

The Double Toe Times



A CLOGGING MAGAZINE

Volume 14, Number 5

May 1996

Sunshine State Bluegrass Festival and Sanctioned Clogging Competition

by Bobbie Adams

Punta Gorda, on the West Coast of Florida, ordered beautiful sunshiney weather and got it! As you can see from the photo below, the outdoor bluegrass performances drew large crowds, particularly the U.S. Navy Country and Bluegrass Band, called *Country Current*, from Washington D.C. Their banjo player was outstanding.

A huge circus type tent was set up for the clogging competition, with a raised platform stage and ample seating (1000 chairs). Substantial prize money was awarded, prompting Bob Johnson, Director of the *Flatland Cloggers* (one of the overall Winning Teams) to declare that "they had won enough to buy new tires for their bus".

Mr. Bill Pattie, overall Director of the whole festival stated that the canned food collected at the gate netted 6,650 lbs of food which was delivered to the Salvation Army Pantry. I'd like to thank Bill and his wife for a wonderful day. I'll be back next year!

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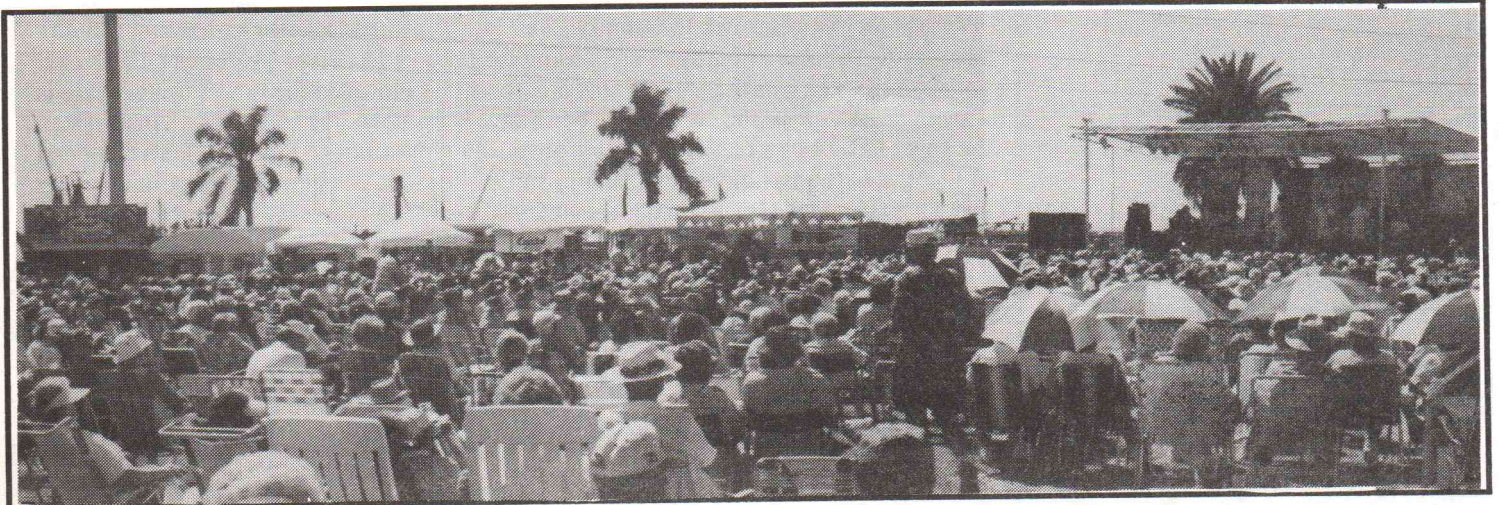
NCHC becomes Division of CLOG

"On January 27, 1996, the Executive Board of the National Clogging and Hoedown Council, Inc., a non-profit organization incorporated under the laws of the State of North Carolina, unanimously approved a resolution to merge with National Clogging Leaders Organization, Inc., a non-profit organization incorporated under the laws of the State of Georgia."

"Being a unrepentant supporter and proponent of traditional clogging and hoedowning, the unanticipated proposal conveyed by CLOG Chairman of the Board John Douglas for merger of NCHC and CLOG received my immediate attention. Naturally, my thoughts focused on what such a merger would mean to the continuation of NCHC's mission and purpose. Other Executive Board members exhibited the same concerns. This led to extensive discussions between the Board members and John, during which the initially conveyed proposal was clarified and certain modifications agreed upon. My judgement, after careful consideration of the issues, was that potential benefits to the NCHC resulting from a merger would significantly outweigh any possible disbenefits. In general, a much larger organization with greater resources would substantially enhance the NCHC's capability to preserve and promote traditional clogging and hoedown dance. Subsequently, the Executive Board met to determine what response should be made to CLOG. My vote was cast in favor of the merger based on the above noted judgement. My strong recommendation is that cloggers interested in traditional dance become active members and insist on fully developing the opportunities that will become available under the merger."

Garland Steele - Past President NCHC

Former President Ray Hattaway has extended the ballot canvassing to 5/15/96. Please send ballots to NCHC, 300 Atlantic Ave, Apt. 23-A, Leominster, MA 01453.



THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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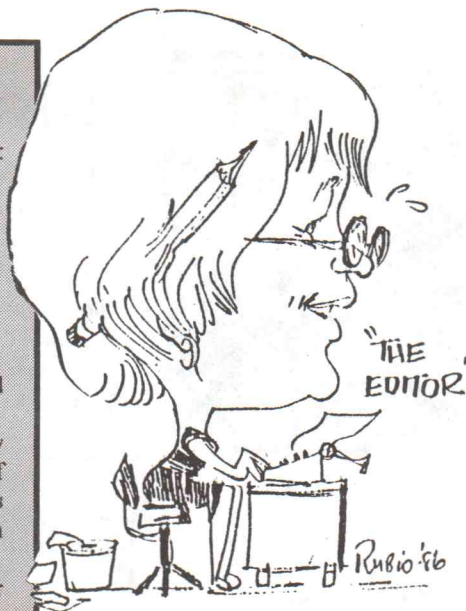
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Editorial for MAY

In the April issue we printed a thoughtful article by Chris Kermiet about The Future of Community Dance. I hope that you didn't skip it because it was based on the future of contra dances. It is **DEFINITELY APPLICABLE TO CLOGGING!**

Many years ago when I was a beginning square dancer, the group had "ANGELS" who were very advanced dancers, but who came to the beginner classes to help teach the new dancers. One older couple, Pat and Ed, were always there, mixing and mingling during the breaks in addition to assisting on the dance floor. They worked the room like politicians and were always friendly and gracious. New dancers are usually intimidated, unsure and inhibited. None of that for Pat and Ed, they saw to it that we all met each other and more importantly that we laughed and had fun.

Later, after we became fairly adept Mainstream Square Dancers, and had attended a couple of conventions, we decided to go to what are now called PLUS classes. Whew -- what a different atmosphere! In the first place the calls and the movements were WORK! Secondly, no one seemed friendly - in fact there were two "PAT" Squares who would not allow anyone else in their square, nor would they "square up" in anyone else's square, and they didn't talk to anyone else. Even the caller hung out with the seasoned plus dancers, ignoring the new folks. I guess you know what happened -- we went back to our Mainstream dances, and volunteered as Angels. That was fun!

Any clogging group who forgets about their beginners or who, for some reason, decides not to have beginner classes, is headed for trouble. The same is true for clogging conventions who only cater to the very advanced cloggers. Nuff said!

As you may remember, I have been doing a monthly mini-survey about the "Numbers" During most of 1995, attendance at clogging classes, conventions, and workshops was down. Lenore Strong (California) and I have had some hilarious conversations i.e. B: "Perhaps they've gone over to Country Line?" L: "I just read an article that said Country Line Dying. Country Line Bars are closing for Lack of Dancers." B: "Maybe they've all gone to fitness centers?" L: "I just read an article that indicated the fitness center craze is waning." B: "Maybe they've all gone bowling?" Several months later. . . L: "An article in the paper today states that fewer people are bowling these days." Lenore -- I am delighted to report that the last three months mini surveys indicate a renewed interest in clogging and class attendance is UP. No one seemed to know why and frankly my dear I didn't ask!

Hi Bobbie:

So nice talking with you today. Please renew our subscription to the Double Toe Times - we love it. You do a super job.

Lori & Eldon Sheldon
Villages of Lady Lake, Florida

FRONT AND CENTER

Dear Readers,

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

Thanks, Bobbie.

Continued on Page 3

Helen J. LeCounte
Time Step Cloggers
Port Coquitlam, British Columbia, Canada

Eric and Grayce Bice from California, visited Canada in February. A tradition was started in 1993, when Eric and Grayce gave up their warm sunny climate for the cooler weather of Vancouver, British Columbia, Canada. This year was no exception. Formerly known as the Valentine Workshop, because the first one was held on Valentines Day, the weekend has now been re-named *Hearts and Darts*.

It was held at the Coach House Inn, three rooms made into one, one of which was a dance floor, 50 sheets of 8x4 board laid on the carpeted area.

Friday night started out with dancing to warm everyone up, then Grayce taught *Bing Bang Boom*. The evening continued with more dances cued by the Instructors who attended.

Bright and early Saturday, everyone was back for more great dances from both Eric and Grayce, including 'Let's Go to Vegas' and 'Macarena'. Eric also had a Advanced level number for those who just have to be challenged.

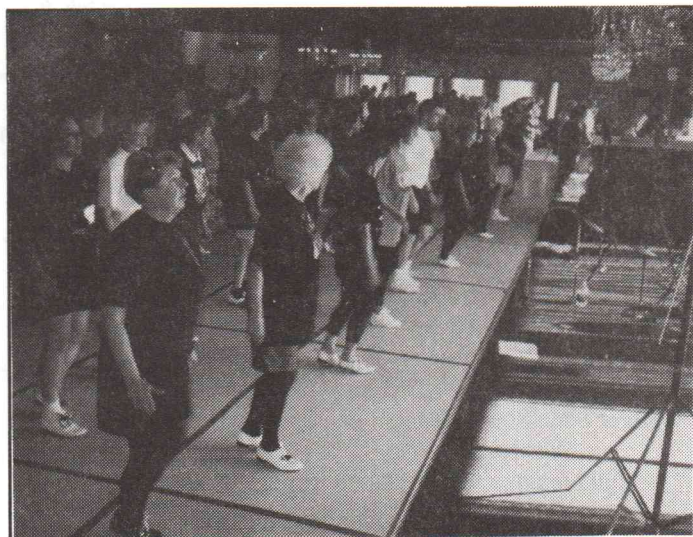


Red T-Shirts line up for a photo.

Saturday evening dances were once again cued by the Instructors, then we were entertained by various groups - two different versions of *Sold! Hummingbird*, *The Lion King* and the *Hearts and Darts Medley* of known dances put together by the Time Step Cloggers. We even had three dancers from Japan who so proudly displayed their talent. Not only did they win the prize for coming the greatest distance, but also for the oldest clogger - he was in his 80's and had only been clogging a short while. And of course, Eric did not disappoint us when he put on a show of his great talent

Although Sunday usually only sees those who just do not seem to want to go home, we were amazed at just how many stayed for that morning workshop.

We had the biggest crowd ever this year. A large group came from Vancouver Island, cloggers from Alberta and some of our American friends as well as local dancers. We counted 148 dancers on the floor Saturday night and many spectators.



All attention on Eric

This year, for the first time, we had souvenir T-Shirts in a beautiful shade of red (of course) with a gold leaf logo. These were so popular and sold like fresh hot bread, that we even had some made up after the workshop ended for those disappointed few who missed out

Blue Moon Cloggers
Nicholas Grosskopf
Parrish, Florida

First off, I'd like to congratulate you on your success with the "Double Toe Times". You put in so much hard work to make sure it gets to every subscribing clogger on time and full of great things to read. I eagerly await every issue arrival in the mail.

After many months of thinking about it I finally went ahead in starting my own clogging team. I had been on several teams before and was tired of learning, I wanted to teach, so in September of 1995 I started teaching beginners classes in my garage. Our



Blue Moon Cloggers

UPCOMING EVENTS 1996

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

May 3-5

River Road Clogging
Jamboree
Brampton, Ontario, Canada
Craddock (CAN)

May 3 - 5

Silver State Square Dance
Festival
(full clogging venue)
Reno, Nevada
Lee (NV)

May 4

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

May 4

Cinco de Mayo Workshop
Mesa, Arizona
Steele (AZ)

May 4

Georgia State Clogging Fest
Helen, Georgia
Angel (GA)

May 10-11

Cloggers Showcase
San Antonio, Texas
Hadley (TX)

May 10

Wisconsin Jamboree
Wisconsin Dells Wisconsin
Otis (WI)

May 11

Ghost Town Championship
Calico, California
Rice (CA)

May 11

Spring Fling in Michigan
Kalamazoo, Michigan
Snell (MA)

May 11

GCLA Spring Workshop
Savannah, Georgia
Collier (GA)

May 11

Trailblazers Clogging Workshop
Broken Arrow, Oklahoma
Beach (OK)

May 16-17

Oregon State Cloggers Assoc.
Spring Roundup
Coos Bay, Oregon
Bounds (OR)

May 17-18

Derby City Festival
Louisville, Kentucky
Breehl (KY)

May 18

California Clogging Connection
Bakersfield, California
O'Donley (CA)

May 24-26

Ira Bernstein at Wheatland
Remus, Michigan
Bernstein (NY)

May 24-26

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

May 24-25

FCC Clogging Convention
Orlando, Florida
Conn (FL)

May 24-26

Memorial Day Dance Spec
•Midwest Clog Champ
Columbus, Ohio
Adkins (OH)

May 24-26

Shindig in the Mountains
Slade, Kentucky
Jett (KY)

May 31 - June 1

Sugarcane Mtn Dance
Workshop
Norton, Virginia
Wells (VA)

May 31 - June 2

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

June 1

LA CLogging Spectacular
Shreveport, Louisiana
Maus (LA)

June 7

Ky HC Clogging Roundup
Bardstown, Kentucky
Harbin (KY)

June 8

Fun Dance Ice Cream Special
Warren, Ohio
Whaley (OH)

June 13-16

Jamboree by the Sea
Myrtle Bch, South Carolina
Pace (SC)

June 20-22

Appalachian Square Dance &
Clogging Festival
Slade, Kentucky
Jett (KY)

June 21-22

Washington Square Dance
Festival
(Full Clog Program)
Issaquah, Washington
Fleetwood (OH)

June 22

Summer Swing '96'
Fayetteville, North Carolina
Morrison (NC)

June 27-29

American Freedom Festival
Provo, Utah
Cobia (UT)

June 28-29

Black Hill Bluegrass Festival
(Clogging Workshop)
Rapid City, South Dakota
Heinis (SD)

June 28-29

The Bordertown Bash
Vancouver B.C. Canada
Myers/Fraser (BC)

• June 29

Great American Clogging
Championship
Alexandria/Pineville, LA
Wilks (LA)

• June 29-30

Showboat Clog Competition
Ocala, Florida
Cummings (FL)

July 3

Music & Dance Frolic
Slade, Kentucky
Jett (KY)

• July 5-7

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

• July 6

Alabama Firecracker
Competition
Fultondale, Alabama
McCullar (AL)

July 12-14

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

July 12-14

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

July 13-14

Return to Summer Camp
Okeechokee, Florida
Loviska (FL)

July 14-20

Swannanoa Gathering
Warren Wilson College
Asheville, North Carolina
1-800-638-4877

July 19-20

Thunderbird Clogging Festival
Valdosta, Georgia
Bennett (GA)

July 20

Reno Clogging Extravaganza
Reno, Nevada
Lee (NV)

• July 27

East Coast Clogging
Championship
Chesapeake, Virginia
Johnson (VA)

• July 28-31

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

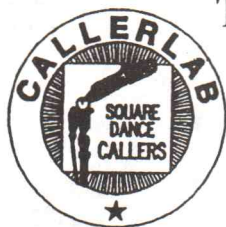
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TRADITIONAL DANCE OF THE QUARTER



Tony McUmbler, Chairman of the Contra and Traditional Committee is pleased to announce that the committee has chosen the following dance, as the Traditional Dance of the Quarter for the period beginning March 1, 1996.

CHEAT AND SWING

from Cowboy Dances by Lloyd Shaw

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

FIGURE: A: First Lady out to the couple on the right; Cheat or Swing or do as you like.¹

B: . . . and don't forget your own;
on to the next.²

C: Now you're home, everybody
swing.

Swing your opposite,

Swing your corner

Now your (original) partner

And promenade all.³

Repeat all for couples 2, 3, and 4.

Don't worry too much about timing in this dance, except in the opener. This could turn into more of a comedy than a dance and should be good for much hilarity. 1996 is a Leap Year: try this one out at a Sadie Hawkins Day dance or any time you want to fill the hall with laughter.

¹First lady leaves her partner and goes to the second couple. Second man may either swing her or reject her and swing his own, leaving her in the lurch. Either lady may try in any way to get him to swing her. Regardless of the result, the first lady then goes home and swings her own

²Repeat the previous operation for the first lady and third and fourth couple. After she's been all the way around go to C:, the break.

³After all the cheating and swinging, everyone should be with the original partners again. There are no permanent partner changes in this dance.

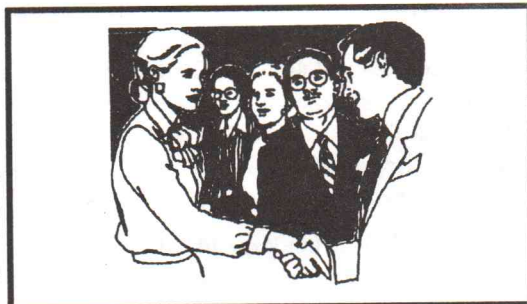
Secrets of Successful Leaders

By Walt and Louise Cole

Reprinted from Club Leadership Journal November/December 1995

Why are some people sought after as speakers, entertainers, or just to be in their company? These folks aren't particularly good looking. Some don't really have attractive voices or are even particularly good speakers. While most seem to be in good humor--all seem to have a common bond--a tremendous interest in others.

After spending a short time with that type of person, one usually finds oneself deeply engrossed in conversation,



usually about one's self! This is a good sign that these folks have the quality of being likable. *If people like you, they will forgive just about anything you do wrong. If they don't like you and you manage to do everything exactly right, it still doesn't matter.*

This "like" factor can swing elections and is very real in corporate business as well as in the square dance leadership area. One doesn't have to please everyone all of the time. This attempt can be disastrous. One can be toughminded but likable and more than likely will become an elite leader who easily wins the good will of everyone. No one can tell you exactly how to be likable. People who try too hard usually aren't. So what are the traits of likeable folks?

One trait is OPTIMISM. The pessimist sees the difficulty in every opportunity and the optimist often ask other people to help. They respond to disappointments by formulating a plan of action. Pessimists react to such difficulties by assuming there is little they can do to change the situation.

Likeable people have the ability to make others feel comfortable. Leaders who keep their emotions under control put others at ease. These leaders accept others for who they are and thereby make people more productive.

For seven out of ten folks in management who lose their jobs, the reason isn't lack of ability--it's personality conflicts. As an executive reaches middle management and beyond, the primary criteria for advancement are: communication skills with superiors and motivational skills with subordinates.

Likeable people don't take themselves or their jobs too seriously. This is true in their presentations as well as in one-on-one relationships. Likeable people don't think the world is a comic stage, but at least they can see the humor in situations. The story goes that when President Kennedy was asked how he became a war hero, he replied, "It was involuntary. They sank my boat."

Are you someone others enjoy being around? The answer may be deceptively important to how successful you will be as a leader.

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

Partnering Techniques to Make Your Appalachian Figures Look and Feel Better

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

Mary had a little lamb.
It's fleece was white as snow.
Everywhere that Mary went,
The lamb was sure to go.

A Professor of English with a Ph.D. in poetry would analyze the rhythmical structure of this familiar nursery rhyme and point out to his students that the first and third lines have four accented syllables and the second and fourth lines have three accented syllables. There are some fancy words (i.e. iambs) with multitudinous Latin based syllables that identify this poetical rhythm structure and a student would be expected to memorize all of them and regurgitate same on exam day if he/she wanted to pass the English course.

Every kid in kindergarten, however, assigns this rhyme a dead bang 8-count time line and sing-songs the rhyme like this:

1	& 2	& 3	& 4
Ma	ry had	a lit	tle lamb

& 5	& 6	& 7	& 8
Its fleece	was white	as snow	bum\bum

& 1	& 2	& 3	& 4
And ev	erywhere	that Ma	ry went

& 5	& 6	& 7	& 8
The lamb	was sure	to go	bum\bum

The point to be made here is that vocalized rhythms can be considered as complex or as simple as the user chooses to make them.

Our traditional music can be heard and counted on a dead bang 8-count time line. Our traditional figures and formations can be learned, taught, called and danced utilizing an 8-count time line. For those of us who teach, the challenge of assimilating dance information so that it can be transmitted to the student is a major part of the fascination.

As we become more adept at what we do, we either streamline or simplify our teaching and calling procedures to fit the group with which we are working.

OK! Preamble is over. Let's get on with it.

Just for fun, let's take a look at 2 single basics and 1 triple basic under an 8-count time line.

- Line 1 is the time line.
- Line 2 vocalizes the time line.
- Line 3 vocalizes the steps used.
- Line 4 names the steps utilized.

Note the addition of the upper 1/4 beat in beats 1 and 3.

& a 1	& 2	& a 3	& 4
And a one	And two	And a three	And four
Dbl-step	Rock-step	Dbl-step	Rock-step
Two single basics			

& a 5	& a 6	& a 7	& 8
And a one	And a two	And a three	And four
Dbl-step	Dbl-step	Dbl-step	Rock-step
One triple basic			

Just for fun, let's do a couple of single basics with pitter-patters instead of rock steps. Note the addition of the lower 1/4 beat in beats 2 and 4.

& a 1	ee & a 2	& a 3	ee & a 4
And a one	ee and a two	And a three	ee and a four
Dbl-Ball	H-Ball-H-Step	Dbl-Ball	H-Ball-H-Step
Two single basics with pitter patter			

A certain amount of license has to be taken inside the graphic because spacing doesn't always come out even.

Try to vocalize the following 4-count phrases. How many 4-count phrases? How many 8-count phrases? How many 16-count phrases? How many 32-count phrases?

Allemande left with the old left hand.
A right to your partner with a right and left grand.
Meet your honey with a hey-hey-hey and
promenade the other way.

Make a ring, a great big ring.
Listen now to what I sing.
Chicken in the bread pan pickin' out dough.
Honor your corner and do-si-do.

"Patter" is sing-songed to an 8-count time line in 4-count phrases. Patter is an embellishment a stage caller in a grand hall can utilize to enhance a recreational dance environment. Or, during an exhibition, from outside the routine.

It's not likely that a person who is dancing and calling from inside the dance formation is going to utilize patter. If you are that aerobic, my hat comes off to you. Nay. I stand in awe.

What we novice callers want to be able to do is school ourselves to teach and call a named figure or formation and have all our dancers executing the same maneuver at the same time. The visual elegance of the formation is directly proportional to the response time to the call combined with the uniformity of the execution. SHEESH!! Sounds like something Issac Newton would have said.

The Swannanoa Gathering

FOLK ARTS WORKSHOPS AT WARREN WILSON COLLEGE

The SWANNANOA GATHERING is a series of week-long workshops devoted to the exploration of selected areas of our folk tradition. Come help us celebrate our Fifth Anniversary this summer in the heart of the Blue Ridge Mountains.

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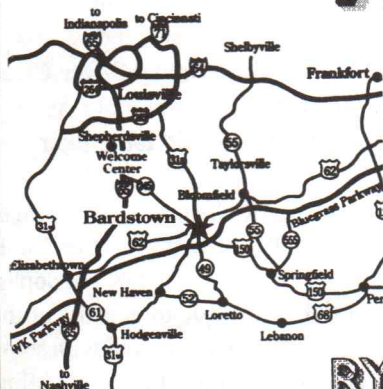
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RYTHM-N-SHOES CLOGGERS



Continued from Page 3

new team, the Blue Moon Cloggers, was quite small at first, but it blossomed a little every month. Your magazine has helped me out along the way as a clogging teacher. The articles you ran about first time instructors and the routines you print every month were an essential to me, in becoming a better teacher. It wasn't too easy at first. I am a full-time high school honors student, community service volunteer, a member of the school marching band, and still have to find time to do my homework and finish my household chores, while trying to balance being a clogging instructor on top! Enclosed is a picture of our team after a few months of establishment, but we are still blossoming and up to 9 members now. Most clogging teams in our area specialize in adult classes and I want to make a positive place for kids to have fun (with no adults around)! As far as I know, we are the only all-kids team in our area. I hope one day there will be more teams that kids can get involved in so we can get more kids into a positive thing like dancing instead of drugs, alcohol, etc. Well I hope to see all of you soon and keep on clogging!

Nicholas Grosskopf
Director of the Blue Moon Cloggers

Editors Note

North Pole, Alaska is 14 miles due east of Fairbanks, Alaska



Dear Editor:

I have enjoyed your magazine for many issues and can't wait to get lost in its pages when it arrives each month. I am a clogger of 12 years. I formed and taught The Crossroad Cloggers of Berrien County in Nashville, Georgia (not Tennessee) for 3 1/2 years. They are a special bunch of exhibitionists. I just moved to North Pole, Alaska, arriving by Toyota Pickup truck on, none other than, Christmas Day. I am lonely, scared and feeling separated from the clogging world as I know it. Does anyone know how to teach Eskimos and elves to . . . CLOG? Incidentally, it is Christmas year 'round in North Pole.

Clogger in the Arctic
Jeanne Wilkerson

Double Toe Times

We're off and running again. Started with only one, first night, then two, then five, and now it's nine, so we're moving on! Hopefully everyone will be patient with me and keep coming. So far everyone seems to really like it. I'll take pictures and send more information as soon as I can on how we progress. Keep us in your thoughts and maybe that will bring us good luck.



Zee Bateson, Garden City, Michigan

"Stickin with it"
Good Times Cloggers
Zee Bateson
Garden City, Michigan

Silver Creek Fun Dance

Fred Techau, Silver City Iowa

The Silver Creek cloggers hosted their 5th annual 'Fun Dance' for area cloggers March 3rd, at Silver Creek, which lays in the Silver Creek Valley of Southwest Iowa.

The Fun Dance is an informal half day get-together of seeing old friends, making new ones, trading ideas, visiting, noise, eating, loud music, and just having Fun Dancing. There is no competition or workshops, and no charge for this event.

The chilly March weather outside was soon forgotten as the nearly 100 dancers and spectators gave a rousing response during the welcome as their group's name was called out. Many belong to more than one group

After a free-style opener, the dancers were walked through a mixer which was then danced to a lively fiddle tune. From there on, each group rotated in turn performing routines to a wide variety of music and styles. Anyone who knew that group's routine, or one of their own to the same song, was welcome to join in.

Midway through the afternoon, we took a break and enjoyed a lunch of sandwiches and desserts provided by the Silver Creek families. This also offered another opportunity for more visiting, while the younger people tried to see who could rattle their taps the fastest.

We opened the second half with a set of Southern Appalachian Big Circle Clogging. I was surprised at how many were unfamiliar with this style of clogging, but after some basic do's and don'ts, most everyone did well with a brief walk through of some of the figures we were going to use. Being short of gents, and with some of the ladies dancing a gent's position, it took a little extra effort to remember who was who in the circle-up four figures. Dancing

Continued on Page 10

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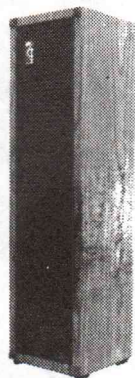
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Continued from Page 8

through the set went very well with so many new people.

We closed out the day with two circles of *Cotton Eyed Joe*, and many of the cloggers' good-byes included a "See you next year."

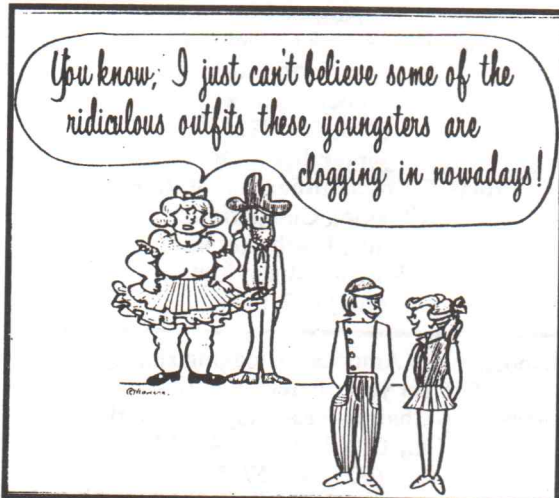
Guest groups represented included, from Iowa: Foggy Mountain Cloggers, Council Bluffs; and from Nebraska; Heartland Hoedowners, Elkhorn; Roca Cloggers, Roca; Omaha Cloggers, Bellevue; Lincoln Cloggers, Lincoln; Cornhusker Cloggers, Bellevue; Capital City Cloggers, Lincoln; and Omaha Lightnin' Company Cloggers, Omaha



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Cripple Creek	Happy Tracks



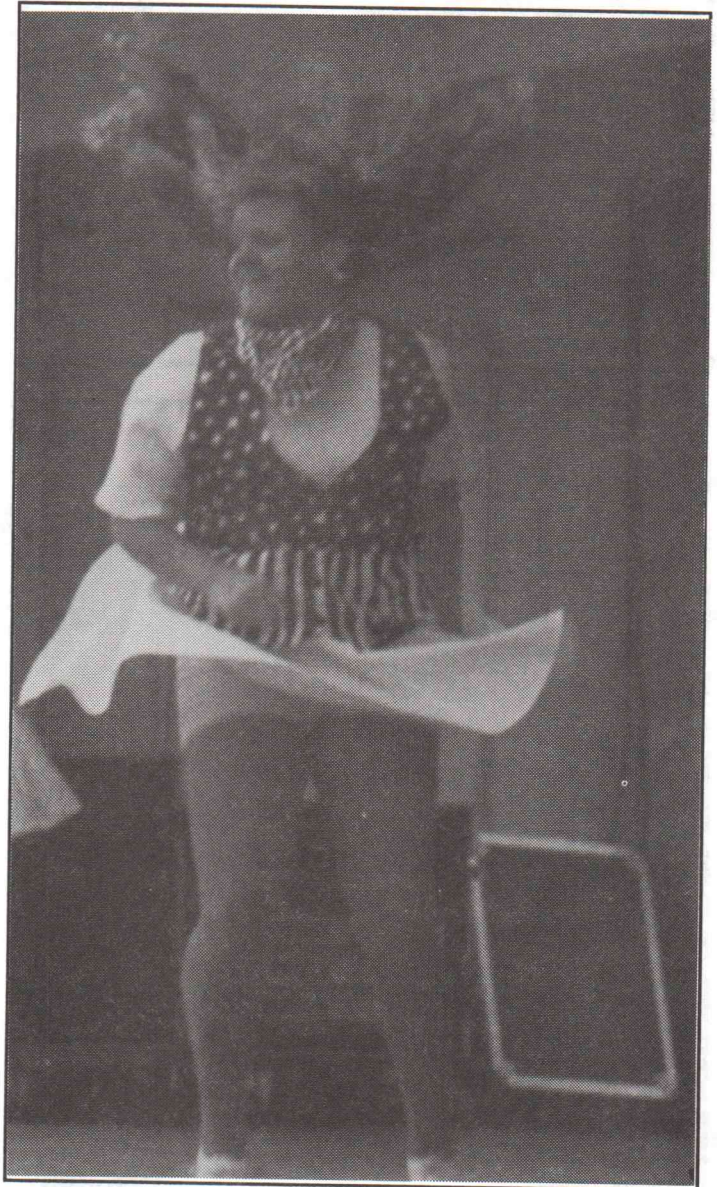
To Every Thing there is a Season . . .

Jerry Tarantino, Assistant Director and Booking Agent for the Clickety Cloggers Exhibition team, Cleveland, Ohio, died of cancer November 4, 1995. He was 67 years old.

Jerry was also President of the Clickety Cloggers Club in 1991 and again in 1994. He and his wife, Dee joined the Clickety Cloggers Exhibition Team in 1987 and performed with the Team through the summer of 1995. They attended many clogging workshops together.

Jerry's career of 42 years was dedicated to education; he was a teacher and then principal in public and Catholic schools in the greater Cleveland area. He was also a veteran of the United States Army.

ACTION SHOT FROM MICHIGAN



Hi Bobbie!

Here's a picture of one of our young cloggers. Her name is Tonya Guile of the *Corn Cob Cloggers* of Grand Ledge, Michigan. Her directors are Mac & Louise McCreery. I thought you'd like to publish it in the "Double Toe Times". Thanks Mac & Louise McCreery.

August 2 & 3, 1996
Miss American Clogger Pageant
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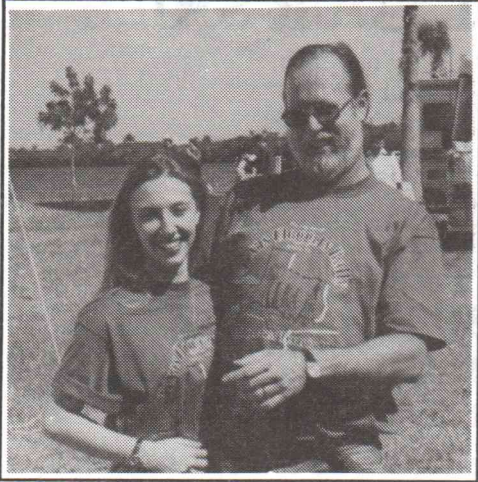
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Continued from Page 1



Ray & Jennifer Hattaway

Above right - Crowd enjoying the entertainment



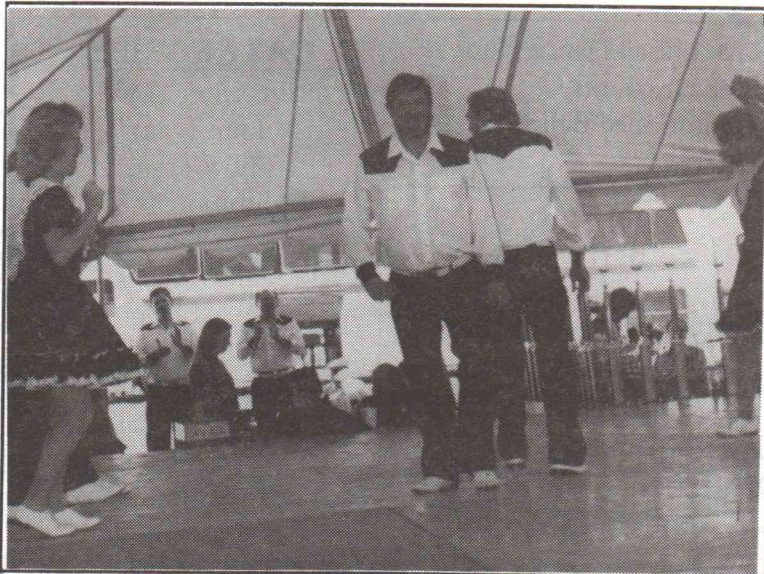
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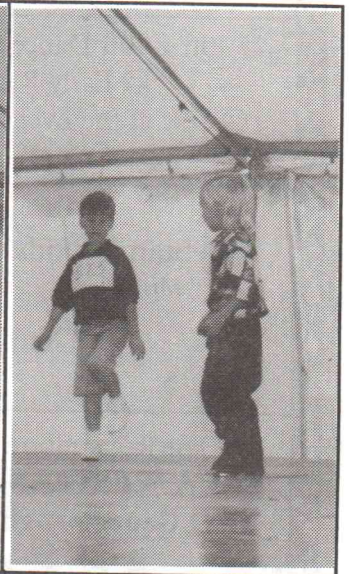
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As I See It

By Bob Osgood

Mid-1947 was the big turn-around point for square dancing. From what today we refer to as the traditional dance that had changed only slightly during the previous 100 years, to the contemporary form that was about to take-off, few people could even have dreamed of what was to come.

Several elements contributed to the changes in the way things were. One of the creations of modern means of transportation, the automobile and modern roads and highways that made it possible for those in square dancing, the dancers and caller/teachers, to move in ease from their previously locked-in communities, thus allowing the activity to spread.

And then there was the development of the modern public address system and transcribed music that would make it possible for every caller to be understood as well as heard and provide him with an endless supply of musical accompaniment.

And finally, there had to be a voice that would awaken America to its dance heritage, someone with the vision and the energy to research the available dances and provide leadership training for the new breed of callers and teachers. This voice came from a school teacher who was so enamored with the dances of the pioneers that he wrote a book about them and created a means of showing off the activity to the rest of the country. That man whom we've been talking to you about over the past few months was Dr. Lloyd "Pappy" Shaw. The book was COWBOY DANCES and his visual means of displaying the activity to others was The Cheyenne Mountain Dancers.

* * * *

The callers in our area, (and I'm sure in other areas as well), who were returning from a week of concentrated learning and dancing with Shaw at his callers school in Colorado Springs that summer, were "chomping at the bit," anxious to put what they had learned into practice with the dancers at home. But how?

Remember, to this point our square dancing was great fun and was attracting large turnouts to the one-night-stand form of dance, but because new dancers were always entering the group, each evening had

to start from the beginning and work its way up. There was little opportunity to develop smooth dancing or to create a spirit of "belonging" that we as callers had with the exposure we had experienced back in Colorado.

The answer was classes. We needed to have a set learning time for the dancers during which they would not only learn new dances but they could be taught HOW to dance smoothly and considerably. By dancing with the same group for a set period of time and with the enrollment closed during that period, several things we hadn't had before would be accomplished. The dancers would become acquainted with each other. During the class they could develop automatic reaction to the calls and be given the time to develop attitudes and skills that would be important for the future of square dancing.

For those of you coming into the activity in recent years it will seem strange, perhaps, that there was a time when classes were not an essential part of the program, but back then they came as an amazing revelation.

The classes that started that fall of 1947 opened a whole new world for us. From the caller's stand point, learning to teach was a challenge. He had to learn how to develop a lesson plan and discover the most effective method of retaining an average learning-level within the group. This he may have achieved by continually mixing the dancers, by having them change partners for a square or during the teaching of a couple dance.

* * * *

Almost from the beginning, sparked by the enthusiasm of the callers and teachers in our area, the dancers had learned about Lloyd Shaw and his dancers. Now, with the first of the six-week classes graduating and forming into clubs and with new classes starting up, the dance-leaders felt that the next step was to bring The Cheyenne Mountain Dancers to Southern California.

To accomplish this, which was to be no small undertaking, the callers and the dancers needed to work closely together--another first for the then young activity. An invitation was sent to Shaw and accepted. November 4-8, 1948, as set for the timing. The plan was to present two performances of the young dancers in two different parts of the city. These would be

held on a Thursday evening and the following Monday. The period in between would be used for a dance seminar patterned after the sessions held in Colorado Springs.

The enthusiasm was unbelievable. The budding square dance activity in the area had caught the imagination of the press and the new-born television industry and we were assured of adequate coverage for the event. The Los Angeles Mirror, one of our large dailies, ran a series of photographic "how-to-square-dance" articles on its front pages and, as a result, when tickets went on sale for the performances, they were bought up in less than a week's time.



"Tracing the history of American Square Dancing." Lloyd Shaw (left foreground) prompts the young dancers through a courtly Lancers.

The seminars were something else. They would be held in Hollywood High School's gymnasium and even though it was large, it could only accommodate a portion of the many who wanted to attend. In order to be fair, it was decided that one couple from each of the clubs in the area would get tickets and even though only a small percentage of the dancers would be on hand, it was felt that they could share the experience with the other members of their club.

With less than a year to plan all of this, it took the combined efforts of a large number of men and women to make it come-together. But come together it did.

Continued on Page 20

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Choreography by Paul Berry, Brandon MB 204/726-8671

Submitted by Lois Heinis, Lookout Mountain Cloggers
Spearfish, S.D. 605-642-8656

COUPLES MIXER

INTRO: Wait 4 slow beats after slow beginning
SEQUENCE: AB - AB - BREAK - AB - AB - AB - AB

PART A

2 TRIPLES DS DS DS RS DS DS BR HP RS
WITH HOP L R L RL R L R L RL

Move forward, couples facing line of dance.

2 PUSHOFF DS RS RS RS DS RS RS RS
R LR LR LR L RL RL RL

Move R & L

2 TRIPLES DS DS DS RS DS DS BR HP RS
WITH HOP R L R LR L R L R LR

Move forward

2 STOMP STO DS DS RS STO DS DS RS
DOUBLES L R L RL R L R LR

Couples turn in to face centre of circle and drop hands

PART B

1 TRIPLE DS DS DS RS
FORWARD L R L RL

1 STEP DANCE HP DS DT HP TCH
BASIC L R L R L

1 TRIPLE DS DS DS RS
BACK L R L RL

1 STEP DANCE HP DS DT HP TCH
BASIC L R L R L

8 BASICS DS RS Partners turn to face for Grand R & L.
Men pass 4 women and twirl #5 to face
line of dance to start over.

PART BREAK

2 HEEL HL ST HL ST DS RS
BASICS L L R R L RL

HL ST HL ST DS RS
R R L L R LR

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WINK

Artist: Neal McCoy

Cassette Album: No Doubt About It

Choreography by Virginia Mitchell
Oakdale, MN 55128
Phone 773-0159

INTERMEDIATE

INTRO: Wait 16 beats, begin left foot
SEQUENCE: Intro - A - B - Intro - A - B - Inst - A - B - B - Ending

INTRO

(TURN 1/2 R)
K RS K RS S S DS RS
L LR L LR L R L RS

(TURN 1/2 L)
K RS K RS S S DS RS
R RL R RL R L R LR

PART A

SLUR-VINE OT XIF OT XIB (TURN 1/2 LEFT)
MOVING LEFT DS DS DS SLUR S DS BRUP DS RS
WITH ROCKING-CHAIR TO BACK L R L R R L R R LR

BACKARDS JOEY OT XIB OT OT XIB OT BS
& TRIPLE DS B B B B B S DS DS DS RS
L R L R L R L R L R LR

REPEAT SLUR-VINE & ROCKING-CHAIR TO FRONT

GHOSTBUSTERS XIF OT
(TURN 360 R) DS DT DT B B B S K DS RS
L R R R L R L R R LR

PART B

SLAM-BAM TOE L TOE R
& 2 BASICS DS STAMP STAMP S DS RS DS RS
L R R R L RL R LR

REBA OT XIF OT XIB
(RUNNING L) DS B B B B/H S DS DS DS RS
L R L R LR R L R L RL
& 1 & 2 & 3 4 1 2 3 & 4

SWIVEL-VINE DS RS RS RS DS RS DS RS
R LR LR LR L RL R LR

Pushoff right while you "MAYWEST"
your shoulders and do 2 basics

Do a Ghostbusters (360 R)

INST

TRAVELING SHOES DS (TURN 1/4 L) H-SW H-SW H-SW (MVG R)
& 2 FANCY KICKS L R L RL RL

DS K RS K
R L LR L

Repeat Traveling Shoes & Fancy Kicks
3 more times to front

ENDING

2 Ghostbusters with a fast step on the right foot at the end.

ABBREVIATIONS:

K - Kick Toe L - Point Toe L B/H - Ball & Heel at Same Time
B - Ball Toe R - Point Toe R SW - Swivel BS - Beside

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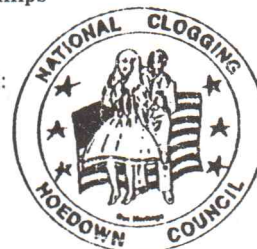
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Inquiries: Call any Officer.

ANNA WELLS TAKES APPALACHIAN DANCE TO EUROPE

Our departure date for our European vacation had finally arrived. (January 26, 1996). With four suitcases packed, we were ready to catch our plane in the Tri-Cities in Bristol, Tennessee. We were to fly to Atlanta, then on to Zurich, Switzerland where we would rent a car and make the five hour drive into Lofer, Austria where we would make our home for a week in Schloss-Grubhof, an old renovated castle built by the King of Bavaria in 1325. After one week there, we would drive back to Zurich and fly to Faro, Portugal for our second week. First of all, the weather was so foggy in Atlanta that our flight was switched suddenly to Cincinnati where we boarded our plane for the 8 1/2 hour flight into Zurich. From there, we were well on our way to a very interesting and exciting vacation.

Before leaving home, I made a point of contacting all of the cloggers in Germany listed in the "Double Toe Times". I received three replies. The first was a call at home from Danielle Schell. We would not be close enough. Then, when we arrived at our castle home, I received a fax from Ellie Kern from near Frankfurt, Germany. Again, she was still nearly a 5 hour drive from where we were staying, but we had a very good conversation by phone. I was disappointed we couldn't get together. However, she referred my letter to Leo Kropft and his *Spiky Brush Cloggers* in Salzburg, Austria. That was only a 1 hour drive. He also faxed a note to me at the castle to invite me to their practice on Thursday night. I rarely go anywhere - vacation or other - without my clogging shoes or wooden shoes "just in case" the opportunity presents itself for me to kick up my heels a little. I have clogged flatfooted and used the Dutch wooden shoes in nearly all the southeastern states, Arkansas, Las Vegas, Hawaii, in the Caribbean and now in Austria and Portugal. Needless to say, I was chomping at the bit to dance after tramping through the snow for a few days.

After touring Salzburg for the day (the city of Wolfgang Mozart's birthplace) we headed north near the German border to find the culture center, and were two hours early for Leo's class. The local businesses are open only at certain hours so there was no place anywhere to get a bite to eat. Lucky for Ray and I, I had brought along a few snacks "just in case." We did find one small bakery shop open where we purchased a couple of rolls (hard and cold) on which we spread our cream cheese, finished off a banana and an apple which tended to curb our appetite until later. Waiting at the culture center we noticed a few people going into the building. We entered and were greeted by Leo's wife Gertie and Leo. Jr. Leo. Sr. was the only one who spoke fluent English so, needless to say, he interpreted for us. His classes are small (only about 9 in number) and low-intermediate level but Leo teaches one class then begins another. He is working with his youngest son, Thorston, who is a very good clogger, to teach beginners so that he can work with the more advanced dancers. Leo's group, *Spiky Brush*, is the only clogging team in Austria. Leo works for a printing company in Salzburg and has access to making his own very professional class fliers for advertisement. He is a very good clogger and instructor. He taught one of Jeff Driggs' ClogCue routines to Casey Jones and I followed along. During their break, he asked me to do some demonstration in flatfoot, which he had never seen, and in the wooden shoes. I had some of my traditional Appalachian music tapes with me, and I started moving my feet. They all seemed

intrigued and wanted to do what I was doing. They all got on the floor and tried to follow the moves with the translation aid of Leo. He seemed to get the hang of it right away. Then I demonstrated in the wooden shoes and, again, they were just astounded. They had never seen that before either. I gave them a brief history about the wooden clogs. There was good fellowship and cordiality although the language was difficult. The clogging time had come and gone and was too short. Being an avid clogger, it was the "icing on the cake" for my tour. Before we left, Ray videoed and told them that we plan to run it on our local hometown television in Norton, Virginia, through our clogging media. I will always cherish my memories of clogging in Salzburg, Austria.



Anna Breeding-Wells and Leo Kropft

Our week passed in Austria all too quickly and now it was time to drive back to Zurich to catch our flight to warmer weather - Faro, Portugal. We had reservations at the Montechoro Beach Club right on the Atlantic Ocean. The weather was considerably warmer but with a nip in the air. Our first day, Sunday, was very nice - enough so that Ray and I donned our swimsuits for soaking a few warm rays from our balcony. It sure felt wonderful while folks back home were enjoying subzero temperatures and 16 inches of snow. We soon learned there was dancing in the hotel lounge so most evening found Ray and I there waltzing and jitterbugging to the Latin beat. We met several English friends there. One young girl, Liz (about age 21) sang with the piano player and had everyone spellbound. Later, she wanted me to teach her the *Achy Breaky Dance* so we found a corner in the hotel lobby to go through the paces.

Another evening, everyone wanted to learn country line dancing. Being from America and watching me dance, they soon learned I am a dance instructor.

Continued on Page 24



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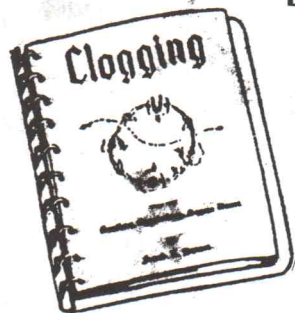
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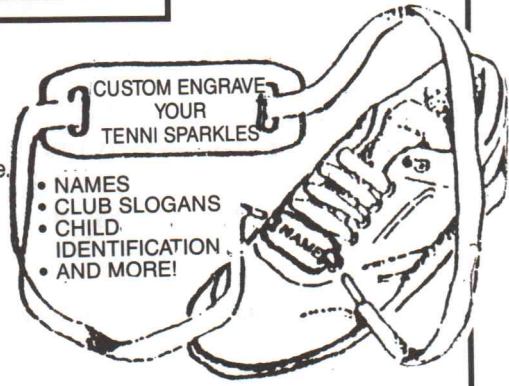
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Continued from Page 14

From first to last, from the opening curtain on Thursday night until the time the curtain of the prestigious Pasadena Auditorium closed on Monday, everything came off like clockwork. Those who attended the seminars felt it was the experience of a lifetime and the thousands who attended the dance performances were transfixed with the spirit and ability of the dancers.

Lloyd Shaw had left his hallmark on our community. Square dancing had received a huge shot-in-the-arm and we here in our area were truly "off and running"!

* * * *

A popular radio personality, Paul Harvey, recounting one of his real-life stories would frequently add a postscript which he labeled "The rest of the story." It just so happens that there's more to our tale of Lloyd Shaw's 1948 visit to Los Angeles and, even though I may have told it to you before, I'd like to recall for you "The rest of the story."

* * * *

The twice-yearly treks of The Cheyenne Mountain Dancers were customarily two-week affairs, alternating visits to the east and the west coasts. On this November '48 tour the group had left Colorado Springs making appearances in New Mexico, Arizona, and finally reaching San Diego where they spent the night on the Wednesday before their prime appearance in Hollywood.

Arising early the next morning they prepared for their 100-mile bus ride along the Southern California coastline. Not one to miss the opportunity for a history lesson, Shaw pointed out the route taken by the early Spanish mission fathers, stopping at the missions and other scenic and historical sites along the way.

A half hour or so out of San Diego, Shaw stopped the bus and had his students get out and take a look at the magnificent beach and surf of La Jolla. It was a picture-perfect day and because most of the youngsters had never seen an ocean before, they crowded to the cliff's edge to get a better view and to feel the spray.

Three of the more daring boys, anxious for a closer look, ventured down the path to the water's edge. Unfamiliar with the ways of the surf, the trio were unprepared when one of the giant breakers crashed over them, sweeping them into the ocean. Two managed to grab onto the rocks and pull

themselves to safety. The third, young Tommy Collins, was washed away and drowned.

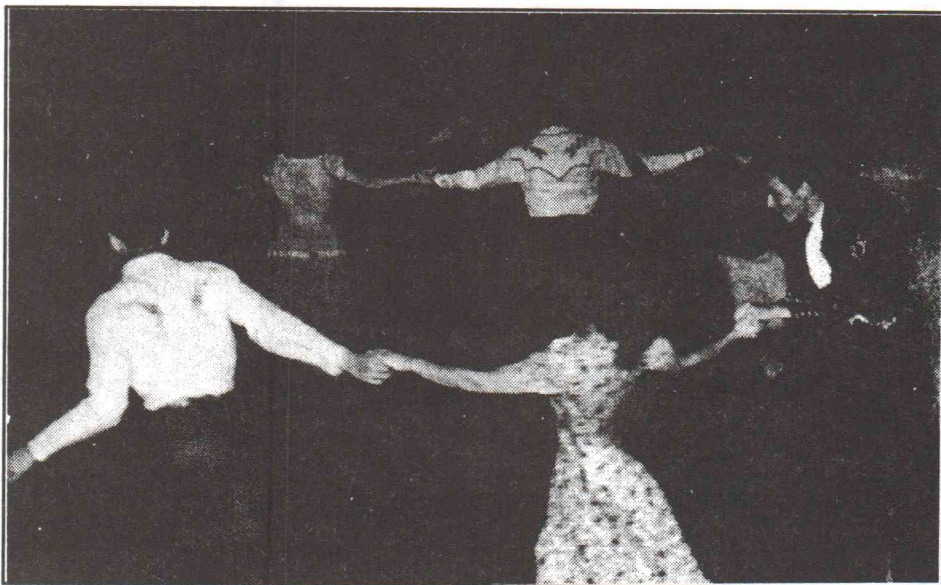
At about 9:30 that morning I received a call from Shaw telling us of the accident. "Pappy" at this point had no idea what was going to happen. Naturally, all of his people were devastated. We told him that we would plan to cancel the two shows and the workshops and refund the money. He told us to hold up on any decisions for the moment and that he would get back to us.

At noon he called again. He had reached young Tommy's parents and they expressed the wish that if he (Shaw) and the dancers were able, they should go ahead with their scheduled plans and simply dedicate the night's performance to Tommy. The dancers themselves agreed and felt that this was the way that Tommy would have wanted it. Only one or two of us in the area knew of the accident. It was decided to keep it that way and plans went ahead as scheduled.

day, but everyone who watched must have been aware that something "special" was taking place. By the end of the intermission the word of the catastrophe had gotten out and the already exuberant audience became even more loudly appreciative as the final half of the program went on.

Our photographer, Joe Fadler, stationed back stage said that he felt the dancers were gliding a full foot or so above the dance surface. "They were floating on air," he recalls. Sitting in the balcony I could feel that the experience was reaching the audience. These young dancers were telling everyone, "This is your American Heritage—take it and enjoy it!"

All of this took place just two years shy of half a century ago, but so great was this visit of "Pappy" and The Cheyenne Mountain Dancers in the launching of American Square Dancing in our area, that we have benefited from the event all of these many years.



In a spritely Western Cowboy number, The Cheyenne Mountain Dancers electrify the capacity audiences.

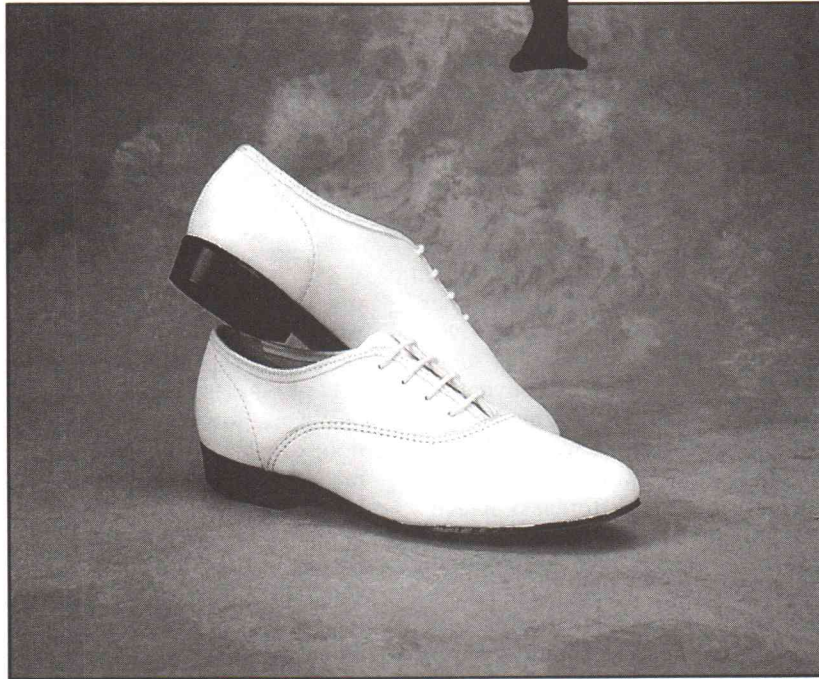
Well, the sell-out crowd that night at Hollywood High School was phenomenal. When the house-lights dimmed for the performance one could sense the expectancy of the audience. The curtains were opened just a foot or so and the dignified, white-haired gentleman stepped out onto the stage and in his deep voice announced. "We dedicate this performance of The Cheyenne Mountain Dancers to Tommy Collins." The curtain opened, the music started and the show was off and running.

At this stage of the game only a handful of us knew what had happened earlier that

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The Lakeside Country Cloggers

Be All That You Can Be

By Kathie Van Voorhis, Webster, New York

Every clogging group has its own organizational style. Some are run completely by one person — sometimes as a part of a dance studio or business. Decisions as to what to wear, which numbers will be learned and performed, which shows to do, who will be on the performing team, etc., are usually made by one person. In many cases, people are very happy about this style and it works quite well. Some are run for profit, some are non-profit (intentional or not). Some are semi-cooperative — it's still a business, but some of the decisions and responsibilities are shared by the team members. Then there is the cooperative style that the Lakeside Country Cloggers have adopted. "Be all that you can be" is our philosophy.

I sometimes refer to our group as having been "orphaned." Our original core team was made up of two night school classes in the mid-80's which were taught by Jack Simmons. When health problems prevented Jack from teaching, Art Teamerson picked up the reins and kept us rolling for a while. Eventually, Ginger Armstrong became the official night school instructor. Through Ginger, we started attending conventions in Buffalo, New York, and generally started realizing how big this "clog thing" really was, even though it wasn't that big in the Rochester, New York area at the time.

By this time, however, there were vastly different skill levels in the class, and it was becoming a real problem. Ginger was unable to split the class due to the many other commitments in her life. So, when the news of her departure came up, she basically explained that there was a difference between a clogging class and a clogging group, and that we should start our own group.

Okay, so now what do we do? By then, we all really loved clogging and wanted to stay together. Eleven of us met at one of our homes to plan our future. We decided to draw on our own resources and become a cooperative team. We elected a director, secretary, and treasurer, decided on a name, found a place to practice, and developed a philosophy of the director being a coordinator or facilitator.

I'm sure it was difficult for our first director, as we all started out on an equal basis and still wanted to maintain our right to have a say in what happened. Granted, sometimes decisions were (and still are) slow; what colors and styles to wear for shows, for instance, took quite a long time to decide on. We recently changed our look, and it took us at least that same amount of time again.

We try to delegate as much as possible. We don't require our director to be an instructor. As a matter of fact, several of our



Lakeside Country Cloggers (1996) — Our New Look

members enjoy working up routines from conventions and presenting them to the group. Some of our members have done some choreography; several have gone on to teach the night school classes.

We are now about 17 in number, and whatever needs to be done can usually be met by one of our member's talents or contacts, whether it's being director, teaching, figuring our insurance needs, finding a place to practice, videotaping, announcing, etc.

Granted, we did (and still do) have help. The Haley's and several others from Buffalo were a very good source of information and encouragement. Several people joined our group when their own performing group disbanded, and they have given us a lot of insight. Some of our moms and dads have pitched in with announcing, running the music, publicity, etc.

We try to be assured that a potential new member will fit in as a real team player as well as on clogging ability. We don't need rigid rules about attendance at shows because our members want to be there; if we won't have enough cloggers to do a show, we say so upfront and turn the booking down if we have to.

All proceeds from our shows go into our treasury for our business expenses and to help with costuming, sound equipment, etc. No one profits financially and no one is paid for their respective responsibilities.



Lakeside Country Cloggers doing "Fiddlin Man"



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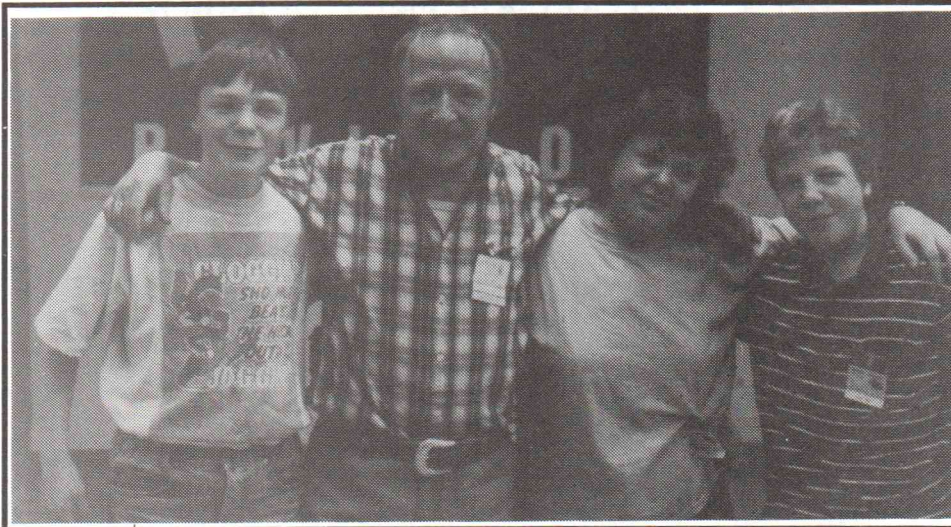
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I asked the piano player if he knew any American country music. With a big smile, he said, "Country Roads". Well, I started moving my feet and counting the beat for him. Soon he programmed his synthesizer to a 4/4 timing. I thought, "that will have to do." He had never heard of the "Electric Slide". Here was my chance. The room was crowded - even the bartenders were learning the dance. Most got it down fully. After we drilled with drum beats only, the musician began playing "Spanish Eyes". The rhythm fit very well, and I thought to myself, Wait until folks back home hear that I taught and performed the "Electric Slide" to "Spanish Eyes".

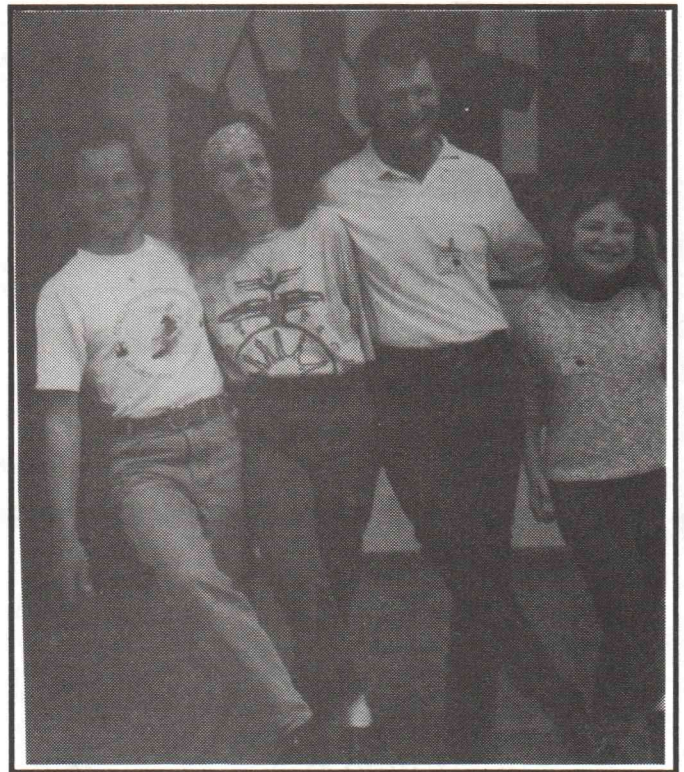
One evening they sponsored a dance contest. Ray and I thought we might have a chance to have a little fun so we signed up. There were five other couples. Each couple danced one dance and were scored. Then they danced another dance and were scored etc, until we had danced the waltz, cha cha, tango, Portuguese polka, and lambada. We knew we had the waltz won, hands down, but the rest we winged it and still scored highest on all except the cha cha. Even so, it was better than the other couples' scores. We had fun and made wonderful friends from Nottingham and Lancashire, England with whom we plan to stay in touch.

We had dinner one evening across the tile street from our Beach Club at the Carrusel. They were having a karaoke contest. My husband Ray reviewed the listings and found "Rocky Top". He tried to make the emcee understand that I would dance rather than sing. When I walked up to take the mike, I handed it back to him and smiled. As soon as the music started, I went into my clogging frenzy. There were three little boys just bouncing around with me, and they were having a blast. There were a few people in the room, soon there were more people and yet even more coming from adjoining dining rooms. Guess they wanted to see what all the commotion was about. They had never seen dancing like that. Our English friend Liz told us that a gentleman said there was a lady dancing a fiery hot Irish jig at the karaoke contest across the street.



Leo Kropf & clogging family

Our last night in Portugal, we attended a Fado evening out in the country. It reminded me of a dinner show. There was a musician playing the electronic keyboards and after we had enjoyed a dinner of roast pork, applesauce and vegetables, we were entertained by a native Portuguese singer. She sang traditional Portuguese ballads and folksongs with feeling. "Fado" means it is a



Spikey Brush - First Austrian Clogging Club

singing expression of the state of pain and nostalgia. I kept waiting for the musician to play something in 4/4 time. Most everything was in a Latin (cha cha) beat. Finally during one of the breaks, he played a familiar tune - "Oh Suzanna". My feet started to move under the tables, and before I knew it, I was on the floor and into my freestyle donned in dress heels and all. The audience just smiled and kept up the beat. As a matter of fact, I believe he played longer than he intended just to keep me out there. The other two couples at our table - both from America (PA - NJ) - were really whooping it up and yelling. (Now they want me to come to PA to teach them how to dance my style!)

What a dance experience and what a vacation? Soon it was all over and we had to head back to the cold weather. Our flight back to Zurich, an overnight, then we would be on our way back to Atlanta and southern soil. Ray vowed he would kiss the ground in Atlanta when we deboarded. The first person we met was a lady working in Customs. We asked if she spoke English. Her answer "I shore do" confirmed that we were indeed back in the good ol' USA. A short 45 minute commuter flight from Atlanta back to Tri-Cities was a tiring but welcome flight as I had a surprise welcoming committee. Ray had arranged with my two sisters, their husbands, my three nephews and wife to meet us at the airport - and we headed out in the

blinding snow to find a restaurant open where we could enjoy a good, juicy, all beef American hamburger. It sure was good to be home among familiar faces.

I have to agree with my clogging colleagues who have traveled abroad. Clogging seems to have no language barrier and tends to promote goodwill and friends anywhere you go in the world.

November 28, 29 and 30, 1996**November 28, 29 and 30, 1996**

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Continued from Page 6

What this requires from us novice callers is the ability to overlay our next call on top of a formation in process. What is required of us musical directors and teachers is the ability to analyze what makes a figure work or not work for any particular group.

That caller-feller on the stage at the local recreational hall, when the play party dancers get mixed up, out-of-sync, and the formations get messy, he can rest easy on the calling platform with the band and wait for the dust to settle before making his next call. He can even throw in some amusing patter while the dancers find themselves, their partners, and home spots. Exhibition, on the other hand, has to be more coordinated and competition considerations go way beyond that.

Let's take a look at the following 8-count time lines. Let's consider 4-count phrases at the very bottom of the call-and-teach skill-level barrel. Here is what (calls included) 2 left-hand pull-bys with follow-up positions would look like in 16 beats followed by a right hand pull-by and a left hand pull-by in 16 beats.

Line 1 is the time line.

Line 2 is the call line.

Line 3 is dance line.

1	2	3	& 4
Call: "Left Pull-by face-to-face"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Call:			
Dance: Left pull-by, face-to-face.			

1	2	3	& 4
Call: "Left Pull-by back-to-back"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Call:			
Dance: Left pull-by, back-to-back.			

1	2	3	& 4
Call: "Right Pull-by back-to-back"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Call:			
Dance: Right pull-by, back-to-back.			

1	2	3	& 4
Call: "Left Pull-by back-to-back"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Call:			
Dance: Left pull-by, back-to-back.			

Good Grief! Allemande Left and the first two half passes of Grand Right & Left in 32 counts. What a waste of dance time! Not if you are teaching at the local community retirement center, it's not.

What would be the next step in streamlining the call and count? It might look like this:

1	2	3	& 4
Call: "Allemande Left three four"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Dance: Left pull-by, face-to-face.			

1	2	3	4
Dance: Left pull-by, back-to-back.			

& 5	& 6	& 7	& 8
Call: "Grand Right & Left three four"			
Dance: Mark time.			

1	2	3	& 4
Dance: Right pull-by, back-to-back.			

& 5	& 6	& 7	& 8
Dance: Left pull-by, back-to-back.			

Now we've choreographed Allemande Left and the first two half passes of Grand Right & Left in 24 counts. So what's the next step in streamlining the call and count? It could be:

1	2	3	& 4
Call: "Allemande Left and Right & Left Grande"			
Dance: Mark time.			

& 5	& 6	& 7	& 8
Dance: Left pull-by, face-to-face.			

1	2	3	& 4
Dance: Left pull-by, back-to-back.			

& 5	& 6	& 7	& 8
Dance: Right pull-by, back-to-back.			

1	2	3	4
Dance: Left pull-by, back-to-back.			

Now we're looking at Allemande Left and the first two half passes of Grand Right & Left in 20 counts. We haven't quite cut the time in half, but we're getting close.

The point is this: Somewhere between the snappiest patter coupled with the flashiest dancers and the most simplistic directional calls to teach or make easy the formation lies what is best for you and your group. And what is best for you and your group is nobody's notion but yours.

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