. of Wisconsin CAW Jamboree XI
LaCrosse, Wisconsin
Argus (WI)

May 26 - 27

Florida State Clogging Convention
Orlando, Florida
Conn (FL)

May 26 - 28

International Cloggin' Jamboree
Dearborn, Michigan
Trask-Heskett (MI)

May 26 - 28

Memorial Day Dance Spectacular
Columbus, Ohio
Driggs (WV); Adkins (OH)

June 1 - 3

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

June 2 - 4

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

June 4 - 10

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

★ **June 10 - 11**

Renfro Valley Clogging Competition
Renfro Valley, Kentucky
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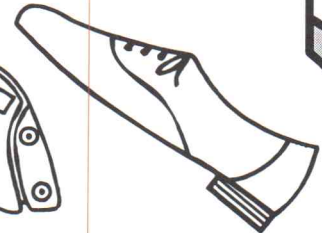
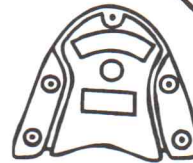
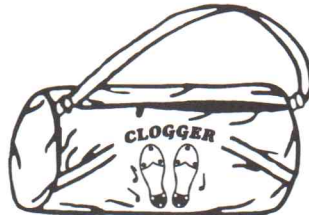
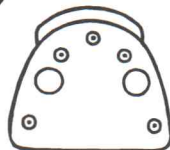
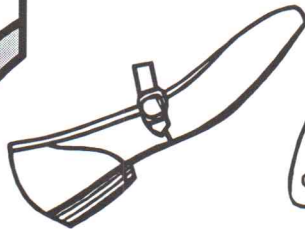
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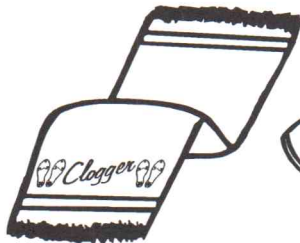
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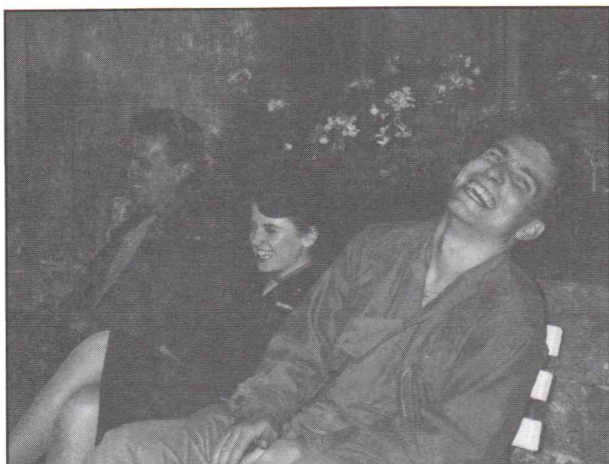
Euroclog Is Coming! **Continued from Page 1**

This action was organized by my wife, Jarka (in the eighth month of pregnancy), because I had been in the United States at that time. She practiced our first hoedown with 16 people (eight couples). The scene was shot on the chateau "Ploskovice," 70 miles out of Prague. During the evening celebration party one of the soldiers started playing the violin and others joined in. According to the director, our dancing should not be professional and perfect. So, because dancers from the other dance group were on our team and we had only one hour for practicing, we looked very relaxed and natural! Everybody told us that it was splendid! We danced on the grass. The photographs should give you some indication of the atmosphere.

Bobbie,

I would like to thank you for publishing our "book of travel" America Clog Dance Tour '94. Unfortunately, one very important thing we overlooked was saying *Thank You* to everybody who supported our trip and participated in its organization. *Thanks* to our hostesses for the lovely time we spent with them, for their friendship, help and care. *Special Thanks* to Poly Batian from Ohio, Shawnda Bishop from Utah and Ann Kern from Nevada, for their unselfish and kind help during our trip. Jan and Jack Dumcum, their sons Jay and Jeff, and all of their friends from Kansas, who spent ten days caring for us. Carolyn Stevens, the main organizer. Without her help and support we would never have had the courage to make our journey.

Thank you all very much!



**Turn to page 12
for more shots
of Caramella
in action!**



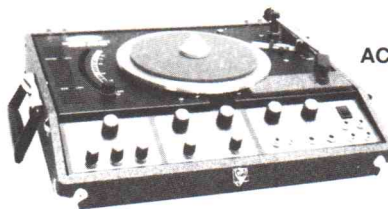
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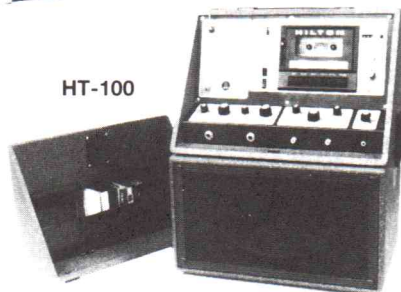
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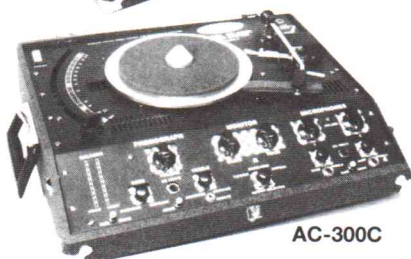
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Seniors Strut Their Stuff at Westridge Class

Submitted by: Susan Stevenson Coil, Fairport, New York

Clickity-clack, clickity-clack.

The soles of their shoes rhythmically made music on the smooth linoleum floor of the Westridge Senior Center Monday morning as about 20 people gathered to learn about the art of clog dancing.

The class was taught by Susan Coil, a member of the Lakeside Country Cloggers, and is the first of many to be offered at the center. Coil began clogging four years ago while living temporarily in Toronto, and has been clicking her heels ever since.

Clogging, although gaining popularity, has been around for hundreds of years, according to Coil. It started with early settlers from England, Scotland, and Ireland when they settled in the Appalachian Mountains.

Although the word "clogging" actually comes from the heavy shoes worn by the working people of Great Britain, a type that provided a strong beat to develop the dance, the seniors who practiced the steps at Westridge wore mainly tap shoes.

CLOG DANCING PERFORMED AT MALL; CLASSES OFFERED

Toes were tapping, skirts were swishing, and smiles were soaring as some new and enthusiastic clog dancers jingled their taps in time at East View Mall on Saturday afternoon. These clog dancers hope to interest more men, women, and children, singles, couples, and whole families in the uniquely American dance form begun by early settlers from Ireland, Scotland, England, Holland, Germany, and Africa with influences from American Indians.

Clog dancing is continually in a state of change and improvisation by its individual performers, so that today, it is performed not only to country and bluegrass music, but to wholesome forms of pop, jazz, and rap music. Its growing popularity can be seen by the increased numbers attending workshops, conventions, and competitions throughout the country and by its increased exposure on television, such as in the performances of Miss America contestants.

All of Saturday's performers — Helen Bryson, Nancy Root, Jean Feverstein, Wanda Geisler, Vicky Greer, Ge Ge Dunn, Jean Maxwell, Helen King, Deb Bruckner, Paula Tourtellotte, and Sara and Rebekah Chatelle — would like you to join them in this fun-loving, toe-tapping way to burn calories and release pent-up energy.



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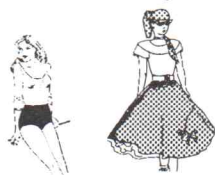
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April 15, 1995

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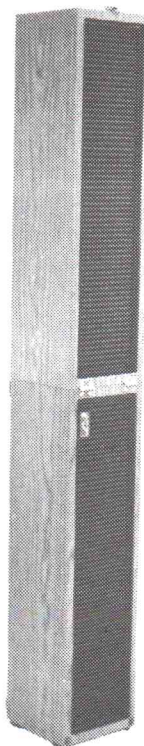
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1994 Hall of Fame Inductee: EARLINE BYERS

Editor's Note: Eight or nine years ago my friend Carol Harker and I rode Bob Johnson's infamous air-conditioned bus from Chesapeake, Virginia, to Harrison, Maine. Earline Byers and several of her Little River Cloggers joined the Flatland Cloggers for this annual trek. This quiet, gentle lady always had a smile for everyone, and I'm grateful I had the opportunity to get to know her, if only briefly. *Bobbie*

I'm writing this letter to nominate Earline Byers to The America's Clogging Hall of Fame.

I can only write to tell you the impact that she had on me clogging. She always encouraged us to do our best, and above all, have fun with our dancing. She told us to dance for ourselves and to put all our emotions into clogging. I never once saw or heard her put down another team. When she did talk about others it was to commend them on their routine or dancing. She told us to learn to be good losers so that we would be great winners. She instilled pride in her dancers by encouraging them and saying "have pride in whatever you do because as long as you try, that makes you a winner." She always said she enjoyed going to competitions to see her old friends and to make new ones.

I learned a lot from Earline about clogging, but above all how important it is to preserve the traditional style of clogging.

The Little River Cloggers were a team that Ms. Byers directed after it was created in 1976, to represent the Little River Community, near Brevard, North Carolina, for the Bicentennial Celebration. A grand champion traditional team, it included ages four years to 25 years at one time or another and they traveled and danced up and down the East Coast from Maine to Florida.



This team made three trips to Washington to dance for the President, as well as doing many performances for the benefit of those in need, or just for fun at various festivals. One of the amazing things about this great lady is the fact that she herself was *not* a clog dancer. She directed the team and taught them by using the skills of her dancers, encouraging them to share steps with each other and by just telling them what she thought looked good.

Earline Byers passed away in 1989 from heart failure, but leaves behind her proud Little River Cloggers — who no longer dance together, but some of them are here tonight for this special occasion. I would like to call forward Mr. Henry Jones, who wrote the nomination letter and who will present the Hall of Fame Award to Mrs. Byers' family — who are also with us this evening. Let me present her husband, Mr. Harold Byers, son, John Byers, and daughter Sandra King. Also, the newest little clogger — only four months old — Allison King, Mrs. Byers' granddaughter.

Press Release

International Clogging Team

Press Release

The first INTERNATIONAL CLOGGING TEAM will be announced at the STOMPIN GROUNDS, Maggie Valley, North Carolina, October 21, 1995.

According to Dan Angel, the first International Clogging Team will be made up of cloggers from 17 foreign countries. The first-ever International Team will be selected from resumes sent to Dan Angel, who will head up the selection committee.

"This is a way we can reach out and recognize those individuals who have the desire to learn a dance that is traditionally Southern Appalachian in nature," stated Angel. "Letters were mailed out in November of 1994 to dancers, directors and dance organizations around the world so they might submit their nominations for this honor," Angel added.

"We will also recognize and single out a director for this team from the information mailed to us and this person will be honored as the INTERNATIONAL CLOGGING DIRECTOR for the year 1995. In doing this, we will thank this person for their tireless efforts in spreading the word about clogging through

workshops, exhibitions and by word of mouth," said Angel.

The final date to submit resumes for the 1995 team will be July 15. All directors, clogging organizational presidents or cloggers living outside the continental limits of the United States and who are not a citizen of the United States are urged to send information and a photo of the person you nominate to INTERNATIONAL CLOGGING TEAM, Dan W. Angel, Chairman, 414 Poplar Street, Toccoa, Georgia 30577 U.S.A.

Several teams have already submitted names of cloggers who they wish to be named to the first INTERNATIONAL TEAM. Certificates will be awarded to those dancers who are singled out. Those who attend the awards ceremony in October will be introduced to the persons who are competing and attending the annual AMERICA'S CLOGGING HALL OF FAME dance competition. In doing this Angel said, "Traditional cloggers will see that a dance we take for granted has reached the far corners of the universe and you don't have to be from the South to really enjoy a dance that is older than the great United States."

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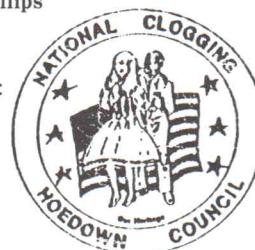
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B-I-N-G-O!

BY JEFF DRIGGS, CROSS LANES, WEST VIRGINIA

No, I'm not talking about that Volunteer Fire Department fund-raising favorite. BINGO is the name of an old-time play party dance that came from the Welsh settlers in the Southern Appalachia. My maternal great-grandparents, George and Sarah James, were married on the boat from Near Cardif, Wales and settled in the Kanawha Valley of West Virginia to make their living in the coal mines. Like so many immigrants, they brought their song and dance traditions with them. Although there are several versions of this dance, the following is the one I remember doing at the dances around this area of West Virginia.

The dance is started with couples in promenade position facing counter clockwise. During the first two lines of the song, the couples move forward in the promenade. During the next two lines before the chorus, the couples back out to a big circle and circle to the left. On the Chorus, as you spell the word B-I-N-G-O, you face your partner and join right hands. As you spell the letters you pull forward—just like a right and left grand—until you've passed four people (including your partner).

On the last BINGO!, you give a big hug to the next in line. On the last line "...and BINGO was his name," you get in a promenade position with this new partner and start the dance again.

BINGO can be found on some folk song records and square dance labels, but I'm sure the tune is familiar to many of you and could be sung by the group as they dance. In case you need to have your memory jogged, here're the words:

Verse

A farmer's black dog sat on the back porch
and BINGO was his name.

A farmer's black dog sat on the back porch
and BINGO was his name.

Chorus

(spell it) B - I - N - G - O

B - I - N - G - O

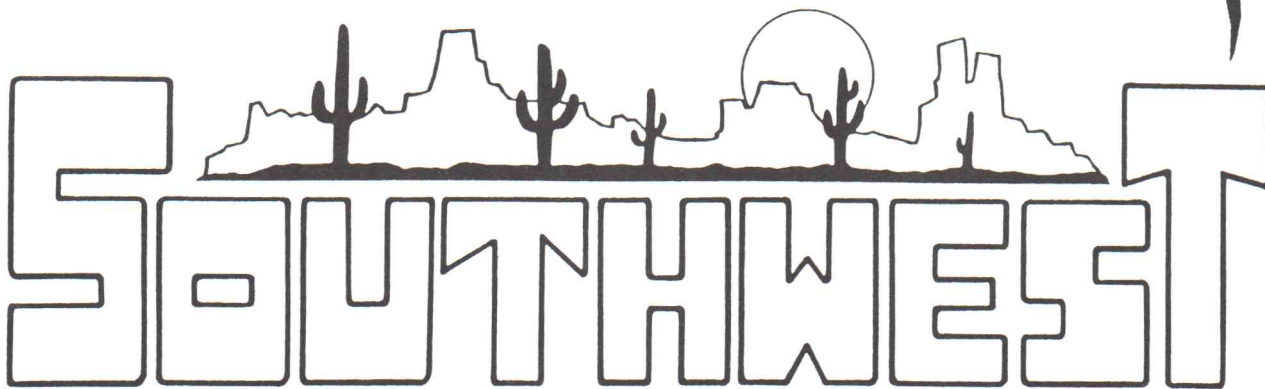
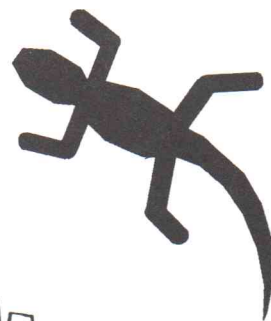
B - I - N - G - O (hug on this BINGO!)
and BINGO was his name.

Caramella in Action Continued from Page 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

If our goal in teaching figure clogging is to intimidate new dancers to the point where they will never get out on the floor again, let's contrive to teach the figure known as Georgia Rang Tang at full exhibition or competition speed with all the possible whistles and bells.

Put a novice dancer in a two couple set with three hot-to-trotters, call "Georgia Rang Tang", stand back and watch the meltdown.

The balancing act required of really good instructors is working new dancers into an established group in such a way that the new dancer does not feel out of place and the experienced dancers do not get itchy and bored.

There are, then, two cases to be addressed:

- 1) All participants are beginners, including the caller and/or the instructor.
- 2) Some beginners, some experienced.

The Georgia Rang Tang figure breaks down into 8 half passes, or 6 half passes and a swing. At competition speed, the figure can be accomplished in 16-20 counts. That's 8 egg beater changes of direction accomplished in Road Runner time.

What a flippin' good time it is to execute Georgia Rang Tang with three other people who can execute the turns, handle the centrifugal force, maintain the pace, and end up on the square. Yee Haw! But I forget myself!

We can and should use our cache of utility calls and drills to teach the "pieces-parts" of this figure, or similar figures, so that new dancers get a chance to assimilate the changes of direction in an orderly manner and at manageable speed. The "pieces-parts" of the figure can then be strung together to build the figure, like stringing pieces of elbow macaroni on a string to make a bracelet.

If we have been using our 4-count utility calls and drills to teach our experienced dancers the figures, the following instructions to them will make sense, instruct them to practice patience, and additionally put them in the position of benevolent seniority, contributors to the teaching:

"We're going to execute Georgia Rang Tang using 4-count pull-bys, hand hold only. Stand your home spots in follow-up positions until the changes of direction are explained. Do not drop hands. Do not buck the call."

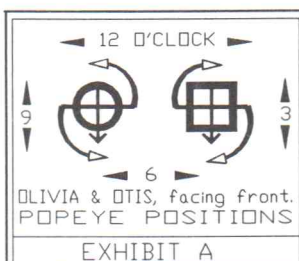


EXHIBIT A

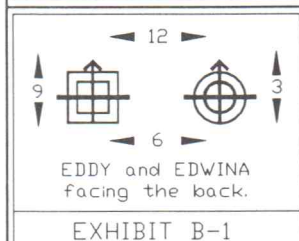


EXHIBIT B-1

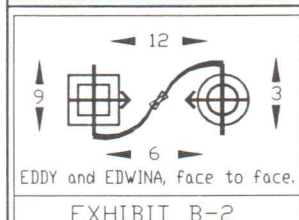


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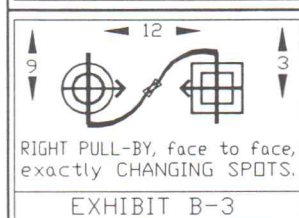


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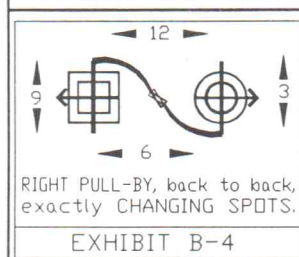


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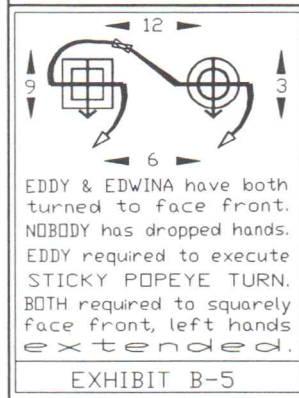


EXHIBIT B-5

We have essentially told our experienced dancers that we intend to step our calls down into the utility level and drill this figure utilizing pull-bys with their follow-up positions, that each dancing pair will concentrate on exactly changing spots, that each change of spot will be accomplished in 4-counts, and that the figure will be broken down so that slower or confused dancers get a chance to let their brains catch up to their feet.

If we are teaching all beginners, we can cleanly start teaching from "Square 1" [pun intended].

Eventually you will throw out some of your pull-bys. Some of the half passes can be executed as rolls or forearm braced spins. If you try to teach this figure to beginners with the rolls or forearm spins already in place, you have prepped them for failure and frustration. That's not the name of the game.

There are 2 general points to be made here:

- 1) How you choose to break down your figures in order to teach them is entirely up to you.
- 2) How you ultimately choose to embellish your figures is entirely up to you.

OK! Preamble is over. Let's get down to business.

Georgia Rang Tang is one of those figures where you do something with your corner, then something with your partner, then something with your corner, then something with your partner and you always return to your home spot.

Geometrically speaking: You work one side of the square and return to your home spot. You work the second side of the square and return to your home spot. You re-work side 1 and return to your home spot. You re-work side 2 and return to your home spot.

Let's strip Georgia Rang Tang down to its bare bones figure tracks.

Pair up your people into couples and identify your LEADS and TAGS, LEADS on the left and TAGS on the right.

Explain that in this figure LEADS have to do some rather sticky cornering. Call this sticky corner the "Popeye corner".

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



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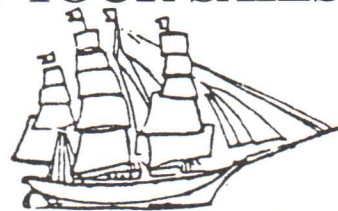
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Front and Center — Continued from Page 3

Dear Bobbie,

In a non-traditional category my "Touch of Gold" Cloggers won First Place at Tri-State (Tennessee-North Carolina-South Carolina) and Second Place Overall. They also won First at Showstopper Regional and Showstopper National. These girls also dance traditional figures and hope to qualify for the college team at Mars Hill, North Carolina when old enough!

Barbara Kohler, Originator and Former Director
Gold Coast Competition Cloggers, Fort Lauderdale, Florida

Dear Bobbie,

You haven't heard from me in a very long time. That's because my feet "died" and the podiatrist said I had to give up clogging — too many years in spike heels as a young lady! Anyhow, that doesn't prevent me from reading the *Double Toe Times* with great interest each month!

I was very impressed with Dibbie Dunham's article on Appalachian Figures titled "Call and Count." Rock Howland, my husband and Director of the Calico Cloggers, is permanently incorporating some figure dancing into the club's repertoire this year and has privately expressed an interest in writing some figure routines. Dibbie's article gives him a great "jump start."

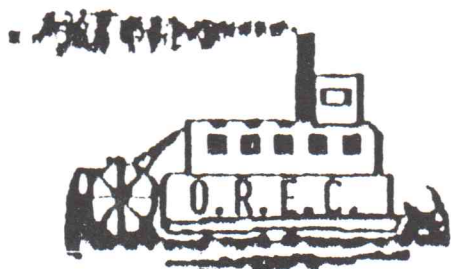
I'd like to mention a clever thing our former club co-directors, Dick and Lynne Cook (they've since moved to Asheville, NC, and some other lucky club has the pleasure of their company!), did when they wrote their first figure routine: They sat at the kitchen table with eight cans of Campbell's Soup — four different flavors, of course — a bow drawn on the top of the "girl" can — and they worked out the cutest routine to Turkey in the Straw that we used for years in our demos. This is a three-dimensional approach to Dibbie's "hanging from the rafters" perspective. Of course, Dick and Lynne didn't have the benefit of Dibbie's icon idea in *recording* their figures, so they had to struggle with putting their routine into everyday language. No simple task, I might add! I'm looking forward to Dibbie's next article. She has really provided a service to everyone interested in writing (and reading) Appalachian Figure routines and I just HAD to take a moment to applaud her for writing the article — and you, for publishing it! *Margo Howland, Columbia, Maryland*



Left to right: Denise Shelton, Rene Shelton, Emily Turner, Reann Bradburn.

7th ANNUAL

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LOVEBUG

Music by George Strait — 45 available

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SEQUENCE: Intro / A / B / Instrumental Brk / C / B* / B* / End

**omit "TEXAS SLIDE" on Part B, turn ¼R on "BABY."*

Wait 8 Beats.

INTRO

1 KANGAROO WITH TRIPLE DS SL R/S SL R/S DS DS DS R/S (hands on hips, hands up in air on
L L R L L R L R L R L R "SLs," down to waist on R/S, hands
-- (turn 360° R) -- on hips for 360 turn)

PART A

2 CHARLESTON DS TOE(tch-f)/HEEL TOE/HEEL TOE(tch-b)/HEEL (swing arms out to
L R L R R L R side)

1 LOVEBUG DS DS(xib) R/S(xif) DR(L)/STEP DS R/H/B R/H/B R/H/STEP
L R L R R L R L R R L R R L R R
(turn ½R on back chain)
(when you DR w/R, raise L foot, bend knee, both arms swing out L, hands on hips for chain)

repeat CHARLESTON and LOVEBUG except delete one R/H/BALL on chain part of LOVEBUG

PART B (CHORUS)

1 TEXAS SLIDE** SLIDE SLIDE (arms at side, fingers spread, wt. on R foot, move L toe fwd., drop L
L R heel, raise R heel, no wt. on R toe / L shoulder drops on 1st SL, repeat
SLIDE w/R toe, drop R heel, raise L heel, drop R shoulder)

2 SWITCHES DTB+HEEL(extended) BALL+HEEL(extended)/SL (hands on hips 'til Part
L R R L R B complete)

#1 BASIC (2) DS R/S DS R/S
L R L R L R

1 BABY DS DS(xif)+BRK HEEL+BALL HEEL+BALL/SL DS DS DS R/S
L R L R L R L R L R L R L R
---- (hop) ---- ---- (hop) ---- ---- (turn ½R) ----

repeat SWITCHES, BASICS, and BABY to face front

INSTRUMENTAL BREAK (32 BEATS)

1 KANGAROO DS SL R/S SL R/S (SAME MOVES AS IN THE INTRODUCTION. Raise hands
L L R L L R L up on each SL.)

1 TRIPLE DS DS DS R/S (turn ¾R) (hands o hips)
R L R L R

repeat KANGAROO and TRIPLE 3 more times to end facing front

PART C

1 HIGH HORSE DS DT(xif)/SL DT(x)/SL BA(xib)/BA BA(xib)/SL DS DS DS(xif)
L R L R L R L R R L R
ROLL/ROLL/ROLL
L R L

1 SWIVEL STOMP DS HEEL(tch)/SL TOE(ins)/SL STAMP/SL DS DS DS R/S
L R L R L R L R L R L R
(clap hands in air on STAMP — part hands, wide, hands on hips on 360 turn on TRIPLE)

1 COWBOY DS DS DS BR(up)/SL DS(xif) R/S R/S R/S
L R L R L R L R L R L R
(moving forward) (backing up)

1 SURPRISE STAMP(in) STAMP(out) STOMP DS R/S R/S R/S BR/SL
L L L R L R L R L R

1 TEXAS SLIDE SLIDE SLIDE (see PART B on "how to")
L R

END

DOUBLESTEP (4) DS DS DS DS (turning 360 to L to face front)
L R L R

2 SWITCHES DTB+HEEL(extended) BALL+HEEL(extended)/SL (hands on hips)
L R R L R
(wt.)

1 TIME STEP STEP DS(xib)/STEP STEP DS(xib)/STEP STEP SCUFF/SL STEP
L R L R L R L R L R
SCUFF/SL
L R

1 VINE 4 W/DBL PULL DS DS(xif) DS DS(xib) DS DS R(x)/STEP(fwd) STOMP
L R L R L R L R L

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B / A / C / B / B / C

Lead on left.

INTRO

2 TRIPLE DS DS DS BR/LIFT
BRUSH L R L R
&1 &2 &3 &4

2 JOEY ½L DS BA(xib) BA(ots) BA(ots)
R L R L
&1 &2 &

BA(xib) BA(ots) S
R L R
3 &4

PART A

TIME STEP DS DT RS DT RS BA
L R RL R RL R
&1 &2 &3 &4 &
HL DT RS DT RS
R L LR L LR
5 &6 &7 &8

MERCURY ½L DS DS DRG HL SLAP
L R R L L
&1 &2 &3 &4

S R HL SLAP S RS
R L R R L RL
4 &5 &6 &7

SLUR(½L) S
R R
&8

SPLIT AWAY DS BR/LIFT DT(ots) DT(xif)
L R R R
&1 &2 &3 &4

RS DS RS BR/LIFT
RL R LR L
&5 &6 &7 &8

PART B

FANCY DS DS(xif) R(ots) S(xib)
DOUBLE MOVE L R L R
&1 &2 &3

R(ots) S(xib)
L R
&4

ROCKING DS BR/LIFT DS RS
CHAIR ¾L L R R LR
&1 &2 &3 &4

2 HARD STEPS DT(b) BR/LIFT DS RS
L L L RL
&1 &2 &3 &4
DT(b) BR/LIFT DS RS
R R R LR
&5 &6 &7 &8

repeat FANCY DOUBLE MOVE and
ROCKING CHAIR ¾L

PART C

repeat MERCURY ½L and SPLIT AWAY



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Check out Exhibit A on the first page. Have your LEADS (illustrated by OTIS, ODD LEAD) practice the Popeye positions, left arm in front, right arm behind and then right arm in front, left arm behind. The arm positions ought to be familiar from the 4-count line dancing combination known as the "Popeye" (DS-hop-hop. DS-hop-hop.) Get everybody to practice both Popeye arm positions to loosen up their shoulders and elbows.

Examine Exhibits B-1 through B-5. There are several changes in the graphics that should be noted. The icons have changed to represent an EVEN COUPLE (EDDY & EDWINA). EDDY & EDWINA are going to illustrate our drill pattern.

Instruct your pairs to execute a Carolina Twirl (inside roll or outside roll, which ever you have taught) to exactly change spots and turn 180° to face the back of the hall (Exhibit B-1) and then have them face each other and take right hands across (Exhibit B-2)

Let's utilize 12 counts for the drill, 4 counts for each pull-by and 4 counts to effect the changes of direction: 4-count pull-by, face to face (Exhibit B-3), 4-count pull-by, back to back (Exhibit B-4), and 4 counts to turn to face the front of the hall (Exhibit B-5). EDDY (LEAD) executes 90°L turn without dropping hands, EDWINA (TAG) executes 90°R turn without dropping hands. The sticky outside Popeye turn belongs to Eddy. The more easily executable change of direction belongs to Edwina.

Run this drill two or three times so that Eddy gets the feel for stretching himself around that outside left turn while still holding right hands.

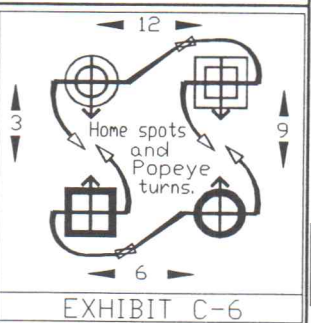
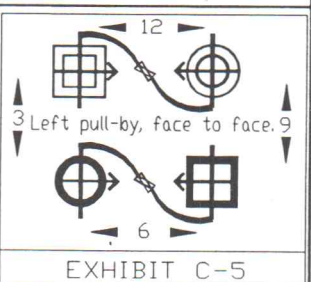
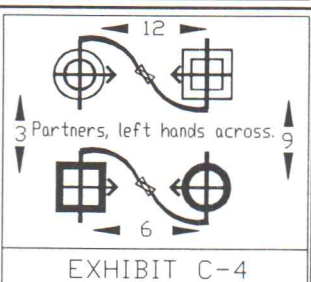
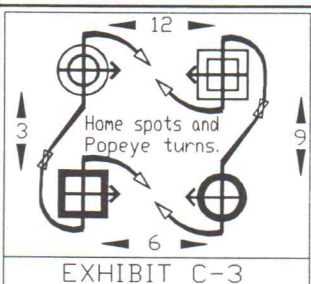
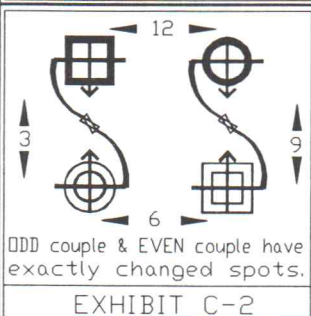
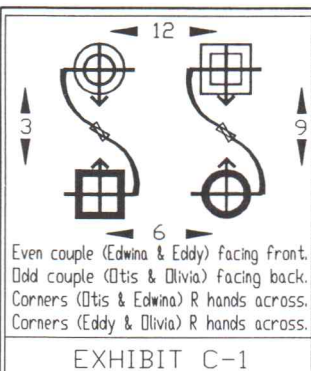
From facing front, re-start the drill with left hands across. Execute the 2 left pull-bys (face to face, back to back). This time the pair will execute their 90° turns to end up facing the back. EDDY will have to stretch himself around an outside right turn while still holding left hands.

Although your LEADS have to execute that sticky Popeye turn, everybody needs to be coached to make "square" their 90° turns when they return to their home spots in order to be able to properly address the second side of the square. That means putting a "corner" on your home spot by arriving face to face with the next dancer on the square and purposefully extending the arms and hands in front of you in order to invite and achieve a successful "latch up".

There are two point to be made here:

1) People who are being coached to dance paired need to be coached to establish eye contact with the next dancer down the line. Their hands can be located in peripheral vision.

2) Novice dancers, rather than rotating their shoulders, flexing their elbows, and extending their arms forward into the required turns, will



tend to keep their shoulders and elbows stiff, their arms at their sides, turn loose too soon and leave each other spinning and flapping in the wind. Instead of a tight, neat, precisely executed figure, we get scrambled eggs.

You can coach your leads and TAGs to identify their home spots and the spots belonging to their corners. "My spot." "Not my spot." You can coach them to count pull-bys. "One pull-by." "Two pull-bys." "Three . . .", etc. You can coach them to identify and respect the sides of the square they are expected to work, side 1 with their corner, side 2 with their partner.

Now you can put your people in 2-couple squares, ODD COUPLE (OTIS & OLIVIA) facing the back (12 o'clock), EVEN COUPLES (EDDY & EDWINA) facing the front (6 o'clock).

We have identified the "pieces-parts" (Pp) of this figure. Let's assemble Georgia Rang Tang (or as one of our more irreverent dancers calls it: "The Macon Monkey".) Take a look at Exhibits C-1 through C-6.

Pp #1: The CORNER DANCERS (OTIS & EDWINA) are face to face, right hands across (C-1). They execute a right pull-by, face-to-face (C-2). They execute a right pull-by, back to back (not shown). They do not drop hands. OTIS executes 90°L Popeye turn and EDWINA executes 90°R turn. They extend their left hands to invite the "latch-up" (C-3). The other CORNERS (EDDY & OLIVIA) will make these same moves relative to each other and extend their left hands to invite the "latch-up".

Pp #2: The PARTNERS (OTIS & OLIVIA and EDDY & EDWINA) take left hands across (C-4), execute left pull-by, face-to-face (C-5) and a left pull-by, back to back (not shown). OTIS and EDDY Popeye turn 90°R. OLIVIA and EDWINA turn 90°L. Everybody extends right hands (C-6).

What drives your dancers nuts in this figure is that they get to do it all one more time:

Pp #3: Repeat Pp #1.

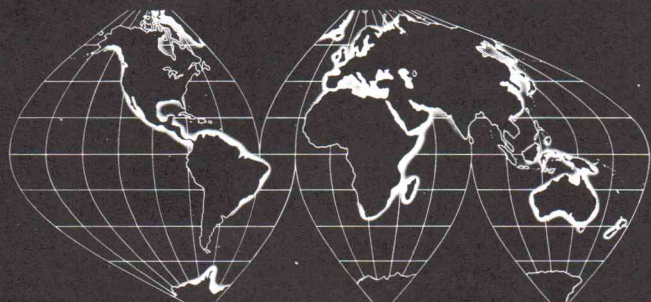
Pp #4: Repeat Pp #2.

Now that you have a recognizable grid on which to work, why not change Pp #4 to "Swing your partner". Why not add Pp #5 and Pp #6: "Swing your corner. Swing your partner".

When everybody gets some confidence, throw out the extra counts and the extra calls. Use braced elbow spins in Pp #1-2-3. When everybody gets really brave, it's time to go for the gold: Call "Georgia Rang Tang" and have yourself a whirl.

March issue correction: Last table on second page: Right pull-by, face to face, should read Right pull-by, back to back. The set up instructions are correct. The table is wrong. I hate that.

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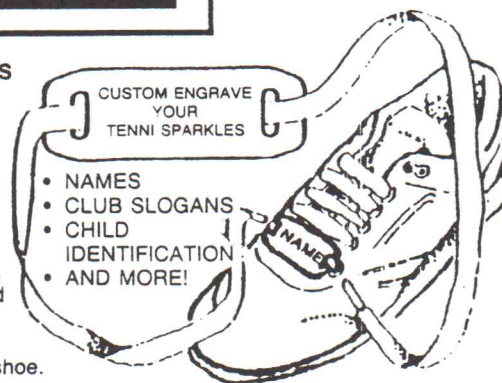
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Maine Instructors' Clogging Association

by: Janet Waterhouse, Windham, Maine

The Instructors of *Maine Instructors' Clogging Association* are really pleased with our accomplishments. We meet four or more times a year informally. We have no by-laws, and anything we do is agreed upon unanimously.

Our purpose is to unite Cloggers and Instructors throughout the state of Maine, and to have and keep a friendly, fun relationship with each other.

We decided to have two workshops each year, one in the spring (Spring Fling) in the Portland, Maine area, and one in the fall with a Paul Bunyon Theme in the Bangor, Maine area. The workshops will be both Easy Intermediate and Intermediate with Maine instructors teaching (it would be nice someday to have T.A.P. people come, observe, and dance, and then do an instructors' workshop/seminar the next day).

We also agreed on a list of songs to be used by all member Clubs. Any routine can be danced to these songs. This way, when we all get together to dance, everyone can be up on the floor dancing

together to a song even if the routines are different. In the past, when we went to a workshop, many sat and watched as a few would dance to a chosen song. This still happens some, but on a limited basis.

We help each other out with suggestions when someone has a problem. We share ideas.

We've also formed a co-op for buying tapes (10 min. ones), shoes, etc. We share the names of the vendors we buy from and compare notes and prices.

We've formed a used shoe swap.

We share ideas and methods of teaching adults and/or children as well as problems from parents with children's groups.

We're also going to have a Clogging Routine Catalog (*my job and far more work than I ever imagined!*). Once this is complete, instructors looking for a routine can call or write. Theoretically, routines not on the list will be sent to me, with an update of routines published once a year.

Originally, we were formed for instructors owning our own clubs, but at

our first meeting we knew of two Clubs that were not instructor-owned. We agreed to include one voting delegate for each Club-owned Club.

Through this association, we found clogging groups in the state of Maine that we never knew existed. Many have joined us; some couldn't because meeting times didn't allow them to attend. We know of 26 Clubs so far (there were three in 1987!).

There is no membership fee — we share expenses equally as they arise. The only membership requirement is that they personally attend one meeting a year.

I understand a couple of other groups like what we've been doing, and are looking into forming an instructors' association in their state.

Most of the Instructors in our association belong, additionally, to NEREC (Northeast Regional Clogging Association) where the goals and benefits are completely separate from UICA.

Our first meeting was January, 1993. I'm really pleased at how well we all work together and how well we get along. They're all wonderful people and great Instructors! I'm so glad for these opportunities to get together and share.

Lest We Forget

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

"HELEN'S BARN" — need we say more. This was "the place to be" on Saturday night. Located in Highlands, North Carolina, "The Barn" played host to hundreds during the summer months. Nestled atop the 4,118-foot mountain, the town of Highlands offered a lofty retreat to summer residents and to the many who came to play the nationally known Highlands Golf Course designed by the late Bobby Jones.

As the last rays of light slipped beyond the horizon, Helen's Barn would come to life. Square dancing every Wednesday, Friday, and Saturday night from 7:30 till midnight.

The local folks would just be getting off work and visitors would begin to make their way to town for an evening of entertainment. As you got out of your car, you could hear the steady downbeat of the up-right bass, the crying of the fiddle, and the ringing of the five-string banjo playing good mountain music.

As you entered "The Barn," you would pay the owner, Helen Wilson, a nominal fee of 50¢ stag or \$1 drag. Once inside the dance hall, a two-tier bleacher on either side of the dance floor was generally packed with folks from out of state that had come to watch and take part in the traditional mountain square dance.

The average set would last 15 minutes, with the caller standing in front of the band calling the set. Most often, there were enough local dancers on the floor to help the visitors get through the set without many problems. From the *shoo . . . fly . . . swing* to the *Georgia rang-tang*, the dancers would glide across the floor to the music being played by the Roberson String Band.

During the break between sets, many visitors would request the band to play something a little slower, and once again the dance floor was covered with folks dancing with their loved ones.



Along about 9:30, the "Helen Barn Square Dance Team" would perform an exhibition dance that generally earned them a standing ovation from a packed house. The team was composed of local dancers and a few summer residents who had mastered the true art of mountain square dancing. You had the Chastains, McCalls, Gibsons, Wilsons, McClures, Potts, James, Hopper, Johnsons, and Angels. Macon County youngsters doing what they loved to do . . . Square Dance. Eight boys and eight girls performing a dance older than the town of Highlands.

As the old-timers tell us, that's all gone now. Helen's Barn is now a mini mall. Folks still grace the dance floor but not to dance. They come to purchase a few mementoes to take home with them in order to remember their summer vacation in Highlands. The dancers are gone, as are the musicians. The laughter has subsided and no signs can be seen announcing this Saturday's dance. However, if you listen closely, off in the distance you can hear the dancers dancing and the music of the Roberson String Band playing as the caller sings out the call . . . *Ladies Do-Si-Do . . . Two little gents you ought to know . . . Swing that Georgia Rang Tang. You swing mine and I'll swing yours . . . now I'll swing mine and you swing yours and on we go and couple up four . . .*

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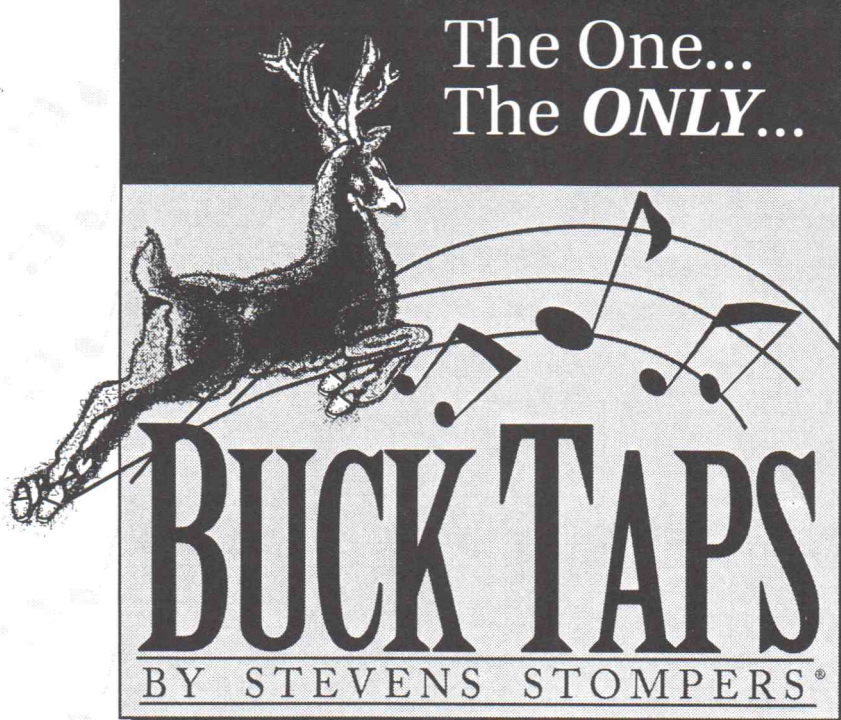
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Friday:	Dance	7:00 p.m. - 10:00 p.m.
Saturday - <i>Pirate Nite!</i>		
	Workshops	9:00 a.m. - 5:00 p.m.
	Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
Sunday		
	Workshops	9:00 a.m. - 5:00 p.m.
	No Sunday Night	- HAVE A NICE SUMMER

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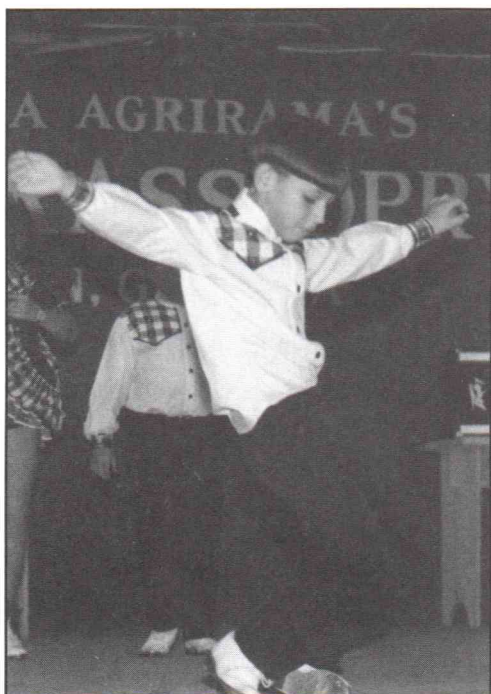
CANDID PHOTOS OF CLOGGERS "DOING THEIR THING"



Candace Worsham (right) confers with some of her Southern Sweet Pints before sending them onstage.



Jenna Willingham and Brittany Forrester, Southern Sweet Pints.



Solo style by the Midnight Clogging Express.

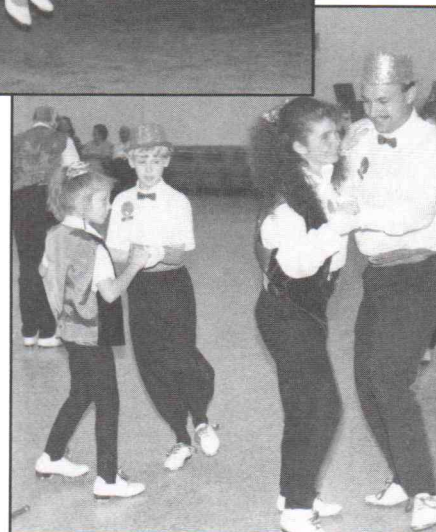


Five of the Timberland Cloggers.

Photo on right:
Vivian Bennett, left, Bob Bennett, right, and their Thunderbird Cloggers



Photo on far right:
Some of the Crossroads Cloggers "Puttin' on the Ritz"



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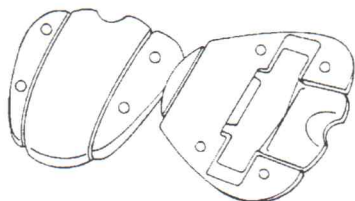
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