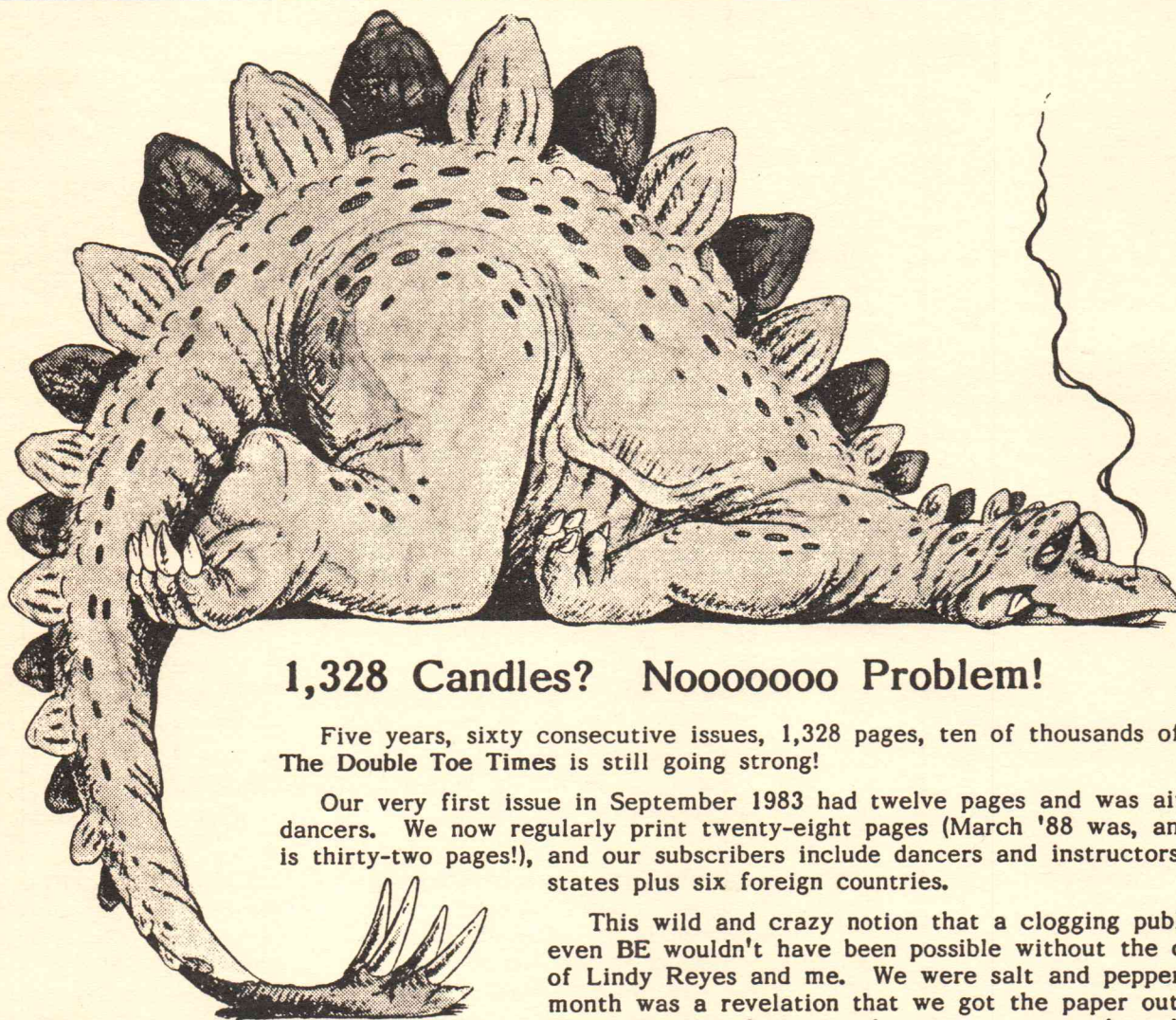


THE DOUBLE TOE TIMES

Volume 6, Number 8

A Clogging Newsletter

August 1988



1,328 Candles? Noooooooo Problem!

Five years, sixty consecutive issues, 1,328 pages, ten of thousands of copies --- The Double Toe Times is still going strong!

Our very first issue in September 1983 had twelve pages and was aimed at local dancers. We now regularly print twenty-eight pages (March '88 was, and August '88 is thirty-two pages!), and our subscribers include dancers and instructors in forty-six states plus six foreign countries.

This wild and crazy notion that a clogging publication could even BE wouldn't have been possible without the collaboration of Lindy Reyes and me. We were salt and pepper, and every month was a revelation that we got the paper out, and on time. The mountain of paperwork grew; we went through several

printers; caught colds always on deadline week; and laughed until our sides hurt. I'd be safe in saying that without Lindy, there would be no Double Toe Times. I also owe THANKS to Cindy Swarthout and Judy Hart who worked in this madhouse too! Since January 1988, my 'cohort in confusion' has been Becky Wolary, a non-clogger, who attempts to keep me organized and is doing an outstanding job of bringing this office into the computer age. She is the whiz behind the advertising paste-ups. Becky and I are old friends from Girl Scout leader days, and I hope ours will be a long association.

The very best part about the increased circulation and size of The Double Toe Times is that it accurately reflects what is happening to our clogging world. YOU are the folks out there dancing, competing, choreographing, calling, cueing, promoting, and teaching. The ever increasing numbers of conventions, competitions, and workshops and the increasing numbers of attendees is the direct result not of the convention planners, but of the home-town instructor who, week after week, brings new beginners along and keeps teams and advanced dancers challenged. My biggest and best THANKS has to go to all those folks who read and enjoy The Double Toe Times.

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Newsletter

Published at:

500 GRANADA WAY
LONGWOOD, FL 32750

An Independent Newsletter not affiliated with any club or association.

We reserve the right to edit or reject any copy or ads not germane to the spirit of this Newsletter. Copy for ads and news must be received by the 10th of the month preceding next issue.

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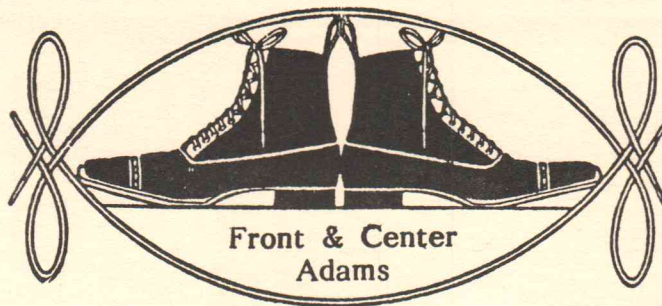
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Bobbie Adams 407/834-8255

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Jeff Driggs, Wheeling, West Virginia, was invited to teach Appalachian Mountain, Traditional, and Competitive Clogging at the prestigious Augusta Heritage Festival July 25 - 29th in Augusta, Georgia.

Sally and Ben Austin, Lewisburg, Pennsylvania, were visitors here in Central Florida during June. They are both cloggers and country/western dancers and thoroughly enjoyed Cheyenne Saloon and the Sunshine Cloggers.

Dave Ballance, Savannah, Georgia, had six heart bypasses in late January '88 and was back clogging in no time a'tall. He sez, "The doctor says I have a 20-year-old's heart. Unfortunately, my 50-year-old body can't keep up!"

Sue Barnes, Missouri, refers to some of their local performances as "goat ropin's"!

Last year, my friend Carol Harker and I rode the bus with Bob Johnson and the Flatland Cloggers to Harrison Old Home Days in Harrison, Maine. We ate most of our meals in a wonderful little restaurant in town called The Cracked Platter. Every morning, as Bob counted the various jelly packets, he bemoaned the fact that the Yankees up there didn't serve GRITS! With the help of Iris and Nick Johnson (no relation) and Mike (the owner of The Cracked Platter) this year Bob will be presented each morning at breakfast with TWO POUNDS of cooked grits, compliments of Carol and Bobbie! Mike, by the way, asked for a recipe on how to cook 'em!

I think of Pauline Elliott of Australia often. The stuffed Koala Bear she left here in my office last year is still clipped to the stamp holder.

She writes that at the recent Australian Square Dance Convention, about one hundred Australian cloggers got together for the first time and the enthusiastic attendees are talking about a national (Australian of course) clogging association. 'Good on you, mates!' She also requested a written-out guideline to Tush Push which is a country/western dance. Anyone? See Elliott (Australia) Directory for the address.

The mysterious statement, "I shouldn't be teaching clogging because I haven't passed 'the test'" is ludicrous! If you are brave enough to teach clogging to others, you are an instructor. The fact that one has "passed a test" doesn't cut any ice with me, the dancers, or most convention planners either!

In September I'll be reporting on my trip to the beautiful State of Washington. There is much talk of a 17 State western annual Clogging Convention, tentatively planned for Presidents' Weekend February 1990. We assume that this will be for the "majority of the people" who can't get to the majority of the eastern conventions because of the distance.

Continued on next page

This Birthday Issue includes favorites from some past issues which still seem pertinent today. Becky and I hope you enjoy them.

Front & Center April 1985

Your Editor has been accused of playing the 'numbers' game. The "numbers" are quoted not to impress, but because WE are impressed! Consider the jamborees and conventions carefully. They are not designed to teach vast numbers of brand new beginner cloggers, and for the most part have little to offer all but the most enthusiastic new intermediate clogger. Therefore a convention depends on all those dedicated instructors diligently teaching away week after week in garages, basements, recreation rooms, civic halls, schools, and churches. As clubs and classes increase in size (and overhead), so do the conventions and jamborees. Perhaps because we correspond with cloggers all over the United States, we can see a wider view.

The "grass roots" instructor teaches and promotes clogging in a relatively small geographic area. Shirley Walters said that twenty years ago Big John had the only clogging classes in the Atlanta, Georgia area, but now there are dozens of clubs there. As little as twelve years ago, there was only one small teen clogging group in the Central Florida area, and now eight of those cloggers (that we know of) teach clogging. Carole Hollis stated that she has been watching this clogging explosion for a dozen years.

We truly don't believe that years ago this dance was a closely guarded secret, done only in Asheville, North Carolina! But we do believe that Les Gotcher touched upon one avenue of wider acceptance when he said, "the line method of teaching opened clogging to more dancers."

Another growth factor is the change in attitudes about country music. "I Was Country When Country Wasn't Cool" about says it all. As late as the 50's in so-called couth circles, one did NOT state they liked country music. You could swoon for Frankie, or scream for Elvis, but you could not admit you liked Red Foley or the Carter Family. Joan Baez and Peter, Paul and Mary were acceptable but were labeled folk music. When Neiman-Marcus began selling faded designer jeans, my old Levis were finally IN, and strangely enough, so was country music!

Clogging is not a dance phenomenon like the Twist or Jitterbug or Charleston. Were there widespread Twist Clubs? The obvious differences, we feel, is the family concept which permeates into our clogging clubs. Everyone who frequents the clogging hall, dancer and non-dancer, is included in the fun. It actually becomes a wider family unit and ultimately a way of life.

When those little geographic circles begin to overlap; when two or more groups get together to dance; when a clogging program is added to a state square or round dance convention; when one or two clubs decide to form a state association; when a group of state associations decide to form or join a national association; we'll quote numbers loud and clear!!!

Front & Center November 1985

It is incredibly difficult to have a Home Office! The dining room is now my office. In order to get a cup of coffee in the morning, I must go through The Office. In order to get to the front door or living room, I go through The Office. Unlike other folks who get up, drink coffee, go to the front door and leave for the office and conversely in the late afternoon leave the office and head home, I am unable to leave The Office.

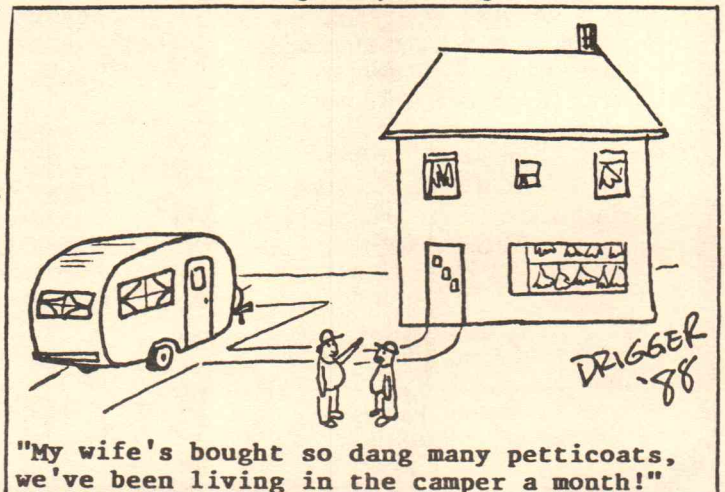
My desk is a huge 1920's oak drafting desk with a mechanical drafting machine on the left side. The top can be cranked up in the back to make a slanting work surface, but I have so many piles of papers, boxes of pens and paper clips, glue pot, scissors, and paste-up paraphernalia that it would be a disaster if I tipped the table. A jarring note is the modern white, jointed-arm desk light. I have solved the problem of To Office or Not to Office. When the LIGHT is ON, I'm at work --- OFF, I'm home.

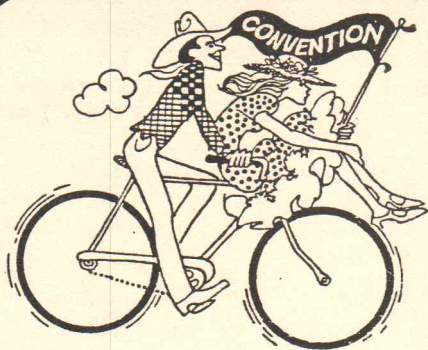
Occasionally the piles of papers spread to the kitchen table. I've justified this by declaring that "I brought work home from The Office!" There is a pile of out-of-state clogging newsletters on the nightstand next to my bed. This is R & D - Research and Development. We do the monthly mailing all over the living room: folding, stapling, labels and stamps, and the filled cardboard Post Office trays are stacked in the front hall to be toted to the Post Office.

You know something? I think I'll look for a one-room flat with a hot plate so I can go home from The Office!!!

Update The Office 1988:

In Spring 1987 I took the plunge and had my unused screened porch enclosed, with large glass windows overlooking the wooded back yard, a heat/air unit installed, lots of electrical outlets - aHa I thought as I moved the 1920 desk, the copier, the office supplies, the light box - NOW I'll have it all in one room and I can close the sliding glass door to the house and LEAVE THE OFFICE! It has been one year and guess what - the door never closes, the bookcase in the dining room now has a mate and both are full. The bird feeders and bird bath and squirrel tray are so interesting that I have to go to the kitchen table to get any writing done!





UPCOMING EVENTS

August 4 - 6

Canadian Square & Round
Dance Convention
Hamilton, Canada
Write: Box 75, Waterdown
Ontario, CN L0R 2H0

August 5 - 7

Blue Ridge Mtn. Competition
Gainesville, GA
See K. Thomas (GA) Directory

August 6 - 20

Clogging Int'l to Australia's
Expo 88 - World's Fair
See Cobia (UT) Directory

August 10 - 13

Academy/West Convention
Int'l Showcase Spectacular
West Las Vegas, NV
See Steele (UT) Directory

August 12 & 13

Sunshine Cloggers'
Pirate's Ball
Orlando, FL
See Toor (FL) Directory

August 12 & 13

Alamo Cloggers Workshop
St. Pius X Gym
San Antonio, TX
See Breske (TX) Directory

August 12 - 14

Wisconsin Square Dance
Convention. Whitewater, WI
See Bach (WI) Directory

August 12 - 14

West Va. Camp Weekend
Cedar Lakes Conference Center
Ripley, WV
See Driggs (WV) Directory

August 13

Heart of Georgia Clogging
Competition. Macon Coliseum
Macon, GA
See Hardison (GA) Directory

August 20

Coastal Carolina Clogging
Classic. Burgaw, NC
See Aycock (NC) Directory

August 20

Kountry Kloggers Hoedown
Tifton, GA
See Hasty (GA) Directory

August 20

New Mexico Clogging
Association Convention
Albuquerque, NM
See Huffman (NM) Directory

August 20

I-35 Clogging Special
Temple, TX
See Moeller (TX) Directory

August 27

West Va. Clogging & Hoedown
Competition. Charleston, WV
See Steele (WV) Directory

August 27

Granite State Cloggers
Labor Day Jamboree
Manchester, NH
See Coruth (NH) Directory

September 2 & 3

Statesboro Clogging Festival
Statesboro, Ga
See Ruis (GA) Directory

September 2 - 4

Armadillo Stampede Workshop
Oklahoma City, OK
See ad this issue

September 2 - 4

9th Southern California
Clogging Convention
Riverside, CA
See ad this issue

September 3 & 4

Tennessee Classic
Clogging Competition
Kingsport, TN
See ad this issue

September 9 & 10

NCCC Stampede
Raleigh, NC
See ad this issue

September 9 & 10

9th Arkansas Country Dance
Society Festival. Folk Center
Mountain View, AR
See Peterson (AR) Directory

September 10

Chatt-town Clogging Festival
Chattanooga, TN
See Ufford (TN) Directory

September 16 & 17

Bass Kountry Cloggers
Workshop. Palatka, FL
See ad this issue

September 17

Pacific Coast Clog Dance
Championships. Pomona, Ca
See ad this issue

September 17 & 18

Carowinds Clogging
Championships. Charlotte, NC
See ad this issue

September 23 & 24

Academy/East Convention
Int'l Showcase Spectacular
Pigeon Forge, TN
See Goode (TN) Directory

September 23 & 24

Alamo Square & Round
Jamboree. Full Clog Program
San Antonio, Tx. See Breske,
Carolan or Stahl (TX) Directory

September 23 & 24

Mid-America Square Dance
Jamboree. Full Clog Program
Louisville, KY
See Carman (KY) Directory

September 23 - 25

Mid-South Fair Competition
Memphis, TN
See Ruch (TN) Directory

October 1

Iowa Clogging Association
Convention. Des Moines, IA
See Van Horn (IA) Directory

October 1

Kickin' & Grinnin' Workshop
Waynesboro, MS
See White (MS) Directory

UPCOMING EVENTS

Continued
From Page 4

October 1 & 2

Pride of Carolina Competition
Thomasville, NC
See Martinez (NC) Directory

October 7 & 8

Fall Fun Frolic
Sarasota, FL
See ad this issue

October 7 & 8

Ga. Peanut Festival Clogging
Competition. Sylvester, GA
See Gaughf (GA) Directory

October 7 - 9

Empire State Festival 88
Buffalo, NY
See Haley (NY) Directory

October 8

Indiana Red Star
Cloggers Workshop
Scottsburg, IN
See ad this issue

October 15

'Leaf Lookers Clogging
Jamboree. Franklin, NC
San Langston (704) 524-3161

October 21 - 23

ACHF Grand Championships
The Stompin' Ground
Maggie Valley, NC
See Powell (NC) or Dickson
(SC) Directory

October 22

October (Clog) Fest
Columbus, IN
See Fleetwood (IN) Directory

October 28 & 29

9th Jacksonville Clogging
Jamboree. Jacksonville, FL
See ad this issue

October 28 & 29

'GOPHER IT!' Workshop
Gopher State Clogging Assn.
Bloomington, MN
See Scheu (MN) Directory

October 29 & 30

2nd Wingersville Classic
Clogging Competition
Valdosta, GA
See ad this issue

November 4 - 6

NCHC Fall Festival
Columbia, SC
See Farlow (NC) Directory

November 5

Cuyahoga Valley Cloggers
Workshop. Lakemore, OH
See Truax (OH) Directory

November 12

4th Annual Carpet Capital
Hoedown. Dalton, GA
See Brown (GA) Directory

November 18 & 19

Carousel Country Clogging
Carnival. Bradenton, FL
See Munson (FL) Directory

November 18 - 20

Lake Cumberland Workshop
Jamestown, KY
See Burns (KY) Directory

November 19 & 20

Southern National Country/
Western Dance Competition
Tallahassee, FL
See Boyd (FL) Directory

November 25 & 26

Nat'l C.L.O.G. Convention
Charlotte, NC
See Lemmond (TX) Directory

December 8

Sunshine Cloggers'
Christmas Dance
Free Admission
Maitland, FL
See Toor (FL) Directory

January 27 & 28

Northern Connection Winter
Festival. Wheeling, WV
See Adkins (OH) Directory

Listing in Upcoming Events: State or National (non-profit) Organizations and functions put on to benefit a Nationally recognized charity, will be listed FREE, space permitting. All other functions for which an advertisement has been purchased in the main body of this paper, will also appear through the month of the event. Instructors who appear in the Directory of this paper may list a special event in Upcoming Events AND receive a 10% discount on additional advertising.



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**WINNERSVILLE CLASSIC
CLOGGING COMPETITION**

Mathis Auditorium
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EVENTS:

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Summertime Stomp Punta Gorda, Florida

by Bobbie Adams

They did it again! Punta Gorda based Banjos, Fiddles and Feet celebrated their fifth clogging convention with nearly 600 folks who kicked up their heels at the lovely Charlotte County Memorial Auditorium the last weekend in June. Directors Jan and Phil Bohley ran a smooth, on-time workshop and their friendly Banjos, Fiddles and Feet members made everyone feel welcome. An outstanding roster of instructors presented their latest choreography.



Jan & Phil Bohley with Placque

The Saturday evening dance began with requests and one of the most beautifully executed Grand Marches this writer has seen in a long while. Exhibitions were a 'just-right' one hour divided by the presentations to drug abuse programs Outreach and



"All Join Hands"

The Charlotte County Junior Deputy League. Over the course of the last five years, this clogging group has donated nearly \$10,000 to drug abuse programs, and this year the Charlotte County Jr. Deputy League presented a beautiful placque to the Bohleys and Banjos, Fiddles and Feet in appreciation for their efforts. Jan and Phil Bohley whose 19-year-old son died ten years ago of drug and alcohol abuse stated, "We always said that if we ever could find a way to raise money to help prevent drug abuse, we'd do it!" Jan and Phil were presented with the prestigious Double Toe Times 'THE RIGHT ATTITUDE' award for 1988.



Grand March

The Bloomer Relay was hysterical, but the teams moved too fast to be photographed adequately. The winning team of gals moved so quickly that they thought they had to go through twice! Old and new routines filled out the balance of the evening, and the host club put out a lovely spread of food as the after-party continued till nearly midnight. Many of the hardier souls gathered later at the Holiday Inn swimming pool (which overlooks the beautiful Peace River) for some dulcimer and banjo picking' by Stadel Charon and long-time-no-see Mark McMorris!



Bloomer Relay

Our Editorial HAT'S OFF to Banjos, Fiddles and Feet and Jan and Jan and Phil Bohley. Additionally, may we extend a Thanks to all the dancers who 'dressed up' for the Saturday evening dance. It is this Editor/Photographer's wish that more folks would get out their best bib n' tucker for the evening dances - it makes it all seem so much more special and the photos are beautiful!

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Hosted by THE HAWKINS COUNTY HOEDOWNERS

Labor Day Weekend
September 3 & 4 1988



V. RAGO

Registration: 8 AM Saturday

Individuals & Duets starting 9AM Saturday

Team, Open, Line, 4-6-8 Couple, Show, Novelty starting 9AM Sunday



V. RAGO

Civic Auditorium
KINGSPORT, TENNESSEE

Individual \$8 - Team \$25 - Duo/Duet \$12

Spectator \$5 per day, \$7 both days

NOTICE: In-State and Out-of-State qualifying
for the Academy of Arts Regional Clogging Championships

For further information contact:

Terry or JoAnn Glass

P. O. Box 179, Surgoinsville TN 37873

Phone (615) 345-2710

CALLERLAB

Jessie Polka Square

The Contra & Traditional Committee of CALLERLAB chaired by Mona Cannell, announced the Traditional Dance for the third quarter of 1988 as the **Jessie Polka Square**. It's contents are also consistent with use in the Community Dance Program. It is recommended to teach the Jessie Polka footwork as a couple or line dance prior to using the selection.

Jessie Polka Square by Red Warrick

Formation: Singing square

Music: Jessie Polka Square/If You Have the Money,
Honey, I've Got the Time, Old Timer
S-8052-B; Jessie Polka Square, Blue Star 1988
or 2341

* * * * *

Figure:

The side couples arch, and head couple duck under
Dip and dive 'round the square, Home you go and
don't you blunder

Do an allemande left, put an arm around your
partner

In a star promenade we'll do the Jessie Polka
Dance.

*With a heel and toe we will start the room to
jumpin'

As the ladies turn back, you can see their bust-
les bumpin'

*We would dance thru the night, as if it were a
minute

Our hearts are really in it --the Jessie Polka
Dance

*Now watch your corner girl and when she comes
around

You take in your arms and you swing her 'round
and 'round

And then you promenade her home and you keep
her for your partner

Balance and you swing her till the music starts
again.

Repeat figure three more times to get original part-
ner back, ending with:

Balance and you swing her -- that's the Jessie
Polka Dance.

*On the starred lines, dancers do the Jessie Polka
step. On the following line, they do four two-steps;
the first two forward in the star promenade, then
men continue forward as ladies turn back to the
next man.

* * * * *

Jessie Polka step:

Count 1: Weight on R foot, place L heel forward
(lean back)

Count 2: Place L foot beside R & take weight on L

Count 3: Place R toe back (lean forward)

Count 4: Touch R beside L

Count 5: Weight on L foot, place R heel forward
(lean back)

Count 6: Place R foot beside L & take weight on R

Count 7: Touch L toe to side

Count 8: Brush L foot in front

Instructor's Stress Test

by Bobbie Adams

Evaluate the significance of stress in your life.
Read the statements listed below and circle the
number that best applies to you.

1 - Never 2 - Seldom 3 - Frequently 4 - Always

Petty things make me irritable: 1 2 3 4
(We have a well-paid Country Club
performance and my lead dancer
forgets his shoestrings.)

My irritability leads to uncontrollable
anger: 1 2 3 4
(One of my dancers cuts off shoe-
string lengths from the venetian blinds
in the ladies lounge and they are too
short.)

I am hypercritical of others: 1 2 3 4
(Can't that dancer measure shoestrings?)

I feel increasingly sorry for myself: 1 2 3 4
(When the manager accuses ME of
damaging Country Club property!)

I feel trapped: 1 2 3 4
(Because the Country Club's lawyer
will be calling tomorrow.)

I am too tired to think: 1 2 3 4

It is difficult to converse: 1 2 3 4

My hands tremble: 1 2 3 4

I laugh or cry for no apparent reason: 1 2 3 4

Minor disappointments become major
setbacks: 1 2 3 4
(We have three performances lined up
for tomorrow.)

I feel like running away: 1 2 3 4
(Especially alone, since all the dancers
rode with me in my van, and we are
twenty-three miles from town!)

* * * * *

Below 10 You are probably experiencing stress at
a manageable level.

11 - 16 Things are getting hectic. Yell at some-
body, preferably the Country Club Manager.

17 - 24 Stress may affect your dance ability or
endanger one of your dancer's well-being.
(Substitute BODY for well-being.)

25 - 34 Stress is a serious concern. Vent stress
NOW! Run away. Alone.

35 - 40 Seek professional assistance. You are
dangerously overstressed. Pack a bag;
leave town; change your name; take up
needlepoint.

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Instructors

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Tracy Mella Crews
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Sue & Tom Toor
Scott Wall
. . . and others

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Spectator: \$2.00 at the
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Children under 6: Free.
Ribbons will be held for pick-
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Bass Kountry Cloggers
Care of: Geneva Spivey
Rt. 1, Box 142G1
Bunnell, FL 32010
(904) 437-2801

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201 N. First St.
Palatka, FL 32078
(904) 328-3481

Fist Rate \$39.00 Quad Occupancy

Portion of proceeds to be donated to
A.R.C. Square Dancers
Association of Retarded Citizens
of Putnam County

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CLOG DANCE
CHAMPIONSHIPS**

Saturday, September 17, 1988
Los Angeles County Fairgrounds
Pomona, California

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- | | | |
|----------------|-----------------|---------------------|
| * Beginning | * Individuals | * Line & Show Teams |
| * Intermediate | * Mixed Duets | * Precision Teams |
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*For information, rules, and
entry forms, contact:*

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Valencia, CA 91355-2147

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The National Clogging and Hoedown Council



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Durham, NC

Vice-President:
Wayne Honeycutt
Cary, NC

Secretary:
Dave Phillips
Atlanta, GA

Treasurer:
Audrey Perry
Durham, NC

Competition
Committee
Chairman:
Miriam Dawson
Mtn. Rest, NC

The National Clogging and Hoedown Council (NCHC), formed June 22, 1974, has a five-fold purpose:

1. To promote communication and a friendly atmosphere among all dancers.
2. To establish a written vocabulary of basic steps and terminology.
3. To collect information on various styles of clogging and hoedown, particularly the basic steps and figures used along with their history.
4. To promote an understanding of the differences in steps and styling in various areas of the country and to help establish judging standards.
5. To encourage the production of good recorded music for clogging and hoedowning.

All members in good standing (\$16.00 yearly dues per person) may vote and attend meetings held twice a year, spring and fall, FREE.

The Competition Committee oversees NCHC Sanctioned Competitions and publishes a comprehensive NCHC set of Rules and Regulations for competitors. An open meeting is held prior to the Committee's meeting for input on rules for the coming competition year. Current competition year rules, rules for the September 15, 1988 - September 14, 1989 competition year, score sheets, and competition assistance are available on request.

NCHC holds an annual Workshop for Directors and Judges; successful completion of this course is required by all those wishing to become accredited for NCHC sanctioned judging.

New members will receive a current booklet about NCHC and an embroidered NCHC patch, plus the quarterly publication **Toe Tappin' Talk**.

For further information about NCHC, contact Betsy Farlow, President, at (919) 477-2417 (work) or (919) 477-2789 (home), or write NCHC, P. O. Box 705, Durham, North Carolina 27702.

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National Square Dance Convention

by Sonja Noyce
Madison, Wisconsin

Here it is -- a synopsis of Anaheim, California's National Square Dance Convention and the National Showstopper Talent Competition -- from the view of a clogging Wisconsinite... fresh in my mind (it's my first day back) because Bobbie not only asked me to write an article when I returned, but because she is "holding me to it." (I respect and accept that.)

26,000 dancers attended the convention in Anaheim, June 23-25th. Eight Kick-N-Click Cloggers from Beaver Dam, Wisconsin, traveled to California to attend and perform at the convention. Our team of six dancers were fortunate to be chosen by the exhibition committee through an application and videotape. We definitely felt like rookies as this was our first time and many of the performers were old hat at it and have performed at many nationals in the past: Happy Tappers, Squarenaders, OK CLoggers, Star Promenaders, Square Tappers. We learned quickly that we weren't the only rookies on the schedule, and that even the repeaters get nervous before going out. After the first performance on Thursday though, we were no longer nervous -- it was pure fun and that helped our smiles. At times the schedule was hectic. Run, run, change clothes, perform, change clothes, run to the clogging hall and learn a routine, run back, change clothes, perform again, change clothes, run for a bite to eat, run back, change clothes.... Each group was given exactly ten minutes from the time you entered the stage until you went off, a great idea for the audience's sake. All the exhibitions were great, a wide variety of performances made it attention-getting. I was glad to see each exhibition group was unique in its own way, from the type of dance, different costuming, type of music, number of dancers, and formation of performance.

The clogging program offered a nice choice of songs and routines to pick from. Pop songs including "Shattered Dreams", "Love Overboard", "Pink Cadillac", "I Saw Him Standing There", and country songs including "Forever and Ever Amen", "Everybody's Sweetheart", "Haunted House", and "Too Gone Too Long". The 'Step of the Week' seemed to be the vine rock, a step I first came across in the "Bad" routine in Fort Worth. Every other routine had this attractive step in it. The instructors were all very good and seemed to continually be aware of terminology differences. Once we learned that a 'double rock two' was a fancy double, we were on our way to better understanding.

Darlene Back and Chris Haas, clogging instructors from Wisconsin, also attended the convention with their families. We were all looking for 'good stuff' to learn and take back to teach at Wisconsin's State Square Dance Convention in August. Carl Blanton is a great aid in helping us do this. He's always on-site and stocked with just about every record we



Kick-n-Klick Cloggers

need, making it easier for us to meet our submission deadline.

The Apple Creek Cloggers sponsored an afterparty in the clogging hall on Friday night. They put on a great show which included several hilarious skits. My only regret was having to leave just as the dancing started. After wearing my exhibition outfit all day and only having one dress left to wear for the next day, I wore my jeans and quickly found out this was the first afterparty I'd ever been to where you could not do so. Oops! Live and learn. The frustrating part was that the dress rules for males during the entire convention was **any pants and any shirt** -- which allowed them to wear their everyday clothes.

Saturday night's afterparty took place right in Disneyland. Different areas were designated for square dancing, round dancing, and clogging. Clogging exhibitions were performed at the outdoor Videopolis stage with camera viewing from different angles and close-ups on monitors. What fun it must have been to be on that stage!

Our team's other adventure in California was for the finals of the Showstopper National Talent Competition. This is a competition with performers mainly from dance studios; judges are professional dancers and dance teachers from television/Broadway, and a lot of make-up, glitter, and leotards made us feel just a little out of place. Still, we've had fun doing it as this is our second year of winning the Chicago regionals and going on to the finals. We received a first place trophy in Anaheim for our team choreographer show routine to "Be There", and a medal for eighth place in overall scoring out of forty-six dance groups.

In one week we visited the Hollywood Hills (sign), the Griffith Observatory, Beverly Hills, Mann's Chinese Theatre, Hollywood Walk of Fame, Malibu, Hard Rock Cafe, the Queen Mary, Spruce Goose and Londontown, Universal Studios, Knott's Berry Farm, Disneyland, the Crystal Cathedral, mapped the stars' homes, shopped the Garden Grove Mall, and attended the above conventions.

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PICKS FROM THE PAST

STACK THE WOOD

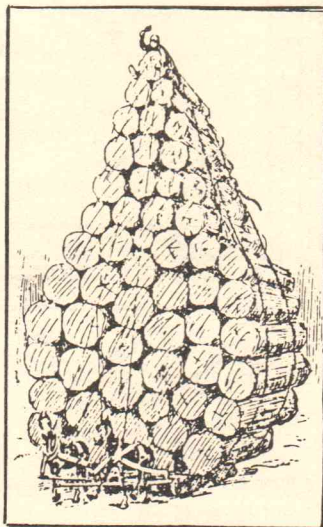
By Bobbie Adams

February 1984 issue

A YELLOWROCK BY
ANY OTHER NAME IS
STILL A HUG! ! ! ! ! !

Webster -- HUG -- of Sandanavian origin: akin to ON HUGGA to soothe. To press tightly especially in the arms; to hold fast; cherish; to stay close.

Someone recently asked why a hug was called a 'Yellowrock'!! As Gomer Pyle says, "Golleeeee!!!" Never thought about it! Just as tissue is Kleenex, an automobile is a car; feverish becomes a cold -- a HUG is a Yellowrock!



We put it to Danny Robinson, Square Dance Caller, and Editor of the **Square Dance Bulletin**. Years ago a hug was called a "clatch" or "kwetch". In California it is known as "stack the wood." In the midwest (Kansas or Arkansas Danny thought), a prominent caller opened a huge square dance barn and called it The Yellowrock Barn. The hugs there became known as Yellowrocks -- a catchy slang word that soon spread from club to club, state to state.

There has been much written recently on "hugging". Someone sent Danny a book on the subject. A friendly hug just makes you feel good. Apparently the book states that four hugs a day are a minimum requirement for well being. All this time I thought it was only three, which probably explains my irritability occasionally. You've heard of Insufficient Funds? -- I have Insufficient Hugs!!! And somewhere in all those medical manuals there is probably an I.H. Syndrome!!!

Feeling very smug, I go armed with all this information about Yellowrocks and bait my daughter, the clogging instructor! "Do you know where the term Yellowrock came from?", I slyly ask. "Sure -- in California it's called stack the wood, and some fellow in the midwest has a barn called The Yellowrock Barn, etc., etc., etc.." When I have recovered sufficiently to close my mouth, I ask where she learned all this. "Oh, Danny Robinson told us all about it, ten years ago when I was in his square dance class."

I have the Yellowrock well in "arm" -- now I have to work on my memory!!!

February 1986

Dear Elvira: I need some advice on freestyle clogging. Do I dance on the up beat, the down beat, or somewhere in between?

Dear T.W.: Yes!

T.W.
Elvira

SIDELINE SUPPORT

By Kim Lyons

February 1984

Articles have been written about the dancers and instructors of clogging groups, but few are written in regard to the patient, dedicated group of individuals who sit on the sidelines. They support and help in any way when needed. These individuals can easily be identified in the crowd of on-lookers by the proud gleam in their eye and confident smiles while their team is performing. They lead the applause at the end of the performance with enthusiasm next to none. Their responsibilities are great: chauffering, helping to organize, cooking, sewing, negotiating, and fund raising.

HAT'S OFF! to this group of individuals. We all know who you are. No team would be complete without their support . . . PARENTS! ! !

EXCUSES! EXCUSES!

By Foreman Heard

January 1984

There have been an increasing number of cloggers showing up for classes and club practices without any clogging shoes. To speed up efforts in resolving the problems this creates, the following "200" list has been compiled for your convenience.

Henceforth, when questioned about your shoes, you need simply to call out an excuse number, and therefore not waste club time with a lengthy explanation and apology.

201. I have having the soles replaced.
202. I have having the taps replaced.
203. I am having the soles and taps replaced.
204. They hurt my feet.
205. I have a blister on my heel.
206. I think I'm getting a blister on my heel.
207. There's a nail sticking out.
208. They got wet.
209. They got dirty.
210. I haven't polished them.
211. They are too small.
212. They are too large.
213. Goldilocks borrowed them.
214. I look cool wearing Nike's.
215. _____ is not wearing his.
216. I can't find them.
217. I left them at the beach.
218. My dog ate them.
219. My brother threw them down the toilet.
220. I gave them up for Lent.
221. I can't stand the noise they make.
222. My Mom gave them to Goodwill.
223. I just came from school.
224. I just came from work.
225. They make me trip.
226. I dance better without them.
227. I don't like the color.
228. We never do routines I like anyway.
229. I traded them for game tokens.
230. I forgot.



AUNT NELLIE'S PICKLES

By Bobbie Adams

October 1983

In the summer of '81, the Jones family went to visit Aunt Nellie in North Carolina. Aunt Nellie had her bread and butter pickles entered in the County Fair, so Bob and Jane and their two youngsters went with Aunt Nellie to watch the Pickle Judging. As they wove their way through the crowded fairgrounds, the grassy aisles became completely impassable near a large bandstand and stage area. Clogging! Aunt Nellie began to clap along with the audience, and soon the Joneses were caught up in the excitement, the Pickle Judging completely forgotten!

On the long ride home to Orlando, little Sarah Jane piped up. "There is a girl in my class who clogs!" Bob remembered Cloggers performing at his company picnic. Jane recalled Cloggers in the building where her Aerobics class met. Bobby Jr. was silent!

This imaginary family is a composite of a great many people and how they became interested in Clogging. It looks like fun! By accident or with searching, they locate a beginners' class, on a night convenient to the family, and the mystique begins. It is an unusual situation for the whole family to participate in one activity. Moreover - singles, couples, kids, adults - anyone can Clog! (Even Bobby Jr., once he found out there are other BOYS who clog!)

There are "first night" snafus! The class is too big; the hall was hot; they went too fast; I'll never get that rock step right; which foot? Cotton-Eyed Joe looked hard when the Angels did it! Now we have to get taps? Before they know it, they are reading "cheat sheets" in a whole new language, thinking about the crinolines they wore in 1952, and discovering that there are people in their office who are Cloggers! Club picnics! Graduation! Initiation! Badges! Club outfit! First performance! Club dances! Other club dances! Conventions!

At some point we all stop and take stock! What did we do with out time B.C. (Before Clogging)???

All because of Aunt Nellie's Pickles?!!

THE
FICKLE
FINGER
OF
FATE
"FICKLEARGO"
July 1985

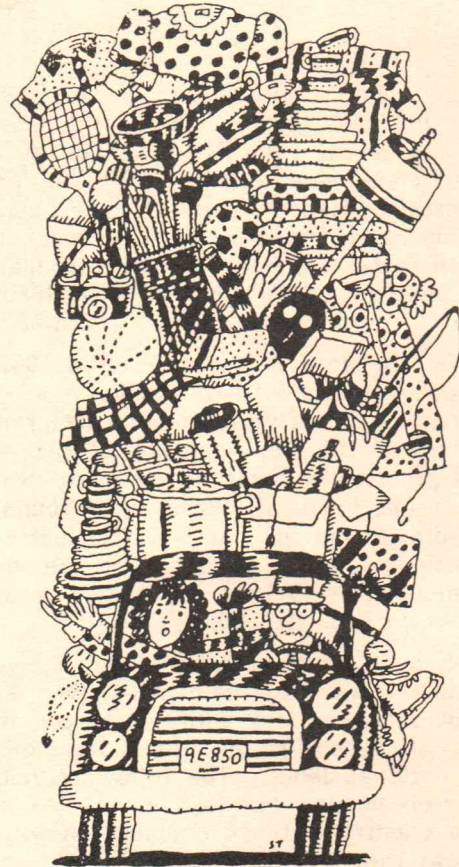


SYLLABUS - Plural SYLLABUSI:

- 1) A Greyhound bus filled with 'silly' cloggers.
- 2) A printed convention program filled with local ads for beauty shops (closed during convention weekends), hubcap salesmen (stolen from your very own car), insurance salesmen (who will insure your hubcaps at your next convention), and other local clogging supporters.

ALABAMY BOUND

November 1984



Oh, Fred, I forgot my pettipients!!

REMEMBER THIS

Unknown

November 1983

Be good, but not too good - a little naughty, but not too naughty. Say a prayer if you feel that way, say Damn if it gives you consolation.

Be kind to the world always, if possible - yet if you must be unkind, smash right and left, get it over and forget it!

Smile, always smile, have a smile ready even though it hurts. Grab all the happiness you can - wherever and whenever you can - don't let even a wee bit slip past you. Live, above all things live, don't simply exist.

If you are blessed enough to know what real love is - love with all your heart, soul and body.

Live your life so that at any hour you will be able to shake hands with yourself and try to accomplish at least one thing worth while each day. Then when your nights come you will be able to pull up the covers and say to yourself -

"I have done my best."

Why Cloggers Do Not Attend Workshops

Reprinted from *The Heart of Dixie Clog-Notes*, March - May 1988

(One can count on an article appearing in most major clogging publications debating the matter of videos at workshops. The A.C.C. [Alabama Clogging Council] has been very much on the "pro" side of the question. Recently, videos have been assailed for contributing to low attendance at workshops. This article represents our views on attendance, which we believe has little to do with video equipment

Alas, for the good old days -- circa 1982. Avid cloggers looked forward to the annual week-long trek to Fontana in early November, the premiere -- and for many -- the only workshop of the year. You could practically count the clogging circuit instructors on one hand. Cloggers were found in isolated pockets around the country, frequently linked to university folk dance programs, or the square dance community (who were exposed to it at Fontana, thanks to Bill Nichols).

In 1984, a cultural explosion occurred, ignited by the 1st CLOG convention held in Mobile. Leaders from all over the country gathered to discover new techniques, steps, and styles. Buck-style clogging made it's national debut. The following year, 1985, Canadian step-dancing was introduced. As dancers around the country watched competition winners clog on Hee-Haw, they set their sights higher, and competitions were IN, linking Utah to Georgia ... Virginia to California ... Illinois to Texas. For many though, the changes have come too fast.

Individual motivation is one factor. While there are many cloggers -- generally young -- who eagerly grab at every double-double step they can, there is a growing number of dancers in their 30's and up who are turned off by the new forms. They are concerned with the disappearance of good, old-fashioned clogging techniques -- flat-foot shuffling and bobbing to country or bluegrass music. Many have tried to insulate their clubs from what they perceive to be contaminants to an important part of our cultural history which they are attempting to preserve.

Cost is another important factor. (Looking at the proliferation of events in the Double Toe Times, one realizes that Howard Hughes would have been hard-pressed to attend these workshops and competitions -- particularly with three and four scheduled for the same dates. There are dozens of top notch instructors!) We have estimated that a family of cloggers can easily spend \$200 on an out-of-town event -- motels, gas, registration, food, drinks, sylabusses, perhaps a shirt, badge or new taps -- and it's very likely higher. This assumes they all clog. The expense is slightly less if some are merely spectators, but not by much.

On the other hand, non-cloggers may have events of their own to conflict -- baseball, soccer, scouts, track meets, concerts, parties, school events, work

schedules, illnesses, and out-of-town visitors, to name a few. (These conflicts may apply to clogging fanatics, as well, but they will generally opt to clog, if at all possible.)

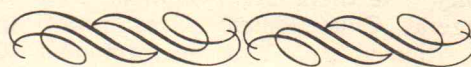
Closely related to the matter of multiple workshops is the issue of the proliferation of dances. There are few numbers like the venerable "Rocky Top" which every clogger knows. Few clubs or individuals have absorbed the "hits" of 1986-1987. We are three months into 1988, with another batch of "hits" to contend with. It is sad to see a room full of dancers at workshops sitting down during the "requests" because there are too many dances to keep up with.

One must mention some other groups -- fairly sizeable -- that simply don't care for workshops -- wouldn't go if it were next door, and free. They are content with weekly practice for an hour at a time, or are into competitions for 70 hours a week, and don't do line dances. This is fine; they are getting what they want.

The problems discussed above are a by-product of growth and evolution. A video camera did not create them. They must be addressed by the planners and the shakers with state and regional organizations. The answers aren't likely to be simple. There will be compromises. In our democratic society, people have a way of voting with their feet: they walk away from the things they do not like!

Reprinted from the *Heart of Dixie Clog-Notes*, March-May 1988, Bill Morales, Editor.

There was a young man from Racine
Who invented some clogging machines,
They were concave and convex,
But I couldn't tell which sex,
And besides, they looked lousy in jeans.



As I walked by Roy sailed through the door,
As the other cloggers yelled "encore",
He flew through the air with the greatest of ease,
but he wasn't the man on the flying trapeze,
They forgot to tell him they just waxed the floor.



The clogging instructor waited, impatient and vexed,
The clogger stared at the routine and looked perplexed,
"I'll give you my rendition
Of 'Part A' on one condition:
That you don't ask me what comes next."

- Bert Powell





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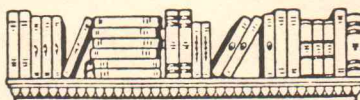
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American's Clogging Hall of Fame (ACHF), a non-profit organization, was formed in 1984, and is heavily involved in the sanctioning of clogging competitions and the attendant Rules and Interpretations, Score Sheets, Judges, and Calendar. It is also devoted to honoring past and present leaders in the clogging community through annual inductions into the **Hall of Fame** and the forty-eight member **All-American Team** composed of current, top dancers from all over the country. They also award two college scholarships to outstanding high school seniors/cloggers every year.

ACHF's home base is **The Stompin' Ground** in Maggie Valley, North Carolina, and all Hall of Fame honorees' plaques adorn the walls of the lobby. A Spring Workshop and Fall Competition are held in **The Stompin' Ground** with the Fall Competition incorporating annual honors, the presentation of **Hall of Famers**, and the **All-American Team**. Members receive free admission to both. All first, second, and third place winners from ACHF sanctioned competitions are invited to compete at the Fall Competition with no registration fee.

The **Ben Smathers Award**, given to the highest scoring winner for male and female (over sixteen years old), will receive an invitation to dance on the **Grand Old Opry** (at Ben Smathers' discretion). NCHC has been invited to participate by sending their winners to the Fall Competition in Maggie Valley.

ACHF Rules for Competition and information regarding ACHF Sanctioning, Score Sheets, Judges, and Calendar are available from the Secretary.

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I hereby make application to **America's Clogging Hall of Fame** and will adhere to and will abide by their Constitution and By-Laws.

(Signature)

Please forward all correspondence to ACHF, Lib Dickson, Secretary, Route 1, Box 311-A, Westminster SC 29693 or contact Earl Powell, President, Route 2, Box 247, Horse Shoe NC 28742

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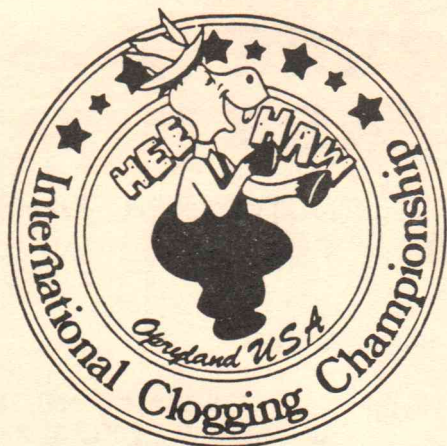
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September 17 & 18, 1988

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For more information contact Bob White at (704) 588 - 2606 or write to:
Carowinds Clogging Championship, P.O. Box 410289, Charlotte, NC 28241





Hee Haw International Clogging Championshipsm



Top
Buckles & Bows
of Sandy, Utah
Overall Grand Champions,
Novelty Category
Grand Champions

Left
Jennifer Powers &
Grant Pettingill of
Roy, Utah
Duet Grand Champions

Right
Misty Carter of
Kingsport, Tennessee &
Brent Montgomery of
Middletown, Ohio
Individual Male & Female
Grand Champions

Bottom
Steele Family Cloggers
of Roy, Utah
Precision Category
Grand Champions



More than 700 cloggers participated in the four-day 6th Annual Hee Haw Clogging Championships held in Nashville, Tennessee June 19 - 22nd, 1988. The competition was sponsored by Hee Haw and the Opryland Showpark. The event was held at Opryland with the finals on the stage of the Grand Ole Opry House. The prize package included a guest appearance on Hee Haw. This episode will air during the fall/winter season.



WALT Disney World Co.

SUMMER 1988

Dear Clogging Enthusiasts:

This letter is to introduce the WALT DISNEY WORLD **Magic Music Days** Program/**American Heritage Showcase** to you!

Magic Music Days is an ongoing program which offers an opportunity for outstanding guest performers to showcase their talents in the WALT DISNEY WORLD Resort. We host top quality community, ethnic, military and educational performing groups (instrumental, choral, dance, and folk troupes) from around the world. The **American Heritage Showcase** is an extension of **Magic Music Days** to highlight the cultural history of America with performances by those dedicated to preserving their folk and ethnic traditions.

Clogging groups have often expressed an interest in performing at WALT DISNEY WORLD, and we would enjoy adding cloggers to the entertainment experience of our guests throughout this summer. We would be happy to send you **Magic Music Days** application information which explains our procedures and guidelines.

Again, **Magic Music Days** is an ongoing program, so if a later date would be more convenient, we welcome applications for future performances. Our objective is simply to inform you that this opportunity exists.

For more information on how your group can participate in **Magic Music Days**, please contact our office at:

WALT DISNEY WORLD
Magic Music Days
P.O. Box 10,000
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The Way it Was . . .

by Bobbie Adams

Imagine if you will . . . the year is 1905. You are fifteen years old. You and your family live on a farm seven miles from a city of any consequence. Your home is lit with kerosene lamps; your milk and butter are kept cool in a spring house; your mother, among other chores, bakes bread and makes her own lye soap. You are the fifth generation to live in the vicinity, and your spry seventy-five-year-old great-grandmother lives with your family. Her grandparents homesteaded the land and came from Ireland in the late 1700's.

This weekend, like many weekends throughout the year, except for those when everyone is weathered in, your family and your fiddler father will walk five miles to a cousin's house for a special Saturday. It could be a christening or a quilting bee, a barn or house raising, a sugar cane or maple syrup cook-off, a thrashing or the end of tobacco leaf season, or any of dozens of get-togethers when family and neighbors helped each other.

The folks worked during the day, and in the late afternoon, a long, narrow barn door was lifted off it's rollers and set up on saw-horses under a tree. The ladies, who had been cooking all day, brought out heaping dishes of plain, country fare with seasonal foods, fresh vegetables, home-canned preserves and condiments, and luscious desserts. There'd be little talk as the workers ate, and after supper, while the ladies 'redded' up, the men lit their pipes and talked of crops, the weather, and local affairs.

Then, as fireflies began twinkling in the orchard, your pa unwrapped and tuned his fiddle. There might be several fiddlers and a dobro player, or a mandolin, jews harp, washtub bass, or banjo or guitar. One of your cousins delighted in "hambonin", and folks got to tappin' their toes when he really got warmed up. Other folks might play the 'spoons' or there might be just your pa and his fiddle.

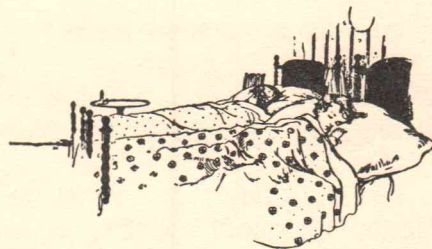
Kerosene lanterns were hung in the empty, upper wagon area of the bank barn; the hay brushed away from the rough, plank floor. Or some folks simply moved all the furniture out of the largest room in the house, and the music began. After a warm-up waltz or schottische, one of your uncles hollered "Circle up!" - big and little, old and young, the couples followed the caller's cries, as he too danced.

Call you dog and grab your gun,
Let's start the dance and have some fun.
All join hands and spread out wide,
Into the center and back outside.
Promenade, go single file,
Ladies in the lead, go about a mile.
Gents turn back on the outside track,
Halfway around and head right back.
Meet your honey with your right hand,
Step right into a right and left grand.
Meet your partner and swing her around,
Swing her feet right off the ground.
And promenade your pretty little maid,
All the way home and settle in the shade.

Perhaps a newcomer or visiting relative added a 'call' from another town or state, and there'd always be a few who showed off some fancy foot-work, either during or between sets.

You'd begin your long walk home in the soft night, and the nearest families hollered their good-nights as they broke off and headed up their own lanes. Your pa would start the singing, and even the littlest ones would join in, the voices carrying a long way in the damp night air.

As you wearily snuggled down in your bed, you relished the day's fun with cousins and friends you'd not seen in a while, and the remembered melody of the fiddle sang you to sleep.



CALLERLAB

Marching to Pretoria

Mona Cannell, Chairman of the CALLERLAB Contra and Traditional Committee, announced the selection of **Marching to Pretoria** as the Contra Dance of the Quarter for the third quarter of 1988.

Marching to Pretoria

As called & recorded by Bob Howell*

Formation: A large circle of couples facing couples, one couple with their backs to COH, the other facing COH.

Music: Marching to Pretoria, Lloyd Shaw 183
Patriotic Medly, Red Boot 2155
Jingle Bells, MacGregor 2046
Winter Wonderland, Windsor 5050

* * * * *

Intro - - - - Ladies Chain
1-8 - - - -, - - Chain back
9-16 - - - -, - - Left hand star
17-24 - - - -, - - Right hand star
25-32 - - - -, In your big circles march single file
33-40 - - - -, - - Come back to the same couple
41-48 - - - -, - - Right and left thru
49-56 - - - -, - - Pass thru
57-64 ---- Wheel left, face a new couple and ladies chain.

* * * * *

Note: Remind dancers they will come back to the same circle (either inner circle or outer circle) each time through the dance.

*This dance has been popular for many years and has gone through several adaptations, most notably the Bob Brundage version and the Elsie Jaffe version. Authorship has been claimed by and attributed to various individuals.

The John Bob Stepatune

by John Patrick
Pittsburgh, Pennsylvania

Reprinted from The Daily Clog,
Julie Mangin, Publisher/Editor,
May 1988

The John Bob Stepatune is named after its inventor, John Bob, legendary clogger from Bobville, who specialized in late-night jams with hard-driving old time music. This handy little stepatune is small enough to carry around with you to jam sessions for use on a variety of surfaces. It consists of a board, a carpet, and a piece of foam rubber.

The board is what you clog on, of course. The carpet and foam rubber can be placed under the board, as needed, to provide the proper amount of cushioning to protect your knees and ankles from excessive shock, and for added friction to prevent the board from slipping and sliding, because of its simple design, the John Bob Stepatune is easy and expensive to build.

The board should be plywood or particle board, 1/2" to 3/4" thick, 24" x 24". It can be sealed with polyurethane, if desired. No framework is necessary.

The carpet is just a scrap of carpet 26" x 26", with loops on each corner to attach the carpet to the board. Old shoelaces are ideal for the loops. The loops should be tight enough to hold the board in place, but loose enough to permit removal of the carpet from the board without untying them.

The foam rubber should be 1/4" to 1/2" thick, 26" x 26". Carpet padding is good for this.

On grass, use the board by itself. The carpet and foam rubber are not needed here.

On concrete or hard, smooth floors, use the carpet and foam rubber under the board for maximum cushioning and friction.

On a carpeted floor, use the carpet under the board for friction. The foam rubber will probably make it too mushy or bouncy here.

The John Bob Stepatune. Don't leave home without it!

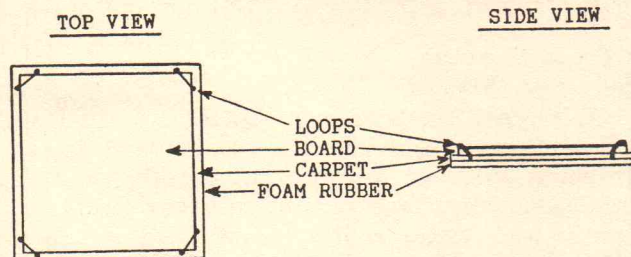


Photo by Bruce Buck

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The Little Rock Dance Scene of the 1820's

by David Peterson
Greenbrier, Arkansas

Widespread settlement of Arkansas started around 1820 and was completed about forty years later. Profanity, shooting, drunkenness, breaking of the Sabbath, lawlessness, and lack of religious structures were characteristic of life on the frontier. In the 1820's, Little Rock was not much more than a cluster of rudimentary log structures which served as homes, trading posts, barns, and outbuildings, perhaps simultaneously. This was not exactly the most likely place to find a debate on social dancing. Yet, a lengthy letter to the editor appeared in the *Arkansas Gazette* in 1824, the gist of which is apparent from the following excerpt:

"Though dancing has been practised from time immemorial, in different ways, expressive in different ways, expressive of different feelings, such as mirth and jollity, war and bloodshed, yet it has never been a means of expanding the faculties of the human soul, nor or causing the internal beauties of the philosophical mind to bud and bloom and shed their fragrance over the world. It has not helped the fatherless nor the widow in their afflictions, nor been the means of keeping those engaged in it, upspotted from the world . . . on the contrary. It has volitized the human mind. It dissipates the soul, and makes it pleased with wicked company, festivity and mirth, and disqualifies the mind of the politician for the meditation on the welfare of his constituents and the commonwealth. It disorganizes the reflections of the pious as well as the student, and it brings on a train of evil and fatal consequences to young and old."

The letter writer was probably reacting to the ballroom dancing as practiced in the more established cities in the United States, but one is left to wonder what a dance in Little Rock might have been like in the 1820's. Fortunately, in 1827, H. A. Wittington, an immigrant from Massachusetts, wrote down a few interesting tidbits.

"Of the female part of the community, I have not much to say, as there are five grown girls in the township, and they are ugly as sin and as mean as the devil.

It is a famous place for parties. I have been to three since I have been here, where they have a violin and dance all night The men get drunk and generally have a fight before they get home.

If the girls feel a tick biting them at a party, and even if they are on the floor dancing, they immediately stop and unpin and scratch themselves until they find it."

Have things changed in Little Rock over the last 161 years? Come to our regular Friday night dance and see, or join Steve Smith and Jim Morrison and others at our ninth annual dance festival at the Folk Center in Mountain View, Arkansas the second weekend in September.

Cloggers and Shin Splints

by Mary Milord, Co-Editor of Footnotes

Shin splints, once only associated primarily with runners, are now becoming a common complaint among athletes and dancers. Cloggers probably complain mostly after a long hard weekend of non-stop stomping at a jamboree. Concrete and terrazzo floors cause this problem to heighthen. Being a sufferer of shin splints myself, I thought this helpful information would give you a better understanding of what is happening to your legs and how to strengthen your shin muscles.

In the September issue of *Tennis Magazine*, there is an excellent article written by Dr. Steven R. Levishohn and Dr. Harvey B. Simon. The article explains that the small muscles that run down the front of the leg are called anterior tibial muscles. These tibials are underutilized in most activities, so when they are overused, they become fatigued, strained and irritated. The result then is the pain in the shin. If the calf muscles are strong or the Achilles tendon is very tight, the shin muscles have to work even harder -- causing them to tire more easily.

It may seem that this plight is reserved only for beginners or those unaccustomed to regular exercise. But simply stepping up the tempo or frequency of dancing can result in shin splints for even the most experienced dancers. Stiff shoes force you to go farther up on your toes, which requires more effort by the calf muscles and they, in turn, become more easily fatigued and tight. As they become tighter, they oppose the action of the shin muscles. The doctors who wrote the article suggest applications of ice and rest for the more acute cases of shin splints. They also recommend some stretching and strengthening exercises to prevent a recurrence. They are as explained below:

Shin Stretch

Reduce spasms and tightness in shin muscles by holding a position of sitting back on your heels for 20 to 30 seconds. Lean back and stretch your arms back with your hands touching the floor behind you.

Shin Strengthenener

Sit on a chair and put your leg straight out in front of you. Drape a two-to-three pound weight over the foot or angle and flex it up and down for five to ten minutes on each leg.

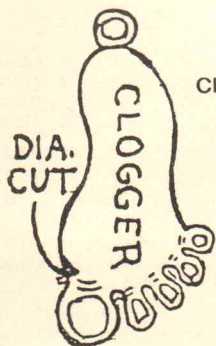
Calf Stretch

With your feet flat on the floor, stretch forward with one leg in front of you bent, and the back leg straight. Move your hips forward, keeping the lower back flat.

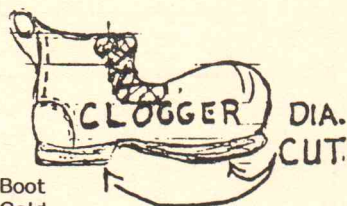
I have personally found that by putting in a cushion that forms into your shoes, helps the strain of the leg hitting the hard floors. Most cloggers seem to forget that it is very important to warm-up before you start your classes, club, or practice. It really does help!

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