

# THE DOUBLE TOE TIMES

Volume 10, Number 1

A Clogging Magazine

January 1992

## Mule Days Calvary, Georgia

By: Bobbie Adams

The first Saturday in November marked the 19th annual *Mule Days* in a small unincorporated wide-spot-in-the-road called Calvary, Georgia. Permanent residents number 300 to 600 people, depending on who you ask.

The Calvary Lions Club sponsors and coordinates the event which features acres and acres of arts and crafts booths; food concessions with everything from spiral-cut deep-fried "curly" potatoes to shish-kebobs to kielbasa and kraut; a Museum; a lengthy parade; mule judging events and three stages featuring Gospel Singers and Clogging groups throughout the day.

A traveler these days must always expect the unexpected. We did not expect that #1. nearly 100,000 people would attend this for-the-most-part unadvertised event. #2. there would be NO VACANCY signs on every Motel in Cairo, (pronounced Kay-ro) Thomasville, or Bainbridge, Georgia. When we drove 33 miles back to an I-10 exit above Tallahassee, we discovered that a major football game had nearly filled the motels at very firm, very inflated prices! We got the next to last room at a Days Inn along with four busloads of High School Bands! #3. the temperature would drop to 36° and we Southern Floridians don't own insulated boots or long johns. In spite of 1, 2 and 3, and in retrospect, it was great fun! I have three rolls (72) photos of donkeys and mules of every size, color and description. I was grateful that they no longer have a mule/donkey auction - it neatly removed temptation.

My Thanks to Gerald Thomas, a Lion and Store Proprietor in Calvary, for extending Press parking for the Parade and the use of the store's restroom. We were then escorted to preferred parking ringside at the mule and donkey show.



Photo-Pamela J. Williams

**Dorothy Dalton and her friend Tony are all dressed up for Calvary's annual Mule festivities.**

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In years past, a printed program with the times, stage number and performing group name was available. This year each stage had a sort of billboard and we always seemed to be on the wrong side of the lake at the wrong time. The

crowds were so densely packed that it was hard to navigate. (Bless Tim Spivey for the photos!) We could see the backs of a performing group across the lake while watching the one in front of us -

**Continued on Page 14**



## THE DOUBLE TOE TIMES

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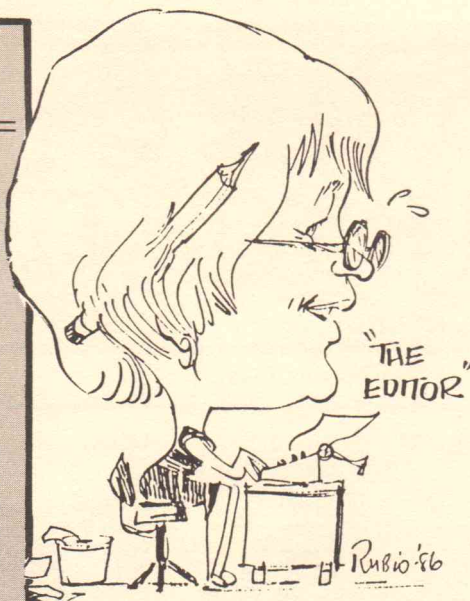
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## FRONT & CENTER

### How Far Will You Go to Keep Your Customers Happy?

#### REMEMBER ME?

I'm the fellow who goes to a restaurant, sits down and patiently waits while the waitresses finish their visit before taking my order.

I'm the fellow who goes into a department store and stands quietly while the clerks finish their little chit chat.

I'm the fellow who goes to a convention and am asked at the last minute to fill in as an M.C. or set up chairs, and I work very hard to help.

You might say I'm the good guy . . . but do you know who else I am?

I'm The Fellow Who Never Comes Back!

It amuses me to see business spending so much money every year to get me back when I was there in the first place . . . and all they needed to do was give me some service, extend a little courtesy, possibly remember my name or even say "Thank You." [Adapted from: *Canadian Dancer News, Canada*]

"It costs six times more to get a new customer than it does to retain an old one. Unfortunately the number one reason customers leave is disappointment in the treatment they received."

Most of us know that a baker's dozen is thirteen rolls for the price of twelve. In Southern Louisiana and Southeast Texas *lagniappe* is something given with a purchase to a customer, by way of compliment or for good measure.

A well-known business school credo is defined as "post purchase satisfaction or service after the sale."

In most businesses there appears to be a three-fold group of *people* who must all be in place and working together in order for a product or concept to be successful. They are the Leadership, Workers and Consumers.

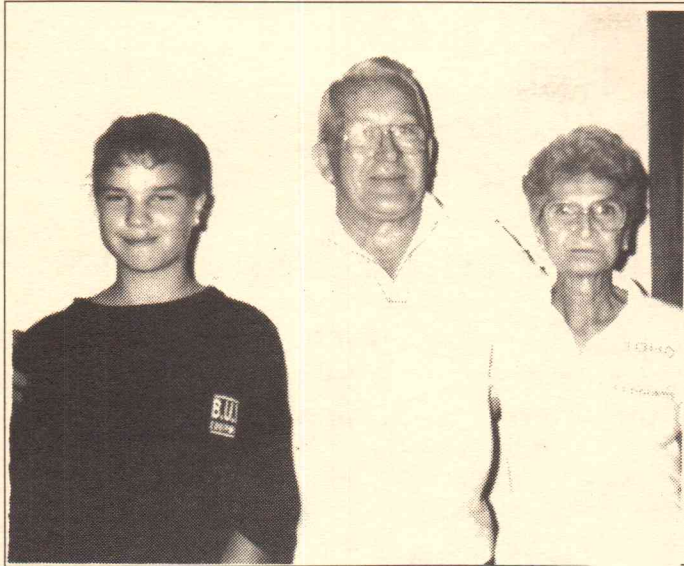
"*Leadership* simply means getting workers to do what they ordinarily wouldn't do on their own. This can be accomplished by fear or coercion, authority or position, reward, competence or charisma." *Fear or coercion* will only work for a limited period and a leader will ultimately be left with those who cannot work anywhere else or no followers at all. *Rewards* must be followed by ever-larger rewards. *Authority or position* assumes that the leader is the Grand PooBah and knows it all. Most workers can't figure out how Grand PooBah got there in the first place. *Competence* implies that the leader is THE BEST at everything, therefore all the workers don't quite measure up. The leader must demonstrate his/her "competence" often and regularly. [Randy Houck "The Hawk" Tyler, Texas.]

Leadership based on goodwill, honesty, mutual respect and charm (charisma) will succeed. If the leaders consider the workers and consumers sort of 'lower life forms,' the business is doomed. The Captain Bligh's of the world inevitably are given a brown bag lunch and a rowboat.

And what of the *consumer or customer*? Every time you lose one you have to re-invent the wheel. "Eighty percent of customer problems are caused by management policies that are cost-driven rather than customer-driven." [Communication Briefings - Encoders, Inc.] It behooves leaders to re-evaluate and become customer-oriented. Customer needs and customer complaints MUST be listened to and addressed. An unhappy customer has an influence on potential customers as well. If your business must rely on constantly attracting new and unwary customers, it simply will not grow. Make new friends and keep the old. One is silver and the other gold.

Our Readers Write . . . and while I have always maintained that this is *your* newsletter, I cannot in good conscience, print some recent letters. Please send them to the Directors of the organization with whom you have the problem. I feel certain they would like to know your concerns and that they will respond. Editor





Kara Kendall and the Gendron's

When we heard that the *Dairy Town Cloggers*, Enosburg Falls, Vermont were having a workshop with Kara Kendall who is the daughter of a friend of mine, I had to go even though I am not a clogger.

We are on the Canadian-Vermont border in Northern Vermont.

Everyone was very impressed by this young clogging instructor from Strafford, Vermont. Kara is now 14 years old and a freshman at Thetford Academy.

The Workshop started with demonstrations and Kara did a Canadian Step Dance. Then with the skill of an experienced instructor, Kara taught the workshop. It was as exciting to watch as to participate. The young teacher taught, challenged and encouraged the dancers.

Following the workshop, the founder and instructor of the *Dairy Town Cloggers*, Mrs. Freda Machia and her husband Arnold, had us to their home for a party. Freda learned to clog in Florida with the ToHo Cloggers and started the *Dairy Farm Cloggers* about four years ago.

Kara Kendall is the instructor for the Youth Performing Arts Program of the *Northern Light Cloggers*, teaching beginner and intermediate clogging to kids. She recently was awarded a Community Service Grant from the employers of *Ben and Jerry's Ice Cream* for the clogging program she started in West Fairlee, Vermont.

When not clogging, Kara participates in horse shows and barrel races at rodeos. She also plays basketball and softball and is a short distance runner.

I just wanted everyone to know that even we non-cloggers support clogging too. We especially appreciate the young and "older" folks working and dancing together.

Carolyn Gendron  
Richford, Vermont

My renewal for the *Double Toe Times* is already in the mail, and I finally found some time to write you.

I really enjoy reading your magazine. I have even made a new friend because of it. In the April issue there was a letter about Elli Kern from Germany. I saw her at a Squaredance Jamboree and recognised her from the foto. So we started talking and I sent her a copy from the letter because she has no subscription. We've been corresponding and exchanging clogging news since then. She

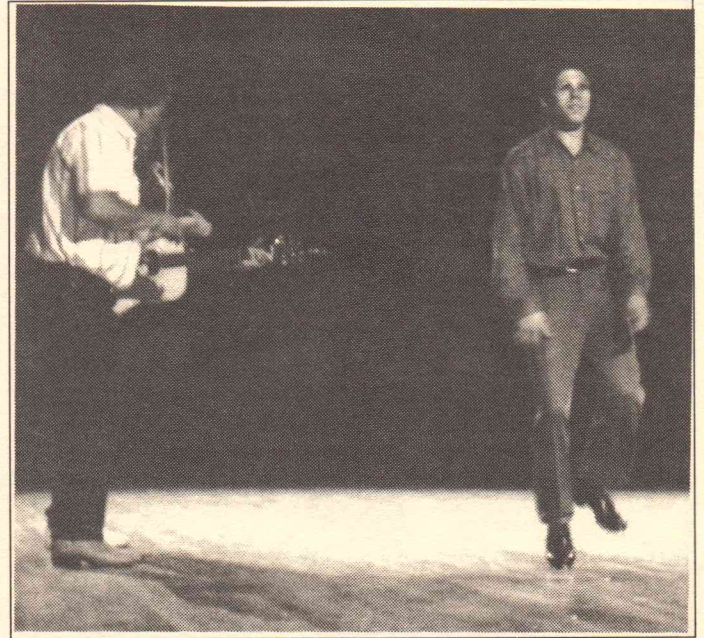
has already a clogging class graduated last July.

Personally I've been busy with clogging too. In August, I gave some introduction lessons and now I have started a clogging class with seven people. Five of them have already bought taps. I was very nervous at first, but I'm getting over it. They all seem to enjoy clogging as much as I do.

So you see, clogging is spreading around.

Ingrid Adriaenssen  
Antwerpen, Belgium

Patty Neafus - Columbus, Indiana writes: While we were visiting the *Stompin' Ground* in Maggie Valley, North Carolina on October 5, Ira Bernstein dropped in and delighted the audience with an old time flat-foot clogging demonstration. It was wonderful!



I am interested in others who have gone through "Burn-Out", or "Stress-Out", or just plain old "Clogged Out." I would like to appeal through your publication to others who would share their personal encounters with this problem, their ways of overcoming it, their present level (?) of stress, reasons for their particular situation, and any other information they are willing to share on this subject. I have gone through, and still am going through, a type of clogging withdrawal. I want to compile as much information on this subject as I can, plus I want to first overcome this for myself. Currently I have begun to indulge in clogging again. I am nowhere nearly as involved as I once was. I would like your readers to send me their stories and their permission to compile and possibly submit a future article to the *Double Toe Times* that could possibly help others who may be going thru such an ordeal. Write to: Gail Hardison, 6689 Chriswood Drive, Macon, Georgia 31206.

*Editors Note:* An article on "Burn-Out" was printed in our December 1991 issue.

*Editor:* Grandson, "T.J." (3½), is in a Mother's Morning Out program. Just before Thanksgiving the teacher told the children about the Indians having the first Thanksgiving Dinner with the Pilgrims. T.J. popped up "NOT ME!" "I'm going to Gramma Adams house!"



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# UPCOMING EVENTS

**January 11**  
Desert Rose Clogging  
Competition  
Mesa, Arizona  
Steele (AZ)

**January 11**  
Hollywood Nights Workshop  
Sorrento, Florida  
Holloway (FL)

**January 11**  
Sandy Coast Clogging  
Workshop & Dance  
N.C.C.A. Quarterly  
Marina, California  
Parkhurst (CA)

**January 12**  
New Dancer's Workshop  
Columbus, Indiana  
Kell (IN)

**January 12**  
N.C.C.A. Teachers  
Forum Meeting  
San Jose, California  
Hanzel (CA)

**January 16 - 19**  
So. Arizona Square & Round  
& Clog Festival  
Tucson, Arizona  
Pearson (MO) Pearson (AZ)

**January 17 - 19**  
Pacific Northwest  
'92 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 24 - 26**  
Northern Lights  
Clog & Ski Weekend  
Strafford, Vermont  
Kendall (VT)

**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 1**  
E E Workshop  
Winston-Salem, North Carolina  
White (NC)

**February 1**  
Thunderfoot Cloggers  
Workshop & Dance  
Auburn, California  
Gulyas (CA)

**February 1 - 2**  
NCHC Competition Committee  
Meeting & Directors Workshop  
Charlotte, North Carolina  
Phillips (GA)

**February 7 - 8**  
Tuscaloosa County  
Clogging Workshop  
Tuscaloosa, Alabama  
McCullar (AL)

**February 7 - 9**  
Palamar Jamboree by the Sea  
Del Mar, California  
Campbell or Hansen (CA)

**February 8**  
Blueridge Allstar  
Clogging Classic  
Gainesville, Georgia  
Kerry Thomas (GA)

**February 8**  
Saturday Night Clogging  
& Country Jamboree  
Eustis, Florida  
Carson (FL)

**February 8**  
G.C.L.A. Business Meeting  
Crisp Co. Courthouse  
Cordele, Georgia  
Wells (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 14 - 15**  
Orange Blossom Clogging  
& Hoedown Festival  
Eustis, Florida  
McRae (FL)

**February 21 - 22**  
Bearfoot Cloggers Jamboree  
Daytona Beach, Florida  
Beverly Dionne (FL)

**February 22**  
Driftwood Valley Cloggers  
Cabin Fever Workshop  
Columbus, Indiana  
Kell (IN)

**February 23**  
Country Note Cloggers  
Workshop  
Windsor, Ontario, Canada  
Dzogola (CAN)

**February 28 - 29**  
Texas Cloggers Rally  
San Antonio, Texas  
Cannon (TX)

**February 29**  
Winter Workshop  
Peoria, Illinois  
Snoke (IL)

**February 28 - March 1**  
March Into Spring - Square  
Round & Clogging Festival  
Lexington, Kentucky  
Paul (OH)

**February 29 - March 1**  
Gulf Coast Classic  
Clogging Competition  
Pensacola, Florida  
Erdwins (FL)

**March 6 - 7**  
Spring Fling '92  
Pigeon Forge, Tennessee  
Goode (TN) Pace (SC)

**March 13 - 14**  
Iowa Clogging Association  
Winter Workshop  
Ankenny, Iowa  
Huss (IA)

**March 13 - 14**  
S.C.C.C. '92 Stampede  
Greer, South Carolina  
Quinn (SC)

**March 13 - 14**  
Goodtime Cloggers  
Country Jamboree  
Bonifay, Florida  
Skinner (FL)

**March 13 - 14**  
'Possum Trot Workshop  
Victorville, California  
Strong (CA)

**March 13 - 14**  
Spring Fever Workshop  
Ozark, Missouri  
Skinner-Boshe (MO)

**March 14**  
Louisiana State Clogging  
Championships  
(Louisiana Entrants Only)  
Winnfield, Louisiana  
Wilks (LA)

**March 14/21/28**  
Utah Open Clogging  
Championships  
Provo, Utah  
Cobia (UT)

**March 20 - 21**  
U.S. Clogging Workshop  
Indianapolis, Indiana  
McLerran (IN)

**March 21**  
Dayton Clog Dance  
Dayton, Ohio  
Allen (OH)

**March 28**  
Northern Lights Cloggers  
Anniversary Dance  
White River Junction, VT  
Kendall (VT)

**April 3 - 4**  
Northwest Clogging  
Championships  
Pasco, Washington  
Casaw (WA)

**April 3 - 4**  
Clogging Workshop  
Fultondale, Alabama  
McCullar (AL)

**April 4**  
Cuyahoga Valley Workshop  
Lakemore, Ohio  
Truax (OH)

**April 4**  
Sunbelt Clogging Competition  
Sherman, TX  
Cannon (TX)

**April 4**  
Free Clogging Workshop  
Tulsa, Oklahoma  
Stretch (OK)

**April 4 - 5**  
Sidekick Cloggers Hoedown  
LaBelle, Florida  
White (FL)

**April 10 - 11**  
Ricks College  
Clogging Championships  
Rexburg, Idaho  
West (ID)

**April 10 - 11**  
Dancing Unlimited's  
Kloggin' Kickoff  
Springfield, Missouri  
Snow (MO)

**April 10 - 11**  
NCHC Spring Workshop/  
1991 Dance-Off PLUS a  
1992 Sanctioned Competition  
Daytona Beach, Florida  
Steele (WV)

**April 18**  
South Atlantic Clogging  
Competition  
Waynesville, North Carolina  
Finger (NC)

**April 25**  
Indian River Pow Wow  
Merritt Island, Florida  
Redfern (FL)

**April 25**  
ACHF Spring Workshop  
Stompin' Ground  
Maggie Valley, North Carolina  
Powell (NC) Johnson (VA)

**April 25**  
Dogwood Festival Clogging  
Championships  
Knoxville, Tennessee  
Goode (TN)



# Where Legends Live

By: Nancy A. Biehler, Heritage, Texas  
Bobby D. Whitefield, Austin, Texas

Not long ago, *Heritage* of Texas had a rare opportunity to experience Appalachian dance traditions first hand and, for one special moment in its six years of organization, come to understand what the real heritage is all about. We were invited to participate in the 1991 *Clogging Hall of Fame*, the championship of champions by most Appalachian standards. In our wildest dreams, we never expected our visit to be the culmination of so many goals in a "dance lifetime" of Appalachian curiosity.

In order to participate at this competition, a clog dance or smooth mountain team has to have been a place winner at a *Clogging Hall of Fame* sanctioned competition. Sanctioned competitions include the Florida State Fair Competition, OREC Showboat Competition, South Atlantic Clogging Championships, Firehouse Clogging Competition, East Coast Clogging Championships and the Clogging Classic of Coastal Carolina. As it happened, *Heritage* had entered Shirley Finger's South Atlantic competition last April for a "fun vacation/shopping" trip to Appalachia in the Spring. The dogwoods and redbuds were spectacular, the people of Waynesville, North Carolina friendly and accommodating. It was icing on the cake to compete against 88 other hopeful clogging and smooth teams and be awarded "Grand Champion" at that event. We never anticipated following up six months later in Maggie Valley, North Carolina. Come on, folks, we live in Texas - to many cloggers' eyes we might as well be a million miles away!

But it turned out to be too hard to resist. *Heritage* has been perfecting its Appalachian smooth routine for five years. Here was an opportunity to dance against the best of the best, more smooth teams than we knew existed, and show a large number of dancers that even in Texas, we can appreciate and honor their traditions.

And we weren't disappointed. From the moment *Heritage* entered the Stompin' Grounds that October Sunday morning, we were overwhelmed with the sense of legends everywhere. Bob Johnson was there from Chesapeake, Virginia with the *Flatland Cloggers* (hundreds of them it seemed). Nine years ago he drove his bus full of Flatlanders to San Antonio as a guest of the 3rd Annual Texas Cloggers Rally,

the first time Texas cloggers came face to face with traditional Appalachian cloggers. Bob and his wife had stayed at the home of Bob and Joan Parriott, two members of the *Heritage* team who competed. So here we were, a decade later, still tracking one of the finest teams to foot a stage. Garland Steele was there, too, with his *CBS Travelers* from Tornado, West Virginia. In all the years we've known Garland (including his visits to Texas for the 9th TCC Rally and the subsequent National CLOG convention) and relied on his expertise in the figures of traditional Appalachian dance, we had never seen him dance with his own team. "They don't like to travel much," he always said. But that day at the Stompin' Grounds, Garland danced just about every other category. There was Elliott Skeen with dozens of *Hickory Flat Hoedowners*; Shirley Finger's *Dixie Darlins* sporting a new smooth mountain team; old friend Foreman Heard and the *Buckin' Mule* team from Florida; Kerry Thomas with his teams from Georgia; and Richard Dillingham, the archivist from Mars Hill College, with the up and coming *Bailey Mountain Cloggers* (some of whom are on clogging scholarships at their school), just to name a few. Even former *Hee Haw* champions Burton Edwards and Bobby Revis were on hand, not as dancers, but Stompin' Grounds management. To say that every group participating represented the "cream-of-the-crop" as fine individuals and excellent dancers is an understatement. While some competitions have a reputation for being cut-throat, this was not the case with the ACHF Championships. The fellowship and camaraderie among all of the participants was outstanding - it was a real pleasure to see old friends and make new ones. A perfect example of this spirit occurred during the Southern Appalachian competition, when we witnessed Garland Steele and Elliott Skeen team up their dancers for a composite group. For us, this was Appalachian tradition at its finest; West Virginia and North Carolina dancers, with Garland and Elliott on the same stage - two generations of clog dance history, performing the traditional figures for a joint prize.

Over 130 teams competed that October weekend in Maggie Valley. The first day's events witnessed 120 entries between 8:30 a.m. and 3:00 a.m., not to mention 393 solo competitors. Just under 100 of the team entries were in traditional categories, including Country Hoedown, Running Set, Open Free

Style, Six Couple Freestyle, eight Couple Freestyle, Open Precision, 4-couple Precision, Smooth Mountain and Southern Appalachian. We have attended a number of clog dance competitions over the last ten years from Appalachia to Utah in the course of folk dance research, and never had we witnessed a greater concentration of traditional dance than at this *Clogging Hall of Fame*. Other competition categories offered Line, Show and Duos/Duets.

But at 9:30 Saturday night, it was *Heritage*' turn to bring the tradition home to Appalachia. The Stompin' Grounds was filled to capacity, some 500-600 dancers and spectators in the audience. After a day filled with music blaring from the amplifiers, *Heritage* began a traditional mountain tune with lullaby-level volume - not so much to get the attention of the judges, as to make it possible for every spectator to hear the calls that were hollered from the circle. In 6½ minutes, the Texas team made its mark on Appalachian heritage with a near perfect performance. They earned a 1st place win over six other smooth mountain teams and ultimately missed the Overall Grand Champion Precision award by .008 of a point. *Flatland Cloggers* claimed the honors with their 4-couple precision performance. On any given day, anyone can be a winner, but when you are able to compete and win over the likes of well-known traditional Appalachian teams directed by the legends themselves, you know you've performed well. So, losing Grand Champion Precision to a legendary team like *Flatland* was a privilege.

That same evening, two more clog dance legends were inducted into the *Clogging Hall of Fame*: Richard Jett, whose name we had heard many times in the 70's as a forerunner of clog dance organization, and Ralph Case, whom Nancy met once in Washington, D.C. in 1982, and whose family of cloggers spans four generations. Later still, Kyle Edwards was drawn on to the floor to jig his flat-foot style for the spectators' entertainment. Five years after he was filmed with Burton for the Smithsonian documentary called *Talking Feet*, his footwork hadn't changed a lick, still catching every beat of the music. We should also recognize *Heritage*' own Brian McClusky, who won the solo competition in his age category.

Our compliments to Earl Powell, Allen Givens and the entire *Clogging Hall of Fame* organization for their hard-spent

Continued on Page 16



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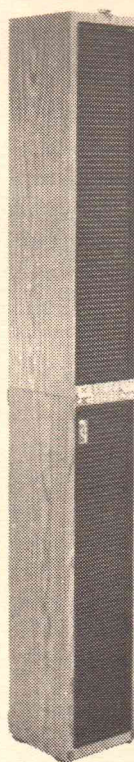
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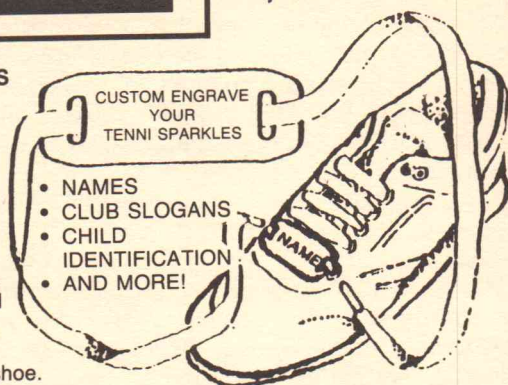
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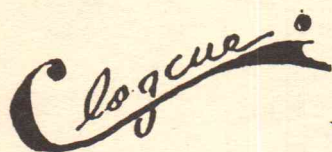
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(All Routines are Intermediate Level Line)



# Zippping to the Doo Dah Parade

Submitted by: **Karen Peterson**/Thousand Oaks, CA  
Reprinted from: *News Chronicle*/Thousand Oaks, CA  
By: **John Mitchell**

Marching to the toe-tappin' fiddlin' of the hoedowns "Teresa Lynn" and *Cripple Creek*, more than 85 men and women carrying plungers - that's right, plungers - clickety-clacked down Pasadena streets on Sunday, December 16th, in the Annual Occasional Doo Dah Parade.

Astounded spectators along the 0.9-mile route viewed a reinforced company of *Conejo Valley Cloggers* as they made their debut in the famous event that parodies the glut of holiday parades.

Bolstered by the *Seaview Cloggers* from Ventura and *Mountain Valley Cloggers* from Northridge, the smart looking formation of tap dancers were easy to spot: white caps, red shirts, jeans shorts, rope belts, red socks and well-worn clogging shoes.

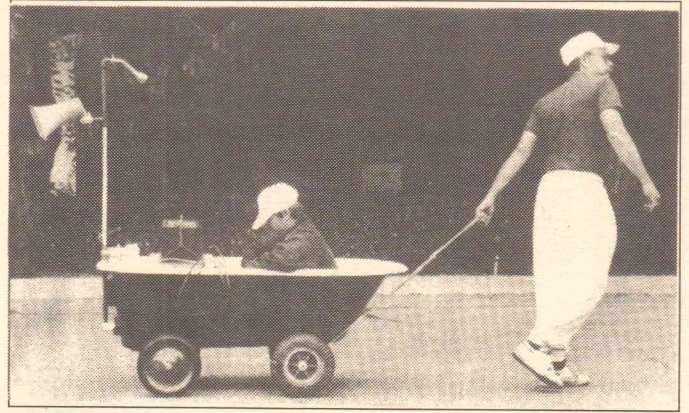
Not to mention the baton-like plungers, which aptly flush out the unit's theme that "Clogging Is Not a Plumbing Problem."

Music for the marching cloggers came from a bathtub.

"It's a reject, but it's got faucets and a shower head," says Peterson. "Carl Ross and a couple of other guys came up with a speaker system for the tub. They got two 12-volt car batteries hooked up to the speakers and a cassette player from an automobile. That's Fred Weisshaar's voice on tape giving us the cues as we march. Because motorized vehicles are not allowed in the parade, we pulled the bathtub."

The cloggers, who range in age from 7 to older than

70, have gathered four times in the past few months to rehearse their special formations and choreography. They had such a good time, says Peterson, that at their last get-together, a dress rehearsal in a Thousand Oaks parking lot, she polled them to see if they'd be interested in marching in other parades. The answer was an overwhelming "yes."



**Mike Tallman of Canoga Park pulls Daniel Bowkley of Ventura in a bathtub that doubles as a sound system. The country music comes from a cassette player powered by two car batteries.**

Now, however, as their premiere performance neared, a tad of nervousness had reared its shaky head. When Peterson is assured her group will be the hit of the parade, she chomps on the bit of cautious modesty.

"I don't know what they expect, we're not even professional cloggers, you know," she says. "We're amateurs, we do this only for recreational exercise."



**Cloggers from the Conejo Valley, Ventura and Northridge strut their stuff during a recent rehearsal session for Sunday's Doo Dah Parade in Pasadena.**

Photo by David Hartung/News Chronicle



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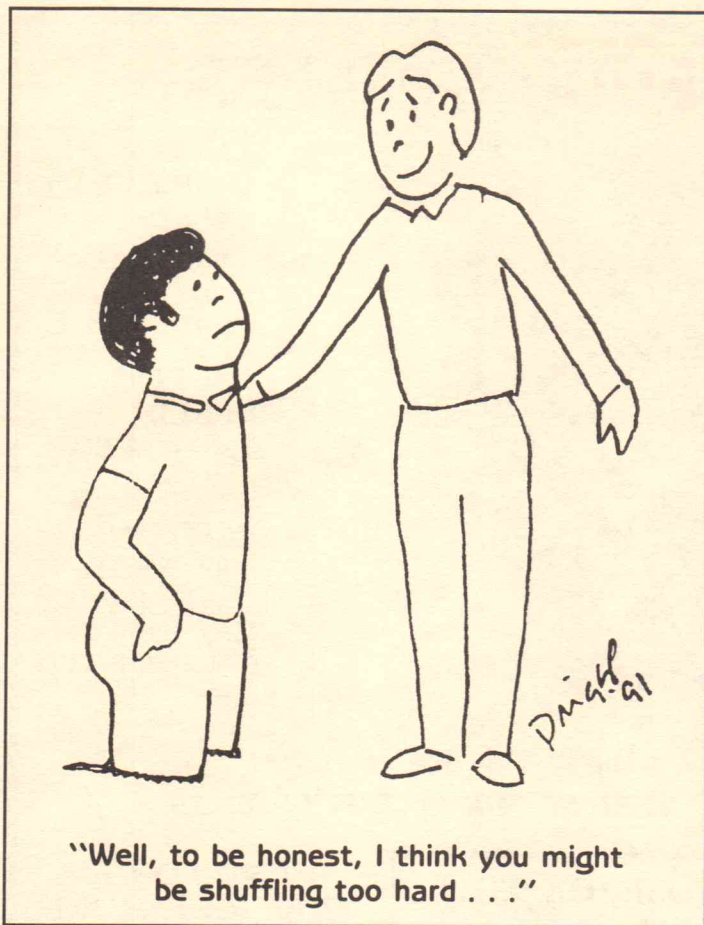


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"Well, to be honest, I think you might be shuffling too hard..."

## Annual S.C.C.C. Party

By: S.L. Chenault  
South Carolina

On October 6, 1991, members of the South Carolina Clogging Council enjoyed a party at the Golden Cue Restaurant on James Island in Charleston, South Carolina. Mr. and Mrs. Walter Deery donated the use of their restaurant for the day to the host team, the *Fancy Free Cloggers*. Approximately 75 members and their guests enjoyed food, fun, billiards, and lots of clogging! Participating teams were: *Corner Cloggers* - Monks Corner, *High Stepping Cloggers* - Walterboro, *Jammin' Jingles* - Greenville, *Stardust Cloggers* - Greer, *Low*



SCCC Officers - L to R: Diane Loftin-Pres., Janet Still-Treas., Terry Anderson-Sec., and William Deery-V. Pres.

**Action Shot of the Month** Submitted by: Rennae Bosco  
Dancer *Barbi Long* of the *Heartland Hoedowners*, Elkhorn, Nebraska shows a little flexibility! They competed in the *DanceAmerica* National Finals and took the Championship for the 3rd year in a row! P.S. Barbi's nickname is "Legs".



*Country Cloggers* - Charleston, and *Fancy Free Cloggers* - Charleston.

Terri Anderson, Kim Quinn, and William Deery each taught a dance to participants. In addition to hours of fun dances, exhibitions were presented by the *Low Country Cloggers*, *Corner Cloggers*, and *Fancy Free Cloggers*. The traditional "clogging chairs" game was won by Randy Roberts of *Low Country*, who has redefined musical chairs as a contact sport for the second year in a row.

Many volunteers assisted the SCCC in making its party such a success. In particular, thanks to Lenn and Dianne Loftin who presented a spectacular 20-foot buffet; and Beth Lamb, Meghan Fields, April Ihnen, and William Deery for putting a fresh coat of paint on the *Fancy Free Cloggers'* studio in preparation for the guests.

Keep your eyes open for announcements for next year's party. This is an annual event that you don't want to miss!!



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# The Upstate Clogging Classic Awards over \$3750 in Cash & Trophies

By: *Simone Nichols-Pace*  
Lyman, South Carolina

The 1991 *Upstate Clogging Classic* was held on Saturday, November 9th at Furman Universities beautiful campus in Greenville, South Carolina. Over 1000 cloggers and observers were in attendance from South Carolina, North Carolina, Georgia, Tennessee, Kentucky and Ohio.

Judges were Lib Mills, Peggy Masters, Bobby Revis, David Spencer, and Mercy Martinez. The auditor was David Phillips.

We had over 300 challenge solo entries and were able to dance them, plus call backs and the dance off for Grand Champion, in less than 2½ hours.

The Grand Champion Female (\$100 cash) was Blake Bartlett of Lilburn, Georgia. The Grand Champion Male (\$100 cash) was Chad Rose of Lexington, Kentucky.

Throughout the day the scores were extremely close. Some winners were chosen with scores as close as 99.57 to 99.6! The judges did a wonderful job judging some extremely good teams.

When the results were in, winners were: Line (\$200) - *Happy Tracks*, Catawba, SC directed by Jean Stephenson; Open Line (\$200) *Happy Tracks*, Catawba, SC directed by Jean Stephenson; Hoedown (\$200) - *Leather N Lace Sr.*, Asheville, NC directed by Jay Ledford; Precision (\$200) - *Leather N Lace Jr.*, Rossville, GA directed by Jay Ledford; Show (\$200) - *Leather N Lace Jr.*, Asheville, NC directed by Jay Ledford; A Cappella Female Solo (\$25) - *Tricia Gray*, Lebanon, OH; A Cappella Male Solo (\$25) - *Chip Harrison*, Gastonia,



**Leather N' Lace, Jr. - Grand Champion Team**

NC; Novice Team - *Classy Cloggers*, Travelers Rest, SC directed by Hoyt Starkey; Novice Female - *Susie Bannister*, Cleveland, SC; Novice Male - *Luke Forrester*, Blue Ridge, SC.

After the Overall teams were named there was a final dance off for an additional \$300 in cash. The winner was *Leather N Lace Jr.* with their show routine to *If My Friends Could See Me Now*. They took home a total of \$700 in cash!!!

There were 23 duets in competition for the \$200 in cash prizes and the trophies. The overall duo/duet was Jennifer Lewis and Blake Bartlett from Lilburn, Georgia.

The *Silver Bullets Cloggers, Inc.* sponsored the competition with the aid of the city of Greenville who donated the prize money. We will be holding our 3rd annual *South Carolina Clogging Championships* in July of 1992 at which we will be giving away these cash awards again pending the donation from the city one more time!! We would appreciate any interested team contacting us. Our purpose for the competition is two-fold. First we want to bring all our clogging friends to see us in beautiful Greenville, South Carolina, and we want to see all our talented cloggers stay *Drug Free and Proud* by giving them activities such as this in which to participate.



**The Deep Creek Cloggers - Pennsylvania**

## ... and so it Grows!

The *Deep Creek Cloggers* of East Greenville, Pennsylvania are a prime example of the grass roots growth of clogging nationwide.

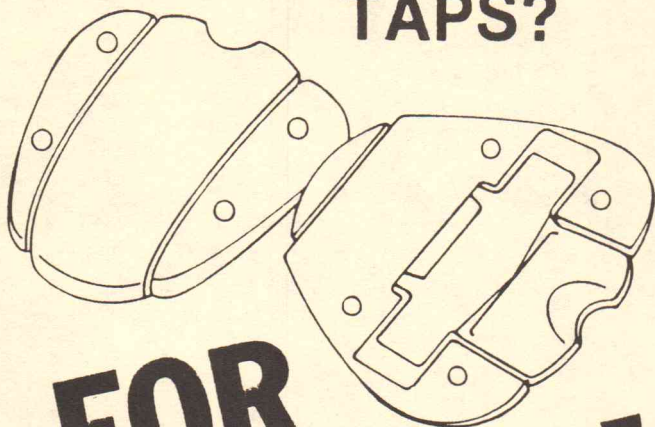
Instructor Tana Meyers began instructing four students in August 1990. With each enthusiastic performance at School Carnivals and Talent Shows, this heretofore unknown type of dance drew new students.

The *Deep Creek Cloggers* (formerly the Valley Cloggers) now have twelve adults and six children in their group and consider themselves a 'positive family unit.' They welcome other cloggers traveling through their area to stop by and dance with them!

Pictured from left in front row are: Bernice Hofmann, Marilyn Pearl, George Hofmann, Sarah Rutkowski and Wanda Gentry; in back, Tana Meyers, Aven Markley and Kerry Miller.

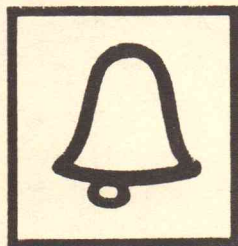


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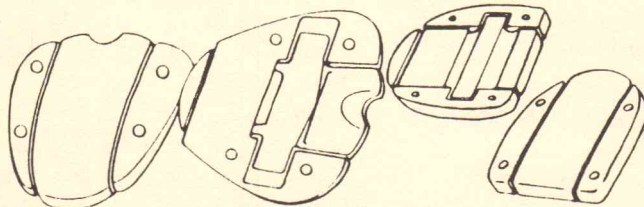
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## Mule Days

### Continued from Page 1

sort of a mirror image.

Mule Days was great fun! My two favorite hobbies - donkies and cloggers both in the same place. I even bought a Mule Limberjack to add to my limberjack collection!

I had a delightful conversation with Charles Butler, Lions Club Member and Overall Chairman of Mule Days. the first Mule Days held in 1972 had an attendance of about 3,000. Nineteen years later attendance soared to nearly 100,000. They've done a lot of things right. They've deliberately kept it "country". There was a pancake breakfast. Corn meal, cane syrup, local pecans, and fresh produce were available - among more than 600 - 24 foot wide booths. Mr. Butler said that local groups such as the Rotary, Church groups, Scouts, F.F.A. and others were given first dibs on food concessions so that they too could make money for their respective organizations.

Next year I'm going back - but I'm taking my long johns and my boots. I've already made my motel reservation.



Renee Pittman of the Timberland Cloggers kicked up her heels.



Tiny Georgia Peach clogger Chaz Stewart already has the moves.



Kitty Davis and Holly Conners did a Panther Creek "rise and shine".

## Every Man's Observation

### Stadel's Statement:

Remember on your walk through life, the grass made greener on the other side of the fence is caused by "pasture pies."

### Bobbie's Rule:

In the highway of life, the average happening is of about as much true significance as a dead skunk in the middle of the road.

### Tom's Truism:

There's no such thing as a "simple little job around the house.

### Guru's Hypothesis:

If you have to travel on a *Titanic*, why not go first class?

### Katie's Law:

If everything seems to be going well, you have obviously overlooked something.

### Mary's Maxim:

It is impossible to make anything fool-proof, because fools are so ingenious.

### Sue's Conclusion:

If it smells bad and is sticky, it will eventually find its way onto your children or your shoes.

### Bobbie's Law:

It is now proved beyond doubt that smoking is one of leading causes of statistics.

### New Instructor's Rule:

Use your talents. The woods would be silent if only the birds sang that sing the best.



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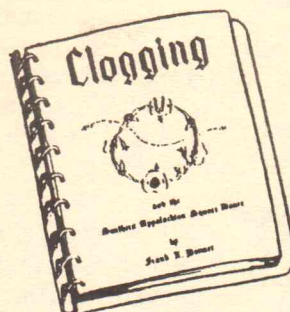
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# Comments from the Dark Side

By: Jeff Driggs

Cross Lanes, West Virginia

If you are thrilled with the face of American Clog dancing today, don't read any further. What I've done in the next few paragraphs is voiced some concerns and opinions that I've acquired during my nine years of clogging. These opinions are mine, and I'm sure they don't reflect the opinions of any organization or publication which may use them. I hope they will spark some constructive dialogue that will help us all to get the most out of this dance we love.

If we're going to try to entice young people into clogging with rap music and hip-hop steps, we really shouldn't be upset when they don't want to participate in square dancing or won't attend a country music line dance workshop.

The majority of those judging in clog competition today could use a little training when it comes to making decisions based on what was seen on competition day - not what you know a dancer is capable of.

As long as there are people in positions of authority in clogging that are driven by a need to be in charge, we'll never truly ever see a clogging organization that can serve the needs of all cloggers.

Freestyle clogging is dead for most of the dancers in America today. We are so spoiled by cuers and line dances that most cloggers don't know how to think anymore. When told to, we can change steps one after another, but take away the prompter and most dancers would just sit down. It's real sad to me that the spontaneous aspects of clogging, like freestyle and mountain dancing, are nearly a thing of the past.

Take a look at the creative powerhouses in clogging - the workshop instructors, choreographers, etc. . . Then look at those that make the bulk of the money in clogging - the promoters, the video producers, vendors, etc. . . What's wrong with this picture?

What's the big deal about BMI and ASCAP? We needed it, we bought

it . . . now we're covered. I wish we didn't have to pay it either. But as the law stands now, most of what we do is not exempt - and until somebody with the money and the legal force to confront the issue can change that, let's just do what needs to be done to obey the law and keep our classes, workshops, etc. going.

When you stop to think about all the politics, gossip and power brokering that go on in the clogging world, it sure does take the fun out of it - doesn't it? It's a hobby, for Pete's sake - Look at the environment, the changes in the world order, the constant issues here at home - the homeless, abortion, health care . . . and then ask yourself if it really matters what so-and-so said about so-and-so.

Why is it that most instructor's don't have any trouble from their young dancers, but the parents . . . whew!

## Editors Addendum:

Jeff sent "Comments from the Dark Side" to the *Double Toe Times* office with a note explaining that it had also been submitted to the NCHC Editors. It was printed in their recent issue, but I felt it needed to be read by a somewhat different audience.

We are receiving many inquiries from Instructors and dancers about old time square dance calls, and sales of our reprint of Frank Bonner's *Clogging and the Southern Appalachian Square Dance* are coming in steadily [it contains many pages and diagrams of calls and movements.] We also recommended the N.C.H.C. Instructional segment on old-time clogging at the C.L.O.G. Convention.

Jeff Driggs is one of the most multi-talented Instructors in the country today. Workshop organizers would do well to remember to ask him to do a nine-pin or a big circle hoedown. He not only can lead them to water, he can entice them to have a taste. You never know, they just might get the "old-time" religion!

With regard to his other comments, most publications have a statement in their Page 2 Disclaimer that, "*The opinions expressed in the articles are the writers only and are not necessarily those of the Publisher/Editor.*" *THIS* Editor agrees with and endorses Jeff's comments, especially the "politics, gossip and power brokering . . ." We invite commentary from the readers!

## Where Legends Live Continued from Page 6

efforts in bringing this event to life each year. You put on a wonderful competition and we were honored to be invited to share the Appalachian traditions with you. The hours are long, and the numbers somewhat overwhelming, but the experiences are unmatched in anyone's lifetime.

Before leaving Maggie Valley, *Heritage* gathered in a meadow near the Stompin' Grounds, just about a mile up the road from Richard Queen's place. Richard's father, Sam Queen, directed the *Soco Gap Dancers*, the first mountain dance team ever organized back in 1928, who performed for the Queen of England in 1939 at the invitation of President and Mrs. Roosevelt. Of course, some already know that Kyle Edwards' mother (Burton Edwards' grandmother) was Elizabeth Campbell, a member of that *Soco Gap* team that danced at the White House. An autographed picture of Franklin and Eleanor hangs in the lobby of the Stompin' Grounds, a memento of that long-ago event. But this particular Sunday morning, *Heritage* just wanted to dance where they danced, to feel the spirit of the Smoky Mountain heartland that has nurtured and protected the Appalachian dance tradition for so many centuries, and, perhaps, to bring the heritage that much closer. After all, it isn't every day that a group of Texans has a chance to dance with the legends and maybe begins to create a little bit of a legend for themselves.

*About the Authors:* Nancy A. Biehler has directed *Heritage*, Texas' only smooth mountain dance team, for the past six years, formerly organizer and directed *The Cadence Cloggers* of San Antonio, Texas for five years and serves as "unofficial" historian for *The Texas Clogging Council*. Her first master's thesis evaluated the traditional value of clog dance competitions. She is currently completing a second master's study with a goal of finishing a college textbook on American historical dance. Bobby D. Whitefield is a member of the *Heritage* team, director of *The Possum Haw Cloggers* of Austin, Texas, formerly director of the *Clickety Cloggers* and a Vice President and Education Director for *The Texas Clogging Council*. Bobby also teaches clogging at all levels for Austin Community College and The University of Texas.



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# Old Time Music, Mountain Ways Revived at Appalachian Homecoming

*Our Thanks to Patty Neafus, Columbus, Indiana and John Rice Irwin, Founder and Director of The Museum of Appalachia, Norris, Tennessee.*

It all started twelve years ago when John Rice Irwin invited some of his rural neighbors and mountain friends to his Museum of Appalachia farm and village at Norris, Tennessee, for a week-end of old time activities, Appalachian music and visitation. Both the participants and the visitors enjoyed the relaxed, but honest revival of time long passed so much that the event has been repeated each year since. Almost everyone, it seemed, returned, bringing others with them to enjoy the tastes, smells and sounds of the October festival. And it reminded John Rice of the country homecomings he knew as a child in East Tennessee - hence the name: *The Museum of Appalachia Tennessee Fall Homecoming*.

It has grown to include literally several hundred participants, and tens of thousands of visitors from throughout the world, and for the sixth straight year it has been designated by the Southeast Tourism Society as one of the Top 20 October Events of the Southeast.

The smell of wood smoke mingled with those of bubbling molasses and apple butter boiling in a brass kettle. Hungry visitors snacked on such favorites as pinto beans dipped from iron pots, corn bread, fried pies, country ham and biscuits, turkey and dress-



Jacky Christian is the "Dance Master" during the Museum of Appalachia's annual Tennessee Fall Homecoming. Jacky is shown on the far right of the Main Stage with some of her Country Kicks Buckdancers.

ing, rosin-baked potatoes, funnel cakes, and more.

Most of all, they listened to musicians: fiddlers; banjo, guitar, dulcimer and mandolin pickers; jews harpists and mouthbow players. Among the hundreds of them were riverboat pilot John Hartford, with his fiddle, banjo and dancing feet; 93-year old Minnie Black, with the fiddle she made from a gourd she grew in her Kentucky garden; Tim Bilyeu, champion jews harpist from Oregon; Bill Foster's band, named *String Band of the Year* for five consecutive years. Lewis Hedrick and his Do-Re-Mi Hymn Singers sang again in

the museum's old log church. Such old time favorites as "Grandpa" Jones, Mac Wiseman, Roy Acuff's Boys, and three-time World Champion banjo player Raymond Fairchild joined in the merriment.

There were Civil War and Revolutionary War encampments, and many celebrities and special guests, and some 40 writers who were signing books. They included *Roots* author Alex Haley and Tennessee historian and novelist Wilma Dykeman.

Dozens of exhibits and demonstrations by colorful Appalachian men and women included cross cut sawing con-

Continued on Page 30



This pastoral scene at the Museum of Appalachia in Norris illustrates the peaceful and historic setting of this nationally known attraction. Founded by John Rice Irwin because of his love and admiration of his kinsmen of the region, the Museum has been described as the "most authentic and complete replica of pioneer Appalachian life in the world," by the official "State of Tennessee Blue Book."



A load of firewood is moved by a mule drawn sled, which the mountain people used in lieu of wagons, at the Museum of Appalachia.



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# G.C.L.A. Fall Workshop

By: Diane Wells  
Gray, Georgia



Front Row - L to R: Debbie Roth, Jeanne Wilkerson, Tonya Payne, Dot McKellar, Gail Hardison Back Row - L to R: Vivian Bennett, Claudia Collier, Janice Lowe, Denise Murrell, Diane Wells

The Georgia Clogging Leaders Association held their annual fall workshop November 9, 1991 at the Mathis City Auditorium in Valdosta, Georgia.

A variety of routines were taught by G.C.L.A. instructors. Exhibitions included *Rhythm & Class Cloggers*, Bellvedere, South Carolina (Director Mamie Studdard), *A.B.A.C. Cloggers*, Tifton, Georgia (Director Terry Branch), *Cross Creek Cloggers* - duet by Tonia and Tabathia Sizemore, Albany, Georgia (Director Kathy Drawty) and a one time presentation put together in honor of outgoing president, Vivian Bennett, by Diane Wells and Gail Hardison under the name of the *Fangle Foot Cloggers*.

G.C.L.A. chose their 1992 officers during the workshop:

|                 |                                |
|-----------------|--------------------------------|
| President-      | Diane Wells - Gray, GA         |
| Vice-President- | Gail Hardison - Macon, GA      |
| Secretary-      | Claudia Collier - Savannah, GA |
| Treasurer-      | Dot McKellar - Sylvester, GA   |

Events and locations for 1992 were announced as follows:

|                  |  |
|------------------|--|
| February 8, 1992 | G.C.L.A. Business Meeting<br>Cordele, Georgia<br>Host - Pat Teague, Cordele, GA      |
| May 9, 1992      | G.C.L.A. Spring Workshop<br>Columbus, Georgia<br>Host - Sam Gill/Tanglefoot Cloggers |

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# Clogging - German Style!

By: Naomi Fleetwood  
Columbus, Indiana



Outdoor cafe in Germany

Thanks to Marty Stevens of *Stevens Worldwide* and Niels Oelkrug and Birgit Mogle from the Pony Express Cloggers in Stuttgart, I made a return visit to Germany in September for some more clogging workshops.

I arrived in Germany on Thursday morning, September 12 and had one day to recuperate from jet lag before the workshops began on Saturday. The Pony Express Cloggers went above and beyond the call of duty as workshop hosts to make me feel welcome and very special. It was a real delight to get reacquainted with the cloggers I met last year.

The workshops went great and I believe every clogging instructor in Germany was there - Alex and Daniela from Heidelberg, Elly from Schwabish Hall, Monika from Munich, and of course Niels and Birgit from Stuttgart; in addition to visiting instructors from Switzerland and Belgium. The workshops were held on Saturday and Sunday and ran from 10:00 AM until 10:00 PM and then . . . Afterparty!

---

*Did You Know* - They have beer in the vending machines in some of the factories in Germany?

---

I started the workshop on Saturday with a two-hour teachers' seminar. I was bombarded with questions on the "how to's" of teaching a beginner class. It was quite informative for me as well as them. For instance, they had no idea

how to hoedown!! I taught them some basic Big Circle and Small Circle figures and left pages of patter with them.

---

*Did You Know* - Everyone in Germany gets paid once a month? And . . . everyone gets six weeks of vacation the first year on the job!

---

Let me share with you one of the many offbeat, crazy things that happened to me at the workshop. When I packed my suitcases, I had to make room for approximately ten pairs of clogging shoes (not an easy job for a female traveling to Europe and limited to two suitcases); in addition to records, taps, etc., and every other clogging paraphernalia known to man. I ingeniously stuffed the clogging shoes with hair bows, socks, underwear, etc., to save room in the suitcases. Okay - are you starting to get the picture? Well . . . I was at the workshop and a nice young man wanted to buy a pair of clogging shoes — YES, OF COURSE — there was something in the toe and Niels reached in a pulled out a pair of my underwear! All I could do, as everyone was laughing hysterically, was thank the good Lord it was a pair of my new ones that I had bought for the trip. There is nothing more humbling than having fifty German cloggers passing around your underwear!!

Monday after the workshops, we spent the day shopping at the Chocolate Factory (Ritter Sport) - eat your heart out Willy Wonka! Germany has the best

chocolate in the world! I only bought approximately 20 pounds to bring home (you will notice my inflated size at the next workshop).

On to the Black Forest of Germany - not only is it known for its cuckoo clocks, but also for glass blowing. We visited a glashuten (glass-blowing factory). They make gorgeous, beautifully detailed Christmas ornaments! I certainly managed to do some damage to my credit cards.

I was very anxious to visit Paris, so the next leg of our journey took us to France. We stayed in a hotel outside Paris and took the Metro (subway) into downtown Paris; where the traffic was unbelievable! There were six or seven lanes of traffic going in every direction!!! We had a super time in Paris and, of course, took in all the tourist sights - Eiffel Tower, Notre Dame, the Louvre, etc.



Niels Oelkrug, Naomi and Brigit Mogle of Pony Express Cloggers, Stuttgart

We headed back to Germany and to the largest Country and Western Dance Hall in Europe - *The Longhorn* in Stuttgart. We celebrated my last night in Germany with the Pony Express Cloggers, two-stepping the night away. They play only American country music and the Germans love to two-step.



Alex and Daniella Schell with Naomi  
Continued on Page 26



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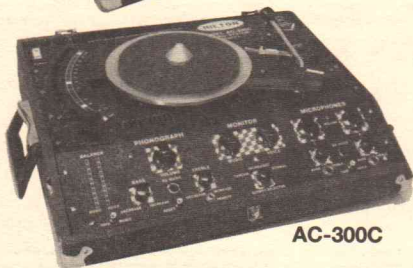
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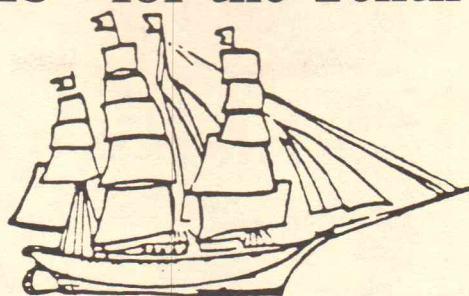
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# Long Distance Dedication

By: Anna Breeding  
Norton, Virginia

I have to write about a young girl who I feel needs commendation for her zeal and commitment to learn to clog dance. Joannette Woods is thirteen year old and lives in Florissant, Missouri. Her father was born and raised in our area here in the Appalachian mountains of southwestern Virginia in Norton, Virginia. Her parents met when her Dad was stationed in the Navy.

On visits to her grandmothers in Virginia during the summer, Joannette would watch our group, the *Virginia Sugarcane Cloggers* perform. She was inspired! Finally, her grandmother inquired about lessons for her since she expressed such a strong interest. Our group doesn't teach classes during the summer, but I arranged a couple of private lessons to get her started. We correspond when she returns to Missouri, and I send her steps and routines on tape. I have referred her to several clog groups near her area, but those have not worked out. One was too great a distance for her to travel, and another one closer had a waiting list for newcomers. She's very anxious to learn and be a part of a group, and seems to be a fast learner.

For the past three years, she has worked with our group basically by "picking it up" on her own during our



Joannette Woods and the Virginia Sugarcane Cloggers

practice sessions, but this is only for the three short weeks she is in Virginia. We have so many performance rehearsals that we haven't had the time to slow down for her. She has been a good sport and gets along great with all of our team members. We encourage her to try, and have treated her as one of the group. She plans her summer to include being a part of our team.

This past summer, she and her parents helped our group conduct a fundraiser concession at the Vietnam Veteran's Rally (of which her dad is a

member). We invited her to "rise and shine" with us during our performance for their show, and she did a great job.

This little gal is to be commended for her long-distance dedication to clog dancing, and the Sugarcaners appreciate her support and faith in our team.

Joannette seems to look up to our group, and this makes us feel very grateful that we have this kind of influence on a young person. It's a good example of how clog dancing has no distance barrier if one is determined to learn.

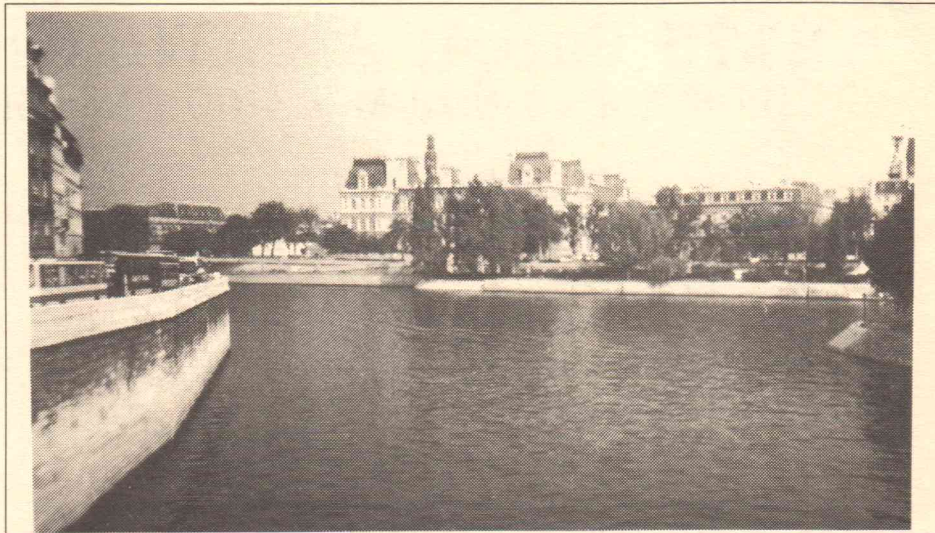
## Clogging - German Style! Continued from Page 22



Naomi Fleetwood at the Eiffel Tower

Once again, I had an absolutely fantastic time and I can't wait to go back. Next year in August, I will be in Holland teaching clogging at the World Square and Round Dance Convention. I plan on making a stop in England and, of course, Germany, while I'm there.

But, I don't have to wait until next year to see some of my German clogging friends. Two clogging groups will be attending the National Clogging Convention in Nashville - the Pony Express Cloggers from Stuttgart and the Munich Country Cloggers from Munich!



The Seine River - runs through Paris

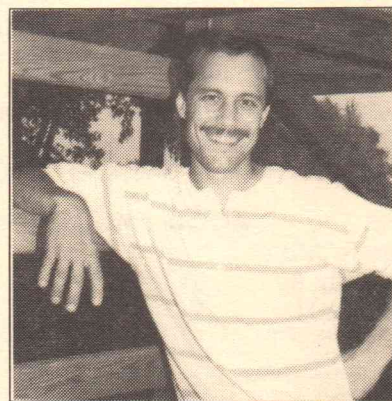


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# We Incorporated in Four Hours for Fifty Dollars

By: *Peggy Boulay*

Rt. 1, Box 456

Mammoth Spring, AR 72554

Reprinted from: *USDA News*

Oct-Dec 1991

Non-profit incorporation is easy. You can walk it through yourself. You do not need a lawyer. If your Circuit Judge cooperates, it will only cost your club \$50.00.

Why should you incorporate as a non-profit square dance club? Every member of a non-incorporated club becomes a litigant in the event of a lawsuit. Believe me, this means that everything each member owns may be taken in a judgment against the club; however, if you are incorporated as a non-profit entity, in a judgment against your club only the club's treasury and the assets of the club (usually only a coffee-pot) may be touched. Incorporation does not take the place of insurance. It only protects your members, and all clubs need both.

At the Arkansas State Square Dance Federation Festival in Pine Bluff, it was mentioned that all clubs should be incorporated. In checking with my club, I found we were not incorporated and could not find any other clubs in our area that had incorporated. It took about four hours total time to incorporate the non-profit Mammoth

Springers Square Dance Club of Mammoth Spring, AR. If you will write to me I will send you papers which only need name substitution, and it will take even less time to incorporate your club.

Let me tell you the steps I used to write these papers. First, I contacted the Secretary of State. Ask for two copies of the "Articles of Incorporation for Non-Profit Clubs." (No charge.)

Visit your County Clerk; ask him for a copy of a non-profit incorporation petition that has recently been filed in your county. This petition will provide you with the proper format. Discuss whether you will need to type the Judge's order for incorporation and certificate of incorporation. The County Clerk can provide copies of these, also. Inquire whether the Circuit Judge has ever waived the Circuit Court fees. In our case, the Circuit Court fee is normally \$55.00; however, we got it waived by virtue of the fact that our square dance club had never turned down a request to dance at a rest home, county homecoming, or any other local event. I must admit, it was the first time our Circuit Judge had ever waived the fee. The County Clerk can also tell you the hours and days the Circuit Judge handles petitions, and whether he likes to see a copy of your club's rules and regulations, which are not a part of the actual incorporation. (Our's didn't.)

I called Mr. Vince Vinciguerra of the ASSDF and asked to see copies of incorporation papers. I used these papers

and those from the County Clerk to actually write the petition.

At a meeting of the Mammoth Springers, the required motions to secure non-profit incorporation and make our elected officers our board for purposes of incorporation was authorized.

I drew up all the papers and took care of the hardest part of the incorporation; getting all the officers together with a notary public for the required signatures.

The papers were presented to the Circuit Judge who perused and signed the Order of Incorporation. He will make any corrections he deems necessary. then the County Clerk will record what is necessary.

The club wrote a check to the Secretary of State for \$50.00. You then take or send the original copies of your petition, the Judge's order, your certificate of Incorporation, and two copies of the State Articles of Incorporation to the Secretary of State's office. You do not have to notify the state when you change officers; however, if you want to amend your incorporation, it costs \$1.00.

Incorporation is easy. All aspects of our incorporation were completed over a ten-day period. I hope every club will move to safeguard their members by non-profit incorporation soon.

From: Modern Square, AR  
Editor's Note: Well done Peggy and thanks for caring enough to write the article for other clubs to follow!

## Appalachian Homecoming Continued from Page 18

tests, sheep and duck herding, spinning and weaving, butter churning, chair bot-toming, rail splitting, broom making, lye soap making, riving of roofing boards, molasses grinding with mule-powered mill, and dozens of genuine old-time craftspeople making and selling their wares.

The festival's dance program was under the direction of Jacky Christian, Master old-time rhythm buckdancer, and was presented by the Country Kicks Buckdancers with their guest, Chris Ginn, Junior National Champion of Old Time Clogging. Other presenters included James Bowling, a World Champion Clogger, Charles and Cher McDonald, Mountain Cloggers from Alabama, and Mr. Robert Spicer, a noted old-time buckdancer and one of 13 people in 1990 to receive the National Heritage Award, along with his Dixon County Buckdancers. Many impromptu old-time dance demonstrations could be found at

various times throughout the grounds.

This nationally renowned museum which contains over a quarter million relics and some 30 structures spread over 60 beautiful pastoral acres is 16 miles north of Knoxville and about a mile

from I-75's 122 exit. Next years Homecoming will be October 8-11, 1992. For more information, phone (615) 494-7680 or (615) 494-0514, or write to Andrea Fritts, P.O. Box 359, Norris, Tennessee 37828.



Chris Ginn, Junior National Champion of Old-Time Clogging performs with the Country Kicks Buckdancers.



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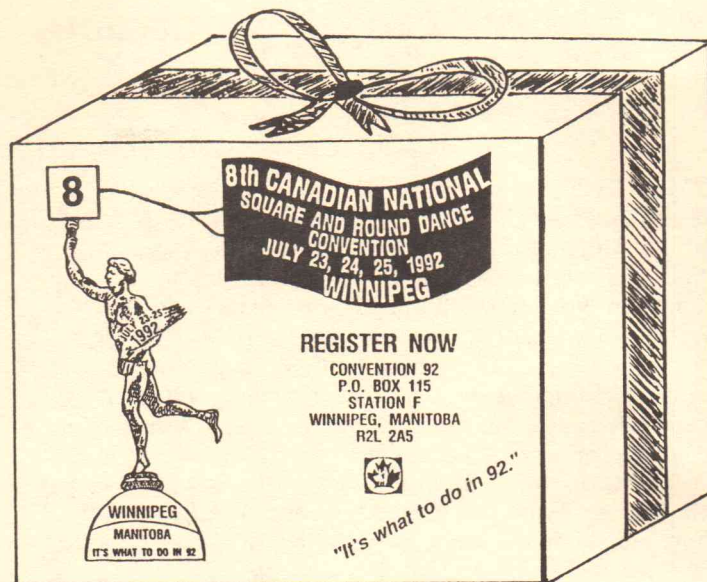
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# My Favorite Clogging Anecdote

By: Jerry Hornbuckle

Reprinted from: *The New Mexico Clogger*

Volume 5, Issue 4 Nov. 1991

Many small towns in the rural south have some kind of annual Festival, an excuse to celebrate something, to eat some fine Southern food, to have an arts and craft show, perhaps a 10K road race, and dancing to live bands. In Northwest Florida, Apalachicola had the Seafood Festival, Fort Walton Beach the Billy Bowlegs Festival, Wassau the Possum Festival, and Ponce De Leon the Collard Green Festival. Niceville, not wanting to be left out of the fun, looked about and decided the most appropriate object for it to extol was the mullet.

The third year of the Mullet Festival's existence, it was still held at White Point on Choctawatchee Bay. While most people drove, some came by boat, but all came to eat fried mullet, grits, hush puppies and cole slaw served up by the Niceville Boggy Boys or the Apalachicola River Rats - two organizations of good 'ole boys. Parents browsed through art show exhibits, visited with friends and family, or enjoyed one of the bands performing on stage. At that time, people spread blankets on the ground or brought lawn chairs, clustering in family groups scattered in front of the stage. Everything was easygoing and relaxed.

Late Sunday afternoon I was at the back of the audience, keeping an eye on my two children playing in the water with the other youngsters, the human equivalence to otters' frolicking in an ox bow slough. I had to be the back of the audience because sometimes brothers and sisters in junior high school needed a referee to prevent homicide, but from there I could still see the stage and hear the music.

Just in front of me was a family: a great grandmother in her late seventies; three of her children - two brothers and a sister in their fifties; and several of their children, all of whom had an uncountable tribe of young ones. Granny wore a cotton feed sack dress and apron, hair braided and pinned into a bun, looking as though she had just posed for a photograph taken in 1890. And though she was surrounded by all that family, it swirled around her without really noticing her, and she seemed oblivious to it.

When the Bluegrass Band began to play some older Appalachian Mountain Music, she excused herself to her sons, saying she would be right back and disappeared into the crowd behind us. "Where's ma going?" "Just to the bathroom. She'll be all right." But granny had something else in mind . . .

In front of the stage was a small dance floor, used mostly by the younger crowd on Saturday night. Suddenly granny walked slowly to the center, stopped, took hold of her dress with both hands, raised it to her knees and began to clog. Her first steps were slow: it's not certain whether being the center of attention of 3,000 people made her hesitate, or if age slowed her steps. But as she danced confidence grew, her pace matched the band and the audience rose to its feet with cheering applause. When the band finished that song, the banjo player went down to her and brought her up onto the stage so everyone could see her better. After unheard discussions, the band began another old mountain tune, to which her free style shuffle clogging was the perfect accompani-

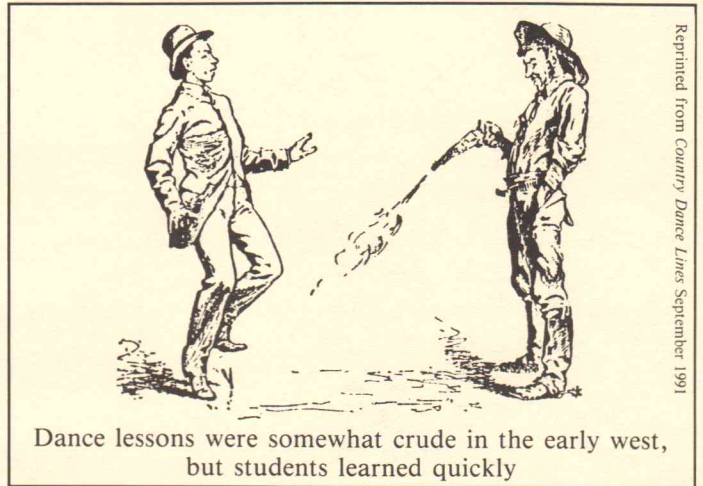
ment. Here and there throughout the audience, teenagers, children, and adults stood up and began to freestyle with her. All eyes were on this wonderful grandmother. As the third song began, a tiny little old man climbed the stairs to the stage. Dressed in bibs and railroaders cap, he crossed slowly towards her. She didn't stop dancing but did turn to face this stranger, with a look of curiosity on her face. He stopped about six feet from her, hesitated a moment, then with a grand gesture threw his cap to the floor between them and began to freestyle with her.

Another shout from the audience, and the band redoubled its licks to keep up with *them*. Her face was now a beaming smile; his, an admiring grin. The music raced across the stage to keep up with their feet. And as they danced the years fell from their movements. They were no longer in the Winter of their lives. They were young, flushed with energy: theirs was a dance of courtship. He danced close, turned to show strength, an invitation. She smiled shyly, turned coquettishly, to show properly that the invitation was appreciated, was welcome. And so they raced with the band, with eyes only for one another, with all the limberness, all the energy they had known as young adults, half a century ago.

After what seemed forever, the song ended, to their exhausted relief and an unbelievable standing ovation. Hand in hand they bowed to acknowledge the audience's noisy tribute. At the foot of the steps, she gave him a tentative hug. He disappeared, but she walked through the audience directly back to her family. As she approached people moved to make a path for her, respectfully for her age but also with admiration for her talent.

On returning to her family, she was no longer just there, she was the center of all their attention. As she threw herself down into the lawn chair, one of her sons summed up all of their thoughts, "Ma, I didn't know you could do that!" And her reply was perfect, "Sonny boy, there's lots I can do you don't know about!" . . . said with that gentle chiding which shows love between two people who are confident in their love for each other.

Those of us there that day saw a magic moment in which age and its infirmities were set aside, and two people relived lives of unshared memories, precious to them years before, precious to all of us then. I am thankful to have seen it, and if you see me clogging sometime with teary eyes, I have recalled the racing melody, the flying feet, and magnificent dancing grandparents who stirred so many lives that day in 1978.



Dance lessons were somewhat crude in the early west, but students learned quickly

Reprinted from *Country Dance Lines* September 1991



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(505) 526-6216

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NCHC & ACHF Judge  
Appalachian Country  
Cloggers  
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(304) 595-1568

GARLAND STEELE  
NCHC President  
CBS Travelers  
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Tornado, WV 25202  
(304) 727-8719

#### Wisconsin

LINDA ARGUS  
Puddle Stompers  
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Helenville, WI 53137-9756  
(414) 699-5619

DARLENE BACK  
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6910 Sunset Strip  
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5522 Gerend Road  
Waunakee, WI 53597  
(608) 849-8994

CHRIS HAAS  
TAMI HAAS  
Crossroad Cloggers  
S54 W23666  
Hickory Ridge Drive  
Waukesha, WI 53186  
(414) 547-1531

RITA OTIS  
Yellow-Rock Cloggers  
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45 Main Street  
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(414) 293-4723

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528 Lenora Drive  
West Bend, WI 53095  
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TERESA WALTER  
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#### Wyoming

NICHOLAS BAILEY  
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454 West First  
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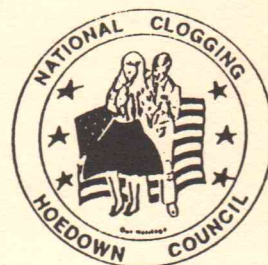
CINDY MILLER  
P.O. Box 85  
Daniel, WY 83115  
(307) 859-8631

LYNN ROBERTS  
Rocky Mtn. Cloggers  
Stage Stop Cloggers  
Judge  
544 Avenue D  
Powell, WY 82435  
(307) 754-2564/754-5245



# GIANT COUNTRY 102 FM CLOGGING COMPETITION February 9, 1992

at the SOUTHWEST FLORIDA FAIR  
Lee Civic Fair Grounds/Outdoor Stage  
I-75 & Route #78 Exit 26  
North Fort Myers, Florida



Sanctioned by: America's Clogging Hall of Fame  
and National Clogging Hoedown Council

| Line  | Show                |
|---|---------------------|
| Open Precision  | Open Freestyle      |
| 4- Couple Precision                                   | Country Hoedown     |
| 6 or 8 Couple Precision                               | Running Set Hoedown |
| Smooth Mountain Square Dance (6 or 8 Couple)          |                     |
| Open Southern Appalachian Traditional (6 or 8 Couple) |                     |
| Southern Appalachian Traditional (6 or 8 Couple)      |                     |
| Exhibition (ACHF)                                     |                     |

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Individual Solos

All NCHC and ACHF Sanctioned Categories  
plus additional categories

Last Minute Entries (before 2/7/92)

Telephone Ahead Collect:

KATHLEEN HECKSHER

Sales Manager WMYR/WHEW

(813) 332-1410 Mon.-Fri. 8am-5pm

102FM

**WHEW**

**WMYR**  
**1410**

P. O. Box 216  
Fort Myers, FL 33902

PROGRAM

CO-ORDINATORS

\$20.00 Per Team/\$2.00 Per Individual  
Participants responsible for Gate Charge  
\$3.00 Per Person

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