

# THE DOUBLE TOE TIMES

Volume 7, Number 11

A Clogging Magazine

November 1989

## California Cloggin'

by Bobbie Adams

If, indeed, one has a finger on the pulse of clogging in America and Canada, then the oft told stories about one small pocket of the clogging community being "different" have been heard over and over. **Southern California!** "They CUE!" "They have their own terminology!" "They aren't friendly!"

Having been a Western square dancer for many years, I envisioned the cloggers learning one hundred basics, and then having dances "cued" willy-nilly at the caller's whim. T'aint so! They put their shoes on one foot at a time, just like all cloggers do. A new routine is taught in basic language and then later, after it is up to speed, "cued," in Southern California terminology. (They seem to get "up to speed" very quickly!)

Yes - they have their own terminology.



Los Angeles County Fair Exhibit



Mixed Duet: Ready! Set! Go!

In fact, I bought a Southern California Clogging dictionary; a great fat tome which indicates some folks have done a lot of work over the years. We have nothing to compare "back East," because, to the best of my knowledge, no organization has ever attempted such a dictionary, although Northern California has a dictionary of its own also. Unfriendly? Well, I'd like to be sneaky and say, "yes, they sure are", thereby reserving their particular graciousness for myself. But, I **can't** do that! I came home determined to be more attentive to "visiting firemen"! They certainly treated me like **family**, the highest compliment I can think of!

Skip Newhall, Director of the **Pacific Coast Clog Dance Championships** incorporated NCHC (National Clogging and Hoedown Council) and ACHF (American Clogging Hall of Fame) sanctioning into this sixth annual competition. It is held every year at the huge Los Angeles County Fair and sponsored by **Carnation**.

As a youngster I attended many Fairs in Ohio, and even raced my pony "Shorty" in the pony races. Fairs are a love of mine and I thoroughly enjoyed the 4-H exhibits and the brief glimpses of the dairy goat judging. This is an incredibly big Fair! The stage in Building Four, where the Clog Dance competition was held, was enormous with hot professional overhead stage lights with red gels, a photographer's nightmare. The reds turn black when one is doing a halftone for printing. Short of dashing up on the stage for photos, I preempted a chair at the Judges table and powered up the flash. The two-day competition

Continued on Page 26

## THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

Published at:

500 GRANADA WAY  
LONGWOOD, FL 32750

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Back Cover ¾ Pg. \$125 per month

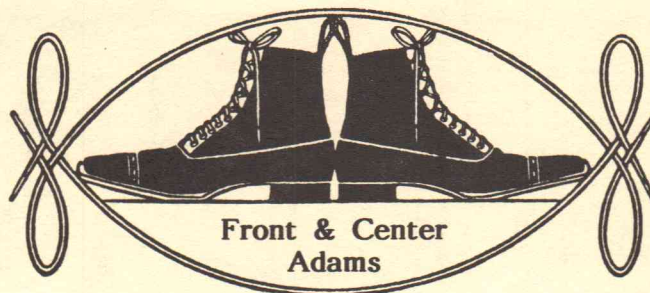
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Post Office Box 521004  
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"The DOUBLE TOE TIMES" (ISSN 10449213) is published monthly for \$15.00 per year by Roberta R. Adams, 500 Granada Way, Longwood, FL 32750. Second Class postage paid at Longwood, FL. POSTMASTER: Send address changes to THE DOUBLE TOE TIMES, P.O. BOX 521004, LONGWOOD, FL 32752-1004.



REMINDER - Our new subscription rates are \$15.00 per year (U.S. and Canada) and \$30.00 for foreign subscriptions. If you have sent in the old rate of \$12.72, you will be given a ten month subscription. This became effective July 1, 1989. We will continue to print this reminder as long as we keep getting subs in for \$12.72!

Susan Stowe and David Phillips, Georgia, are engaged and have set their wedding date - April 28, 1990. Hat's off Susan and David! Ed.

What do Barry Welsh, California and Ray Hattaway, Florida have in common? They aren't too fond of beef-on-the-hoof! Barry hit a single cow while driving a rental car; Ray hit a whole herd in his Volkswagon beetle. Both cars and cows were totaled. Barry walked away unharmed. Ray was injured but is okay now. It's a shame they didn't get title to the hamburger! Just ask them "Where's the beef?"

Is the earth spinning faster? It is hard to recall when we have been this busy. I have six consecutive weekend commitments with scarcely time to do the laundry or get photos developed, in between! And they say these are my retirement years!

"This is a Fine Mess You've Gotten us Into, Ollie!" was a line by Stan Laurel to Oliver Hardy in nearly every Laurel and Hardy movie. Oddly enough there are some young folks who have never heard of Stan and Ollie! Apparently the article 'struck a nerve' in many areas of the clogging world, but as usual, some of the worst offenders either didn't read it or didn't think it applied to them. Sigh.

Does anyone remember Rube Goldberg cartoons, especially his wild "contraptions" which appeared in The New Yorker magazine? Goldberg (1883 - 1970) was a satirist not of fads and fancies but of rationality. His very name has become synonymous with an outlandish invention of any sort. This month we have a Rube Goldberg Clogging Contraption by none other than Bert Powell! I have ordered one, but he is waffling about delivery dates!

We had a note this month asking about the whereabouts of Old Fickle. That rascal! Every article he has submitted lately had to be drastically censored, and he refused to do re-writes. One suspects he has been watching old Dragnet reruns because he kept saying "Those are the facts M'am." Fickle is on mandatory sabbatical, probably writing THINK pieces for the Washington Post or The Village Voice, or, perhaps The Flop Eared Mule. And speaking of the Mule -- the august Editor of same, Foreman Heard, and 'yours truly' will be the interlocuters for this year's Editor's Workshop at the C.L.O.G. National Convention in Nashville, Tennessee. Anyone is welcome. If there are any questions, or suggestions for the agenda, please call Foreman (407) 323-9132 or Bobbie (407) 834-8255.

Mike Seeger, co-producer of Talking Feet, (see ad this issue) shared with us the information that the balance of the raw field videos taken during the production of the film, 10½ hours worth, are in the Appalachian Collection, University Hall, Appalachian State University, Boone, NC.

### Front & Center continued

We received a nice note from **Duffy Massey** director of the **Homespun Cloggers**, Sault Ste. Marie, Ontario, Canada. Duffy began teaching clogging about a year and a half ago and now has five classes totaling 125 dancers. Thirty of the **Homespun Cloggers** rented a school bus, driving 9 hours to attend the **International Clogging Jamboree** in Novi, Michigan last May.



For most, it was their first convention and though it was a bit overwhelming at first, they were soon put at ease by the Jamboree staff and other dancers. Duffy said that all 30 enjoyed the convention and have inspired others in their group to plan for the next one. They extend their **THANKS** to the **Main Street Cloggers**!

**Clogspert Susan Francis** - The word this Editor was so frantically trying to remember is **OXYMORON**. A figure of speech by which a locution produces an effect by a seeming self-contradiction, as in "cruel kindness", "to make haste slowly", "industrial park", "random order", "deliberate speed", and "peace offensive". I believe that the dance world is filled with **oxymorons**!! (The ball is now in your court!!)

On October 12, 1989 **The Sunshine Cloggers**, Maitland, Florida presented a check to Executive Director **Bob McCarthy**, for **The Ursula Sunshine Child Abuse Prevention, Inc.** for **\$3,400.00** which brought the total to **\$4,000.00** raised at this year's **Pirate's Ball**. Next year there will be several Corporations providing matching funds. **USCAP** now has crisis centers in Sanford, FL., Orlando, FL., and Tampa, FL. Our **Hat's Off** to all the **Sunshine Cloggers**, and to all those who attend and support **The Pirate's Ball** each year.

**Loretta Berwick**, Ft. Myers, Florida, suggested the Christmas Gift subscription forms in our November and December issues. We will send the first issue with a Gift card stating the givers name. Thanks, **Loretta**!

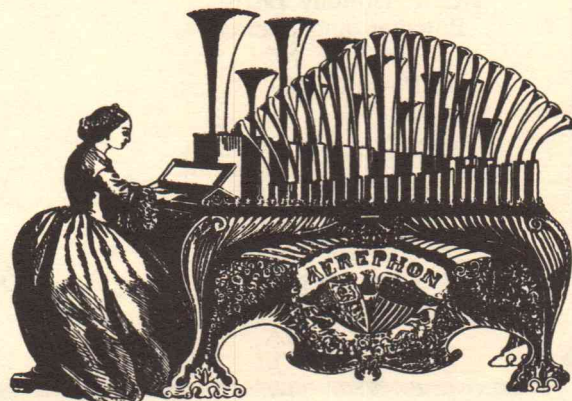
You and I know that **Cloggers** and **Country Dancers** have hearts as big as "all outdoors". The recent "**Hurricane Hugo**" on the east coast and the earthquake on the west coast have prompted many of you to call my office asking what we, collectively, can do. I made a number of calls to the relief agencies and the best I can suggest is to urge all who are able, to donate blood, and to donate money to the **American Red Cross**.

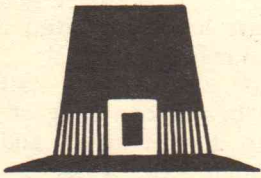
We'd like to know what your group does to help the less fortunate during the Holiday season. Drop us a postcard and we'll include your "caring and sharing" in our December **Front and Center**.



Lynne and Justin Goode, Tennessee

Play Rocky Top!!





# Upcoming Events



## November 3 & 4

**Buckshot Shindig**  
Ventura, CA  
Bice (CA)

## November 3 - 5

**NCHC Fall Festival**  
Daytona Beach, FL  
See ad this issue.

## November 4

**Clogging Workshop and Dance.** Akron, OH  
Truax (OH)

## November 4

**Rocket City Round-Up**  
Huntsville, AL  
Miller (AL)

## November 11

**Carpet Capital Hoedown Clogging Workshop**  
Dalton, GA.  
Brown (GA)

## November 11

**GCLA Fall Workshop**  
Macon, GA  
See ad this issue.

## November 11

**Santa Stomp**  
Plant City, FL  
See ad this issue.

## November 17 & 18

**Lake Cumberland Clogging Workshop.** Jamestown, KY  
Burns or Smith (KY)

## November 18

**ACHF Holiday Buffet Banquet and Social**  
Gastonia, NC  
Powell (NC)

## November 23 - 25

**Nat'l C.L.O.G. Convention**  
Nashville, TN  
Gibbs (GA)

## December 2

**2nd Annual Christmas Hoedown**  
Moultrie, GA  
Hattaway (FL)

## December 9 & 10

**NE Georgia Clogging Championships.** Athens, GA  
See ad this issue.

## January 12 - 14

**Southern States Clogging & Hoedown Championships**  
Daytona Beach, FL  
Heard (FL)

## January 13

**7th Annual Deep South Hoedown**  
Quitman, GA  
Lowe (GA)

## January 19 & 20

**Great Am. Roundup A Clogging Extravaganza**  
Macon, GA  
See ad this issue.

## January 26 & 27

**LaClog Workshop**  
Baker, LA  
(504) 622-1902

## January 26 & 27

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

## January 26 & 27

**Northern Connection Winter Fest**  
Wheeling, WV  
See ad this issue.

## February 3 & 4

**NCHC Judges & Directors Workshop**  
(404) 925-3842

## February 10

**Blue Ridge Allstar Competition**  
Gainesville, GA  
See ad this issue.

## February 16 & 17

**Orange Blossom Clogging & Hoedown Festival**  
Eustis, FL  
McRae (FL)

## February 16 & 17

**CSRA Clogging Festival**  
Aiken, SC  
See ad this issue

## February 17 & 18

**Florida State Fair Competition.** Tampa, FL  
See ad this issue.

## February 23 & 24

**Bearfoot Cloggers Jamboree**  
Daytona Beach, FL  
See ad this issue.

## February 25

**Clogging Festival**  
Windsor Ontario CN  
Dzogola (CN)

## March 2 & 3

**Spring Fling**  
Pigeon Forge, TN  
See ad this issue.

## March 2 & 3

**5th Country Jamboree**  
Bonifay, FL  
See ad this issue

## March 9 & 10

**Possum Trot Workshop**  
Palmdale, CA  
Spellmeyer (CA)

## March 31

**Gulf Coast Classic Workshop & Solo Competition**  
Pensacola, FL  
Erdwins (FL)

## March 31

**NCHC Spring Festival**  
Indianapolis, IN  
Driggs (WV)

## April 7

**SE Clogging Championship**  
Raleigh, NC  
Gordon (NC)

## April 20 & 21

**4th Nickel City Festival**  
Buffalo, NY  
Haley (NY)

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April 21  
**4th POW WOW**  
Merritt Island, FL  
Redfern (FL)

April 21  
**So. Atlantic Clogging  
Championship**  
Waynesville, NC  
Finger (NC)

April 28  
**4th Annual Devils Delight**  
Toledo, OH  
Malone (OH)

May 12  
**Sidekick Hoedown**  
LaBelle, FL  
White (FL)

May 18 & 19  
**Novia Scotia Stomp**  
New Glasgow, NS, Canada  
Jardine (CN)

May 19  
**Dogwood State  
Clogging Classic**  
Hickory, NC  
Summey (NC)

June 9  
**So. Heritage Clogging  
Classic**  
Columbia, SC  
Whitten (SC)

June 23  
**3rd Annual Piedmont  
Competition, Sun Valley  
High School, Monroe, NC**  
Knighten (NC)

July 20 & 21  
**Thunderbird Clogging  
Festival, Valdosta, GA**  
Bennett (GA)

July 28  
**East Coast Clogging  
Championship**  
Chesapeake, VA  
Johnson (VA)

August 4 & 5  
**Blue Ridge Mountain  
Clogging Competition**  
Gainesville, GA  
Thomas (GA)

August 10 & 11  
**Sunshine Cloggers Pirate's  
Ball, Orlando, FL**  
Toor (FL)

August 11  
**Heart of Georgia Clogging  
Clogging Competition.**  
Warner Robins, GA  
Hardison (GA)

Aug 31 - Sept 2  
**All American Clogging  
Classic, Mobile, AL**  
See ad this issue.

October 14  
**Special Edition's  
Southside Clogging Wkshp**  
McDonough, GA  
Nelson (GA)

October 18-20  
**1st Annual Sunbelt  
Agricultural Expo  
Clogging Extravaganza  
and Competition**  
Moultrie, GA  
Hattaway (FL)

Contact person listed under each event  
for more information. Address and  
phone number are listed in the  
Directory.

# Sponsoring Your First Clogging Workshop Part III Contracts

by Elizabeth VanMeerbeek

The days of the nod of agreement and handshake are over. Today, we are hit with written contracts or terms of agreement in almost every walk of life. The same scrutiny you give to agreements signed for your bank loans should be given to any agreements signed for your clogging workshop or other special event.

Written contracts serve a meaningful purpose and should be viewed as a comfort as opposed to something to be dreaded. Contracts are a confirmation of everything that you've **mutually** agreed upon with another party; in the case here, a supplier of goods and services. A good contract establishes a give-and-take relationship between the parties involved, not a one-sided deal to benefit only one or the other.

How do you make sure the contract you're signing is mutually beneficial? You read it **very** carefully and make sure you understand every clause in it. You also ensure that it covers **every** item you agreed to and contains no extra "hidden" items that were not discussed. Don't ever sign anything you're unsure of or don't feel good about. If a supplier tells you a particular clause is just standard procedure and a necessity, that's hogwash. If you don't like it, either rewrite it so you're comfortable with it or don't sign. Contracts are meant to be rewritten; I do it all the time.

For example - one particular hotel chain always provides the same, standard, preprinted contract. One page, two sides. The front side has a few blanks for the items agreed upon - number of guest rooms, rental fees, etc. The backside is completely full of very small (and light) print outlining dozens of special clauses that are standard to the hotel. Almost every one of them is one-sided; the group does something the hotel doesn't like, the hotel benefits. Never sign a contract like this without a few adjustments and clarifications. The first thing to do is draft an addendum and spell out **everything** that was discussed. Sometimes, this means repeating items already in the contract, although with clarifications. Rewrite every clause in the contract that is not in the best interest of the group. Above the signature line on the contract, type in that the group accepts the agreement **only** with the inclusion of the attached addendum. Send two copies of the addendum along with the original contract back to the hotel requesting that they sign both copies and return one to you. I've never run into a facility that refused to sign. However, many times they will want to renegotiate some items. Facilities will offer you the world to get you in their door - agreeing to it in writing is often a different story.

Another reason to make sure **everything** is included in a contract is because, by the time your event comes around, the sales representative you dealt with in the beginning may have left the company or the management may have changed hands. If they have a signed agreement in hand, there's no reason the new parties involved need to agree to all the little "extras" that you were

promised but were not put in writing.

Every written contract, no matter who the parties involved are, should contain the following:

- the parties entering into the agreement
- the effective dates of the agreement
- complete list of goods and services to be provided by each party
- charges to be assessed for the good and services
- insurance/liability/indemnity protecting each party
- any applicable contingencies
- special instructions
- cancellation agreement to protect each party (dates and penalties)
- signatures of parties involved

The more you put into it, the better off all parties will be in the end. Facility contracts should specifically spell out the following good and services:

## sleeping rooms, if applicable

- number and type of rooms; room night pattern
- room rates, including tax and services charges
- confirmation policy
- guarantees, deposits, cancellation policies
- reservations/reservation cut-off procedures
- credit arrangements
- complimentary accommodations
- check-in/check-out times

## food and beverage

- function space; setups
- price guarantees
- dates of functions
- setup and service times
- staffing and service requirements

## function space

- event schedule with assigned rooms and hours specified and approval requirements if changed; square feet minimum allowance
- setup and tear down times
- room setup requirements
- rental charges
- services, service level, staffing level;
- compensation for substandard performance

## equipment

- items provided free of charge (tables & chairs)
- items provided for a charge and the charges (additional flooring that the hotel must go outside to rent)
- dates needed

## renovations/construction

- projected dates
- areas of facility affected
- stop-work
- non recourse

## safety measures

## labor charges

## parking and airport service

## credit arrangements

## other conditions of acceptance, if applicable

## special amenities or extended service hours (free turn down service for VIPs and extended pool hours)

The cancellation clauses in most facility contracts are very one-sided. Basically, they say if you cancel your event within a certain time-frame, you're liable for X-amount of money. Rarely, do they ever mention any compensation for **you** if **they** cancel the agreement. This does happen! If a more attractive piece of business comes along, one which will bring in more revenue, your group could very well get bumped.

Continued on Page 20

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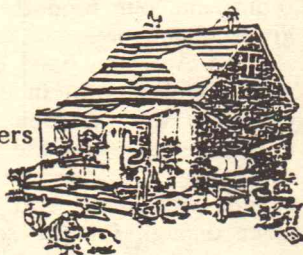
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# Fire-On-The-Mountain Cloggers' Germany Tour

by Linda Carolan

Faint music drifted across acres of knee-high green wheat fields. "Isn't that **Fox on the Run** or was that just my imagination?" We strolled toward the large building at the top of the hill. Peter had called it a "hall where you keep horses." "A horse barn!", I laughed and said, "we're gonna dance in a horse barn?" Although his English wasn't the best, he agreed vigorously to this during our telephone conversation. Luckily it turned out that the "horse barn" was a large building with riding stables built around it. The hall itself was the size of a football field, however, and wooden planks formed the flooring. Hundreds of tables were placed end to end with what seemed like every German in Guenzburg squeezed in behind those tables, smiling and waving a huge beer mug around.



Linda & Rusty Carolan

Bluegrass music bounced off the walls of this giant clapboard building. There was a six foot tall stage running the length of one end of the hall, with a towering structure for a very professional sound system located in the center of the building. The other end of the hall contained booths with bluegrass records and country music galore. There was a rack with cowboy hats and western wear for sale, although it seemed to me that everyone we met already owned a ten gallon hat and cowboy boots. Some were even dressed in coonskin caps and chaps. The food



Fire-on-the-Mountain Cloggers at  
Burg Lichtenberg, West Germany

counter beckoned to us from along one side of the room, and our food tickets allowed us to sample with great abandon.

The Austrian band called **Southbound** began to play. Well known in Europe, they played many traditional as well as "new grass" tunes. The first note rang out and the crowd parted as we entered the stage. A separate platform had been built for us and was about two feet off the ground. It was large enough for the seventeen of us, and if some of the crowd in the back couldn't see, there was no problem - they just stood on tables! The band played, and our feet danced, flashbulbs went off, a loud roar filled the hall, broad smiles, fingers pointing and heads nodding. The audience clapped along with the music. Unfortunately, many times it was on the upbeat rather than the downbeat!

We had such a good time and a great response from the audience. But the second show later that evening was certainly the climax to a very worthwhile and eventful performance tour. I have never seen such an audience so wildly enthusiastic. Then after we did our final number they stood up and began to stomp and clap, refusing to stop until we came back on stage for an encore.

So our Germany tour was a success! Eleven shows in fourteen days. We performed in five cities and took in the sights of those cities and others, including Munich (and the Hofbrauhaus), Heidelberg, Oberammergau, Ulm, Augsburg, Rothenburg, Berncastle, Guenzburg, Goppingen, Baumholder, Burg Lichtenberg, Berncastle, Idar Oberstein, Saarbrucken, Kaiserslautern, and Schloss Linderhof and Schloss Neuschwanstein (castles south of Munich).

We loved those rail passes! All you need to know is "Bahnhof" (train station) and "gleis" (track) and be able to smile really big. Someone will be sure to smile back!

**Note:** This performance tour was made possible for ten of the dancers by sources in Europe. The remaining seven received funding from local sponsors.

**F-O-M and Linda & Rusty:** If you ever decide on a return engagement to Europe, my camera is loaded, my Passport is still valid and I'm **READY!**

Editor

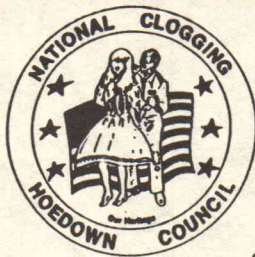
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## NCHC COMPETITION COMMITTEE MEETING JUDGES & DIRECTORS WORKSHOP February 3 & 4, 1990 Charlotte, North Carolina

### COST:

NCHC Members - \$50.00

NON-NCHC Members - \$60.00

Fees include all materials, lunch Saturday,  
and breakfast on Sunday

This workshop is designed for individuals who want to become certified judges, directors who want to learn what judges are looking for in different areas of competition and dancers and parents who want to come and learn about competitions and judging. **This workshop is open to ALL interested individuals.** The workshop begins on Saturday, February 3 at 9:00 AM - 5:00 PM., Sunday, February 4, at 8:00 AM - 1:00 PM. For information on the workshop and lodging contact: David Phillips, P.O. Box 56571, Atlanta, GA 30343 (404) 925-3842/589-7470 or Jean Stephenson, P.O. Box 146, Catawba, SC 29704 (803) 328-5838.

### NCHC Membership Application (please print)

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone (H) ( ) \_\_\_\_\_ - \_\_\_\_\_ (W) ( ) \_\_\_\_\_ - \_\_\_\_\_

Group(s) associated with: \_\_\_\_\_

Director's Name: \_\_\_\_\_

Please check one:  
☐ Dancer ☐ Instructor ☐ Other ☐ New Member ☐ Renewal

Annual membership dues are \$20. Mail check and application to:  
National Clogging & Hoedown Council, P.O. Box 71015, Durham NC 27722

## N C H C SANCTIONED COMPETITIONS

### 1989-90 COMPETITION YEAR:

November 3, 4, 5. **NCHC Fall Festival - Grand Champion Dance-Off and Competition** - Daytona Beach, FL. Ray Hattaway, Rt. 5, Box 45, Havana, FL 32333 (904) 539-5667. Garland Steele, Box 112, Tornado, WV 25202 (304) 727-8719.

December 9, 10. **Northeast Georgia Clogging Championships** - Athens, GA. Susan Stowe, P.O. Box 633, Jefferson, GA 30549 (404) 367-9052.

January 12 - 14, 1990. **Southern State Clogging Competition** - Daytona Beach, FL. JoAnn Gibbs, 507 Angie Way, Lilburn, GA 30247 (404) 925-1475.

February 3, 4. **NCHC Competition Committee Meeting/Judges & Directors Workshop** - Charlotte, NC. Jean Stephenson, P.O. Box 146, Catawba, SC 29704 (803) 328-5838. David Phillips, P.O. Box 56571, Atlanta, GA 30343 (404) 925-3842.

February 17 & 18. **1st Annual Florida State Fair Clogging Competition** - Tampa, FL. Ray Hattaway, Rt. 5, Box 45, Havana, FL 32333 (904) 539-5667. Joyce Covington (813) 621-7821.

March 9 - 11. **All-American** - Atlanta, GA. JoAnn Gibbs, 507 Angie Way, Lilburn, GA 30247 (404) 925-1475.

March 31. **NCHC Spring Festival (Workshops, Dances & Competition)** - Indianapolis, IN. National Clogging & Hoedown Council, P.O. Box 71015, Durham, NC (Audrey Perry). Jeff Driggs, 2357 Harrison Ave, St. Albans, WV 25177 (304) 727-2111.

April 7. **Southeast Clogging Championship** - Raleigh, NC. Betty Gordon, 5921 Wintergreen Drive, Raleigh, NC 27609 (919) 878-6630.

April 21. **South Atlantic Clogging Championship** - Waynesville, NC. Shirley Finger, 112 South Hill, Waynesville, NC 28786 (704) 456-5933.

May 19. **Dogwood State Clogging Classic** - Hickory, NC. Chip Summey, P.O. Box 6534, Asheville, NC 28816 (704) 252-9988.

June 9. **Southern Heritage Clogging Classic** - Columbia, SC. Lori & Rodney Whitten, Route 6, Box 276-G, Columbia, SC 29210 (803) 781-8119.

June 23. **3rd Annual Piedmont Competition, Sun Valley High School** - Monroe, NC. Jack Knighten, 8033 Ritter Dr., Matthews, NC 28105 (704) 366-4552.

July 28. **East Coast Clogging Championship** - Chesapeake, VA. Bob Johnson, 1326 Oleander Ave., Chesapeake, VA 23325 (804) 424-1998.

August 3 - 5. **Blue Ridge Mountain Clogging Competition** - Gainesville, GA. Kerry Thomas, P.O. Box 56571, Atlanta, GA 30343 (404) 757-3685. David Phillips, P.O. Box 56571 Atlanta, GA 30343 (404) 925-3842.

# Seventh Annual Blue Ridge Mountain Clogging Competition

by David Phillips

The seventh annual **Blue Ridge Mountain Clogging Competition** was held August 4-6, 1989 in Gainesville, Georgia at the Georgia Mountains Center. Over one hundred fifteen teams, three hundred solos and seventy duets competed in the NCHC sanctioned event. Some of the best clogging teams from all over the Southeast competed for more than four hundred awards.

The following is a list of Grand Champion winners in their respective categories:

Show  
NCHC Line  
Non-Sanction Line  
Open Precision  
2 or More Couple Precision  
Grand Champions - Friday  
Grand Champions - Saturday  
**Dixieland Dolls**  
Snellville, GA

Country Hoedown  
Running Set Hoedown  
**Hickory Flat Hoedowners**  
Denton, NC

Smooth Mountain Square Dance  
**Buckin' Mule**  
Sanford, FL

Four Couple Precision  
2 or More Couple Hoedown  
**Clogging Express**  
Valdosta, GA

Open Freestyle  
**Sugarfoot**  
Charlotte, NC

Southern Appalachian Traditional  
**Dixie Darlins**  
Waynesville, NC

Grand Champion Solo  
Male - **Todd Dove**, Kentucky  
Female - **Shannon Erdwins**, Florida

Grand Champion Duos,  
Show Duets, Duets  
**Kim George and Kaci Clower**  
Snellville, GA

We try each year to add new categories and awards to the competition; this year's new areas included two or more couple hoedown and precision; and fourth place trophies to all contestants; we added Grand Champion awards to age divisions.

This year's host hotel was the brand new Rawanda Inn Centre, Gainesville, GA, directly across from the mountains center. The after hours party on Friday was enjoyed by all, and greatly enhanced (with our special thanks) by Jeff Driggs who called the dances.



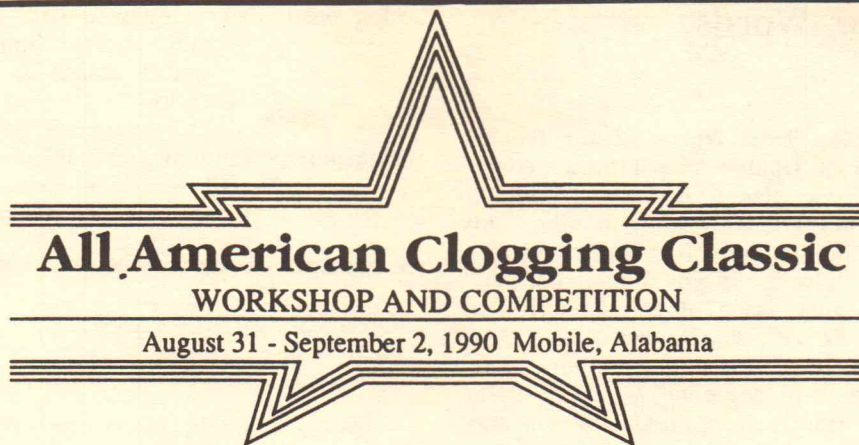
**The Dixieland Dolls**



**Kim George & Kaci Clower**



**Todd Dove and Shannon Erdwins**



## All American Clogging Classic

WORKSHOP AND COMPETITION

August 31 - September 2, 1990 Mobile, Alabama

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**March 2 & 3, 1990**

**This Year Featuring:**

|               |    |              |    |              |    |
|---------------|----|--------------|----|--------------|----|
| Chip Summey   | NC | Jay Ledford  | NC | Simone       | SC |
| Charlie Burns | KY | Rickey Joe   | TN | Lynne Goode  | TN |
| Steve Smith   | KY | Chip Futrell | NC | Introducing: |    |
| Jeff Driggs   | WV | Sherry Glass | TN | Todd Dove    | KY |
| Bill Nichols  | SC | Peg McLerran | IN | Shawn Carey  | SC |

Simone Nichols  
3 Crest Street  
Lyman, SC 29365  
(803) 439-4120

Lynne Goode  
8317 Ball Camp Road  
Knoxville, TN 37931  
(615) 691-7428

## . . . More New Words

Dear Reggie Stevens,

I enjoyed your article, "New Words of the Day", in the September issue of **Double Toe Times**. It's nice to know that someone else is building a clogexicon too, and that I'm not the only clogamaniac. My speciality, however, is making up alliterations using variations of the word "clog". If you happened to read my article in the June issue of the **Double Toe Times** titled "Clogging Fever", you know what I mean. Anyway, I do have a few additions for your list, and I'm excited to have someone to share them with. Everyone in my family is a clognoramous and they think my addiction to clogging is a "bizarre obsession". They try to tolerate me, but don't want to encourage my clogicidal tendencies.

The list of words for you to add to your clogexicon is enclosed. Also, I would like to bring up one of your definitions for debate. Your list defines "clogiseum" as a place "where Roman cloggers used to hold their dances 2,000 years ago". I have always thought a "clogiseum" was where "Romans fed clog-noramous to the lions 2,000 years ago". At least that's what I've always told my daughter. (She is a ballet dancer and afraid that her friends might find out that I clog!)

If you have any alliterations for me to add to my collection, I'd really appreciate hearing from you. In any case, know that your good sense of humor is appreciated and that you have enhanced the clogversation in our classes and the clogmunication of cloggers everywhere.

Sincerely,

Susan Francis  
Quicksilver Cloggers  
Cathedral City, California

-----  
**clogcraft** - the skill of clogging.

**clogdangit** - equivalent to four letter word cloggers use when they mess up.

**clogicidal** - the tendency to commit the act of clogging.

**cloggish** - an imitation of clogging or cloggers.

**clogist** - one who clogs.

**clogitosis** - the way clogger's breath smells if he is the type of person who is always "putting his foot in his mouth".

**clogmates** - pupils in a clogging class (as in classmates).

**clogophobic** - fear of clogging; fear of those who clog.

**clogstrophobia** - fear of having to clog on a small stage while performing.

**clogvoyant** - those who always seem to know the next step even before it has been cued.

**clog nerd** - someone who isn't much of a clogger, but spends endless hours making up dumb clogging words or writing silly clogging articles.

**clogspert** - someone who is an expert clogger and still spends endless hours making up dumb clogging words or writing silly clogging articles.

---

## CALLERLAB

The International Association  
of Square Dance Callers

Mona Cannell, Chairman of the **CALLERLAB** Contra and Traditional Dance Committee, Announces that **Arkansas Traveler** has been chosen as the Traditional Dance of the Quarter for the fourth quarter of 1989.

### ARKANSAS TRAVELER Traditional

**Music:** Rubber Dolly, Bill Cheatum, or any moderate tempo traditional tune.

**Formation:** Square

Couples ONE and THREE go forward and back  
Forward again in the same old track  
Turn the opposite lady with the right hand around  
Partners left with a left hand around  
Corners right with a right hand around  
Partners left with a left hand around  
Promenade your corner as you come down.

Repeat figure three more times until each couple has original partner again.

### VARIATION

There were many variations of this figure from town to town and region to region. This is one of the better-known ones.

#### Arkansas Traveler with a Cross Trail Thru

Couples ONE and THREE go forward and back  
Sides Cross Trail Thru go around the outside track  
Heads go forward, turn your opposite right,  
right hand around  
Partner left, left hand around  
Corner right, right hand around  
Partners left, left hand around  
Promenade corner as she comes around.

This figure and variation can be used with any standard breaks of your choice and is a good foundation for teaching later of arm turn basics, such as Turn Thru. the Traditional Committee recommends that whichever variation is popular in your area be used.

The basic figure is consistent with use in the Community Dance Program (CDP).

Sources:

**Dance a While**, by Harris, Pittman & Waller, 1970  
**S10 1970 Double Square Dance Yearbook**, 1969  
**The Square Dancers Guide**, by Gene Gowing  
**S10 Five Years of Square Dancing**, 1954



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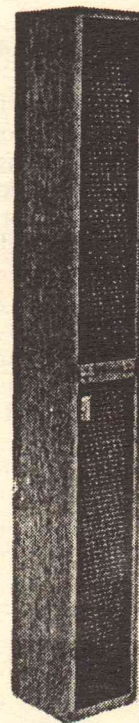
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# Clogging Instructors, Clubs, Workshop and Competition Directors Must Tell the Public What They Have!

by Bobbie Adams

Clogging instructors, clubs, workshop and competition directors must tell the public what they have!

A clogging instructor or club can certainly be excused from knowing anything about the graphic arts part of advertising but there is no excuse for ignorance about the value of advertising itself. "Business without advertising is like winking at a girl in the dark."

Most will not be able to afford a professional advertising agency. Many of the quick printers or clogging trade publications will offer hints and suggestions for copy. The following recommendations are from the Small Business Administration (SBA) for people preparing their own ad copy:

- 1) Make your ads easy to recognize. Give your art, copy and layout a distinctive personality and style; then keep the appearance consistent.
- 2) Use a simple layout. Your layout should lead the reader's eye easily through the message from headline to illustration to explanatory copy to price to your club's name. Avoid too many different typefaces, overly decorative borders, and reverse plates.
- 3) Use a dominant element. A large picture or headline will ensure quick visibility. Photographs of real people win more readership. Whenever possible, show the dancers in action.
- 4) Show the benefit to the reader. The prospective customer wants to know "what's in it for me." Instead of packing the ad with reasons to dance, give the customer one primary reason and feature it in a compelling headline. Amplify this message in your copy and sub-heads.
- 5) Let white space work for you. Don't overcrowd your ad. White space focuses the reader's attention on your ad and will make your headline and illustration stand out. If you have many items to offer, group them so readers can find their way through the list easily.
- 6) State prices. Dollar figures have good attention value. If the price is low, support it with statements that create believability.
- 7) Include a name and address. Double-check every ad to make sure that it contains your name, address, telephone number and club name.
- 8) Make your copy complete. Select the benefits most appealing to your customers - friendship, exercise, health, performance, fun. Complete sentences are easier to read than phrases and random words. Short sentences are better for radio and TV because the ears cannot absorb information as easily as the eye.

Keep in mind that continuity is important. This is especially true when advertising in a local newspaper, which people tend to discard rather

quickly. If they suddenly have an urge to learn to dance they may recall your ad, then pick up the most recent issue of the publication to search for your ad.

**Proof read your copy!** We recommend 8½ x 11 flyers - not 8½ x 14! Check for **who, what, when, where and why.** The National Ad Council stated that an ad must be in place 3.4 times before it is even read by the public.

## Colorado Clogging Council Workshop

by Tania Erfle  
Denver, Colorado



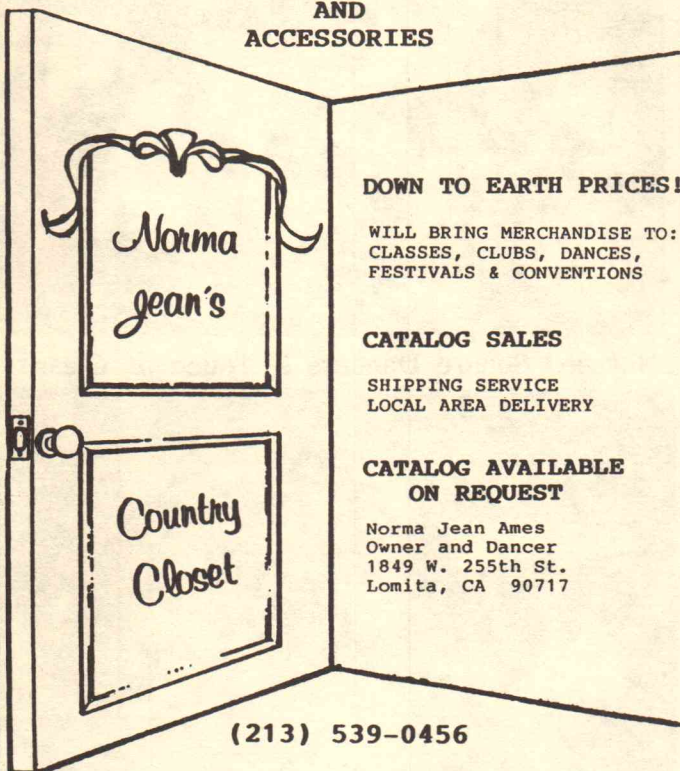
**Mercy Martinez**

Mercy Martinez of Thomasville, North Carolina was the featured instructor at the **Colorado Clogging Council Workshop** held in Denver on September 15 and 16, 1989. Mercy taught routines for beginners, intermediate and advanced, with something challenging for every level.

The workshop wound up with a dance on Saturday Evening with tasty snacks provided by the **Colorado Clogging Council** members. Everyone had a great time dancing to favorite oldies, reviewing newly taught routines, and watching exhibitions. Mercy livened things up even more with a couple of "mixers" and wound up the evening with a grand old Appalachian dance.



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Tampa, Florida**

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Open Precision  
6-8 Couple Precision  
Show  
Southern Appalachian  
Country Hoedown  
Running Set  
Duo Duet  
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**Joyce Covington**  
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Clogging Coordinator  
(813) 621-7821

**Pre-Entry Fee:**

**\$4.00 per person per category**

**DEADLINE: January 12, 1990**

Complimentary Fair admission will be sent to all contestants who are pre-registered.

**Make Checks Payable to:** Florida State Fair  
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Published by  
The National Hoedown & Clogging Council

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**Miriam Dawson & Betsy Farlow**

All sanctioned competition categories with proper progressions fully explained with professional illustrations. Ten categories with the form of the dance, proper progressions, and NCHC rules. Included are illustrated mountain square dance figures.

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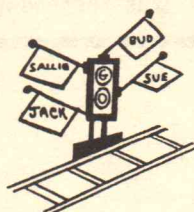
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# Stacey Maples in Hawaii

by Terry Maples

Aah! Two weeks in paradise, away from the rigors of clogging competitions. No costumes to pack, no teams to rehearse and no taps to replace at the last moment. Nothing but sand and palm trees separate you from the inviting waters of Waikiki.

Such a scenario presented itself to four members of **Touch of Class Cloggers** of Springfield, Missouri during the month of August. Director, Stacey Maples, had planned a two week vacation with his family to Waikiki Beach, Hawaii and, as his plans began to evolve, the number of dancers traveling with him grew to four. His sister, Stephanie, as well as Melissa Snow and Muffy Schutte. What do you do if you get four cloggers together? You clog!

And that they did - on Waikiki Beach at the Kapiolani Park bandstand. They visited two local square dance clubs and were able to entertain those groups as well as enjoy the hospitality of the two area clubs. Mack and Nell Stafford, of the **Hayseeds Square Dance Club**, were very gracious hosts. Their motto is "have fun". Mack and Nell are from the Memphis area originally but were overtaken by the beauty of the islands. The second evening, **Touch of Class** demonstrated clogging to the **Square Wheeler Square Dance Club**, hosted by Hilly and Sam Weinstein. It was a pleasure to see Carl Stewart, age ninety, and Dr. David Woo, age eighty one, enjoying both the clogging and square dance fun.

A highlight of one evening was meeting Carol and Ralph Filbeck, who are originally from Marionville, Missouri, only six miles from the Maples' hometown. They now live in San Diego and were also visiting the islands and felt the urge to find a local square dance club to "hone their skills". In fact, Russ Filbeck's sister is a friend to Stacey's mother, Charlotte. Square dancing, like clogging, is a close-knit community. Another group that was represented



Hayseed Square Dancers & Touch of Class



Square Wheeler Square Dancers/ Touch of Class - Front Row

by visiting square dancers was the **Castoffs** from Boca Raton, Florida.

Not even the lure of Oahu was enough to prevent four **Touch of Class** cloggers from clogging for two weeks. Clogging under the stars on Waikiki Beach is a memory they will cherish for a long time.

## The Wise Men's Word

"Country America" October 1989

Pete Seeger -- songwriter, song leader and storyteller -- tells this story about a king who dispatched all of his wise men to study the world's wisdom and condense it into one volume. It took a full year for the philosophers to do the work. Finally, they presented it to the king.

The king was pleased with the book but said, "Now sum up the world's wisdom into one sentence."

This time it took five years. The wise men returned to the king and said, "This too shall pass."

The king nodded and said, "Now sum up the world's wisdom for me in one word."

For ten years the philosophers worked and worked. Finally, they finished and came back to the kingdom.

"Well, wise men," the king asked, "what is the word?"

"Maybe," said the philosophers.

As told by Pete Seeger.

## A Liberated Granny

The old rocking chair is empty today,  
For grandma is no longer in it.  
She's off in her camper, just herself and Grampa.  
They're having a ball every minute.

No one can shove Grandma back on the shelf,  
She's having the time of her life.  
Enjoying a vacation from domestic frustration,  
A happy and liberated wife.

You won't find her trudging off early to bed,  
Or knitting a shawl in the corner.  
Now Grandma is clicking her heels in the air,  
She's become a clogging performer.

She never looks back at those "good ole days,"  
When she and Grampa went logging.  
And she won't babysit for you anymore,  
For Grandma has taken up clogging.

by Ginny McShinsky  
The Hilltop Cloggers  
Randolph, Vermont

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The Intermediate advances the clogger into more challenging steps and focuses on improving style and technique.

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**Fees**

Before Jan. 15th - \$10  
At the door - \$14  
Spectator and  
Child 7 to 10 - \$3  
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**Instructors:**

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**Jan Bohley**  
**Jamie Conn**  
**Greg Dionne**  
**Geneva Spivey**  
**Sue & Tom Toor,**  
**and others.**

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| <b>AT THE DOOR</b> | <b>\$8.00</b> | <b>Adults</b>       |
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# Heart of Georgia Clogging Competition

by Gail Hardison

The second **Heart of Georgia Clogging Competition** was held August 12, 1989 at the civic center in Warner Robins, Georgia.

Our one day competition was well attended and lasted from 9:00 a.m. until 6:00 p.m. We received many compliments about the fact that a one day competition is much easier to attend than a two or three day event. Directors, cloggers and parents also praised the prompt presentation of trophies and score sheets following a given category.

The host team for the competition was the **Dixie Doodle Cloggers**, assisted by the **Dixie Dazzle Cloggers**. The results are as follows:

Grand Champion - Line  
Grand Champion - Show  
2,4,6,8 Precision  
Overall Grand Champion  
**Clogging Express**  
Valdosta, GA

Grand Champion - Duo  
**Laura Barnes & Candace Worsham**

Grand Champion - Duet  
**Laura Barnes & Todd Coker**

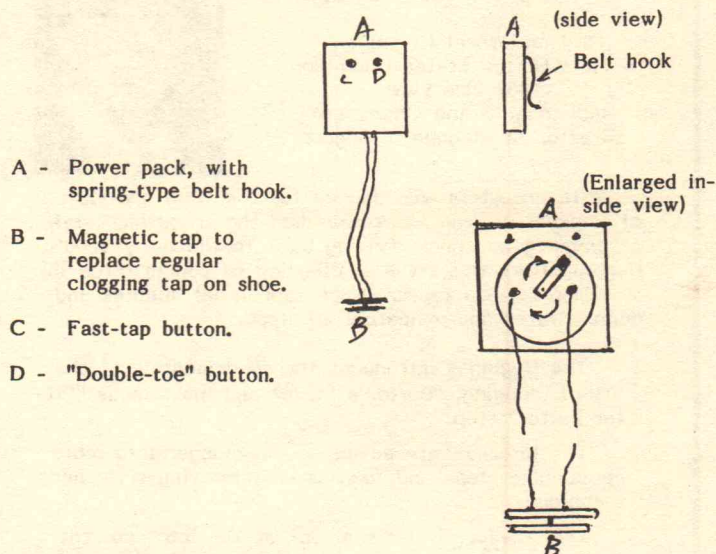
Individual Grand Champion  
12 & Under: F Penni Bullard, M Brian Rider  
13 - 19: F Blake Rider, M Todd Little  
20 - 39: F Jennie Beauchamp M Steve Eubanks  
40 plus: F Tootie Coker, M Norman Moore

Nineteen teams participated in thirty team events. There were nine duos and thirteen duets. In the individual categories twenty three males and ninety five females competed.

Each year we learn a little more about what to offer and we are already planning the third annual **Heart of Georgia Clogging Competition!**



# The Famous "Flapper-Tapper" Clogging Aid



Patent Applied for by  
**Bert Powell**

Impress your friends. The "Flapper-Tapper" is light weight, low cost, and easy to use. Just press the button for great clogging sounds. The power pack operates on two small 15 volt AA batteries (good for two hours of clogging). Hook power pack on your belt, run wires down inside pants leg (ladies with skirts use invisible tape to attach wires to leg) and connect to "Flapper-Tapper" tap on your shoe. Push button "C" for fast tapping sound (especially good for "rise and shine" performances) or button "D" for a "double-toe" tapping sound (good for most beginner and intermediate routines).

The "Flapper-Tapper" set is a marvel of modern technology. An enlarged view shows the rotor inside of the power pack. As it hits a metal contact it creates an electro-magnetic force, through the wire, to one side of the tap plate on your shoe. The magnetic force attracts the side of the hinged tap below it, causing it to slap into the plate with a tapping sound. As the rotor continues to turn it hits the other metal contact point and the process is repeated for the other side of the hinged tap on your shoe, resulting in a fast tapping sound. Button "D" on the power pack sets up a "double-toe" rhythm programmed into a small micro chip in the power pack.

An advanced model (Model 2) is also available, with taps and wire connections for both left and right shoes. Button "C" operates both taps at fast staccato rhythms, and button "D" operates both taps at "double-toe" rhythms. Good for all advance dances.

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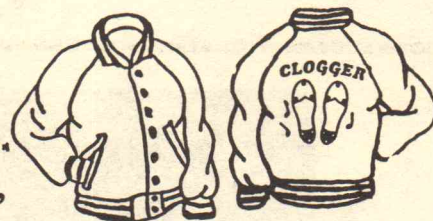


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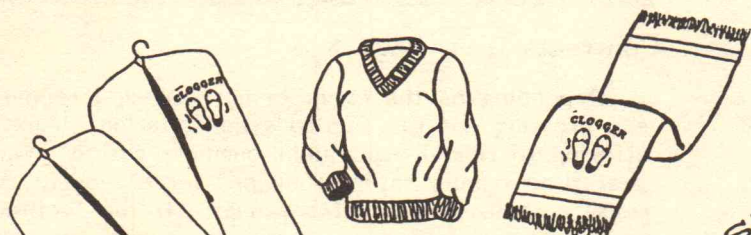
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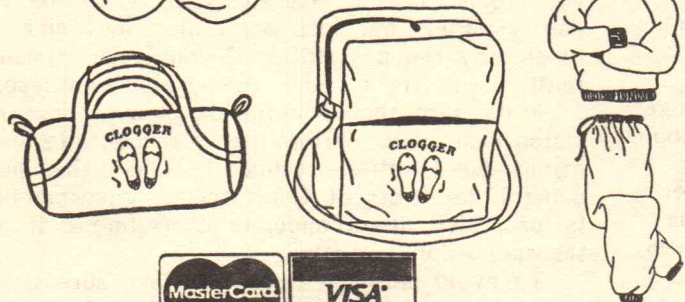
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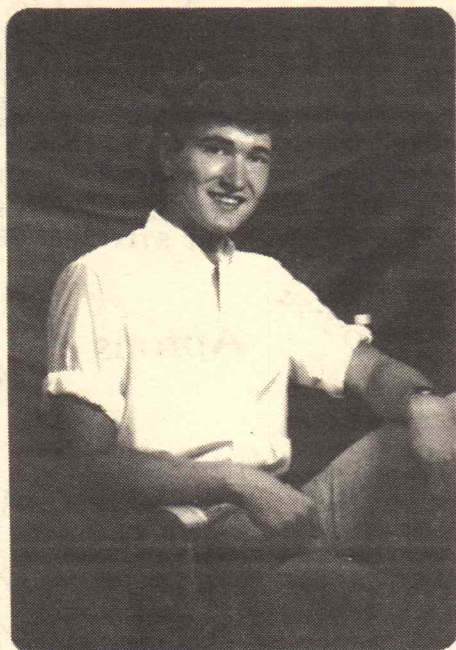
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# Rise and Shine

**BRUCE WOLFE**  
**Racine, Ohio**



Born on March 14, 1969, our director, Bruce Wolfe, started the **Midnight Cloggers** in September of 1987. Bruce started his first beginner clogging class as an instructor just two years after being introduced to clogging himself. All of his students, at that time, thought for sure that he would soon move on to other things because of his young age (eighteen). But, he surprised all of us!

Bruce has been an entertainer for most of his young life, not only as a dancer, but also as a singer and a pianist. He has become one of the most popular and sought-after entertainers in our tri-county area and, due to his talents and performance experience, he is very well known. In addition to being a performer, he provides various community-oriented groups such as school organizations, church groups, and volunteer fire/emergency departments with direction when it comes to fund raisers and entertainment for festivals.

As founder and director of the **Midnight Cloggers**, Bruce selects all of the music; choreographs most of the routines; maintains and hauls all of the equipment; serves as the team's "booking agent"; schedules (and teaches) rehearsals; selects costumes; manages the group's money; writes all of the announcements; and much more. In addition to all of this, he still finds time to attend Ohio University as a Telecommunications major - FULL TIME! He is also the Director of Music for the United Methodist Church in

New Haven, West Virginia, where his choir not only performs on Sunday mornings, but also presents several concerts within the year. To say that he is busy, is an under statement!

The **Midnight Cloggers** have come quite a long way in two years. An avid "**Midnight Clogger** watcher" said that "Bruce has certainly made the **Midnight Cloggers** an amazing phenomena!" Audiences are intrigued by our unique style of show because of Bruce's incorporation of special effects. Audiences never know what to expect when they come to see us dance. We offer a wide variety of material: country, bluegrass, Top 40, rock and roll, and R & B music.

One of the biggest things that makes Bruce truly special is that he is a friend to each and every member of the team. He cares about us and we love him. We are a family!

NOTE: We are scheduled to make another performance at the **Magic Kingdom** at **Walt Disney World** on June 22, 1990; and we have been booked at **Sea World** in Florida on June 21, 1990!

## Contracts from Page 6

Depending on the event being booked, I recommend crossing out the facility's cancellation clause and offering to rebook equivalent business within a one-year time frame, rather than pay large fees to compensate them for loss of revenues. If the facility cancels, I'll usually give them a choice of two resolutions: 1) search for and secure equivalent facilities and services within x-radius for the same price that meet with our approval, AND pay for the printing and mailing costs of notifying everyone already pre-registered, in addition to new promotion costs, AND pay the group \$X-amount for undetermined losses. OR 2) pay the group \$X-amount for lost revenues and aggravation (this figure is normally very large . . . enough to discourage them from cancelling).

Option two is often more to the group's advantage monetarily, however, it's often more of a headache than it's worth to completely cancel an event without trying to move it. If you need to move your event, you might as well have the facility do the work for you. Rather than lose a lot of money and completely destroy the possibility of your future business, a facility will try to book the group elsewhere.

Make sure the cancellation clause contains a provision that holds neither party responsible for cancellations due to circumstances beyond either party's control, i.e. Acts of God, strikes, governmental regulations, civil disturbance, or curtailment of public transportation facilities.

To avoid personal liability, make sure the group you are entering into this agreement for is listed as one of the contracted parties and not you personally. Also, make sure it's noted where you sign that you are empowered by the group to make these arrangements. As the individual making the arrangement, you can still be held liable for a number of things, but this will offer you some protection.

When it comes to signing contracts, just be aware. Read them carefully making sure they are all-inclusive and mutually beneficial. Securing all of your arrangements in writing ahead of time does not guarantee a perfect event, but it sure will make your life and your event go a lot easier.

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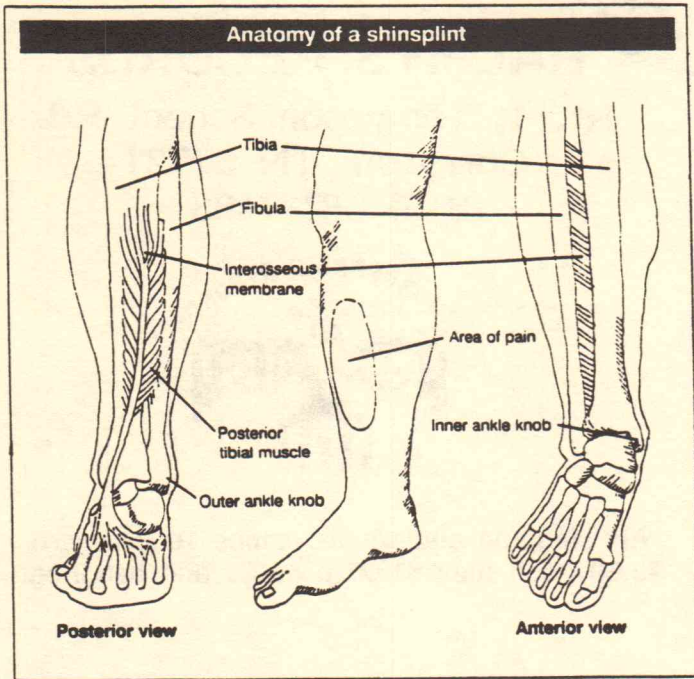
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# The rundown on shinsplints

Errors in training and hard terrain are leading causes of lower-leg pain



SENTINEL GRAPHIC

by Pat Croce  
Special to the Orlando  
Sentinel

Shinsplints is a hot topic - it seems that everybody who has ever slipped on a pair of sneakers is eager to review in painstaking detail the agony of shinsplints. Yet the term itself is a misnomer. Like bellyache, the term shinsplints is generally a waste-basket diagnosis.

Shinsplints most often refers to leg pain - anything from a dull ache to a sharp pain - along the front of the shin or the inner border of the lower leg. The American Medical Association defines shinsplints as an inflammation of the shin's muscle, tendon or bone.

There is a variety of reasons why shinsplints develops, but the following are the most common.

1) **Training errors.** Many people who begin a program try to incorporate too much too soon.

This sudden jolt to the body can cause problems, including shinsplints. It's essential for everyone to stretch both before and after exercising, but it's especially critical for newcomers. Failure to ease your muscles and bones into exercise is like providing an open invitation to shinsplints.

For the more seasoned athlete, a sudden increase in the duration, frequency or intensity of exercise is equally harmful.

2) **Surfaces and terrains.** Abrupt changes in running surfaces, from grass to sidewalk, or from track to concrete, are classic causes of shinsplints.

This can be avoided if you perform additional stretches and lower the intensity and duration of exercise to adapt to the change in surface. Likely vic-

tims are runners who fail to vary the direction of their run, such as those who always run clockwise around a track. By alternating and running in a counterclockwise direction, pressure is distributed more evenly in the legs.

Running on hills also can put a sudden strain on the leg muscles and result in shinsplint symptoms. But those who exercise indoors are not protected from shinsplints - performing an aerobics routine on a gym floor or on a particularly hard surface that doesn't provide enough shock absorption can result in leg pain.

3) **Footwear.** don't worry if your shoes don't match your sweatsuit or tights - if you are going to exercise or take part in a sport make sure you wear the shoes that are appropriate for your particular activity.

If the heel of your sole has worn through the first layer of support, throw the shoes away and invest in a new pair.

4) **Mechanics.** If you have, or develop, a faulty gait, it's possible for this imbalance to result in shinsplints. If, for example, you are unusually tired or a bit under the weather, your mood and/or physical condition may cause your stride to change during your run, and this discrepancy may cause leg pain. And if you're a beginning jogger, and you fail to learn a proper stride, you also may develop shinsplints.

5) **Medical factors.** If you were born with a discrepancy in the length of your legs, this imbalance may result in shinsplints. If you are such a person, check with your doctor before exercising.

Pronated, or flat, feet also may cause shinsplints, so consult your doctor or see a podiatrist about this problem as well.

Although solid foot support and exercising on a good surface are two ways to prevent shinsplints, don't forget the crucial step for avoiding shinsplints - conditioned calf and shin muscles. When these muscles are stretched and strengthened, they act as anatomical shock absorbers for the shin area. Here are two of the most effective stretches to help condition the shin area:

-- Stand facing a wall. Straighten your legs and place your heels flat on the floor. Placing your arms on the wall for support, slowly lean forward at the hips (you can vary this by slowly bending forward at the knees instead of at the hips).

-- Kneel with the tops of your feet flat on the floor. Slowly sit back on your heels and feel the stretch on your shins.

The initial home treatment for shinsplints involves ice plus the second exercise described above. Begin by applying ice to the shin periodically for about 48 hours. You can apply it for 10 to 12 minutes at a time, as often as hourly.

After the acute pain is over, start on a stretching and strengthening program consisting of the kneeling exercise above followed by a 10-minute application of ice. The exercise should be done about five times a day, for 10 seconds at a time. But be patient - recovery may take four to six weeks.

Continued on Page 28

Great



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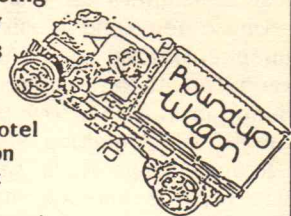
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# The 45 Single Spins Toward Oblivion

by **Mark Potts**  
Washington Post Service

Editors Note: "The other opinion on 45's. . ."

The 45-rpm single - the little record with the big hole that has been spinning hits for record buyers, disc jockeys and juke boxes for four decades -- may be about to fall off the Top 40 chart for good.

Pummeled by many of the same technological forces that are threatening the traditional record album, many record stores already have stopped releasing some singles in the 45-rpm format.

Capitol Records recently discontinued its entire catalog of 45-rpm oldies save for ten Beatles records, and A & M Records has slashed its wholesale singles prices in exchange for asking retailers not to return unsold 45s.

And for the first time in history, Billboard magazine's chart of the nation's one hundred most popular singles includes several titles that are not available as 45s.

Many record labels are sticking by the 45s, also known as 7-inch singles. But other industry executives predict that they soon may follow the 78 rpm record and the eight-track tape into oblivion. Within eighteen months, there probably will not be seven inch versions of hit singles, said Paul Grein, Billboard's music research and analysis editor. "Kids today don't have turntables. They have cassette players, they have Walkmans, they have boom boxes, they have CD players . . . They really have no way to play a 7-inch single."

The possibility that the 7-inch single could soon become extinct is particularly troubling to makers and operators of the nation's 225,000 jukeboxes, the largest consumers of 45s. A special committee of the Amusement and Music Operators Association has begun negotiating with record companies to find ways to keep the 45 alive.

Some in the industry believe that if major record companies stop making singles, independent companies will license songs from the majors and make 45s expressly for the jukebox market.

Record industry executives say the 45, introduced by RCA Records in 1949 as a rival to Columbia Records' 33-rpm LP, never has been much of a moneymaker. Over the years, the single has served mostly as a promotional device to introduce consumers to artists and songs, in the hope that they eventually will put out the money for an LP.

The single enjoyed its heyday in the 1960s, when the Beatles, Motown groups and others were revolutionizing popular music and every kid had a stack of 45s. But sales have plummeted in recent years as cassettes and CDs replaced vinyl as the most popular media for music. Last year, the record industry shipped 65.6 million 45s, about half what it shipped just four years ago.

The 45 is being largely supplanted by the cassette single, which was introduced just two years ago and already has reached unit sales of 22.5 million annually. Sales of "cassingles" are expected to surpass those of 45s soon. Experiments in marketing compact-disc singles so far have been inconclusive,

but another format, the 12-inch single popularized by dance music, has been a steady seller.

As sales have slumped, record labels have begun looking carefully at the singles business, evaluations that have led to A & M's new discounting and no-return policy and to Capitol's decision to delete most of its oldies catalog. In addition, Capitol is not releasing three new singles in the 7-inch format, and other labels reportedly have taken or are considering taking similar steps with some new releases.

Capitol officials insist they are not trying to kill the 45.

"We're not stepping out or setting a trend," said the label's vice president for sales, Lou Mann, who added that the decision not to release some new singles as 45s involved circumstances peculiar to those records. However, he said, "We're evaluating our position in the 7-inch singles market like everyone else is."

Submitted by **Chris Haas**  
Waukesha, Wisconsin



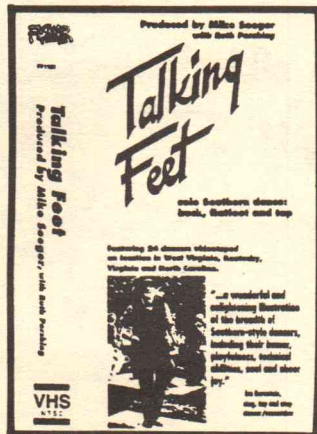
## Snappy Happy Feet Summerfield, Florida

by **Gertrude Van Sant**

The **Snappy Happy Feet Cloggers** have just recently celebrated their first year. There was a pool party with good food, music, and lots of good fun. The party was held at the home of the instructors, Jessica Van Sant and Karen Whittaker.

Jessica and Karen have been dancing for seven years, and at the ripe old age of fourteen, they wanted their own team. They started with a small group of girls, dancing in a carport. After a lot of hard work and a year later, they now have a hall to practice in. Jessica and Karen are very proud of their enthusiastic young exhibition team, who range from four to twelve years old. The love doing exhibitions and benefits, going to work shops and meeting other dancers.

The club has about thirty five new dancers which soon will be part of the exhibition team.



**Traditional Appalachian Flat Foot Dancing.** Produced by Mike Seeger and Ruth Pershing. This video takes you into the hills and hollers of North Carolina, Tennessee, and Kentucky to show you authentic flat foot dancing performed by 23 dancers. Includes interviews and a wide variety of dancers who perform routines in flat foot, clog, buck and wing, and precision dance styles. No serious student of traditional dance will want to miss this charming and original film. Tape alone: \$40, Explanatory booklet: \$10 (may be purchased with tape only). Add \$2 postage and handling per tape. VISA and Mastercard accepted. All orders must be postpaid. Allow 4 to 6 weeks for delivery.

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Judges L to R: Walt Spellmeyer, Lucy Johnson, Tom Dunning, Marilyn Hansen, Janice Hanzel, Kerry Thomas, Betsy Farlow, Jeff Parrott, Miriam Dawson, Barry Welsh.  
Front: Skip Newhall

was on time all the way and ended punctually at six o'clock each day. Emcee Skip Newhall and his computerized wizardry produced scores and winners with amazing speed.

... and the winners were:

Grand Champion Team  
**Arizona Pride**

Grand Champion Individual, Female  
**Tricia Peck**

Grand Champion Individual, Male  
**Tim Leatherman**

Grand Champion Duet  
**Tim Leatherman & Kenny Vassar**

The variety of food booths at the Fair made "group decisions" difficult - I believe we settled on Japanese teriyaki and then went to the last show featuring the ~~Stretches~~ and sang "Chapel of Love" all the way home.



Youngest Competitors: Everybody Dance!



The days and nights blurred, possibly due to jet lag. I had the privilege of visiting regular clogging classes taught by Grayce and Eric Bice. Since they frequent Pizza Hut after class, I felt it was appropriate to introduce them to the "Three Bears". Marilyn Hansen's **Apple Creek Cloggers** in Anaheim was also fun to visit and on my last day in California, Marilyn and husband Lee Schmidt took me to see that old Pacific Ocean at Newport Beach, and the biggest seagulls I have ever seen.

My thanks to all. I hope some day to be able to return the hospitality!



"Old" Competitors: Duo or "do we?"



A

C

H

F

Stompin' Ground  
Maggie Valley, NC

## SANCTIONED COMPETITIONS

### 1990 Competition Year:



|                   |  |
|-------------------|--|
| February 17 & 18  | 1st Annual Florida State Fair Clogging Competition Tampa, Florida<br>Ray Hattaway (904) 539-5667 or Joyce Covington (813) 621-7821 |
| April 7           | Southeast Clogging Championship Raleigh, NC, Betty Gordon (919) 878-6630   |
| April 21          | South Atlantic Clogging Championship<br>Waynesville, NC, Shirley Finger (704) 456-5933   |
| June 9            | Southern Heritage Clogging Classic, Columbia, SC<br>Lori & Rodney Whitten (803) 781-8119   |
| June 23           | 3rd Annual Piedmont Competition Sun Valley High School<br>Monroe, NC, Jack Knighten (704) 366-4552                                 |
| July 28           | East Coast Clogging Championship, Chesapeake, VA<br>Bob Johnson (804) 424-1998   |
| August 18         | Coastal Carolina Clogging Classic, Burgaw, NC<br>Buck & Nancy Aycock (919) 259-5192  |
| August 25         | West Virginia Clogging and Hoedown Competition<br>Charleston, WV, Garland Steele (304) 727-8719                                    |
| September 22      | North Carolina State Clogging Championships<br>Pisgah Forest, NC, Aldon Hall (704) 877-4537  |
| September 22 & 23 | Pacific Coast Clog Dance Championships<br>Pomona, CA, Skip Newhall (805) 259-9999/254-4444   |
| October 6 & 7     | Stompin' Ground Clogging Championships<br>Maggie Valley, NC, Burton Edwards (704) 926-3326   |
| October 13        | Southern Appalachian Mountains Clogging Championship<br>Mars Hill, NC, R. Dillingham/S. Tallent (704) 689-1424/649-9018            |
| October 26 - 28   | ACHF Annual Grand Championships, Stompin' Grounds,<br>Maggie Valley, NC, E. Powell (704) 891-3435 or<br>L. Mills (803) 647-5698    |

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Check the all blocks that apply to you: ☐ New Member ☐ Renewal  
☐ Clogger ☐ Instructor ☐ Director ☐ Parent of Clogger ☐ Judge ☐ Other

Team(s) associated with: \_\_\_\_\_

Director's Name: \_\_\_\_\_

Enclosed is ( ) Check No. \_\_\_\_\_ ( ) Money Order No. \_\_\_\_\_ in the amount of \$15 for my annual dues. This entitles me to all voting rights and privileges of the organization. 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 Mills, Secretary, P. O. Box 1841, Clemson SC 29633 or contact Earl Powell, President, Route 2, Box 247, Horse Shoe, NC 28742

## Judges Workshops California Style!

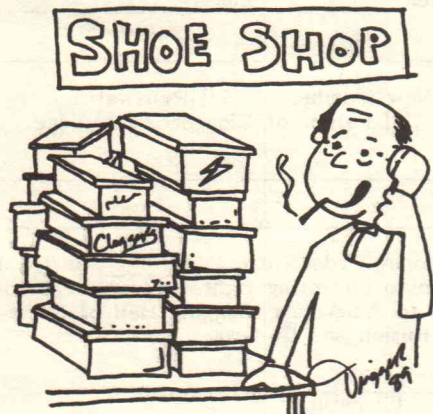
by Bobbi Adams



**Back Row L to R:** Norma Ames, Marilyn Hansen, Miriam Dawson, Grayce Bice, Betsy Farlow, Connie Comfield, Esther Pobre, Pat Bell. **Front L to R:** Barry Welsh, Pam Smiley, Richard Gaione, Susan Francis.

September 23, 1989, Marilyn Hansen and Grayce Bice hosted a Judges Workshop in Marilyn's lovely home in Anaheim, California. Betsy Farlow, representing NCHC and ACHF and Miriam Dawson, NCHC Competition Committee and Rules Chairman, instructed current and future judges in the myriad details of judging and score sheets during this day long seminar.

The following two day **Pacific Coast Clogging Championships** provided apprentice judges with the opportunity to compare their mock scoring to that of the nine active judges. Both the workshop and the apprentice judging qualified these folks for their first "legs" in becoming NCHC and ACHF judges.



"YES MRS. MARCOS, YOUR  
CLOGGING SHOES ARE READY!"

## Incorporation? So, Sue Me!!!

Reprinted from  
ACHF Newsletter, September 1989 ASARDA News

What would **you** do if someone sued your clogging club? Have you ever thought about it? Well, you should! Because if someone should sue your club for liability in excess of your insurance coverage, for breach of contract, or for civil damages, you and the other members of your organization could be held severably and jointly responsible. What that means is if the court find against your club and there isn't enough money in the treasury, then the balance comes out of **your pocket!**

Fortunately, there is something that you can do to avoid finding yourselves footing the bill and that is **INCORPORATION**. Incorporating your organization is an essential protection for you as dancers and certainly should not continue to be ignored in today's world. By the simple act of filing a Certificate of Incorporation, the **organization** becomes a legal entity, thereby relieving you, as individuals from liability.

If you are an organization officer, take time to talk to your members about incorporating. If you are an organization member, talk to your officers about incorporating. There is no truth to the rumor that incorporating will affect your tax status, or if we don't incorporate they won't know we're out here. This is something that you need to give serious thought.

Incorporating is not difficult. The time and nominal cost involved will provide enormous protection from a potential financial disaster.

### Shinsplints from Page 22

There is no question that shinsplints is much easier to prevent than to treat, says physical therapist Marilyn Roofner, who owns the Orange Physical Therapy and Sports Rehabilitation clinic in Orlando. And one of the simplest preventive measures is adequate calcium intake. "Most recent studies have revealed a significant link between shinsplints and low calcium intake," Roofner says. Good sources: skim milk, plain yogurt and salmon.

(Pat Croce is president of Sports Physical Therapists Inc. in Broomall, PA, and is a consultant to the Orlando Magic).

### How to prevent shinsplints

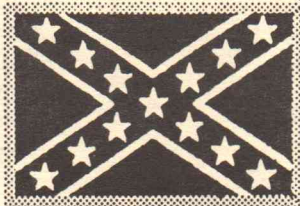
- Stretch both before and after exercising, especially if you're a newcomer to exercise.
- Ease yourself into more intense exercise with training rather than just plunging into it, even if you're a seasoned athlete.
- Perform additional stretches and lower your intensity and duration to adapt to changes in surface or terrain.
- Buy athletic shoes that are designed for the activity you participate in.
- Check the floor before signing up for an aerobics class - make sure the floor provides sufficient shock absorption.
- Learn and maintain the proper stride for jogging.
- Consult your doctor or a foot specialist before starting an exercise program if you have a discrepancy in the length of your legs or a condition such as flat feet.

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Make your reservations by

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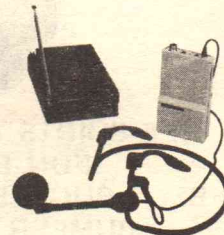
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Our Instructors Directory has an all new look! The reason, obviously, is conservation of space. We changed the type style to assure readability. Please check your listing for accuracy. and send additions or corrections on a post card and we will fix 'em!

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