

THE DOUBLE TOE TIMES

Volume 9, Number 10

A Clogging Magazine

October 1991

The *Misty Mountain Cloggers* from Gainesville, Georgia had the ultimate experience of a lifetime when we made a trip to Nagoya, Japan, August 1st - 10th as the only U.S. representative in *The World Children's Festival '91*. This was especially rewarding for myself, as director, because for the last five years or so I have concentrated on being an exhibition team only. This trip certainly served to prove that you

can make your own success without being involved in competition. An inquiry by the Department of Industry and Trade, my long time involvement with the local Chamber of Commerce and an available promotional brochure on my group eventually led to an audition with Tokai Bank, a Japanese bank who became our sponsor - paying all expenses (airfare, hotel, meals and expense money) for this fantastic trip.

Children's groups from six countries: U.S.A., Austria, Korea, Sweden, Malaysia and Japan demonstrated their traditional music and dance in the festival, dressed in their native costumes. Part of the intent of the festival was to provide the children participating in it, and the audience as well, an opportunity to meet each other and build friendships that contribute to world-wide peace. No one denies that language barriers stand in the way of mutual understanding, however, everybody can understand music and dance without verbal explanation.



Georgia Cloggers Represent U.S. in Nagoya, Japan

By: **Mehl Renner**
Gainesville, Georgia

Most of my cloggers had never even been on an airplane, so there was plenty of excitement during the long 17 hour flight to Japan. Once we arrived in Japan and checked into the Nagoya Kanayama Washington Hotel, we were not interested in anything but rest. The next day there was a big reception party for all the participating groups of children. We gathered in a large banquet hall where there were many timid hellos and efforts to communicate. Fortunately, most all knew English and university student interpreters were always available. The reception party included foods from the various countries and the entire event was covered by Japanese

television. Featured at this reception was a panel discussion with representatives of each group. Questions were asked concerning such things as lifestyles and the environment.

The first rehearsal day at the Nagoya Citizens Auditorium convinced me that this was no small production. It was to be made into a television special. Results of our first and main performance were spectacular. The finale

included all group members singing *Sayonara* and it was extremely moving.

One young Japanese girl in the audience later wrote a letter in English to a boy in our group indicating she was hopelessly in love; an instant international romance. Most of the girls in my group concluded that the Swedish boys should definitely replace the *New Kids On The Block*.

The Misty Mountain Cloggers livened up the after-party at the hotel with American rap music. Americans, Swedish, Austrians, Malaysians, Koreans and Japanese all dancing together was a sight to behold.

A seven hour bus ride to Yanagida Village in the mountains of Japan afforded us the opportunity of seeing the beautiful Japanese countryside.

An outdoor amphitheater and botanical garden at Yanagida Village was the scene for our only other performance. The three days and nights at this village, required our group to stay in one

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Bobbie Adams

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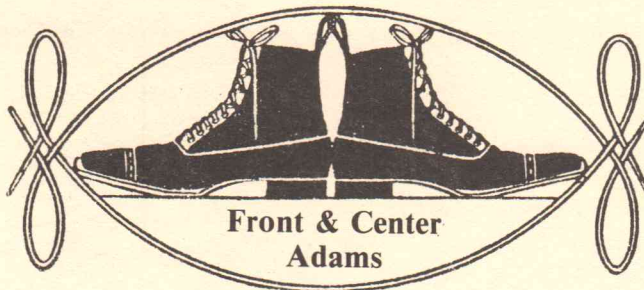
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Crystal Lofton and Melanie Parker of the *Fancy Free Cloggers* from Charleston, South Carolina show-off their clogging aboard the most luxurious cruise liner in the world *The Queen Elizabeth II*!

Hello Fellow Cloggers,

In searching for a wholesome, healthy, family activity that would not grow dull, yet would be educational, too, I stumbled into the world of clogging. Not only did clogging fit all of these requirements but it was very satisfying and has some beneficial values also.

Anyone, regardless of age, can participate in a clogging team. There is always something to do even if you can't clog, (and I can't imagine anyone not giving it a try).

Workshops, conventions and meeting new people keeps clogging from becoming dull. Traveling the country to these events is very educational and we get great history lessons from studying the roots of clogging.

It's very rewarding when you see the smiles on faces in the audience during a performance, especially the elderly who are confined and have very little to smile about. Performing for charity benefits is especially satisfying.

The Clog Happy Cloggers of Eagle Lake were formed on February 22, 1989. Eagle Lake is a small town in Florida located between Bartow and Winter Haven on Highway 17, in Polk County. There are currently twenty-two on our team.

On our first anniversary, we had an award dinner for all the cloggers and their families at a local restaurant, with over fifty in attendance. All cloggers received appreciation awards for their hard work and special plaques were presented to those who missed no performances - or only one performance, throughout the year and a Smiley Face award for the most genuine consistent Performance Smiles!

We also held a yard sale which netted enough to purchase uniforms. Selling M&M's at practices and classes is another way of financing our needs.

We had our first annual Shindig last October and are currently planning another having a Western theme. It is open to the public. Admission is free but donations of canned foods are requested and will be given to the needy. The

Front & Center Continued

clogging goes on continually from 7-11 PM. Door prizes are given throughout the evening. There is a contest for the best dressed, the ugliest and the funniest cowgirl or cowboy.

We also have a Christmas Dinner in honor of all the clogger's parents. Last year we had a talent show with each clogger performing various acts with Christmas as the theme.

In July, a slumber party was held for the "girl" members which was a whopping success. The "guys" haven't been forgotten. A special day is being planned for them.

As you can see by this letter, the *Clog Happy Cloggers* are a very active, hardworking, fun-loving group. If, as a Director, I can use my influence to help those on the team develop genuine love for others as well as themselves, and not get involved in things that would be harmful to them, then I feel my many hours of hard work are well worth it. For, as many of you already know, clogging is a Family Affair, although we're not blood related.

Our motto is "Cloggers Step On Toes Not Hearts".

Rozita D. Martin, Director
Winter Haven, Florida

Dear Bobbie Adams:

Just received my second issue of your great *Double Toe Times* yesterday. Thank you very much. What a lovely surprise to see my Church Bulletin inside. I am enclosing a few more chuckles for you - hope you enjoy them.

I really enjoy your clogging magazine and just ordered some back issues this past week. I belong to two great clubs in Winnipeg - *Red River Cloggers* and *Peppertree Cloggers* - so will try to encourage fellow members to subscribe to your very interesting *Double Toe Times*.

We had our 4th Red River Workshop in June hosted by our Instructors - Len and Betty Berglund - *Red River Cloggers* - featuring Charlie Burns and Steve Smith - as always it was a wonderful weekend!! Thank you again.

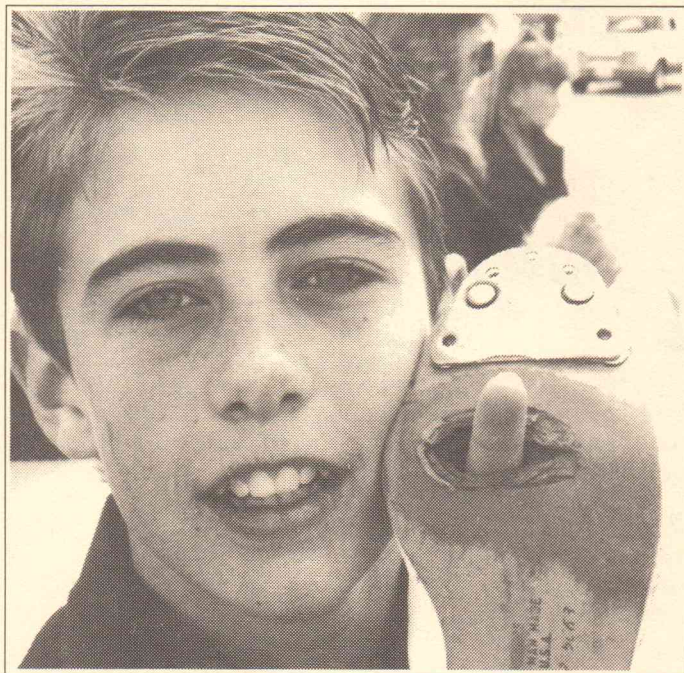
Eleanor Woods
Winnipeg, Manitoba, Canada



Sherry Balentine writes: *Arizona's Cotton Express* has been in existence since December 1990. The photo above is our groups salute to the troops. After we finish the patriotic medley, we sing "God Bless the U.S.A." by Lee Greenwood. The first time we did it, I told the kids if they make the audience cry I would buy them all an ice cream. At every performance we've had people dabbing

their eyes with kleenex. It is special to see these wonderful, talented children honoring our country. The second photo is my son Jerry after one of our parades. At the beginning of the parade his shoes were starting to wear a hole through. By the end of the parade, I couldn't believe it. Needless to say, his foot was *smokin'*. We have been in several parades and my dancers "hoof it" the whole way. We take short breaks between songs but then start again. In Arizona, even in the winter months it can get pretty hot, but my kids always show energy and smiles the entire route. Because of this energy and enthusiasm, we have won first place everytime. I'm really proud of our group that ranges in age from 5 to adult.

Clogging has definitely come to Casa Grande, Arizona!



From Dolly Hamblin - *Whitinsville, Massachusetts*: "As long as I'm mailing in my subscription renewal anyway, I will take a minute to once again thank you for the super professional magazine *The Double Toe Times*, and for your personal in-touch with all your subscribers.

Several magazines ago I remember reading about Ira Bernstein (July issue) and I reminisced about seeing him perform at a Bluegrass function years ago in Massachusetts. I usually hesitate name-dropping as far as giving verbal credence to my favorite "idols" in the world of clogging because I'm afraid of leaving out so many deserving accomplished dancers, but in the case of Ira Bernstein, he's in a class all by himself. The guy is actually awesome! He gives a one-man show demonstrating dance styles, step variations, ethnic frolics, never repeating the same steps!

Mr. Bernstein also proves a point which I support and that is, that all types of music should be acceptable to cloggers. I LOVE IT ALL! And the faster the better! I recently choreographed a clog number to *The Dance of the Ol Swamp Rat* which has a Cajun tempo. This allows "pitter-patter" and buck steps to be exercised, and with a little imagination, the routine can be applied to most other Cajun renditions. Pump the speed up to 50 RPM's and make it exciting!"

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Judy Lane and Tiffani Gilmore practice prior to the Silver Dollar City competition. Looks like Tiffani just landed, but her hair is still undecided! Submitted by Susan Tigges, Clinton, Mississippi.

C.E.A. (Clogging Editors Association) Editors please note: Dennis Husnik is the new Editor of Minnesota's *Gopher Tales*. Address: 2521 Shryer Avenue, E., North St. Paul, MN 55109.

AMANDA KIMBERLY TOOR

Born: 8/26/91

Proud Parents:
Sue & Tom Toor

Big Brothers:
Preston &
Travis Toor



Grandma Adams thinks Baby Mandy is beautiful! This is number 7 Grandchild - four boys and three girls! (Kathy Carson sent me a *Congratulations on a New Grandchild* card and added "... now you have another one to baby-sit!!") What fun - Christmas will be wild this year!

Tim Spivey, our North Florida/Georgia reporter and photographer not only sent a brief write-up about the *First Coast Clogging Workshop* (this issue), but enclosed two very nice Panther Creek newsletters called *Cat Tracks*. Hat's Off Tim!

Karen Taylor, South Carolina writes: In Savannah, Georgia, when one of our own issues a cry for help, we listen and respond! When Donna Page told us that her sister needed a bone marrow transplant, we knew that we needed to do something to help raise the needed funds.

So, we decided to sell t-shirts. We designed a T-shirt that said "Love Can Make It Happen." We just knew that with everyone's heart in the right place, that we would accomplish our goal. We were able to sell all of the T-Shirts, even after the announcement that her insurance company would



pay for the procedure. On August 5th, *Home Cookin' Cloggers* President, Bobbie Smith, and *Telephone Pioneers of America* President, Theresa Herring, presented a check for \$600.00 to Deborah Tindor-Moreland. Karen Taylor a member of both groups, presented a T-shirt to Deborah.

Brandi Blaksley on Joining the Tradition: This summer I had so many of my dreams come true. My first dream was to dance with the Flatland Cloggers. That dream

came true when Bob Johnson invited me to come and dance with them in Chesapeake, Virginia. I left on June 16th to fly to Virginia - no sooner had I stepped off the plane that I was Stepping into uniform for a show. This group of people are truly unique - they are very close and were so warm and friendly to me, I felt like I had known them all my life. We traveled on their bus to many



shows in Virginia. In mid July we boarded the bus again for a 16 hour ride to Harrison, Maine for Flatland's 16th year in a row. We danced eight one hour shows and did one parade to celebrate *Harrison Old Home Days*. The team stayed at the Brighton Academy in dorms. In late July, I also attended the East Coast Clogging Championships put on by Flatland. My second dream came true when Myrtle Johnson nominated me for the *ACHF All American Clogging Team*. I truly had a special summer that I will never forget.

Duffy Massey, Sault Ste. Marie, Ontario was recently married in Hawaii and is now Duffey Schryer! Best Wishes!

Continued on Page 28

UPCOMING EVENTS

October 4 - 5

*Northwest Fall Clogging
Classic Comp. & Workshop*
Pasco, Washington
Casaw (WA)

October 5 - 6

*Stompin' Ground
Clogging Championship*
Maggie Valley, North Carolina
Edwards (NC)

October 4 - 5

J'Ville Clogging Jamboree
Jacksonville, Florida
Thompson (FL)

October 4 - 5

*Barbecue Clogging Classic
Competition*
Kansas City, Missouri
Pearson (MO & AZ)

October 5 - 6

*Pelton Wheelers Gold
Rush Clogging Jamboree*
Grass Valley, California
Langston (CA)

October 6

*Southern Carolina Clog.
Council Party-Fest*
Charleston, South Carolina
Deery (SC)

October 9 - 13

*Sarasota International
Folk Dance Festival*
Siesta Key, Florida
Turner (FL)

October 11 - 12

*Clogging Clovers 4-H Club
Fall Fun Frolic*
Sarasota, Florida
Swift (FL)

October 11 - 12

Empire State Dance Festival
Albany, New York
Haley (NY)

October 12

Suncoast Cloggers Hoedown
Crystal River, Florida
Mixon (FL)

October 12

*Southern Appalachian
Mountain Championship*
Mars Hill, North Carolina
Dillingham (NC)

October 12

*Leaf Lookers Clogging
Jamboree*
Franklin, North Carolina
(800) 336-7829

October 12

*Clogging at the
S.C.V.S.D.A. Jubilee*
San Jose, California
Elling/Gulyas/Paiz (CA)

October 19

October (CLOG) Fest
Columbus, Indiana
Fleetwood (IN)

October 19

Dayton Clog Dance Workshop
Dayton, Ohio
Allen (OH)

October 19

*Napa Valley Late
Harvest Stomp*
Napa, California
Millier (CA)

October 19 - 20

*Fontana's Universal
Clogging Championships*
Fontana Village, North Carolina
Gibbs (GA)

October 20

*Border City Cloggers
Annual Festival*
Windsor, Ontario
Bezeau (CAN)

October 25 - 26

*Gopher State Clogging
Halloween Workshop*
St. Paul, Minnesota
Husnik (MN)

October 25 - 26

Missouri Council Fall Festival
Ozark, Missouri
Hughes (MO)

October 25 - 26

Buckshot Shindig
Ventura, California
Bice (CA)

October 25 - 27

*ACHF Annual Grand
Championships*
Maggie Valley, North Carolina
Powell (NC) Mills (SC)

October 26

Free Spirit Cloggers Workshop
Freeport, Illinois
Kerr (IL)

November 1 - 3

*Bastion City Clogger's
Workshop*
Nanaimo, British Columbia
Guenette (CAN)

November 2

*Clog-A-Long
for Cerebral Palsy*
Chrisney, Indiana
Grose (IN)

November 2

Santa Stomp
Plant City, Florida
Chambliss (FL)

November 2

Cuyahoga Valley Workshop
Lakemore, Ohio
Truax (OH)

November 8 - 9

*Frolic into Fall
Clogging Workshop*
Lake Cumberland St. Pk.
Jamestown, Kentucky
Burns/Smith (KY)

November 9

*Indiana Red Star
Special Workshop*
Scottsburg, Indiana
Ritchie (IN)

November 15 - 16

*Frolic into Fall
Clogging Workshop*
Lake Cumberland St. Pk.
Jamestown, Kentucky
Burns/Smith (KY)

November 15 - 16

*Carousel Country
Clogging Carnival*
Bradenton, Florida
Munson (FL)

November 16

Dayton Clog Dance
Dayton, Ohio
Allen (OH)

November 23

Annual ACHF Fall Banquet
Gastonia, North Carolina
Powell (NC) or Mills (SC)

November 28 - 30

CLOG National Convention
Nashville, Tennessee
Gibbs (GA)

December 6 - 8

*Sands International
Dance Festival
(Including Clogging Workshop
& Clog Dance Competition)
See Newhall (CA)
Las Vegas, Nevada
Bill Mahan (617) 449-6600*

December 7

*Southern National
Clogging Championship*
Anderson, South Carolina
Stowe-Phillips (GA)

December 7

*"Triple M" Holiday Hoedown
Workshop & Dance*
Merced, California
Paiz (CA)

December 21

Dayton Clog Dance
Dayton, Ohio
Allen (OH)

December 26 - January 1

*Christmas Country
Dance School*
Berea College
Berea, Kentucky
(606) 986-9341 Ex. 5143

1992

January 11

*Desert Rose Clogging
Competition*
Mesa, Arizona
Steele (AZ)

January 12

New Dancer's Workshop
Columbus, Indiana
Kell (IN)

January 17 - 19

*Pacific Northwest
'92 Competition & Workshop*
Kent, Washington
Bresche (WA)

January 18

Dayton Clog Dance
Dayton, Ohio
Allen (OH)

January 24 - 25

LaClog Workshop
Baker, Louisiana
Pryor (LA)

January 24 - 25

*Northern Connection
Clogging Workshop*
Wheeling, West Virginia
Keller (OH)

January 31 - February 1

Winter Camp
49th Street Galleria
Salt Lake City, Utah
Cobia (UT)

February 1

*Indiana Clog. Council
Workshop*
Nashville, Indiana
Fleetwood (IN)

February 8

*Blueridge Allstar
Clogging Classic*
Gainesville, Georgia
Kerry Thomas (GA)

February 15

Winter Carnival
Richfield, Utah
Cobia (UT)

February 15

Dayton Clog Dance
Dayton, Ohio
Allen (OH)

February 15

*Florida State Fair
Clogging Championship*
Tampa, Florida
Hattaway (FL)

February 22

Cabin Fever Workshop
Columbus, Indiana
Kell (IN)

February 22

*Saturday Night Clogging &
Country Jamboree*
Eustis, Florida
Carson (FL)

February 28 - 29

Texas Cloggers Rally
San Antonio, Texas
Cannon (TX)

February 28 - March 1

*March Into Spring - Square
Ranch & Clogging Festival*
Lexington, Kentucky
Paul (OH)

Dance Injury - Shin Splints

By: Robin Chmelar
Dance Teacher Now January 1991
Volume 13, No. 1

There is no lack of agreement among dancers that shin splints are a painful and frustrating problem. But while researchers in dance and sports medicine have conducted a number of studies on shin pain, there is still a great deal of disagreement among medical professionals over just what causes shin pain, and which treatments work.

One aspect of shin pain that dance medicine specialists do agree on is that it is a multifaceted problem. "The terms shin pain and shin splints is not synonymous," notes Dr. James G. Garrick of St. Francis Memorial Hospital's Dance Medicine Division in San Francisco, California. "As we learn more we are able to assign specific diagnoses to more conditions (e.g. stress fractures) and thus decrease the number of people with the diagnosis of 'shin splints'". But no matter what shin pain is called, it is important that the cause of the pain be properly diagnosed so that an appropriate course of treatment can be initiated.

What Are "Shin Splints?"

In reviewing the sports and dance medicine literature on shin pain, one can find almost as many terms for shin splints as there are researchers. Among the terms for describing shin pain are "crural leg pain syndrome," "tibial stress syndrome," and "lower leg syndrome," to name just a few. For dancers, however, the important issue is what all the terminology means. Most medical professionals divide the causes of shin pain into three basic areas: (a) soft tissue (involving the periosteum, muscle-tendon complex, and/or the fascia); (b) bone (stress fractures) and (c) vascular ischemia (inhibition of blood flow). These causes may overlap, and some are more common to dancers than others.

Soft Tissue Injuries

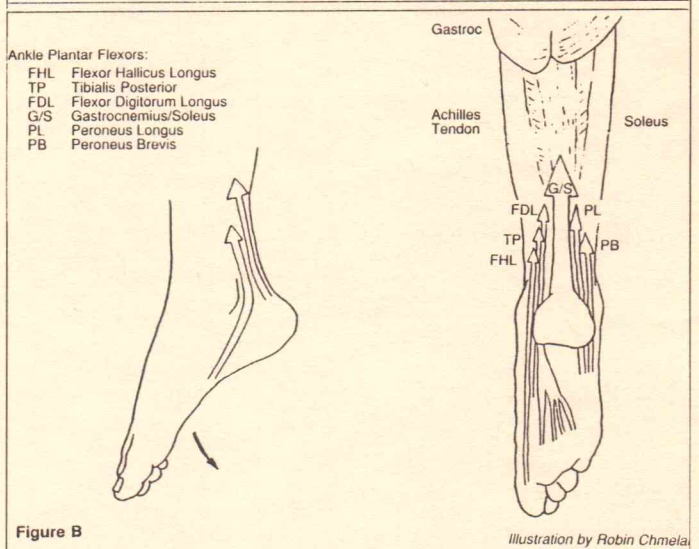
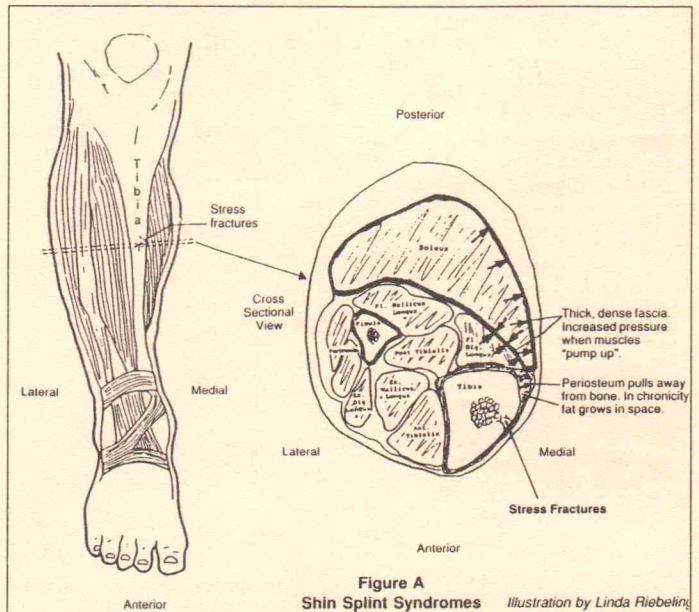
Shin pain involving the periosteum, which is the smooth lining that adheres to the surface of the bone, is often referred to as either periostitis or periostalgia. In this condition, the periosteum is thought to pull away from the bone (see Fig. A), resulting in inflammation and pain. Pain is usually felt in an extended line along the inner or outer surface of the tibia, which is the prominent bone of the lower leg.

Some clinicians feel that chronic problems with the periosteum, if not properly treated, can lead to stress fractures. Some clinicians feel, however that a connection has not been established with research. Whether there is a connection or not, the wise dancer will seek appropriate medical advice for shin pain in the early stages.

Inflammation of the muscle-tendon complex in various leg muscles can also be a cause of shin pain. Researchers disagree as to which muscles are most commonly affected, but the tibialis posterior, the flexor digitorum longus, and the soleus are often cited (see Fig. B). There is also disagreement as to when inflammation of a given muscle-tendon complex is part of the shin splint syndrome and when it is not. What ever it is called, injuries to the muscle-tendon complex is generally treated like any other soft tissue injury, with ice, rest, and anti-inflammatory medication, followed by gradually working

back into activity.

Fascia is normal tissue which envelopes muscle groups much like a casing around a sausage. Some researchers feel the fascia itself can become inflamed and cause pain. Others feel that tight or thickened fascia can cause compartment syndromes (see Vascular Disorders).



Stress Fractures

Symptoms of stress fractures include the bone being tender to the touch and a "hot spot" on the anterior (most forward) part of the tibia (see Fig. A). Sometimes the fibula (the smaller of the two main lower leg bones) is involved alone or together with the tibia. The symptoms of stress fractures differ from soft tissue disorders primarily in that pain from stress fractures is usually relieved by non-weight bearing, while in soft tissue problems that pain often does not subside with rest.

Stress fractures, single or multiple, can sometimes be seen on x-ray, but often cannot be detected for several weeks after the onset of pain. Therefore, a bone scan is considered the best diagnostic tool for the detection of stress fractures. Anytime that shin pain continues for more than ten days, the possibility of stress fracture should be considered.

Continued on Page 12

The Sands International Dance Festival

presents the inaugural



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Back House Bass

By: Stadel Charon

Inverness, Florida

(at the request of the Editor!)

Try to forgive me for being so tardy in getting this off to you.

I've got too many irons in the fire. If I were three of me, I'd still be catching up.

Just got a pole barn framed up and roof on in back yard. Waiting now for wrecker to come and haul my V.W. van to garage for re-assembly. After that, take Mom shopping and mow the lawn. Then, I can maybe get a few more shingles on the roof.

To get back to the subject. The "back house bass" was a product of two fertile minds gone amuck - Warren Taylor and myself.

The Taylors you may recall came over with me to play for a clogging workshop in Longwood, Florida a while back.

We started up as the "Cracker Barrel String Band" about a year and a half ago, and built a wash tub bass for our rhythm instrument. It was very limited so we

decided to try to build a real hokey bass out of scrap wood from out back. (Hence, the Back House Bass.)

Warren made a quick note pad sketch and in a few days we had an instrument which resembled the sketch. I carved a mule head on the peg head end and stepped an old tree limb into the bottom for a leg, borrowed a used bridge from Warren's cello and strung it with weed cutter cords.

The sound was not over powering, so I made a larger bridge and then it happened. The whole thing caved in on itself from the strong tension.

Took it apart and put a bean pole inside from top to bottom just behind the face and re-assembled the instrument. With the new and larger bridge, it had better tone and the bean pole in no way hurt it.

Now I decided to give life to the mule and hollowed out a portion of the head, carved a new jaw and hinged it in place

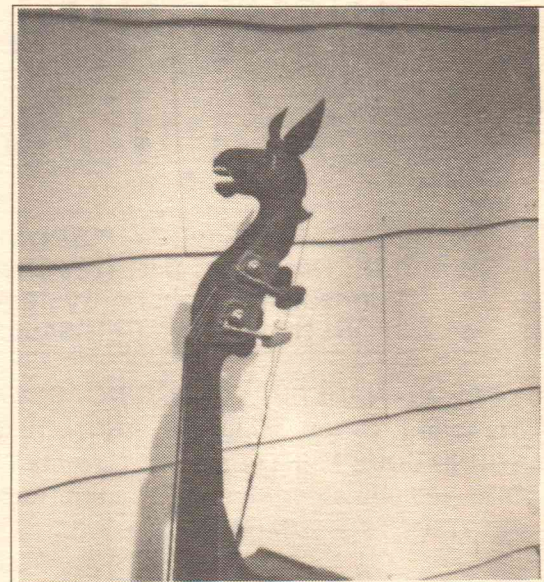


with connecting line and return spring. The line leads down the neck to the box and playing activates the jaw so that it is in almost constant motion while playing. With new authentic bass strings (cut down) we get very good acoustics.

I installed electric guitar bass tuners on for ease of tuning, but they are not strong enough and tend to slip gears.

The back house bass has seen many changes, but the only real problem now is the tuners. I may return to the original wooden pegs which I first used, but with some sort of device to fine tune them and keep them in place. It does very well once in tune however, and we have played some engagements and are booked ahead into next year.

We do not book heavily as we are all very busy and don't wish to get tied down. We're doing mostly period folk music and would appreciate any authentic additions to our repertoire.



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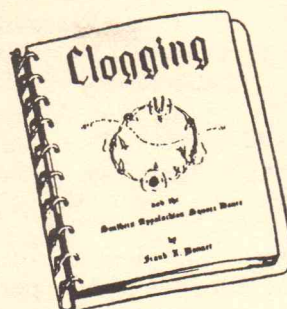
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Japan
Continued from Page 1

very large room at the lodge. We had to always take off our shoes, sleep on the floor and use a public bath fed by hot springs which brought mixed initial reactions. None of us ever got used to salad for breakfast. A suitcase full of frisbees imprinted with American flags taken as gifts were a big hit the village grounds during rehearsal. We spent a half day visiting a Japanese middle school.

A welcome dinner, festival parade, and fireworks of the likes you have never seen, occurred the evening prior to our performance at the village. Unfortunately, the performance day also ushered in a major rain storm. A rain slick stage did cause one clogger to fall and bruise a knee. Our stay included a seaside tour of the western shore of Japan. Our bus ride back to Nagoya ended at a major festival at Nagoya Castle. This festival included an American D.J. and restaurant where our group pigged out on pizza.

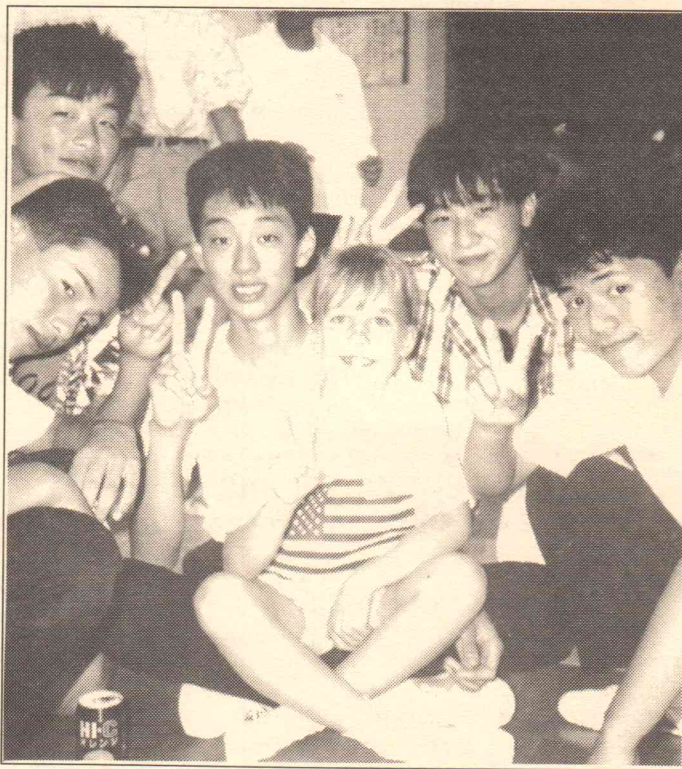
All the performing groups were treated to a half day at an amusement park very much like Six Flags. That same Japanese girl greeted her American boyfriend at the gate. The amusement area included a water park larger than anything I have ever seen. The rides in the park went very fast.

Our only complaint about the whole trip was that it all went too fast! Many tears were shed when we said all our good byes to our new international friends

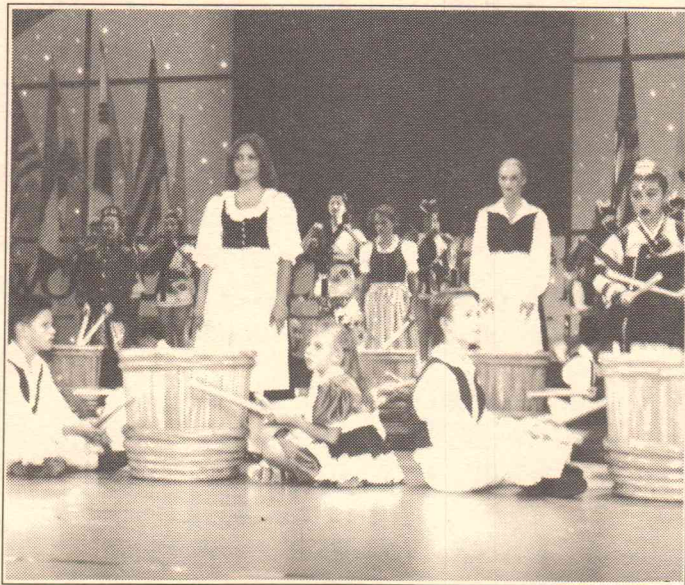
As a clog dance instructor and director of the *Misty Mountain Cloggers*, the trip to Japan represents a last hoorah for me and my group. As I look back on fifteen years of involvement in clogging, I have many good memories. I have raised alot of cloggers, including my own two daughters. I am admittedly somewhat of a maverick in that I dislike competition. Clog dancing should be shared and enjoyed for its fun and entertainment value. Competition is too often an unfair ordeal. I hope that someday my kind of philosophy will be more prevalent. Circumstances now dictate that I hang up my shoes and pursue new hobbies. I have managed to clog my way to the land of the rising sun! Sayonara



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Shin Splints

Continued From Page 6

Vascular Disorders

Vascular disorders of the lower leg involve ischemia, which is a lack of blood flow to the affected area. Generally called compartment syndromes, pain results when the muscle "pumps up" with blood during activity, creating an area of high pressure within the fascial compartment (see Fig. A). A definitive diagnosis of compartment syndrome is usually made by measuring the compartmental pressure during and/or immediately after activity.

It is important to differentiate between a *chronic* compartment syndrome and an *acute* compartment syndrome. In a chronic syndrome, symptoms typically include an exercise-induced feeling of tightness and a dull aching. The discomfort comes on gradually with activity and the pain tends to be one of a tightness and pressure.

Acute compartment syndromes are rare in most theatrical dancers, but may be a problem for dancers who also engage in running or high-impact aerobics. Symptoms include intense pain around the shin during activity that does not subside with rest, a "woody-hard" feeling to the anterior leg muscle, and decreased sensation around the web of the first and second toes.

If you find these symptoms in yourself or a student, emergency medical treatment should be sought. It should also be noted that while preventive and post-injury strength training for the ankle is generally beneficial for dancers, an important exception is in the case of a compartment syndrome. In such situations, certain ankle exercises can actually be detrimental. Whenever recurrent lower leg pain is involved, be sure a medical professional is consulted and that acute symptoms have subsided before beginning an exercise program.

Causes of Shin Pain

In general, the causes of shin pain for dancers can be divided into the following categories: (a) training, (b) muscle imbalance, (c) environmental factors (flooring), (d) technique (biomechanics), and (e) anatomical variations. While it can be argued that technique is certainly part and parcel of the other categories, for the purpose of clarity, each category will be discussed separately.

Two critical components of training in regard to injury include intensity and frequency. For the dancer, this translates simply into how hard and how often one dances. Abrupt changes in the intensity and/or frequency of dancing, whether they be class, rehearsal, or performance, are often factors in the development of shin pain and other dance injuries.

Fatigue is another factor related to training and shin pain. Appropriate rest periods are an important part of training in that rest allows stressed tissue time to recover and adapt to increased demands. The ability of the bone and soft tissue to withstand repeated impact depends, in part, on the body's reflexive responses, which can falter under conditions of fatigue.

Muscular imbalance, which may be related to both training and technique, is thought to be another factor in shin pain. Most forms of theatrical dance, (ballet, modern, jazz) tend to develop exceptionally strong plantar flexors (the muscles that point the foot) but leave the dorsiflexors relatively weak (the muscles that "flex" the

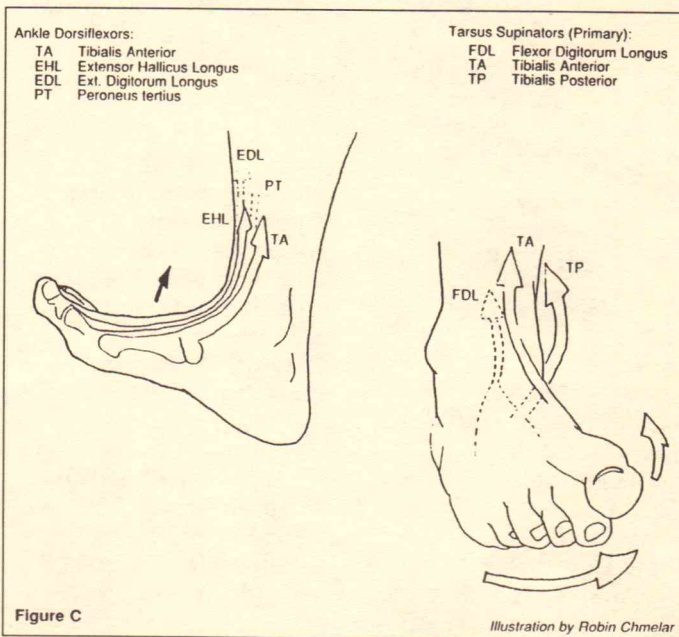
foot). This strength imbalance is not so much a technical fault as it is an inherent problem in the way most theatrical dance activity develops the lower leg.

In terms of flooring, it is a common belief that shin pain is related to activity on nonresilient surfaces. However, controlled studies have not supported this conclusion. One factor may be that abrupt changes in flooring contribute to shin pain more than the actual type of flooring. Other factors include whether or not the dancers wear shoes on a particular surface, the type of shoe, and the type of dance. In general, however, dancers and teachers should avoid jumping if they are called upon to work on a nonresilient floor, particularly after having trained on a resilient one.

Improper technique and/or foot malalignment may be another factor in the development of shin pain. However, while it is commonly believed that "rolling in" of the foot (hyperpronation) or failing to make heel-contact while jumping leads to shin pain, a definitive connection has yet to be supported through research. This is not to say dancers should ignore these technical errors, it simply means that one cannot assume a direct cause-and-effect relationship between technique and the development of shin pain. Poor technique may be best thought of as one of several factors that can promote shin pain.

Finally, anatomical variations may result in certain types of lower leg pain. For example, fascia that is unusually tight or thick can promote the occurrence of compartment syndrome. (Treatment for this condition will be discussed in the next section.)

Anatomical variations such as tibial torsion (rotated tibia), a high or flat arch, and others have not been found to be significantly related to the development of shin pain. One must consider, however, that in the study of injuries it is difficult to determine cause and effect, and even more difficult to determine prevention. This is why many dance medicine clinicians caution that anatomical variation does not necessarily cause a dancer to suffer injury, although it can be a factor. The point is that dancers should be alert to any sign of shin pain, and consider all factors when addressing the problem.



Continued on Page 18

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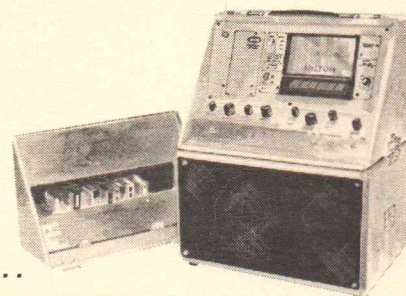
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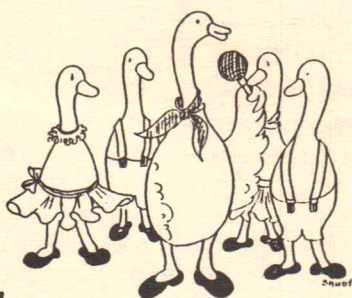


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CLOGGING INSTRUCTOR'S HANDBOOK

By Sue Adams Toor

Produced June 1984

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Continued from Previous Month —

VI. IRS AND YOU!!!

Now that you are beginning a business, the IRS wants a cut of your profits! Consulting an income tax advisor or accountant will save you a lot of headache and worry. For the first few sessions you teach, you may hope to break even but actually lose money. Opening a special checking account to process business income and expenses helps establish a record for you and the tax consultant. Keeping receipts whenever you make a business purchase, recording mileage, etc., records deductions you will need for the tax forms. Your side business may be classified as a hobby at first, but when you have cleared expenses and make a profit, it becomes a business!!

VII. REGISTRATION AND CLASS FEES

Registration is very important, as it records who has paid, not paid; paid by the night or the whole session; and records your guests for the night. Your registrars handle **YOUR MONEY!** Make sure you have dependable people in charge of registration.

Class fees differ in every area. Establish your fees in fair competition for your location. Over pricing and under pricing can result in low class sizes or not enough income to meet your expenses. Consider session fees and by the night charges to cover those dancers who wish either arrangement. Also consider family discounts, as this encourages entire families to participate. Budget your hall rent, advertising fees, expenses for sound equipment, costume and shoe expenses, etc., so that you cover your expenses by the fees set. Be prepared for a financial loss at times.

VIII. ADVERTISING

Advertising your class in the best way possible takes consideration. Several means of advertising are available:

newspaper, radio, flyers, word-of-mouth, television, etc. The most effective advertising tool is "word-of-mouth". Your classes, once established, will "speak for themselves". If your dancers have fun, they will bring others back to you. Flyers are effective if they are outstanding and professional. Designing, typesetting, coordination colors, appropriate information, — (remember - who? what? when? where? why?), present the best image of what you are announcing. Consulting a printing shop for this service can prove to be a wise decision! The newspaper ads can be expensive, but are also worth while. Often times, long after your ad had been displayed, people call to ask about classes! Publicity about two weeks prior to your class date, is important! The radio stations, as a Public Service Announcement, will read your ad over the air if sent to them at the appropriate times. Utilize as many forms of advertising as possible! Publicize your classes!

IX. SOUND ADVICE

Your sound system is one of the biggest expenses you will face. It is vitally important to your teaching success that you have an appropriate sound set up. Dance halls have different acoustics and you need to be aware of how to get the most and best sound from your system.

X. HOW TO END YOUR FIRST BEGINNERS CLASS

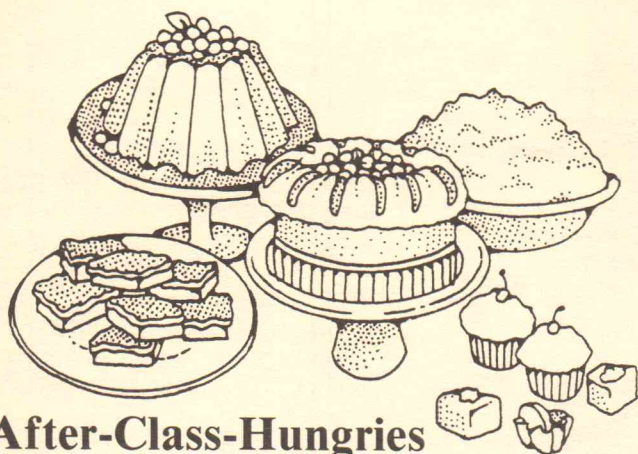
The last dance-class night is approaching and you want to do something special. How about a party with a Graduation ceremony and Diplomas? Planning a party makes the end pleasant, and will encourage your dancers to go on to your next level. Encourage them to continue dancing, to bring friends back to join them, and to share what they know whenever the opportunity presents itself.

REGISTRATION

The first night of your class session is always a hectic one, not only for you but for your registrars. Here are some helpful hints to make things flow a little easier for everyone.

1. Have a poster made that is easy to read with all the information pertaining to registration. (Class fees, family discounts; for those paying by check - who to make the check payable to, etc.)
2. Have plenty of receipt books on hand. A receipt should be given to all those who have paid in full for the class session. One receipt should go to each person, so you will have accurate records of **ALL** your dancers. *Example:* John and Jane Doe and their son John, Jr. are paying for their session by check or cash. Give *each one* of them a receipt.
3. There are those individuals who prefer to pay by the night. You will want to have a special sign-in sheet for them every week.
4. Registration should close by the end of your second class. After that the class will be moving along too quickly for new beginners. However, as with everything else, exceptions can be made! Once registration has been closed, it is advisable to make up a list of those individuals who have paid for the entire session. As each dancer arrives for the class, have them check in with the registrars, so that a notation can be made on the list of those present and those absent.

Continued on Page 26



After-Class-Hungries

By: **Bobbie Adams**

The Grayce and Eric Bice Bunch in California and the Sue and Tom Toor Group of Florida happily discovered the merits of the *Pizza Hut* chains for "after clogging class edibles." The hours, even on week nights, are later than other fast food chains and they seem to welcome the extra business. Here in Florida, the zany cloggers even recruited several waitresses and a Manager for the next beginner clogging classes.

Linda Dzogola, Windsor, Ontario, Canada, gave me an old *General Foods Cook Book* (I'd been copying recipes out of it) - printed in 1932. It is startling to realize that Maxwell House Coffee, Sanka (decaffeinated), Baker's Chocolate and Baker's Coconut, Post Toasties, Minute Tapioca, Grape Nuts, Swan's Down Flour, Calumet Baking Powder, Certo (for jellies and jam), Jell-O and Log Cabin Syrup were products of General Foods in 1932. These staples are pictured in the cookbook. Log Cabin Syrup came in a cabin-shaped tin and the chimney became the pour spout. These tins are now collectible antiques, as are many of the tin food containers of that era.

This cookbook always reminds me of a wonderful, snowy weekend in Windsor, Ontario. Thanks again, Linda!

We urge our readers to send favorite restaurants, foods that travel well, your special covered dish or any edible idea for this new column. Next month we'll tell you about a club Hobo party and their Hobo Stew!

From Deloris Breske, San Antonio, Texas: "Here are a couple of recipes collected in N.E. Kansas during my visit there this summer. Both dishes are delicious."

CONFETTI CREAM CAKE

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1 (3 oz) Pkg Each of Orange, Lime & Strawberry Jello
Dissolve each package in 1 3/4 cups boiling water. Pour each flavor into shallow pans and CHILL. Cut into small cubes.

FILLING

1 (3 oz) Pkg Lemon Gelatin
1/4 Cup Sugar
1 Cup Boiling Water
1 Cup Whipping Cream
1 (8 oz) Pkg Cream Cheese

Dissolve all together. Cool to room temperature. Beat softened Cream Cheese until smooth. Gradually mix into cooled gelatin. Fold WHIPPED cream gently into the mixture. Fold in cubed Jello. Pour into crust. CHILL. Unmold and frost.

CRUMB CRUST

1 Cup Graham Cracker Crumbs (approx. 12 Crackers)
1 Tbsp. Sugar
2 Tbsp. melted Butter

Combine and press into 9" spring pan.

TOPPING (for frosting)

1/2 Cup Whipping Cream beaten until frothy
1/4 Tsp. Vanilla
1 Tbsp. Sugar

Combine and beat until stiff.

ENJOY!

BUTTERFINGER DESSERT

2 1/2 Cups Crushed Graham Cracker Crumbs
2 (3 oz) Pkg Instant Butterscotch Pudding Mix
1 Stick Butter melted
2 Cups Milk
1 Qt Walnut Ice Cream softened
3 Butterfinger Candy Bars crushed

Mix crumbs & melted butter together. Press 2/3 mixture into 9x13" pan.

For filling: combine pudding mix with milk according to directions. Add softened ice cream. Mix well. Pour over crust. CHILL. Spread a dessert topping (Dream Whip or Cool Whip) over this and top with remaining crumb & Butterfinger mixture. CHILL. Freezes beautifully and can be made the day before. Serves 12.

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Square & Folk Dancing

By: **Hank Greene**

Harper & Row Pub. New York 1984
Continued from last month

Growth of Square Dancing in the Cities
Urbanization grew at a rapid rate throughout the latter half of the nineteenth century. In 1840 there were only 2 million Americans living in cities, whereas in 1890 there were more than 22 million urbanites. By 1900, one in seven Americans lived in a city with a population of 25,000 or more. Thus the stage was set for the refinement and sophistication of the old rural square dances.

In the cities during the early 1800s when quadrilles were still popular, women's dress styles reflected the demeanor of the dance. In order to achieve a delicate, touch-me-not air, they replaced the comfortable chemise gown with costumes requiring multiple crinoline petticoats. This bulky clothing did not allow body contact between partners.

Toward the latter half of the century, as urbanization expanded and the more active cotillions grew in popularity, the young people of the day, wanting dances of a more personal and even more strenuous nature, rebelled against this type of dance. The young women reverted to the loose-fitting gown. Dancers became so impatient with the slow movements and the waiting intervals at the conclusion of each cotillion maneuver that they would insert an occasional waltz step or polka at the end of each dance figure. This practice became so widespread that the Congress of the Episcopal Church in America seriously considered banning square dances, which had been thought to be a worthy substitute for the wicked couple dances. The clergy considered the waltz an indecent dance because of the very close position of the man and woman. Clergymen and dancing teachers debated this issue heatedly into the twentieth century.

It was Henry Ford who, in 1925, gave square dancing a new push forward. In his book *Good Morning* and other writings, he extolled the virtues of square dancing in an attempt to foster a dance form that would counteract what he considered to be the evils of jazz. Even though Ford was not successful in his attempt to keep the old square dances (quadrilles) as proper and elegant as they had been during the Victorian era, his efforts did stimulate the

burgeoning of many square dance societies; and consequently there was a vast increase in the number of books and pamphlets published on this subject.

In the 1930s, Lloyd Shaw taught European folk and old cowboy dances to his students at the Cheyenne Mountain High School in Colorado. In 1938 his pupils exhibited these dances in Los Angeles, Boston, New York and New Orleans. At first the programs included many European dances, but soon, in response to audience enthusiasm, the presentations consisted entirely of Western square dances such as "Texas Star" and "Wagon Wheel." The calls were laced with cowboy slang and were filled with expressions that typified the popular Western scene.

In 1939 Shaw published his important book *Cowboy Dances* and subsequently established a number of summer workshops to teach the dances to educators who gathered from all over the country. These workshops served as an important spur to the development of Western square dancing throughout the nation.

About 1940, the square dance field began to emerge as a big business. Spurred by the tremendous participation of thousands of people at the New York World's Fair in 1940 (led by Ed Durlacher, a well-known caller of the day), big record companies began to publish a multitude of square dance records. Square dancing immediately began to flourish in a new location, as people started to dance in the privacy of their own living rooms.

By 1950 the square dance boom was in full stride. In every corner of the country square dance clubs and associations were formed, spawning hundreds of new callers. Although their popularity was widespread, the greatest concentration of dancers was in southern California. In July 1950, Santa Monica celebrated its seventy-fifth anniversary with what was probably the world's largest square dance: an unprecedented attendance of 15,200 dancers. Wilshire Boulevard was closed to traffic to accommodate the people who danced through the night to the calls of thirty-five callers.

**The Modern Square Dance Movement:
The Emergence of Callerlab**

The proliferation of square dancing around the country during the years since 1950 has been phenomenal. It is estimated that there are 6 million people who square dance today with some degree of regularity, and there are

countless others who have had a casual contact with the activity through one-night stands or by watching it on a movie screen or on television.

As far back as the late 1940s when the square dance clubs began to proliferate, callers came to realize that the old-fashioned routines suitable for one-night stands could and should include new variations. So they experimented with different approaches; and it became evident that major changes in style, content and delivery were becoming a part of this new breed of callers' repertoire.

The need for leadership training became apparent during the early fifties. Those in the forefront of the activity realized that for square dancing to become stabilized and increasingly popular, it would be necessary to develop a degree of standardization in the calls and movements. The old-fashioned routines in which one couple visited each of the other couples in turn and performed the same maneuvers with each one gave way in part to dances in which head couples and side couples moved simultaneously. In this way, all dancers were active at the same time. This made it possible to establish all sorts of variations in traffic patterns.

Because not too much new material was available during this period, callers began to exchange ideas and improvise new figures in which intermingling was the important consideration. Thus they began to coin new terminology and figures, such as *California swirl*, *square thru* and *slide thru*; these and other figures were incorporated into a host of patter calls as well as new singing calls written to current catchy tunes.

Another trend in patter calls developed during the fifties. The established set patterns of movements in many patter calls gave way to freestyle "hash" combinations, in which each movement not only stood alone but was worked in with other figures at the caller's discretion. This made it necessary for dancers to pay strict attention to the calls, and it became extremely popular, particularly for those dancers who liked to be kept on their toes.

But there was a price to pay for the flood of new calls and movements being introduced. Confusion abounded. There was no standardized manner of calling many of the new movements, and dancers could no longer be certain that their response to a call they had learned from one caller would be correct when called by another. The old basic vocabulary was no longer used universally. **Continued on Page 26**

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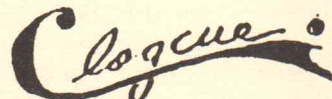


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RR901112	Old Dan Tucker	Eddie White

(All Routines are Intermediate Level Line)

Shin Splints

Continued From Page 12

Treatment and Conditioning

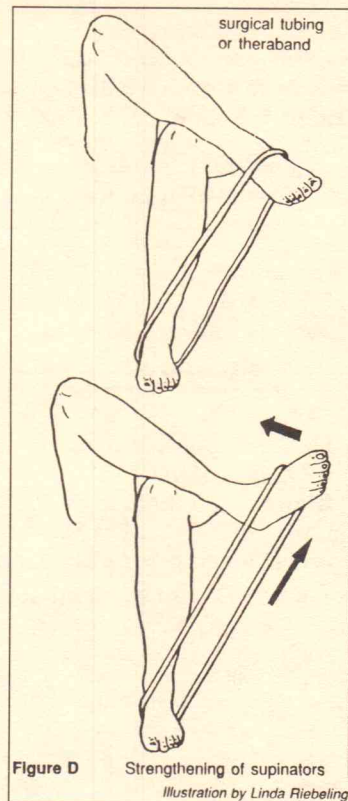
Treatment for shin pain due to soft tissue injuries generally involves ice, rest, and anti-inflammatory medication. After acute symptoms have subsided, dance medicine specialists recommend various conditioning exercises. However, as with other areas concerning shin pain, there is controversy.

Marijeanne Liederbach, MS, ATC and Barton Nisonson, MD of the Nicholas Institute for Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York recently conducted a study on the problem of shin pain and muscle imbalance. Their study of eight professional dancers showed that an active dorsiflexor (See Figs. C&D) strengthening program (pulling the toes up toward the shin) may help dancers recover from soft tissue-related shin pain. The Liederbach-Nisonson study is one of the first to look at the effects of conditioning on the treatment of soft tissue shin pain. "We used the Cybex machine to test and free-weights to strengthen the dancers for the study," says Ms. Liederbach. "But strength can also be built effectively with surgical tubing or theraband." Because dance involves both strength and endurance, Liederbach recommends a dorsiflexor conditioning program involving low to moderate resistance and high repetitions. "Our basic program calls for two sets of 25 repetitions, with a 30 second rest period in between, three times a week. Sufficient resistance should be used so that the dancer is fatigued by the end of the first 25 reps, but not so much that he/she can't make it through the second set of 25."

In addition to strengthening the dorsiflexors, exercises for the muscles that supinate the tarsus (sickle the foot, Fig. D) may also help in addressing the technical problem of "rolling in." As previously noted, it is controversial as to whether or not rolling in leads to shin pain, but is thought by many dance medicine clinicians to be a factor.

Liederbach emphasizes that regular stretching of the calf muscles is another important part of their shin pain treatment program: "In most forms of dance, the plantarflexors (calf muscles tend to become tight as well as overdeveloped, so it is important that they be kept flexible."

The dance teacher may also incorporate exercises for the ankle into class warm-up. For example, while sitting on the floor, students can resist the action of supination and dorsiflexion in one ankle with either their other ankle or a partner. Calf stretching can also be done either with a partner or against a wall. The ankle dorsiflexors may also be conditioned by walking on the heels. Be sure,



however, that these exercises are supervised by an instructor and executed in a controlled manner.

It generally takes about three weeks for most dancers to gain a good baseline of strength in the ankle; however, it is important that acute symptoms of shin pain have subsided before any active strengthening exercises are begun.

Treatment for stress fractures should always be designed and supervised by a physician. Once a stress fracture has been diagnosed, treatment usually consists of limited activity for six to eight weeks in combination with a low or non-weight bearing rehabilitation program such as cycling or swimming.

The advice of a physician should also be sought for shin pain that shows signs of being related to a compartment syndrome. It is important that a compartment syndrome be accurately diagnosed due to the fact that muscle fiber damage may occur. Also, as previously noted, conditioning exercises can be detrimental if a vascular disorder is involved.

Because the underlying problem in a compartment syndrome is often a thick or tight fascia, a surgical treatment known as fasciotomy may be indicated. The procedure involves cutting a slit in the fascia to allow the muscle to expand. Fortunately, this procedure has a high success rate and recovery time is relatively short.

Finally, dancers should also consider the footwear they use in their nondance activity as part of their efforts to prevent shin pain. Be sure to wear shoes with good shock-absorbing design when walking or engaging in other weight-bearing activities. There are a number of "walking shoe" models on the market, and investment in such a shoe should be considered.

Dancers should make every effort to consult a dance medicine specialist if their shin pain symptoms persist. There are a number of other causes for lower leg pain, such as fascial tears, referred pain from the back, inflammation of the interosseous membrane, and others and a physician specializing in dance and/or sports medicine should be consulted to get an accurate diagnosis. For referral to performing arts medicine clinics (dance and music) by location, contact Center for Safety in the Arts, 5 Beekman Street, Suite 1030, New York, NY 10038, 212/227-6220.

Summary

While shin pain can be due to various underlying problems, general preventive methods can help alleviate the most common ones. These include:

- Avoidance of sudden increases in dance activity loads.
- Attention to foot/ankle technique combined with appropriate conditioning exercises. If a compartment syndrome is suspected exercise should be avoided until medical advice is obtained.
- Sufficient rest periods incorporated into training.
- Avoidance of jumping on nonresilient flooring, particularly if training has taken place on a resilient floor.
- Attention to footwear during nondance activity.

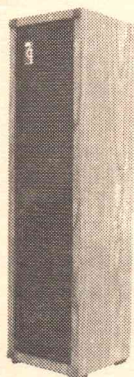
While the controversy surrounding shin splints is bound to continue, the good news is that controversy fosters research. And with more research may come better answers to many of the perplexing questions concerning dancers and shin pain.

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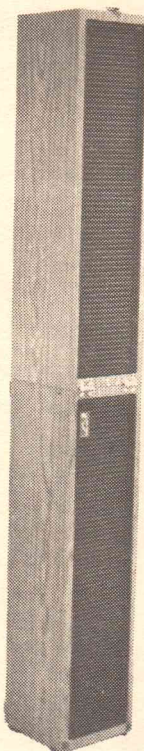
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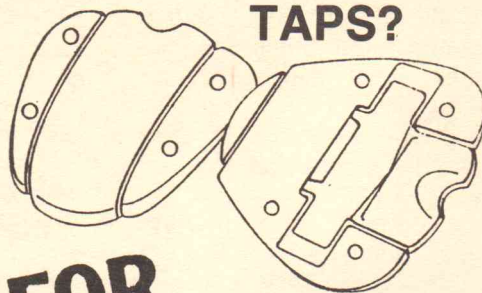


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The Augusta catalogue describes the experience this way: "For five weeks in July and August, the hilly campus of Davis & Elkins College buzzes with the sounds and sights of the traditional arts. The juxtaposition of so many varied activities is what makes August unique. Participants may come to study clogging, Cajun fiddle, or chip carving, but they leave with much more; a wealth of knowledge, gleaned from everyone around them - and friendships that can last a lifetime. Combine all of this with

Augusta Heritage Arts Program Elkins, West Virginia

By: N. Dianne Rowe
Falls Church, Virginia

the freedom to devote yourself to learning, and it's easy to see how a week at Augusta can become a "life-altering experience."

The Augusta Heritage Center at Davis

and Elkins College offers five weeks of dance classes every summer along with a variety of music and craft programs for adults with a special *Folk Arts for Kids* class.

This summer had a full week of non-stop traditional dance and music, featuring square dances, New England Contras, Country Swing, and Clogging. My children and I attended Weeks II and III for Clogging, Dance Callers Workshop, Irish Set Dancing and Irish Step Dancing. Ira Bernstein concentrated on style and flat footing. Phil Jamison taught a mini clogging class and taught some of the steps he learned while dancing with the *Green Grass Cloggers* and concentrated on freestyle clogging. There are dances every night in the beautiful outside wood-floored pavillion, and lots of beautiful mountain air to breathe. A swimming pool cools you off in the afternoon after dancing all day. One of my children enjoyed the *Folk Arts for Kids* program during Week II and my two older children were able to take Stone Carving during Week III. Last summer approximately 1,800 people attended the August Heritage Arts Workshops during the five weeks. The participants come from 40 states and several foreign countries, and range from complete novices to professional artists learning advanced skills.

◀ **The Cranberry Cloggers:** a traditional old time Clogging group who dance to live old-time music. Dianne Rowe, Director, left.



Peoria YMCA Workshop Peoria, Illinois August 17, 1991

By: Cindy Snoke
Deer Creek, Illinois

I'm very excited to report there were 93 cloggers in attendance who shared in the fun and fellowship at the Peoria YMCA Workshop. It was great meeting and clogging with so many Illinois cloggers!

The workshop was full of challenging dances and neat instructors who were anxious to share their love for clogging with all who attended. Area instructors taught Beginner Level dances to new cloggers, and Naomi was kept busy in the Intermediate-Advance level hall teaching *super* dances.

Naomi Fleetwood will always be remembered with deep appreciation, for her willingness to help get us started in becoming a *stronger clogging state*. We have alot to be proud of in Illinois, we just needed someone special like Naomi to bring us all together for a time of fellowship. I hope to see her back to Illinois again soon.



Area instructors who added their special touch to this workshop were: Jennie Gallagher, Patty Garner, Audra Griffin, Orvie Haun, Ken Seng, Rany Siegel, Judy Whitmore and Kathy Zalucha.

Their hard work and encouragement ensured the success of the YMCA Workshop.

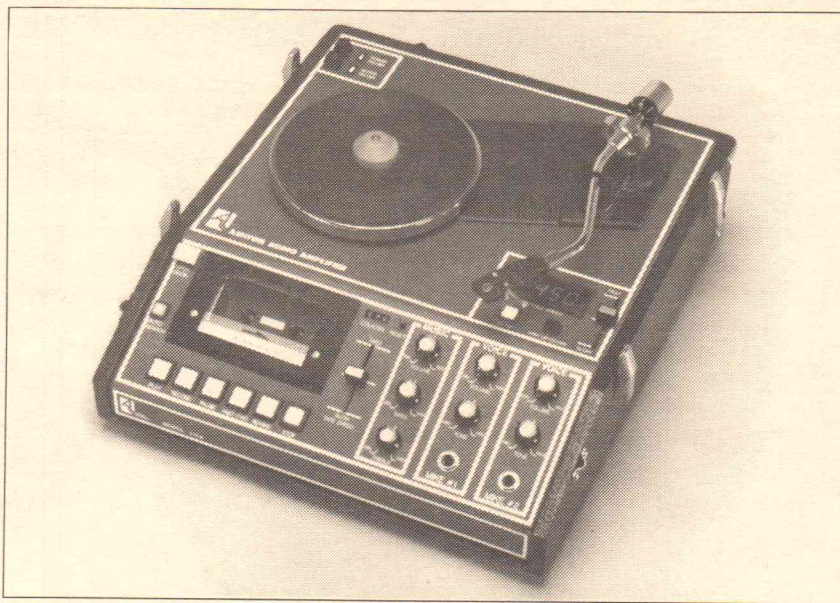
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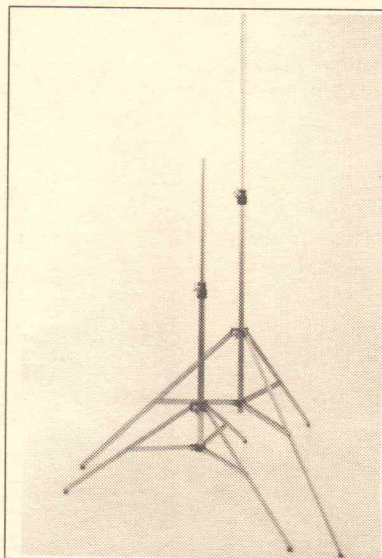
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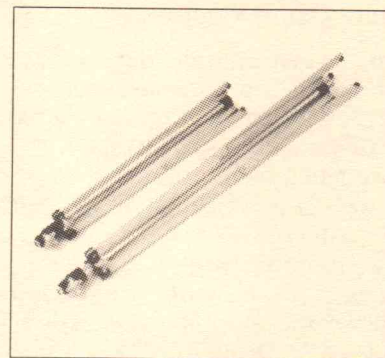
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Action Shot of the Month



The Triple T Cloggers Junior Team from Lufkin, Texas executes a "twister" from "Zip-a-Dee-Doo-Dah" choreographed by Jo Thompson Schreiner. May 1991. Left to right: Kendra Arnold, Joanna Adams, Joetta Meredith, Courtney Little, Kimberly Carroll, Patti Wilson and Misty Todd.
Submitted by: Rita Thompson, Director

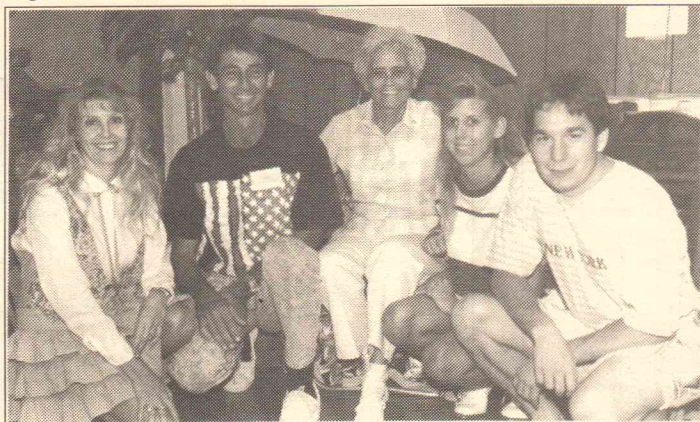
First Coast Clogging Workshop

By: Tim Spivey
Live Oak, Florida

Florida loves to clog and Sunshine State dancers have always supported their workshops. Jacksonville is no exception — more than 125 cloggers turned out recently for the inaugural First Coast Clogging Workshop.

"We had a better turnout than I hoped, *"Steppin' Time Cloggers"* director Scott Wall said Saturday afternoon as he watched the active crowd of adults and kids. "It went great and we'll probably do it again next year," he added later.

Cloggers from South Georgia joined Floridians for the daytime workshop and evening exhibitions. Marge Callahan, Greg Dionne, Diana Allen, Kim Carson, Claudia Collier and Tony Dillow taught a good mixture of routines and steps ranging from easy to advanced.



Greg Dionne gave a quick lesson during a break.

Exhibition teams included *Pure Energy* - Jacksonville, *C.C. Express and Home Cookin'* - Savannah, *Steppin' Time* and the *Clogging Connection* - Riverview. Perry Barnes brought his Specialty Records stock and Buzz and Helen Ruiz drove from middle Georgia with their clogging supplies.

◀ Instructors: Claudia Collier, Tony Dillow, Marge Callahan, Kim Carson and Greg Dionne.

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Clog Campus - Norton, Virginia

By: Anna Breeding

Clog Campus No. 10 proved to be another huge success with over 140 participants - good attendance for a workshop in this small Virginia coal mining town. Clog Campus strives to offer a diversity in traditional dance and includes ballroom, Texas dances, folkdance, and flatfoot in addition to the usual clogging class levels.

The Saturday night spectacular entitles "Spirit of America" was a combination of sincerity and comedy as instructors put together a rendition of paying tribute to our troops and country. It included waltzes, two-steps and even a folkdance routine as the finale' in addition to the clogging numbers.

The Saturday night Open Dancing which followed the Spectacular show began with a hoedown called alternately by instructors Jeff Driggs and Charlie Burns. This was set to live music provided by former *Clinch Valley College* chancellor Dr. Joe Smiddy and other local musicians. The musicians also provided the lively toe-tappin' pace for the cakewalks, an old activity new to some of the younger dancers.

Clog Campus originated ten years ago at Clinch Valley College in Wise, Virginia. Then Chancellor, Dr. Joe Smiddy who plays old-time banjo and has a bluegrass band himself, encouraged Anna Breeding, Secretary in the English and Humanities Department, to organize a dance program on campus. The first Clog Campus hosted 60 students with eight instructors and was taught in the Zehmer classrooms on campus. Students stayed in the college dorms and ate in the college cafeteria - thus gaining a true feeling for college life on campus. Dr. Smiddy retired as chancellor of the college and a new



chancellor was appointed. Unfortunately, the new chancellor was very anti-Appalachian and banned all of the cultural programs from campus immediately, leaving Clog Campus to flounder. Realizing that the momentum of the program would be lost if not continued, Anna arranged to move the workshop to a local Christian camp in the woods near Wise, Virginia - Camp Bethel. Attendance dropped during the two years there, presumably due to the move and the difficulty in locating the site. Anna searched again and negotiated to use the Norton Community Center and the Holiday Inn as the host motel, which has proven successful for the last three years. There is now a possibility that Clog Campus may move full circle back to its original home at the college by 1992 as another new chancellor is at the helm who seems to support the local arts.

Clog Campus is a unique dance workshop and offers a Teacher's Certification program. It is one of the few workshops which provides live music for the hoedowns.

2nd Annual Lake States International Workshop Greenville, Pennsylvania

By: Marti Stevens
Mercer Pennsylvania



Teachers l to r: Sallie Adkins, Tim Whaley, Alene Dougherty, Charlie Burns, Tammy Morrison & Reitta Marinelli

The 2nd Annual Lake States International Clogging Workshop was held August 3rd at Thiel College in Greenville, Pennsylvania. The sponsor of the workshop was Stevens Worldwide, Inc. - manufacturer of clogging taps.

The multi-level teaching provided a full day of classes for brand-new cloggers, basic cloggers, intermediate cloggers and several classes for the advanced clogging.

Plans are already being made for next years workshop because of the increasing interest and growth of clogging in this part of the country.



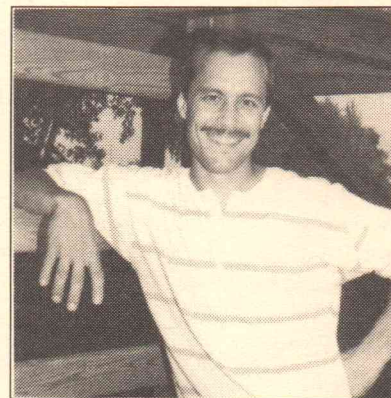
Pine Hollow Cloggers - Sharon, Pennsylvania

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(Beg+) Break My Stride
(Int) No Steel Guitar Rag
(Int+) Out Of My Dreams & Into My Car

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Continued from Page 14

5. Stick on labels are extremely helpful in determining who has paid and/or checked in for class night and who has not. As each person checks in for the evening, have them fill out a name label and put it on, so that it is visible to the instructor. This also helps the instructor get to know the dancers by name.
6. There are occasionally, those individuals who somehow avoid paying for their classes. They simply appear on the floor ready to dance. For most it is just an oversight; they forgot to check in. There are others who *refuse* to wear a sticker or badge. State your rules (quietly) and insist they abide by them. If they refuse to pay, insist they leave. If they will not wear a sticker (in a large class this is a good visual method of checking the group) offer to refund their money if they do not wish to comply with the rules.

TEN COMMANDMENTS OF CLOGGING

1. Thou shalt engage thy whole mind and thy whole heart in making thy group friendly to all.
2. Thou shalt find happiness by thy endeavors to help others have a good time and while rejoicing in the company of thy friends, neglect not to draw into thy merriment that lesser-known on the sidelines.
3. Thou shalt not indulge thy taste for spiritous liquors before or during a dance.
4. Thou shalt be attentive to such niceties as shall safeguard the sweet aroma of thy person and preserve the decency of thy appearance.
5. Thou shalt refrain from freely offering up criticism until thou has considered carefully and may offer up solutions as well.
6. Thou shalt listen attentively to the words of thy instructor and shalt not interfere with others' listening.
7. Thou shalt honor thy instructor's work by joining promptly and enthusiastically in the dance when he inviteth.
8. Thou shalt not be a snob, forgetting in thy glory that thou wert once a beginner thyself and considering that thou art now too elevated to dance with lesser mortals.
9. Thou shalt be happy and free to share thy knowledge with others lest one day knowledge fail and thine own ignorance turn and smite thee.
10. Thou shalt be a responsible member of thy group that its days may be long and that it may prosper and multiply the joys and satisfactions thou cravest.

— Author Unknown

MORE OF THE HARD STUFF

Confessions of a Clogging Addict

Well you ain't seen much when you've seen me,
But talking is cheap and the looking's plumb free,
And the warning's a bargain at twice the price
'Cause it was clogging lessons that ruined my life.

Now I reckon It's hard to believe but it's true
That once I wasn't no different from you:
A pillar at work, my community's pride —
But I took to dancing like a drunkard to wine.

Oh, once I was tidy, not a hair out of place,
With clothes neatly pressed and a scrubbed shining face -
But I succumbed to the wiles of a clog dancing friend
And went straight to perdition with a light-hearted grin.

Now at first my deterioration was slow,
For I saw no harm in one Double Toe;
But I fooled with the real stuff like Step-Rock-Step-Hop
And then moved on to freestyling pure Rocky Top.

Well from there on out it was clog dance or die
And I might've could quit, but I didn't try;
I kept saying, "I'll enter one last competition"
And telling myself, "Just one more exhibition."

So my family heard rumors that I'd been seen
In Orlando or Nashville or towns in between
While I strung myself out on the highs and the thrills
Of the workshops from Fontana's to Jacksonville's.

Now I'm red-eyed and rumpled and sticky and damp
My clothes are as creased as my crumpled road map;
I'd be a poor second to a down-and-out bum,
But I'm here to tell you I've had me some fun!

And you'll listen a minute, and I'll tell you it's great
And invite you to try it — and you'll make a mistake,
'Cause you'll come and you'll see for yourself that it's true
And what happened to me will happen to you:

For there's plenty will tell you the dangers of drink,
And assorted degredations into which you can sink —
But I was a victim of infatuation
With the evils of wholesome recreation!!!

Shelia Popwell
Hampton, Georgia
October 27, 1983

Square & Folk Dancing

Continued from Page

In 1969, in an attempt to solve this problem, Bob Osgood, editor of the national magazine *Square Dancing*, organized a committee of experts called Sets in Order American Square Dance Society (SIOASDS). This organization had as its goal the promotion of standardization of teaching procedures, terminology and movements.

In 1974 new figures were added to the list. Stan and Cathie Burdick, editors of *American Square Dance*, published ten additional movements in a booklet called *Plus-50 Experimental Movements* written by Willard Orlich, the magazine's workshop editor. That same year, the Association of Square Dance Callers, under the name Callerlab, had its first formal convention. It was attended

by 100 callers who met for three days to discuss all phases of square dancing. Three years later its membership had jumped to 600, and it is still growing.

Callerlab meets each year for a three-day convention to discuss every aspect of square dancing, including cultural exchange, caller accreditation, contracts, ethics, and standardization of all movements. the most recent list of Callerlab movements was published in 1982 by SIOASDS.

The tremendous strides made by Callerlab in the area of standardization are directed largely to square dance clubs and organizations which meet on a regular basis to perfect their dancing skills. Regional types of square dance are still very much in evidence, and many people still gather for party dancing and one-night stands based on old-time, simple figures. — Continued Next Month

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Front & Center

Continued from Page 4

Duffey writes: Our annual *Recital to Raise Bus Money* was again successful and sixty Homespun Cloggers attended the International Cloggin' Jamboree in Dearborn, Michigan.



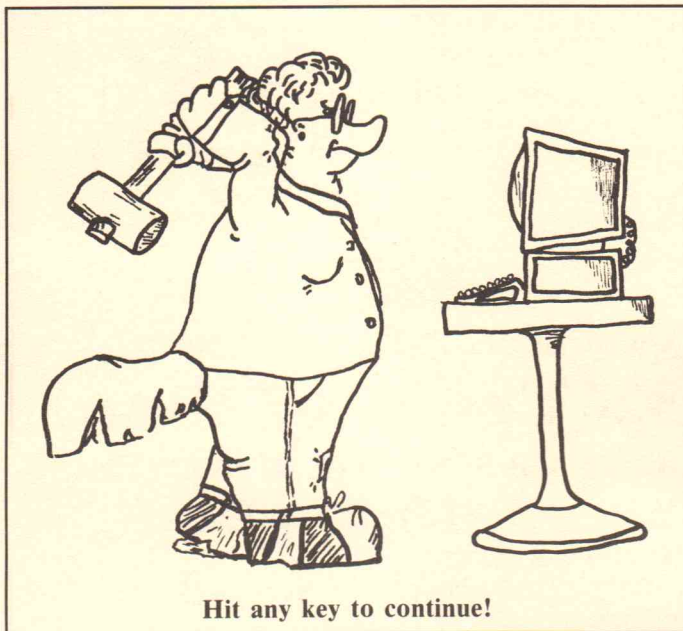
C.E.A. - Please note: The new Editor of the *I.P.C.A. Prairie Tappin' Times* is Nina Kramer, 14017 High Road, Lockport, Illinois 60441

Thanks to many of you, we've had a modest increase in subscriptions in the last month or so. We hope you'll continue to urge dancers and friends to subscribe. The more copies we print, the less each one costs!

Thanks too, for all the photos and write-ups — this truly is *your* magazine. It is always reassuring to have articles and photos in reserve for the next issue. There's nothing scarier than having an issue on the assembly boards without the foggiest idea of what we'll put in it! Drop me a line if there are topics you'd like discussed. If you don't see your article or photo printed right away, be patient! It's not necessarily all the news that's fit to print, but all the news that *fits* !

Bobbie Adams, Editor

The Edituh



Shin Splints

Continued from Page 18

Partial list of sources

[A lengthy list of source articles is available by writing the author, c/o Dance Teacher Now, 3020 Beacon Blvd., West Sacramento, CA 95691-3436.]

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Robin Chmelar holds an M.S. in Sports Medicine/Exercise Physiology and a B.F.A. in Modern Dance from University of Utah. She is a former professional dancer, teacher and choreographer, now a Research Specialist for Cybex, a fitness/performance testing equipment manufacturer. *Dancing at Your Peak: Diet*, cowritten with Sally Fitt, Ed.D., was released by Princeton Books in 1990.

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THE PRAYER OF A REALIST

Lord, Thou knowest I am growing older.

Keep me from becoming talkative and possessed with the idea that I must express myself on every subject.

Release me from the craving to straighten out everyone's affairs.

Keep me from the recital of endless detail, Give me wings to get to the point.

Seal my lips when I am inclined to tell of my aches and pains. They are increasing with the years and my love to speak of them grows sweeter as time goes by.

Teach me the glorious lesson that occasionally I may be wrong. Make me thoughtful but not nosy, helpful but not bossy. With my vast store of wisdom and experience, it does seem a pity not to use it all. But Thou knowest, Lord, that I want a few friends at the end.

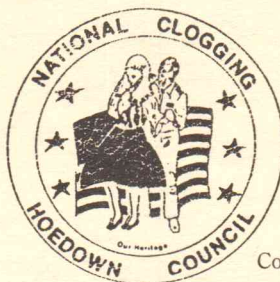
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