

THE DOUBLE TOE TIMES

Volume 10, Number 2

A Clogging Magazine

February 1992

The *Sands* International Clog Dance Championships — The Best Clogging Competition in the Country — By: Skip Newhall, Valencia, California



Eric Bice and Kenny Vassar - Overall Duet Winners

Where were you there? On stage or in the audience? If so, you and hundreds of Sands Hotel guests, International Dance Festival goers, and Las Vegas tourists were treated to two spectacular days of non-stop competition clogging at the *Sands International Clog Dance Championships*. As with so many such events, passers-by who had never heard of clog dancing would stop momentarily to watch for a "few minutes," and - you guessed it - eight hours later they were still there!

It all started Friday, December 6, at 9 a.m. The seven judges were introduced: Tom Dunning, Marcia Rice, Pam Smiley, Walt Spellmeyer, and Marilyn

Hansen from California; Chip Woodall from Georgia; and Jean Stephenson from South Carolina. After reminding everyone to watch the schedule (printed right in the program with each category), it was time to go.

Onto the beautiful hardwood stage in the Grand Ballroom of the Sands Hotel marched two rather timid but lovely four-year-old girls: Serina Penner from Glendale, Arizona and Adair Boyd from Yorba Linda, California, the entries in Beginning Female Individual, 5 and under. After delighting a cheering and supportive crowd to the strains of *Devil's Dream*, the two young ladies were followed by the next category, and the next, and the next, until 39 categories and 221 freestylers later Howard Hummer of Hemet, California (at 70 the oldest competitor) showed everyone that the older you are the better you are. [Note to competition directors: this version of *Devil's Dream* (more like *Ragtime Annie* than like the traditional version) is an ideal freestyle music selection. It is published by

Continued on Page 12



The Judges: (L to R) Pam Smiley, Walt Spellmeyer, Marcia Rice, Chip Woodall, Marilyn Hansen, Tom Dunning and Jean Stephenson

THE DOUBLE TOE TIMES

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Bobbie Adams

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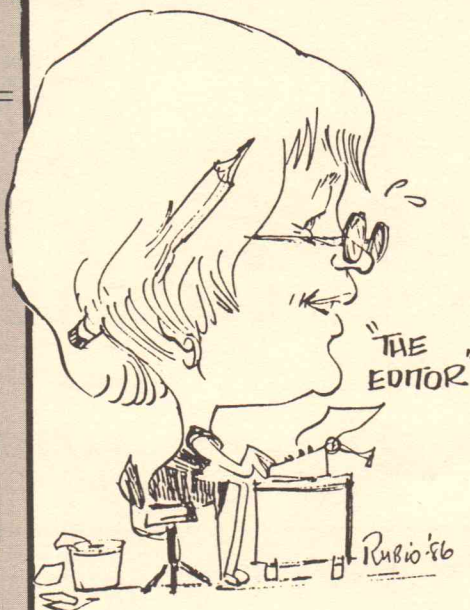
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FRONT & CENTER EDITORIAL

"If wishes were horses . . .
beggars would ride!"

I wish . . . that there would be a national clogging convention of, by and for the people, (all non-paid volunteers) held every year the first full weekend in July or August!

I wish . . . that it featured Instructors from every State, Province or Foreign Country.

I wish . . . that there would be lots of vendors, limited only by their own fertile imaginations, giving the buyers freedom of choice.

I wish . . . that efforts would be made to keep the costs as low as possible so that folks on a limited budget and large families could afford to attend.

I wish . . . that the dancers could have their cudos and criticisms made known through a

survey, both prior to the convention and after the convention, and that the surveys be tabulated and published by a totally impartial committee.

I wish . . . that the final evening of the convention consisted of a BIG ya'll come dance, perhaps with a hot live band plus recordings and with pre-announced segments of free-style, hoedowns, pop, rock n'roll, Two Steppin', and as a finale, the world's largest Cotton Eye Joe!

I wish . . . that decisions about this mythical Convention be made by whole Committees, and that each Committee Chairman have a working understudy to take over the following year. This guarantees continuity and ensures: 1. that workers don't burn out; 2. that all the valuable accumulation of methods and operational information is passed on. Conference calls could save travel expenses.

I wish . . . that an after-the-convention detailed financial statement be drawn up and published by a totally impartial committee.

" . . . reckon this beggar will have to walk for a while longer?"

Cyril Tessier, Indian Orchard, Massachusetts: I'm enclosing a picture of the three characters of the *Maple Run Cloggers* from Springfield, Massachusetts doing the "Hill-billy Stomp." These guys would rather clog than eat, and they are all chowhounds.

Keep up the good work. It is always great to hear what someone else is doing. I enjoy, and always look forward to *The Double Toe Times*.



We regret that we have had no photos or write-up about the CLOG National Convention. Because of a family medical problem, your Editor was unable to attend.



The Fayne Family

From Colorado Springs, Colorado - *Barry and Gwendolyn Fayne* write: This has been a whirlwind year, and the highlight is Zachary Alexandur-John Fayne, born January 26, 1990 in Arad, Romania. We call him Alex. After seeing the 20/20 report on TV about the plight of Romanian children, we felt we needed to adopt one of these children. On March 1, Gwen left Colorado Springs to go to Romania to search for a child. She found Alex, 13 months old, in a hospital in Arad, Romania. Alex had been confined to a crib for most of his 13 months and weighed only 13 pounds. Gwen was shown 8 babies in 15 minutes and told to pick one. Alex is the only one who smiled at her, and that stole her heart. Barry left for Romania on the 15th of March to help with the visa process and the trip home. (He only beat Gwen's baggage by 1 day; thank God for all the Americans in Romania that helped her out). We got Alex out of the hospital on the 18th and within six hours were on a plane to Bucharest, Romania. After a week of hassles at the Embassy getting a visa, (they had been refusing them right and left) we left Romania for New York City and then home to Colorado.

Four year old Ashleigh was not so sure of the whole thing and wouldn't talk to Daddy for about an hour, but she and Alex have grown very close and are typical siblings, fights and all. We have been truly blessed by this child, and he is growing by leaps and bounds. We figure he is pretty much caught up with typical children of his age and is talking, walking, and getting into EVERYTHING. Definitely all boy!

New State Association:

Well, it looks like a clogging association in *Arizona* is going to be a reality!! On Saturday, November 16th, a kick-off dance was held at Alta Vista School in Phoenix, Arizona with 97 cloggers attending. We had help from many different people; organizing, doing mailing lists and spreading the word to promote the association around Phoenix and all parts of the state. With all the coopera-

tion we had, we are sure to make a success in our endeavors.

Due to the excellent cueing of Dave Roe, Matt Pearson, both of Phoenix; Linda Queiruga of Tucson; and Elaine Steele of Mesa, the cloggers enjoyed the many old and newer dances which were done during the evening dance. We hope to be able to have another dance early in the new year in another location of the state. As of yet we have not elected officers but have temporary people doing the organizing. A newsletter will be mailed to all members in early January 1992. If you are interested in joining the association, please contact: Sherry Balentine, 806 East Viola Drive, Casa Grande, Arizona 85222 or Robert Trent, 1019 E. Cheryl Drive, Phoenix, Arizona 85020.

Elaine Steele



Pictured above on the left are Karen Huffman and her twin sister Kay Bookman who now form the *Double K Cloggers* from McConnelsville, Ohio, and Lee Adams and Shirley Lipps from Columbus, Ohio. All four girls have just competed in their first competition sponsored by the televised *Showstopper National Dance Championships* where they received first place awards in their respective age divisions. The *Double K Cloggers* also won the "Most Photogenic" award from a portrait that was submitted and photographed by Mrs. Huffman. This was a regional competition and now qualifies the girls as eligible to compete in the national televised *Showstopper Finals* in July 1992 at Myrtle Beach, South Carolina.

To the Red Devil Cloggers,

We'd like to thank-you again for the beautiful quilt you made us. We can't express our feelings enough about how we felt when you gave it to us for Christmas. The personal touches that were put into the quilt means more to us than you know. We are so fortunate to have all of you as part of our clogging family. In the years to come

Continued on Page 20

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Chip Summey

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UPCOMING EVENTS

- 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 9**
Giant Country 102 FM Clogging Competition
North Fort Myers, Florida
Hecksher (813) 332-1410
- 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 7**
LACA Workshop
Louisville, Kentucky
Breehl (KY)
- March 7**
Grand Prix Cloggers 12 Hours of Sebring Clogging Workshop
Sebring, Florida
Preston (FL)
- March 7**
Special Edition's Southside Workshop
McDonough, Georgia
Wells (GA)
- 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/Bell (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 '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 21**
CLOG on the Road
Lawton, Oklahoma
Melby (OK)
- 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 3 - 4**
LaBelle Sidekick Cloggers 2nd Clogging Hoedown
LaBelle, Florida
White (FL)
- April 3 - 4**
Workshop '92
Franklin, Virginia
Hill (VA)
- April 3 - 4**
Iowa State Sq. & Rd. Dance Convention (Full Clog Program)
Davenport, Iowa
Daubitz (IA)
- 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 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 11**
2nd Springtime Clogging Hoedown
Live Oak, Florida
Oren (FL)
- April 16 - 18**
Possum Holler Workshop
Nashville, Tennessee
Gibbs (GA)
- 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)
- April 25**
Devil's Delight Clog Workshop
Fremont, Ohio
Malone (OH)
- April 25 - 26**
Knotts Berry Farm Competition
Knotts Berry Farm, California
Rice (CA)
- May 1 - 2**
C.A.W. Jamboree
Cudahy, Wisconsin
Vogts (WI)

The Influence of the Green Grass Cloggers on Dance Traditions

Reprinted from: *The Daily Clog*
Volume 8, Numbers 4, 5, 6

The Green Grass Cloggers Reunion

The Daily Clog would like to commemorate the formation of the Green Grass Cloggers twenty years ago by publishing the transcript of a lecture entitled "The Influence of the Green Grass Cloggers on Dance Traditions." Phil Jamison, a member of the group and dance editor of the *Old-Time Herald*, presented the lecture at East Tennessee State University in 1989, at a conference called "Old-Time Dancing in the Appalachian Mountains."

The Green Grass Cloggers started out in Greenville, North Carolina, and I believe that more than any other single clogging group, they have influenced clogging across the country . . . not so much in the Appalachians, but elsewhere. They started out with a lot of respect [for] and influenced by the styles and attitudes of older generation of dancers that they had seen, and they incorporated much of that feeling in their own steps and style. They started in 1971, and since that time have travelled, performed and taught all across the country and overseas as well. Right now, you can see the influence of the Green Grass Cloggers in dancers across the country.

The group started out with a guy named Dudley Culp who was living in Greenville, and who went up to a fiddlers convention in Union Grove, North Carolina, in the spring of 1971. He saw old-time buckdancers and he liked their dancing and music. He went back to Greenville and started a square dance class at East Carolina State University. In the fall he returned to that area and went to Harper Van Hoy's Autumn Square in Fiddler's Grove and this was a festival (it still goes on) they feature competition for traditional clogging. And at this festival Dudley and Toni Jordan, who came along with him, met traditional cloggers, became infatuated with their dancing, learned some steps, and met an older guy named Willard Watson, from Deep Gap, North Carolina. They were inspired and encouraged by Willard Watson. They returned to East Carolina University and started a clogging class that evolved out of their square dance group. Out of this clogging class, in 1971, the Green

Grass Cloggers formed.

The people who started out in this group, very few of them had done this before, though a few had parents or grandparents or other family members who had been dancers. But for the most part, they were starting out not knowing a thing about it, from scratch. And being out in the eastern part of the state, they were pretty far from the mountains, where most of the dancing was going on. Any chance they got they would get out to festivals or fiddler's conventions and meet old traditional dancers or watch them in clogging groups and try to get ideas.

The biggest influence [on the Green Grass Cloggers] did not come from other clogging groups, but from the old generation buckdancers. And as it turned out, this older generation, many of them did not approve of the team clogging and the way it was developing and the uniformity of it all. They would stress to the Green Grass Cloggers the idea of all the old buck dancers: you have your original style, you do your own steps, you don't try to look like a clone of the next person. And they were in it primarily for fun and because they loved the music. The Green Grass Cloggers embraced this attitude. They were not eager to pick up the styles of the 1940's and 1950's that they saw in these other clogging groups. Instead, and I see this as more of a sign of the times (this was the early 1970's), the Green Grass Cloggers were rejecting the standardization of the older style of dancing. They wanted to get back to the land, be "down home," so the people they went to were the Willard Watsons. In a lot of ways they were rejecting their parents' generation. In many cases, it was not the parents of people in the group who had been dancers, but their grandparents.

Another dancer who had been very influential that I should mention was Hansel Aldridge who originally came from Spruce Pine, and lives down in Mecklinburg County. Also Robert Dodson of Sugar Grove, North Carolina . . . these dancers and Willard Watson were the ones who got the Green Grass Cloggers started out and besides showing them the steps what they really shared with them was an attitude and an appreciation for old-time music rather than the postwar bluegrass music. They became mentors for the Green Grass Cloggers, much in the same way that Tommy Jarrell and other old-time fiddlers and musicians became idols and gurus for the young old-time music scene. The main thing they were

trying to stress to the Green Grass Cloggers was that dancing was fun, it did not have to be for competition, and that individual dance styles were very important. And what they had seen [the mentors] was all this standardization within their lifetimes and they were concerned about it. They felt that many of the new generation of cloggers could only perform memorized sequences of steps. They didn't know how to just free-style, to just dance to the music and enjoy the music.

The Green Grass Cloggers adopted the idea that clogging could be fun and as previous generations had done, they accepted old-time music and dance as their social scene and made it part of their lives. So, whenever there was a party, or any other get together, there would be old-time music and dance. They very much lived it, they did not look at it as something just for the stage. At any time, they might be dancing at home, around the porch; they put boards out on the grass at a festival to dance on. To a lesser extent, the style of Green Grass Cloggers was influenced by the traditional clogging teams of the mountains. They did learn some steps from them, and they adopted a few of the large group figures into their dance routines. In particular, Large Cloverleaf, King's Highway, Queen's Highway, tunnels, a few things like that. However, most of the choreography came from elsewhere. Instead of dancing in a big circle set like traditional mountain-style cloggers do, Green Grass Cloggers chose to put in two square formations, sixteen dancers all together, eight dancers in a set. They would dance independently of each other, though at times they would join up into one big circle and do the big mountain figures. The reason was probably because this group had grown out of a square dance class and these were the figures they knew. They didn't necessarily know the old-time mountain square dance figures. There was a caller named Betty Casey who was down in Greenville and who taught them some Western Square dance figures. So, it was kind of a hodgepodge of things, Western square dance figures, traditional square dance figures, but done in four-couple sets, instead of the usual mountain-style circle up four with four dancers.

History of the Green Grass Cloggers

In their eagerness to learn, the Green Grass Cloggers travelled to music

Continued on Page 18

LaBelle SIDEKICK CLOGGERS 2nd Clogging Hoedown

Civic Center, LaBelle, Florida

APRIL 3 - 4, 1992

INSTRUCTORS

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Jan Bohley
Sandy Redfern
Geneva Spivey
Marge Callahan
Jamie Conn
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Morgan's Barn

By: **Tim Spivey**
Live Oak, Florida

A bit of clogging history passed away November 1 when Ray Morgan died at the age of 80.

Ray and his wife Nancy were the "godparents" to many North Florida cloggers, and *Morgan's Barn* in White Springs is a place familiar to many dancers in Florida and south Georgia.

For Ray and Nancy Morgan, the clogging connection began in 1979 when their daughter Linda Waldron and her son Kerry began taking clogging lessons from Paul Waugh.

Realizing Linda and Kerry were serious about their dancing, Ray put up a clogging barn next to his house outside town. The metal "Butler building" had plenty of open floor space inside and a concrete slab in front for fair-weather dancing. Benches and chairs flanked the outdoor dance floor, providing seating room for family, friends and visitors.

As Kerry and Linda continued their lessons, they brought others to the classes. Within a year and a half, Linda was teaching her own classes.

In 1981, the *Suwannee River Cloggers* were officially formed and met regularly at the barn. The SRC's were the first clogging group in three counties but as their out-of-town students graduated, other groups began to form throughout the area. At one time, a clogger could dance almost every weeknight in a different town, and only have to drive 20 miles.

White Springs, population 700-800, lies 30 miles south of the Georgia line. It's a tightly-knit town which still welcomes strangers, and *Morgan's Barn* was a good place for newcomers to get acquainted with old residents. On a typical evening at the barn, Ray could be found on a bench outside, surrounded by kids and adults paying their respects. Nancy would be in a chair nearby with another crowd of well-wishers.

For several years, *Morgan's Barn* was the site of an annual "Sharing Shindig" sponsored by the SRCs. It combined clogging, country cooking and fellowship in an informal workshop.

SRCs and friends would spend the afternoon cooking up a huge kettle of chicken pilau ("perloo" - chicken and rice, for those of you born north of Savannah). After a day of learning new routines, dancers would bring in covered dishes to go with the chicken.



Ray and Nancy Morgan at their clogging barn, with one of her handmade quilts.

After supper settled, the dancing would crank up again, mixed in with live music by local musicians. Town folks would drive out from White Springs for an evening's entertainment; often, an informal music jam session would go on late into the night.

More than anything since then, the Shindigs fostered friendships which still remain among cloggers in north Florida and south Georgia.

Family History

Ray Morgan married Nancy Fouraker 59 years ago. They were both raised in the pine woods around Fargo, Georgia, near the headwaters of the Suwannee River. The Morgan boys were good musicians and it was Ray's banjo picking that brought the couple together.

After getting married in Jasper (the nearest "big town") they bought a farm northeast of White Springs in the 1930s

and raised three children - Hilward, Mildred and Linda. In 1947, they moved to their present home.

Several years ago, someone asked Ray and Nancy for the secret to their long marriage. "Marriage is a matter of give and take," Ray replied, looking at his wife. "And I've taken about as much as I can handle."

The Morgans were a farm family. But during World War II, Ray worked for a while as a guard at a POW camp in White Springs. He earned a reputation among the inmates for being "sharp as a razor", in part because of an incident involving logs - the prisoners were sent out each day to cut trees, buck them into short lengths and stack the logs. Once, suspecting that the prisoners were just moving and restacking the same logs, Ray started painting the cut ends

Continued on Page 16

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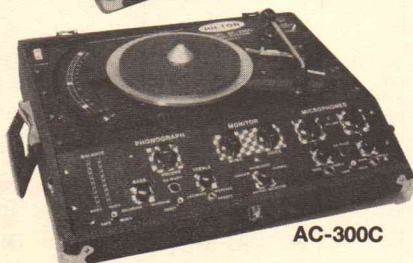
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Country Cabin of Josephine

By: **Anna Breeding**
Wise, Virginia



The Country Cabin is owned and operated by Appalachian Traditions, Inc., the same organization that sponsors the annual Clog Campus each summer. Appalachian Traditions' purpose is to preserve, promote and perpetuate traditional Appalachian culture. The Country Cabin is open each week featuring local and regional musicians with old-time, blue-grass and country music. We have Appalachian square dancing, clogging, flatfoot, broom dances, Texas dances, cakewalks and much more. The programs are geared for clean, family entertainment. Our logo is "a step back in time" as the cabin emits an atmosphere and character that is reminiscent of a bygone era. The people of the cabin and Appalachian Traditions host the programs each week and are very hospitable. Everyone is made to feel welcome and right at home.

A visit to the Country Cabin is a true experience - as a matter of fact - it's even contagious. Many folks who attend their first time are hooked on the friendly atmosphere, the charisma, the historical significance, and want to get on board to help in the purpose. Sounds a bit like clogging, doesn't it? We invite all of our dance friends to drop by any Saturday night that they happen to be in or near the area and see for themselves. We are located about one hour from I-81 on US 23 between Norton and Appalachia in the heart of the Appalachian mountains. Our dance readers may find it interesting to learn that places such as this still exist in today's modern society and may want to plan their vacation to attend sometime.



Country Cabin 1937-38.
Vernon Williams in foreground.

HISTORY:

The Country Cabin was built in 1937-38 under President Roosevelt's WPA program. It was originally constructed for use as a community recreation facility. Kate Peters Sturgill, a local ballad singer and songwriter, was instrumental in the construction of the log cabin. Local musicians gathered each Friday and Saturday nights for square dances, box suppers, cakewalks and other social activities. Kate gave guitar lessons at the cabin and coordinated many musical programs there. Dock Boggs, a local banjo player, joined Kate and her friends many times at the cabin to play music.



Katherine O'Neil Peters Sturgill

The cabin and property were originally owned by the O'Neils, Kate's family, who once lived in the cabin themselves. During the 1940's, the cabin and property were sold to a local coal operator who rented it as a family residence until 1976. In December of that year, several local residents including Led Ross, Vilas Williams, Bruce Arwood and Fred Peters, late son of Kate, were responsible for reviving the old custom of playing traditional acoustic music at the cabin. The community then began using the cabin once again for its original and intended purpose.

In August 1988, the cabin and property were deeded to Appalachian Traditions, Inc. as a non-profit organization dedicated to the purposes preservation, promotion, and perpetuation of tradi-

tional Appalachian culture. Appalachian Traditions enthusiastically accepted the deed. In the future, Appalachian Traditions hopes to restore the cabin as a historical landmark and eventually add a larger log music hall for the musical programs.

Activities of the cabin have included growing sugarcane to make molasses. Stemming from this, a clog dancing duet was born, given the name of *Sugarcane Cloggers*.



The original Virginia Sugarcane Cloggers: Anna Breeding and Nancy Kirk.

One of the members, Anna Breeding, still has a team of cloggers who are the leading dance troupe today in the area of traditional mountain dance. The cabin has served as a cultural exchange facility hosting groups and tourists of other cultures, sharing with them the heritage of the mountains of Southwest Virginia. The cabin also has served as host for several social events including Thanksgiving dinners for senior citizens and halloween festivals for children. It has also conducted workshops to teach various mountain arts such as guitar, banjo, fiddle, and mountain dance. There have also been special all-day outdoor activities during the summer.

Appalachian Traditions also sponsors the annual *Dock Boggs Festival*, a one day celebration of traditional mountain music, dance, food and crafts on the second Saturday in September at the Wise County Fairgrounds in Wise, Virginia. The Festival honors the musical legacy of banjoist Moran Lee "Dock" Boggs and local folk singer/ballad songwriter Kate Peters Sturgill. In conjunction with the festival, Appalachian Days, three days of lectures, storytelling and demonstrations, is held at Clinch Valley College.

Appalachian Traditions sponsors, as well, a two-day traditional dance workshop, Clog Campus, on the second weekend of June each summer. Clog Campus is held at the Norton Community Center and Holiday Inn in Norton, Virginia.

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Sands International Clog Dance Continued from Page 1

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The dancers came from all over: California, Nevada, Utah, Idaho, Arizona, Colorado, Wyoming, Missouri, Michigan, Ohio, South Carolina, and Florida. And yes, it was indeed an international competition; there were two entries from Canada: Mandy Giddings from Toronto and Nicole Moody from Calgary.

At 12:30, it was A Cappella time. The seven judges turned their chairs to face away from the stage. One by one, eighty-nine of clogging's hot shots came to front center stage and did eighteen seconds' worth of their most intricate tap sounds without benefit of music. The dancers were identified to the judges only by number, to avoid the possibility of scoring being influenced by anything other than tap sounds.

An hour later it was over, and the audience gave a huge collective cheer for everyone in the category. The Grand Champion finals for Individuals and A Cappella were then run, with more cheering than you can possibly imagine. The computer gave the results almost instantaneously: overall female: Colleen Pearson of Phoenix, Arizona; overall male: Grant Pettingill of Orem, Utah; A Cappella: Lyndee Campbell from Azusa, California. Congratulations to all for performances without equal!



Steve Leetch & Sandy Schroeder, (San Juan Capistrano, CA) Advanced Matched Traditional Duet

Colleen and Grant were invited to display their talents as the opening act of the show featuring country/western singer Joe Diffie.

Next, it was on to duets. And if you like duets, you would *love* the Sands competition. For the rest of Friday afternoon and then starting Saturday at 9 a.m. there were 126 duets in all - matched traditional, mixed traditional, matched show, mixed show, and parent-child. A California pair, Eric Bice from Whittier and Kenny Vassar from the desert town of Hesperia, were the big winners, winning both the Advanced Traditional and Advanced Show

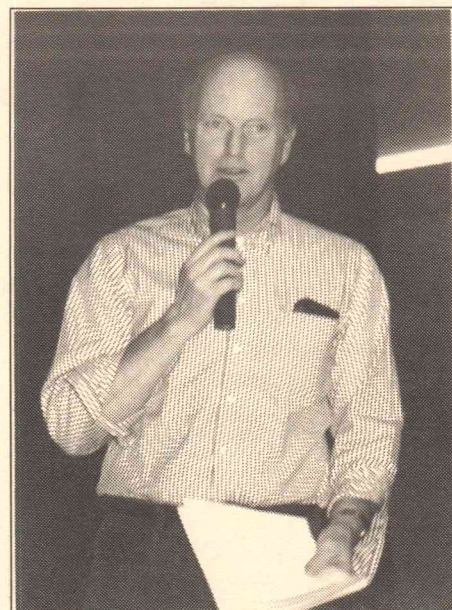


Individual Overall: Colleen Pearson, Arizona and Grant Pettingill, Utah

categories in their age group. In the duet championship finals, their Show routine was judged the best overall of the entire competition, featuring a remarkable display of synchronized precision clogging and tap sounds for which the audience gave a standing applause.

The last duet category of the competition was the Parent-Child category and had seven entries. The audience loved every one, and when the dust had settled, daughter/mom Nicole and Cindy Metcalf of St. George, Utah were the first-place winners.

Then at 1:15 p.m. Saturday afternoon came the first of sixty teams, the Timp Valley Tiny Stars, an eight-year-old beginning line team from Pleasant Grove, Utah, under the direction of Lorraine Sherwood. On they went - beginning, intermediate, advanced line teams, then to precision and show



Skip Newhall

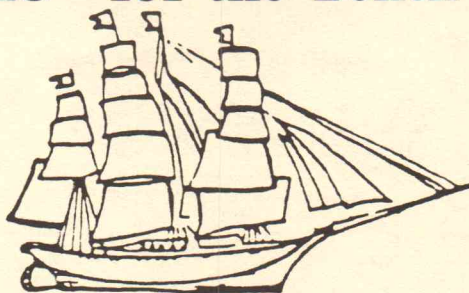
teams. At about 6 p.m. the audience cheered for the last advanced show team, the Country Knight Cloggers from Reseda, California, and then waited for the trophy presentation and for the announcement of the names of the grand champion finalists. They were: Arizona Pride Precision (Arizona), Main Attraction Precision (California), New Edition Line (Utah), Handy Hustlers Precision (Idaho), and Ricks Rhythm Precision (Idaho).

Here we had the unusual situation of four out of five finalists being precision teams and *no* show teams being selected. But the audience was not to be disappointed! After unbelievably supercharged performances by all teams, the judges finally settled on Arizona Pride as Grand Champions.

All festivities and awards were completed by 7:30 p.m., and the crowd agreed that it was the best competition to be found anywhere: it started and ended on schedule, there were no snags, the judging was outstanding, the volunteers and Sands support staff were terrific, and the acoustics and sound system were superb beyond description. The Sands entertainment office very much wants the cloggers back in 1992 for (of course) a bigger and grander event. We'll see you there!

Editor's Note: Skip Newhall's clogging competitions always run 'smooth as silk' and 'on time'! Computer programs written by Skip, specifically for competitions, generate complete informational sheets before, during and after the competition which assist judges, competitors, audience and Emcee. He'll be doing the Rick's College Competition, Rexburg, Idaho on April 10 - 11.

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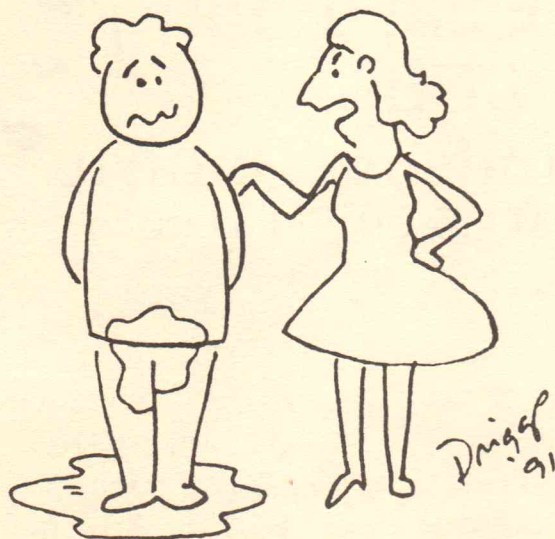
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Action Shot of the Month



Shirley Finger's "Dixie Darlin's", Waynesville, North Carolina. William Deery snapped this photo at the ACHF Dance-Off in Maggie Valley, North Carolina. The figure is called "Basket of Flowers". Shirley relates that the youngsters weren't to thrilled about the Smooth Category until they discovered that it is far more difficult than it looks! (They took First Place in their age division!)



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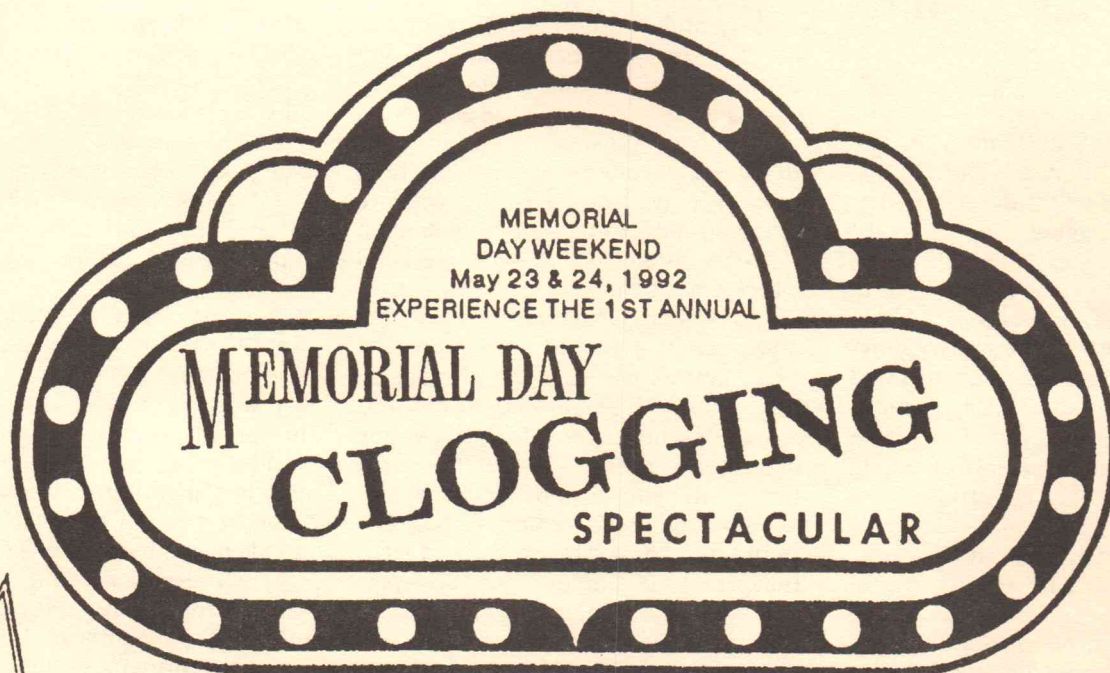
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Letter to the Editor

By: Dwight Fine
Ridgecrest, California

The letter from Dave Kinsey in the November 1991 issue of *The Double Toe Times* struck a responsive chord in me. I took up clogging five years ago, at the age of 53. Since then I have attended classes regularly, participated in demonstrations, and attended clogging weekends. While I derive much enjoyment from what I do and see, I also find aspects which are not pleasing to me. I love to dance to traditional southern mountain tunes and also enjoy dancing to most Cajun and country-western tunes, but pop/rock tunes leave me cold. I love to watch really good dancers freestyling; I find routines by precision teams impressive but unrepresentative, and I dislike the acrobatic routines done by so many teen-age groups and the insipid, cutesy-poo routines done by so many children's groups. My tastes probably reflect my age, and I am willing to tolerate other people's tastes, but I seem to sense an ever-increasing emphasis on the showy, modern aspects of clogging at the expense of the traditional, fun-for-all aspects.

Clogging has not been my only dance activity. I have had 35 years of involvement in international folk, Scottish country, contra and American square dancing. Throughout these years, my observation has been that overemphasis on exhibition and competition are unhealthy for recreational dancing. Two examples that come immediately to mind are Irish step dancing and Scottish highland dancing. Irish step dancing, an ancestor of clogging, is seen today almost entirely in the form of exhibitions and competitions, most of the dancers being young girls who often "retire" at 16. In some Irish villages one can see true step-dancing in cottages or pubs, with none of the rigid arms or pointed toes seen in exhibitions, but this true folk dancing is rare. Scottish highland dancing is seen today only in exhibitions and rigidly adjudicated games competitions. Again, most of the dancers are young girls. The old highland reels with their simple "travel and set" patterns are dead. A distinction must be made, of course, between exhibitions and demonstrations. Everyone should participate in demonstrations to show what the activity is like, and demonstrations in places such as nursing homes and churches provide a real community service. But when dancers concentrate their entire

thought and effort on how they look to the observer, spontaneity disappears and the whole spirit of traditional social dancing is lost.

The people most in a position to influence the evolution of clogging (and other types of dance) are those who are in the business of devising new dances. I recently attended a clogging weekend where one of the instructors, an enormously talented and enthusiastic young man, taught a simple fun square and said that this was the type of clogging that shouldn't be allowed to die out. "Amen!", I thought. This same young man then proceeded to teach and cue dance after dance, mostly of his own devising, to pseudo-country, pop and rap music; some dances featured steps that threw all but the very best participants. Did it occur to him that he himself might be contributing to the demise of traditional clogging by focusing so much of his talent and effort on high-powered "now" material? My class teacher tells me it has become increasingly difficult to find new intermediate material to anything but rock. A judicious choice of music and steps on the part of choreographers, with less emphasis on pop music and team routines, could be influential in moving clogging back toward the recreational side and retaining people who are on the verge of ditching the activity. The evolution of clogging as it is now proceeding can only result in the extinction of the traditional forms.

Like Dave Kinsey, I am not optimistic. I foresee only a widening of the gap between performers and ordinary people. This "faster and fancier" trend is not peculiar to clogging. The tendency in square dancing seems to be toward rapid-paced, complicated routines with all 4 couples in constant motion; the old social "visiting" type of square is all but gone. I had thought that contra dancing might be a last refuge for social/recreational dancers, but a traditional music and dance festival which I attended this year featured a session on "killer contras". This fancy new stuff has its place - youth is entitled to its fling, and those who want a challenge or an exhibition routine should have one. But please, a little consideration for those of us who prefer unpretentious, folk-like tunes, will never get past intermediate (and don't really want to), have no interest in performing on an exhibition team, but want to dance for fun, sociability, exercise, and relief from the pressures and complications of life. Wasn't that the original idea?

Morgan's Barn Continued from Page 8

of the logs each day. In retaliation, the prisoners trimmed off the painted ends but he quickly got wise to the trick.

For years after the war, Ray and Nancy got letters and Christmas cards from Yugoslavia - from one of the former POWs.

Not long after he got married, Ray learned he had cancer in his left leg. His doctors were hesitant to amputate the leg, believing it would cause the cancer to spread. Then one night, he had a vivid dream. He was trying to climb a tree but his progress was blocked by a dead branch, so he cut the branch off and kept climbing. Acting on his dream, Ray was eventually able to convince a doctor to amputate the leg and the cancer never reappeared.

Nancy Morgan, besides raising three young'uns and a husband, has become well-known for preserving the traditional country life she grew up with. In 1986, she received a Folk Heritage award from the state of Florida for her knowledge of north Florida customs and her ability to pass that knowledge to others.

"Miss Nancy" shows schoolchildren how to make lye soap, homemade toys, and quilts, and is a featured craftsman at the annual Florida Folk Festival in White Springs.

Morgan's Barn is quieter now. The Suwannee River Cloggers are not as active as they once were but still visit from time to time. Of the many who learned to clog at the barn, some are dancing with other teams, others have grown up and are raising their own families; several local clogging groups have come and gone; Kerry Waldron got a masters degree in government and became the youngest city manager in Georgia; Linda Waldron retired as a team director to go on the road with her own country crafts.

But *Morgan's Barn* is still part of Nancy's home, and she and Ray will remain in the memories of cloggers across north Florida.

This Editor attended a *Sharin' Shindig* many years ago. Ray and Nancy and daughter Linda Waldron, with true Southern hospitality, welcomed me to Morgan's Barn; the music, the dancers and the most incredible night sky filled with stars . . . My deepest sympathy to the Morgan family.

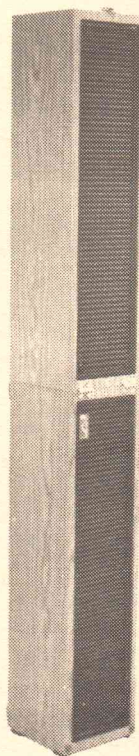
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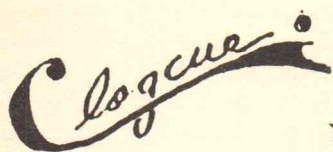
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RR911108	Elvis	Chip Woodall/ Scotty Bilz
RR911109	Thunder Road	Marilyn Hansen
RR911110	Bully of the Town	Burton Edwards
RR911111	Watermelon on the Vine	Eddie White
RR911112	Hillbilly Blues	Naomi Fleetwood

(All Routines are Intermediate Level Line)

Green Grass Cloggers Continued from Page 6

festivals, but they also went to the homes of the older generation dancers. And they may have been the first group to actively go out and collect different steps from different regions. Out of this, an eclectic dance style developed rather than a regional one. They had dance steps from all over the place, all combined. Anywhere they went, they tried to learn new steps and incorporate them into what they were doing.

Traditionally, there were no standardized names for steps. It varied from region to region, you'd have two dancers do the same step and call it different things. In addition to collecting steps, what the Green Grass Cloggers would do was put names to them. They were also encouraged by some of the older dancers to invent their own steps. People like Willard Watson had some very creative steps and ones with interesting names, and he would encourage this idea of "make up your own." They would learn steps, and make up others, and they would attach names to them so they would know what they were talking about. They did what they called a "basic" step, one called the Earl, the Eddie (these were both dancers in the group), one called the Indian, they had a Grand Square Kick, and Karen's Kick, and all kinds of other names. Quite often, the names were from the person from whom they learned the steps. One of the kicks came from one of the cloggers who had a cheerleading background (although I'm not positive about this, it's a rumor I've heard). They were ready to just try anything, and they would put these steps with square dance figures, and this is how the Green Grass Cloggers style of team dancing evolved. As with traditional clogging groups, the formations that the Green Grass Cloggers used were mostly from traditional sources but not necessarily indigenous to North Carolina. They would use four-couple squares as opposed to big circles, and they would borrow figures from other places. At one time, they saw a group of French Canadian dancers, so they learned a step from them and they incorporated it into their routines. So they would borrow steps from elsewhere, anywhere they could get them. Their choreography was designed to interest the audience, so as opposed to the traditional-style big circle, which was an extension of the Saturday night square dance, the Green Grass Cloggers choreography was something that put

on stage to interest the audience, but the dancers really enjoyed it too. And the footwork was synchronized as in precision clogging, with all the dancers doing the same steps at the same time. It was a mixture of the two. Precision clogging is done most often in straight line formations. The Green Grass Cloggers used traditional formations but did precision footwork.

When first seen by the clogging world, I'm sure the Green Grass Cloggers were looked upon as a pretty radical group. Where traditional cloggers keep their feet close to the floor, suddenly Green Grass Cloggers were coming out and swinging their legs up in the air and doing these other strange figures. It was an original look, an uninhibited look. For the first couple of years, they pretty much just performed in North Carolina. I know that there were some nasty things said about them in the early days, by traditional dancers. The audiences loved them, but some of the other dancers didn't approve them; they thought they were hippies, stompers, "they're not clogging, they're stomping," that sort of thing. But Willard Watson, and the other old-timers would encourage the dancers to keep it up.

The Green Grass Cloggers were eager to travel; they were ready to hit the road and go with it and they had a growing reputation for audience appeal. In no time at all, they were invited to perform at various folk festivals around the country. As early as 1974, they went to the Philadelphia Folk Festival, the National Folk Festival in 1975, and the Hudson River Revival in 1977. They also went to the Chicago Folk Festival, Winnipeg, Vancouver, and elsewhere. At these northern festivals, Green Grass Cloggers were the first cloggers that most of these audiences had ever seen. So they naturally assumed that this was a traditional North Carolina clogging style. And Green Grass Cloggers wanted to teach everybody how to dance and they would have these huge workshops, and teach the basic, the Earl, the Indian, using these names. What happened was that before long, there were cloggers all over the country who were doing these steps by these names and thinking of it as traditional Appalachian clogging. Most of these people had never seen Appalachian clogging or traditional styles, and all they had to go on was the Green Grass Cloggers. In a short period of time, in places where Green Grass Cloggers had performed, other groups formed. Groups sprung up in Philadelphia, and DC, Baltimore, primarily with peo-

ple who had been at these folk festivals.

Dozens of clogging groups formed, and these people taught other dancers who taught others . . . and by the time it got to the third or fourth generation, people were still teaching these steps, the Earl, the Eddie, and so on. Perhaps these steps became a clogging tradition at this point. People would believe these dances to be traditional steps. I was in Florida a few years back, a clogger from a Gainesville area clogging group was interviewed by a local newspaper. The reporter said, "Where do these steps come from?" The dancer said, "In the old days in the mountains, the mountaineers would make up these steps, and when they came to town they would trade steps in the market place . . ." This is the folk process at work. This dancer told the reporter that the step called the Earl was named after this mountaineer who came to town and taught this step and it was passed from dancer to dancer. In fact, Earl White is a guy who went to East Carolina State University in Greenville, one of the early members of the Green Grass Cloggers. Even though his grandparents were from North Carolina, he grew up in New Jersey (a long way from being a mountaineer).

In 1977, the Green Grass Cloggers decided they wanted to go on the road full time. They had an old bus they rigged up, and they went out to festivals, putting on concerts, performing in schools, and presenting old-time music and clogging all across the country. I joined the group in 1980, so I saw a good bit of that on-the-road action. At that time the group relocated in Asheville, where they have been located ever since. We have done workshops and presented this over all these years, we've been over seas, performed in eleven different foreign countries, and presented this style of clogging.

The Influence of the Green Grass Cloggers on Dance Traditions

Stylistically, I'd like to mention a few things, what I think of as the key elements of the Green Grass Clogger style. The most obvious is the use of high kicks, and the use of steps such as the Earl, the Eddie, the Indian - these steps that have these particular names. In general, all the steps begin on the right foot. Precision cloggers, from what I've seen, always start steps on the left leg. Green Grass Cloggers, for some reason, got going on the right leg, and have ever since. When I watch dancers

Continued on Page 26

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Front & Center
Continued from Page 3

we will look at the quilt and remember why we are involved with clogging and the friends we've made through dancing. Thank-you for being you!

Randy & Dawn Malone (Instructors)



This past August *Southern Tradition Express Cloggers* celebrated its one year anniversary. I, (Brendia Morrison) am the clogging instructor and choreographer for the team. When I first started a team, I had only a handful of students, none of whom had clogged for very long. They started in August 1990, and I had them performing three months later. Now, a year has passed and my team has grown tremendously and continues to grow every month. I teach clogging at three locations: Bristol, Tennessee; Mountain City, Tennessee; and Seven Mile Ford, Virginia. The team is divided into juniors, teens, and adults with ages ranging from four to senior citizens. Our goal is to promote clogging not only as entertainment but as something the entire family can enjoy. I have several families presently performing and taking classes. In my own family, there are three generations presently clogging. My sister, Elizabeth Carico is my assistant, her daughter clogs and our Mother dances too.

Within one year, the team has accomplished a great deal and received many honors and awards. *Southern Tradition* was chosen to lead the Dollywood Music Parade in Pigeon Forge, Tennessee this past spring. They were also chosen to perform at several theme parks this last summer including Dollywood in Pigeon Forge, Tennessee, Tweetsie Railroad in Boone, North Carolina, and Kings Dominion in Richmond, Virginia. The team competed in August and brought home 1st Place Line - Senior Team, 1st Place Exhibition Team and 3rd Place Line - Junior Team. This was the first time most of the cloggers had ever competed and I am very proud of all of them. We have performed throughout Tennessee, North Carolina, and Virginia and at many events locally as well. In September, the team traveled to Nashville to perform at the Tennessee State Fair. Everyone had a

wonderful time and we were honored when the famous Robert Spicer from Tennessee asked us to clog for him.

As the instructor, I give credit to all my students for all their hard work. Everyone enjoys *The Double Toe Times* especially reading about other teams, some of whom we've met at workshops and various events.

Brendia Morrison
Instructor/Choreographer



Southern Tradition Express Cloggers

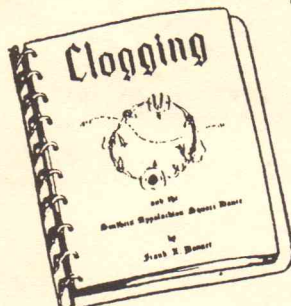


Kangaroo Kloggers Klub, Instructor Gina Zaragoza (Center); Beechboro, Western Australia



Mikki Casto's Country Cloggers - Point Pleasant, WV
Continued on Page 22

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January 11, 1992 my eighth grandchild, Melissa Kay McCullough, was born weighing in at 8½ lbs. Parents Katie and Tony are doing fine. (That's four boys and four girls - a Square called "Grandma's Cloggers"??)

On January 7, 1992 the Boshe family of Springfield, Missouri had a 9 lb. 7 oz. *baby girl!* Congratulations Pat and Mark!

We had a nice letter from Pauline Elliott who has taken over the Editorship of *ClogOz* - "Australia's National Clogging Magazine." She sent the August and November '91 issues and *I am impressed!* The Club Directory lists 20+ clubs in Australia and New Zealand. Laze and Gem, I carnardly bleevit! Just one question - what is a "tucker box"? Me thinks the time for "going on walkabout" is about due *this* U.S. Editor!

Okay folks we need Action Shots again! Someone wrote to ask how they can get their group into the pages of *The Double Toe Times!* Answer: *just send it in!*

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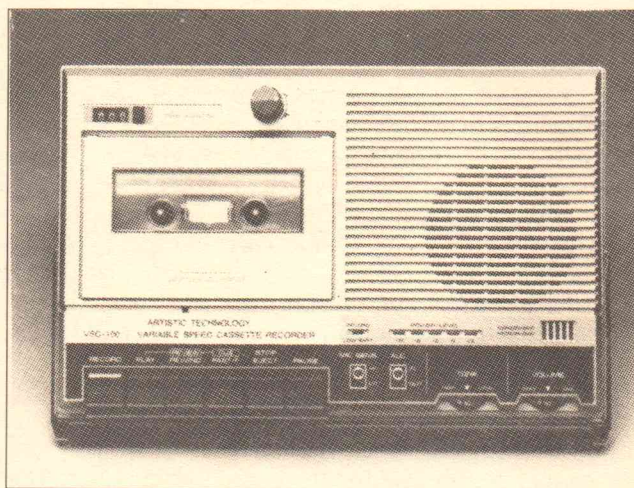
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Cut'N Loose Cloggers

By: **Len & Betty Berglund**
Winnipeg, Canada

The *Cut'N Loose Cloggers* were formed in April 1991. They are a group of young people from the Red River Cloggers who range in age from 11 to 25. Besides attending Red River classes, they also attend practice at the Berglund residence on Monday nights and even attended practices over the summer so as to be ready for performances scheduled at the Hitch'N Post (a western style banquet and party facility.) They have also performed on TV on the children's show *S'kiddle Bits*.

On Friday, October 18th we were asked if the cloggers would take part in a show with the Winnipeg Symphony Orchestra on November 23rd. The next morning we went for a meeting with the Assistant Director and were given a tape with two pieces of music for the cloggers - "Oklahoma Crude" and "Rocky Top".

We called Steve Smith in Kentucky to see if he would choreograph the routines for us and couriered the tape to him on the Monday. The following weekend we were in St. Paul at a workshop with Steve and Charlie Burns and Steve had

a routine to Rocky Top for us. So on Monday night (October 28) we had our first practice to learn Rocky Top. In the meantime, Len and I decided to try to choreograph something to Oklahoma Crude - which we did (nothing difficult as we have never choreographed before).

Over the four weeks we managed to have about two practices a week to learn the two routines. One November 21st we had a rehearsal with the Symphony Orchestra. We were very apprehensive as none of the members had danced to live music before and did not know what to expect. When we entered the room we felt that the Orchestra and male choir wondered what we were doing there and we didn't feel accepted in their circle. Eric Kunzel, the conductor, was very friendly when introduced to us, but everybody else was still aloof.

The cloggers were called out first and did their first number, Oklahoma Crude, and you could feel the orchestra members (when they weren't playing) were taking more interest in what the cloggers were doing. After "Rocky Top" our young people had won the whole room over - what a change in atmosphere. Our group did each of their routines only once and the conductor

was satisfied.

On Saturday, November 23rd, we had a dress rehearsal at 2:30 and at show times (4 p.m. and 8 p.m.) we had the whole staff of the Concert Hall behind us, and the Orchestra was our biggest boosters. Both shows were sold out - so there were 2000 people at each show.

The guest conductor of the symphony was Eric Kunzel and it was he who had requested square dancers and cloggers for the program called "Round Up". He had put this on before in the U.S. He is a very special person to us as he was so friendly and so enthusiastic and down to earth that we all relaxed and enjoyed ourselves.

We were able to get permission to videotape the two numbers the cloggers did and the number the square dancers did from the musician's union for our archives only. But it is something we will all treasure as I'm sure we will never do anything like that again.

Len and I are very pleased with our young people for working so hard and doing so well. The dancers were: Jenny Bisch, Kim Chartrand, Amanda Cloney, Tanis Little, Anne McNeil, Sharon Tourand and Gerry Valois (plus Betty Berglund danced in the Oklahoma Crude number.)

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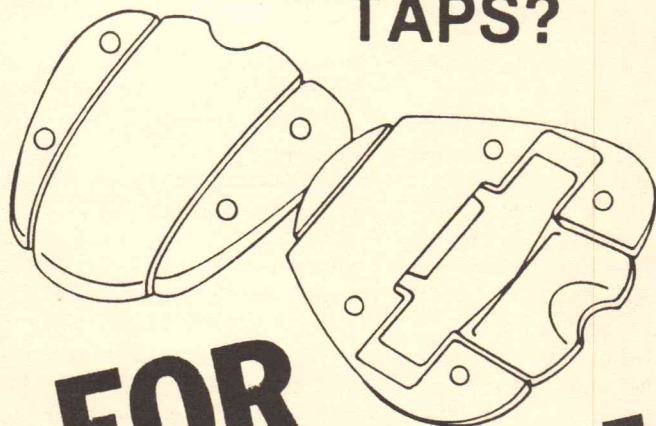


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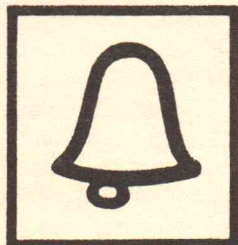
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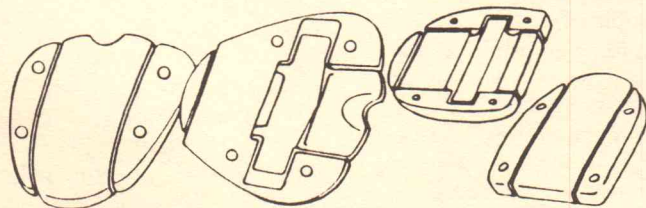
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Green Grass Cloggers Continued from Page 18

dance wherever in the country, I watch to see what foot comes down on the beat of the music. If you see groups dance in square formations, as opposed to lines, that might be the influence of the Green Grass Cloggers.

The costuming, I think, is also an important thing. The costumes, of course, reflect the era the group is living in, and whereas early clogging teams started wearing 1950's style outfits, the Green Grass Cloggers wanted this back-to-the-land look of the early 1970's. Their first costumes were long granny dresses. They soon got rid of those and had regular square dance type dresses in calico, but without all the crinolines (they thought that was more of a '50's look). They were trying to get the old-time look, the men wore blue jeans, work shirts with calico yokes, and depending on your outlook, it was either a very relaxed appearance or a very scruffy appearance. They were trying to give a "down home" image. In their search for good shoes, they went to all the secondhand, thrift stores looking for leather-soled shoes. And the women in the group came up with those old-style women's orthopedic shoes, "granny shoes," and they started wearing these things for dancing. And now you'll see dancers across the country wearing these old-style shoes for clogging as opposed to patent leather tap shoes. The fashion of using those shoes, the lack of crinolines, and characteristic style of dance are all signs of the influence of the Green Grass Cloggers.

Organized team dancing started in the 1920's. It's a 61 year-old tradition, and started in Asheville, North Carolina. When the Green Grass Cloggers first appeared in 1971, I'm sure they looked like a radical change from that standard look. After eighteen years, Green Grass Clogger's style is accepted by the mountain dancers as a legitimate style and it's a style that has spread across the country. There is even a Green Grass Clogger-influenced group in Japan, the Corn Creek Cloggers, and they do all the same steps, and they even have exact copies of Green Grass Cloggers costumes, stitch for stitch. One parallel that I see is in music, where Bill Monroe and his bluegrass band developed bluegrass music not too many years ago. They took traditional music and their own innovations, and came up with a new thing, which a lot of people think of as traditional. In the same way, Green Grass Cloggers took some of the

older forms of traditional dance, blended them with their own innovations, and it became something new.

I have one final thought about this: implications for future clogging. The Green Grass Cloggers have not had a profound influence on dancers in the mountains. Though there are groups that patterned themselves after the Green Grass Cloggers and I don't mean groups just in college towns, but there's a group at Mars Hill College, Scott County, Virginia, and a few others that have learned from the Green Grass Cloggers, and incorporated some of their steps. But it's been close to twenty years since the Green Grass Cloggers have started out, and now it is widespread across the country. There is this other style of clogging that is being spread across the country, too, and that is the modern style of precision clogging. Appalachian, free-style clogging, you don't see being taught in the workshops across the country. If you go to a clogging workshop in Seattle, or New Orleans, or wherever, it will be either the Green Grass Cloggers style, or the precision style. The precision style started in the 1950's with James Kesterson's group from Hendersonville, North Carolina. What they have done is that they have geared it for competition. The steps have been standardized, the dance figures have been standardized; partly for teaching purposes and partly for judging purposes. The judges say "... if everybody dances differently, how can I judge it? So, if your group is going to come up here and dance, I want you do do this figure, followed by this figure ... that way we can judge you." This emphasis on contests and competition has had an effect on the precision movement. There are national clogging organizations that promote these competitions, that sanction certain competitions, and draw thousands of people from across the country. There was a precision clogger from Asheville who was flown out to California to give a workshop on clogging, and he flies all over the country doing this. I called him on the phone a couple of days ago to get his input on this and he couldn't tell me a single thing about where his style of clogging comes from ... I feel there is this complete ignorance in the precision clogging community as far as traditions. They have no interest in the traditions at all; for them it is strictly for competition.

The music has been modernized (in the precision style); you go to these clogging competitions and they will have

pop, country, or rock 'n' roll, really nothing having to do with traditional music. The young cloggers who are coming out in droves they are just coming out for the competition and I've met young cloggers who do not realize that it's possible to dance to live music, who do not realize that the fiddle has anything to do with clogging, and they prefer to dance to "That Old Time Rock 'N' Roll," "Elvira," "Nine to Five," anything like that. The organization leaders claim that this is the way to interest young people. But as a result, thousands of cloggers out there do not realize what the connection with traditional music is. They also do not realize that it is possible to dance without taps. As a result, when a hundred of them come out with their taps, to a live band, they don't know how to listen to the music or dance to it, and I've been drowned out trying to play music for them. My point here is not to put down their style, but that precision style and the Green Grass Clogger style are the two predominant forms that are being taught across the country, and when all is said and done, it appears that the Green Grass Clogger style owes more to the traditions and the traditional forms of clogging than the precision forms do, and I see that primarily not in the dance figures but in the attitude ... the most important thing is not the steps they have devised and have taught dancers but the idea of dancing to traditional music, the idea of getting out and dancing for fun ... also the idea that clogging can be noncompetitive, can be for enjoyment (because it's fun or you enjoy the music) ... and the idea of individual expression. Each dancer doing their own thing, rather than trying to look exactly like the next one. Those are all things that are aspects of traditional Appalachian clogging that the Green Grass Cloggers have perpetuated.

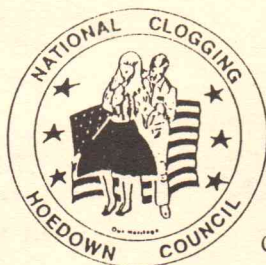
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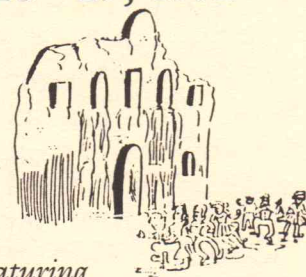
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