

# The Double Toe Times

A CLOGGING MAGAZINE

Volume 16, Number 6

June 1998

## WHAT A WORKSHOP!

By Mary Leslie, Vian, Oklahoma



*"Show Biz" Cloggers, Muskogee, Oklahoma*

The 5th Annual Oklahoma Borderline Clogging Workshop was held on April 24th and 25th in Muskogee, Oklahoma. It was coordinated by Mary Leslie and turned out to be a blast. It wasn't a blast because of the coordinator, but because of all the wonderful people joining together for the common purpose of fun and learning.

Friday evening was led by the crazy Sallie Adkins. She began by teaching "Rocky Top" (choreographed by Joann Gibbs) as the national anthem of cloggers. Cloggers are still eager to get a hold of the cue sheets for this routine. Sallie had a particularly fun time as she fell in love with an 11 month old Sarah (daughter of a Kansan instructor, Jennifer Mobely). Sallie taught Sarah how to do the Macarena. I don't know which one enjoyed it the most, as they were both hams. Friday night also brought a surprise from Waterloo, Illinois. Connie Bartel showed up unexpectedly and to our great pleasure, she agreed to do a teach as shown in the picture. Connie taught a powerful clog line dance to "Cry of the Celtics". Sallie was more than glad to share the stage as she had started her day at 4 a.m. driving

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## Lest We Forget

By Dan Angel, Founder A.C.H.F.  
Toccoa, Georgia

At my age it is hard to pick out any certain activity or event that stands out in your mind. However, I would have to say that at 9:00 a.m., May 7th, 1998, has to be among the top five highlights in my clogging career.

I was told to watch T.N.N. by several of my close friends who made the 1997 All-American and the International Clogging Teams. I had my coffee ready as well as the VCR so I could capture and record a group of youngsters who were selected as the best of the best in our avocation.

The opening shot will leave a lasting impression in my mind forever. Here are America's finest on national television representing an organization that my wife Sandy and I founded in 1981. Secondly, there was my friend Elliott Skeen dancing with his wife Cheryl. A close-up shot let me know that Elliott was dancing bare-footed. Now those of us who know Elliott take this in stride. He is absolutely the most laid back, top notch dancer-instructor that can be found anywhere.

I don't think I have ever seen a more happy person as Dianne Loftin, when she talked about the teams and the two dancers who worked out the routine for the team, daughter Crystal Loftin and Mark Clifford. My hat is off to these talented young dancers who are truly the back-bone of clogging for years to come.

Each festival I attend, each workshop I teach at, I always have a very strong sense of pride whenever I see a dancers with an All-American Clogging Team jacket on. For I know deep down that Sandy and I made this possible many years ago.

Several of the dancers were singled out for short interviews on Club Dance and this type of publicity for America's Clogging Hall of Fame is priceless. I no longer am associated with the day to day operation of this organization but I feel a sense of pride when ever the organizations name is mentioned.

As I watched these dancers perform, not one time did I notice a dancer fail to smile. Deep down these youngsters knew they were being seen by millions of people across the world. They performed and presented themselves as the true pro-

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## THE DOUBLE TOE TIMES

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Bobbie Adams

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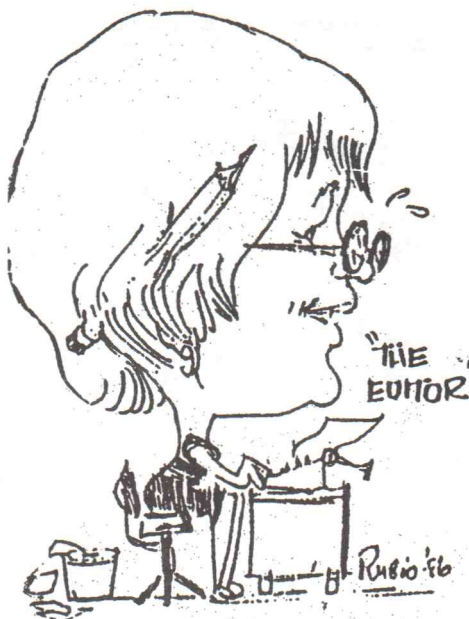
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## JUNE EDITORIAL

A person (who will remain namless) sent me a very legal looking letter regarding some question about ASCAP/BMI licensing. Sorry, I will not get involved. I don't sell the licenses and suggest this be sent to those who do. This is called "Editorial License"!

## FRONT AND CENTER

Dear Bobbie,

Many thanks to you and Sue for attending the Bailey Mountain Percussive Workshop! It was fun for us and we've had a great response from the attendees. Now's the time for you to start thinking about joining me in Austria, 1999. You missed the last trip (with Bailey Mountain in 1997) but my husband's videos showed you what a terrific trip we had! (No sleeping on Gym floors with this group). We had lovely hotels and super food, etc.

We still have a couple of team openings in 1999 and 2000 (1998 is filled). The Austrian Alps performing Arts Festival is by invitation only. If anyone is interested, please send me a video and publicity information. This is a "do not miss event", so start making plans, both you and Sue!

It was wonderful seeing you both.

*Sincerely,*

*Barbara Kohler, Leicester, North Carolina*

Dear Bobbie,

What a great article about the workshops at Mars Hill College in the May 1998 edition. I enjoyed it immensely! But, there is a correction I'd like to say. The woman in the instructor's photo *wasn't* Laurie Fisher. Her name is Megan Downers and is a fourth member of Footworks Percussive Dance Ensemble who also instructed for the workshops. I'd really appreciate it if you could correct this. Thanks so much! Keep up the good work!

*Sincerely,*

*Heidi Klas, Footworks*

### Florida Instructors Make Plans to Travel to Germany

We are currently in the process of planning a trip to Stuttgart, Germany in the year 2000. The trip will be open to all cloggers and their families. At this time, it is important for us to get as accurate a number as possible of those that would like to go along so that we can begin to make the travel arrangements.

We have been invited by Annette Lieb of Stuttgart to travel to her country and conduct a workshop there. Because of lower prices, the trip will most likely occur in September or October for 10 days to 2 weeks. A \$100 deposit will be required to hold your spot. Prices will be announced. If you are interested in attending this event, please call Kathy Loviska at (561) 627-4230 or Greg Dionne at (904) 880-1094 for more information.



## Front and Center (continued from page 2)

Dear Bobbie,

We look forward to each new issue of the Double Toe Times.

We thought you might be interested in the attached poem written by one of the Baker Valley Cloggers for a Baker Valley clogging couple on the occasion of their 50th Wedding Anniversary.

Sincerely,

Robert and June Winsor

Baker Valley Cloggers, Rumney, Vermont

To Russ and Dell

From your clogging friends

Russ and Dell, we're glad you dance with us;

We're also pleased to know

That you've been a loyal couple

As the good yars come and go.

We know you've worked and practiced

For your marriage, day and night;

Life the steps you've learned in clogging,

Work and practice made it right.

And when one of you had trouble

With a step that made you pout,

Your dear partner could remember

And would always help you out.

So you've practiced double basics,

Mountain goats and rocking chair,

And the slur and only wannas,

And the outhouse here and there.

You've learned cowboys and samanthas,

And Kentucky drags real quick,

You've stomped and stamped and walked the dog

And done a neat flea flick!

You've learned the steps together,

And we're glad we dance with you

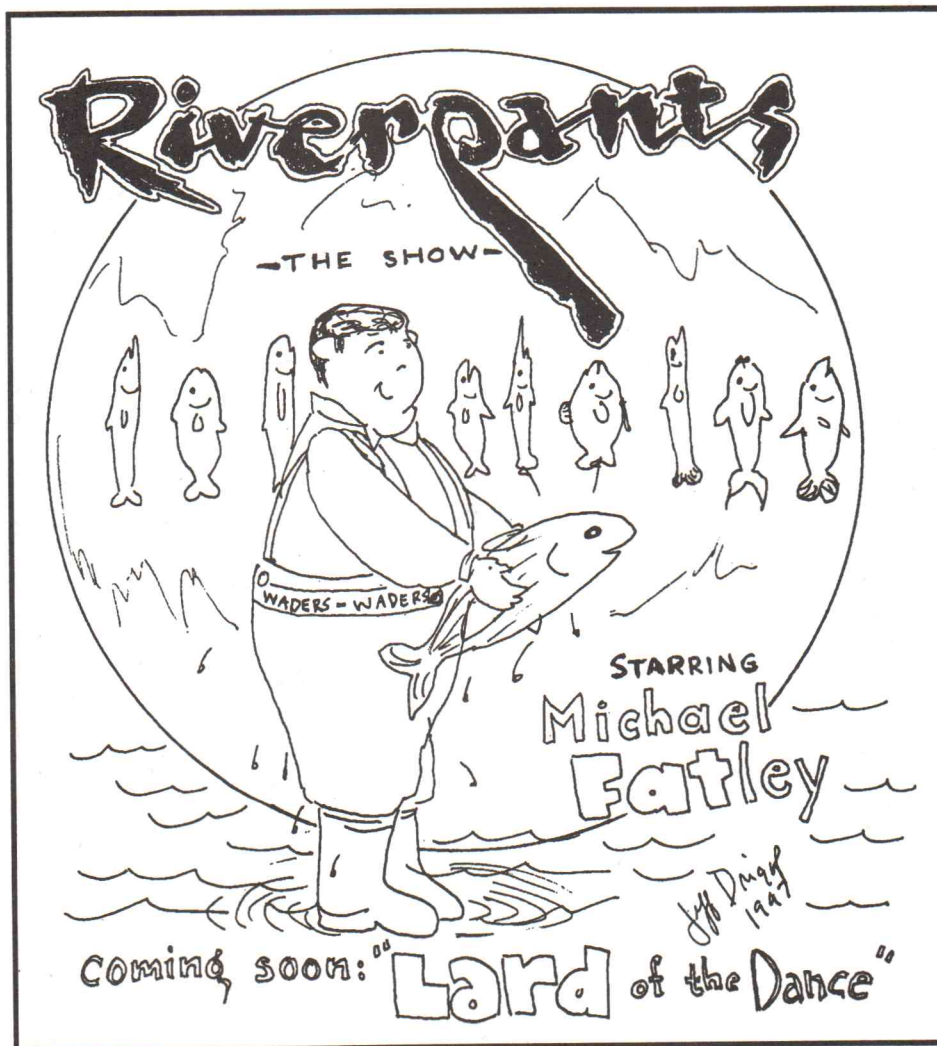
'cause we've all had fun together,

And learned about life, too.

Love and best wishes on your

50th Wedding Anniversary

Written by J. Chisholm



## Humor Corner

### He Doesn't Make Sense

By Loyal Jones

(From *Curing the Cross-Eyed Mule, Appalachian Mountain Humor*, Loyal Jones & Billy Edd Wheeler)

This woman went to see a lawyer about getting a divorce. The lawyer started to ask her some routine questions. "What are your grounds?"

"Well, we have this great big farm."

"Do you have some sort of grudge?"

"No, he's never built one, and we have to park outside."

"Well, does he beat you up?"

"Are you kidding? I get up two hours before he does."

"Look, lady, why do you want to divorce him?"

"Because I can never carry on an intelligent conversation with that man."

# UPCOMING EVENTS 1998

All Competitions are designed with a • For more information, contact the person listed under the event. Address and Phone numbers are in the Instructors Directory.  
Upcoming Event notices are **FREE** for an ad and/or instructor listed in the Directory. Information must be received by the 5th of the month to be included.

## June 3 - 6

South 40 Express Workshop  
and Competition  
Hillsboro, Ohio  
Dillow (OH)

## June 12 - 13

Washington State  
Square Dance Festival  
(Full Clog Program)  
Spokane, Washington  
Kelling (WA)

## June 12 - 13

Sugar Cane Mountain  
Dance Workshop  
Norton, Virginia  
Wells (VA)

## June 13

Kings Island Expo  
Lee Adams (OH)

## June 20

Cloggerdown Dance Party  
Novi, Michigan  
Barrett or Hanley (MI)

## • Jamboree by the Sea

CCA Competition  
Myrtle Beach, South Carolina  
Pace (SC)

## June 26 - 27

31st Appalachian Square Dance  
and Clogging Festival  
Slade, Kentucky  
Jett (KY)

## • June 27

Southern All Star  
Clogging Championships  
Oxford, Alabama  
Corley (AL)

## • July 3 - 5

SCCA Western  
Clogging Championship  
Anaheim, California  
(714) 630-4984

## July 9 - 10

Quebec City International  
Summer Festival  
Quebec, Canada  
Bernstein (NC)

## July 11 - 12

Camp Clog  
Winchester, Kentucky  
Driggs (WV)

## July 12 - 18

Swannanoa Gathering  
Dance Week  
Warren Wilson College  
Asheville, North Carolina  
Sutton/Bernstein (NC)

## July 17 - 18

Skagits Squares Fun Fair  
Mount Vernon, Washington  
Mills (WA)

## July 17 - 19

Medley's Clogging Festival  
Western City, Czech Republic  
Caramella (CZ)

## • July 24 - 25

World Cup of Clogging  
Prim, Nevada  
Pearson (AZ)

## July 24 - 26

Great North American  
Clogdown  
Sandusky, Ohio  
Sumner (MI)

## • July 25

East Coast Clogging  
Championships  
Chesapeake, Virginia  
Johnson (VA)

## • July 25

Fance Free Competition  
of Champions  
West Union, Ohio  
Purdin (OH)

## • July 31 - August 1

Miss American  
Clogger Pageant  
Clemson, South Carolina  
Pace (SC)

## July 31 - August 7

Sidmouth International Festival  
Sidmouth, Devon, England  
Bernstein (NC)

## August 13 - 15

Suncoast Jamboree  
Daytona Beach, Florida  
Thompson (FL)

## • August 14 - 16

Midwest Clog Championships  
Indianapolis, Indiana  
Moreland (IN)

## • August 15

Coastal Carolina  
Clogging Classic  
Burgaw, North Carolina  
Aycock (NC)

## August 25 - 31

Dobrofest Trnava  
Trnava, Slovak Republic  
Bernstein (NC)

## • September 5

CCA Clogging Showdown  
Atlanta, Georgia  
Rickard, GA)

## September 11 - 13

Wheatland Music Festival  
Remus, Michigan  
Bernstein (NC)

## • September 11 - 12

N.C. Mountain State Fair  
Clogging Championships  
A'ville/Fletcher, North Carolina  
Powell (NC)

## September 12

Clogging Extraordinaire  
Troy, Michigan  
Hassell (MI)

## September 16

Columbus Music Hall  
Columbus, Ohio  
Bernstein (NC)

## • September 18 - 20

Southwest US  
Clogging Championship  
Tempe, Arizona  
Pearson (AZ)

## September 19

Kalamazoo Folk Life Org.  
Kalamazoo, Michigan  
Bernstein (NC)

## October 17

Franklin Foot Stompin'  
Festival  
Franklin, North Carolina  
(800) 336-7829

## October 24

Reading Clog & Step Dance  
Festival  
Maidenhead/Berks., England  
Bernstein (NC)

## November 13 - 14

Lake Cumberland State Park  
Jamestown, Kentucky  
Smith/Burns (KY)

## November 13 - 14

Insane Diego  
San Diego, California  
Thompson, (CA)

## November 25 - 28

CLOG National Convention  
Nashville, Tennessee  
Gibbs (GA)

## • November 26 - 27

Midwest Clogging Workshop  
and Hills of Kentucky  
Competition  
Lt. Mitchell, Kentucky  
Hill (KY)

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July 4-5, 1998

Showboat Clogging Competition  
Ocala, Florida  
Jo Cummings  
(352) 245-5295

July 18, 1998

(note correction)

Sound FX Clogging Championships  
Dallas, North Carolina  
Quinn Stansell  
(704) 864-8808

July 25, 1998

East Coast Clogging Championships  
Chesapeake, Virginia  
Bob Johnson  
(804) 424-1998

August 16, 1997

Coastal Carolina Clogging Classic  
Burgaw, North Carolina  
Nancy Aycock  
(813) 621-7821

September 11-12, 1998

North Carolina Mountain State Fair Clogging Competition  
Fletcher, North Carolina  
Earl Powell  
(704) 891-3435

September 12, 1998

Mid-Atlantic Clogging Championships  
La Plata, Maryland  
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## What a Workshop (continued from cover)

from Columbus, Ohio. She did have help though, setting up her vending supplies of "Heritage Clogging Supplies". "Shoes R Us" of Tulsa completed the vending needs for the workshop. Even though it seemed that Friday close down time came early, we all knew that we'd better get some rest for Saturday, which turned out to be true.

Saturday morning heralded Jeff Driggs of Cross Lanes, West Virginia and Jeff Parrott of Lexington, Kentucky. They brought with them some awe inspiring routines that the dancers were ever so eager to soak up. The Jeff Boyz (Driggs and Parrott) not only brought their magnificent routines and bodies, but also their unique personalities. This included a wide array of comedy and caring. We love you Jeff Boyz.



Jeff Driggs, Linda Lillard and Jeff Parrott

There was a 2 hour break for supper, rest, and clean up (thank goodness). After being revived, and returning to the wonderful wooden floor of the performing arts building, the evening started out with several exhibitions. Pictured on front are some of the cuties from the "Show Biz Dance Studio" located in Muskogee. Their instructor is Julie Smotts. Double D Cloggers of Fort Smith, Arkansas always excite us with their beautiful costumes and dance. 11th Street Cloggers of Tulsa was led by their instructor Alan Keene. Also there were two solos and one duet. Everyone seemed to enjoy the evening performances. After the show, everyone was ready to get their feet a moving again. The "Boyz" finished out the evening with more fun than a body could handle. But even with the tired bodies and minds, smiles were still seen everywhere. You could really tell that all the work done behind the scenes was definitely worth the effort. Snapshots were taken with the Jeff Boyz afterwards as will attest this photo of one of our own. Linda Lillard, petite as she is, lives her life by the motto "eat and clog, clog and eat."

Several states were represented during this year's workshop. They included: Illinois, Ohio, West Virginia, Kentucky, Texas, Arkansas, Kansas, Missouri, and of course, Oklahoma. We appreciate all the dancers who came and made it such a success. Oklahoma Borderline Workshop is a nonprofit event where any moneys earned goes right back into the pot to bring in more wonderful instructors the following year. 1999 will bring the ever popular Steve Smith and Chip Summey. Set your calendars for May 22, 1999, in Muskogee, Oklahoma. Take it from any of this year's attendees, you really don't want to miss the friendliness and fun that we Okies know how to have. So come on out and say howdy. This invite comes from Mary Leslie and all the hard working people that put these events on, including the mini-workshops that are held during the year to raise money for the BIG one.

## Lest We Forget (continued from cover)

fessionals they are. They were proud to be there and as always they were having a great time performing. They have kept the fun in clogging.

I'm sure most of you who watched this show saw the young lady age 13 and along side of her the gentleman age 71. Our family oriented organization has dancers of all ages. I'm happy to say we are the first clogging organization dedicated not only to the preservation of Southern Appalachian clogging but to giving something back to the dancers in the form of scholastic scholarships, the All-American Team, the International Team and inducting persons into the Hall of Fame who have given years to clogging.

In 1986, our president Earl Powell assumed the leadership of our organization from the only other person to ever serve as president, my wife Sandy Angel. Earl is still the president and under his excellent leadership, our ranks have grown each year. He has organized our annual meeting-dance off each October into a work of art. He has Lib Mills, Vice President, William Deery, Secretary, and Lou Maiuri, Treasurer, heading up the different job assignments and their volunteers carrying out the difficult jobs given to them. It all comes together on the first day of competition that enables us to dance several thousand dancers and 170 plus teams in two days.

In closing, what we witnessed on Club Dance on May 7th is the cream of the crop from the 1997 Annual Dance Off. These dancers have been dancing for years in order to achieve this level of perfection. They were signaled out by their peers for these honors. I for one think that the 1997 All-American and International Clogging Teams certainly filled the bill as the best of the best. You were a class act.

## More on Club Dance

By Diane Loftin, South Carolina

The 1997 All-American and International Clogging Team performed at Club Dance in Knoxville, Tennessee on March 28, 1998. Their performance was to "Don't Be Stupid" by Shania Twain and was choreographed by Mark Clifford and Crystal Loftin. The dancers learned the routine by video and then met in Knoxville on March 27, 1998 to practice for their performance on Saturday. Their performance was aired on TNN-Club Dance on May 7, 1998.

Every year the America's Clogging Hall of Fame chooses an All-American Clogging Team and the team is announced in October at the Annual Dance-Off for ACHF. Dancers are selected by their Leadership, Clogging Skills, Enthusiasm and Team Spirit. The International Clogging Team is selected by the same criteria above but have to already have been on the All-American Team previously. This team is also announced in October at the Annual Dance-Off.





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# Chase That Rabbit

By Stephen March and David Holt

(From *Southern Exposure*, *Long Journey Home*)

*David Holt, a native Texan, is coordinator of the Appalachian Music Program at Warren Wilson College in Swannanoa, North Carolina. He teaches and performs traditional music on a variety of instruments, including the banjo and hammer dulcimer. Stephen March, a West Virginian, has been a piano player in a bar, a photographer, a truck driver, a reporter, a farmer and a spare hand in a cotton mill. He is currently completing a novel.*

It's Saturday evening on the green in front of the Buncombe County Courthouse in Asheville, North Carolina, and the people are sitting on the grass facing a roped-off area of the street. Beyond are two wooden platforms, one for the band and one for the dancers. A man on the band platform welcomes everyone to the weekly Saturday night "shindig" while the band - a fiddle, banjo, guitar and bass - tune up. Then the man invites everyone into the roped-off area to square dance. "Come on, folks, now don't be shy." The people come, timidly at first: children, old men with craggy faces, friends, lovers, fathers, mothers, neighbors. The dance begins with everyone holding hands in a big circle. Then couples break into smaller circles of two couples each and dance as the man on the platform calls out figures that have been passed down in these mountains from generation to generation.

The fiddle, banjo, guitar and bass wind into high gear; the man's voice is a musical chant: *Chase that rabbit, chase that squirrel. Chase that pretty girl around the world.*

The dance ends with everyone holding hands again in a circle. The people sit back down on the grass. A clogging team gets up on the wooden platform. The music begins and the cloggers dance, their taps resounding in the summer night air. They use the same figures the street dancers have used but their feet move on the platform faster than a juggler's hands. They smile, they laugh. The fiddle takes off on a wild solo. The people clap their hands, their faces as animated as the dancers'. The rhythmic clicking of the cloggers' taps keeps time with the music. Behind them the hills are big and blue against the dark sky of dusk. The cloggers convey a sense of continuity with the hills and with earlier generations who danced here.

## Buck and Wing

"Clogging is a freedom dance, a soul dance," says Glenn Bannerman, the man who called the dance on the green and a 20-year veteran of teaching clog dancing. "It is caught, not taught," that is, it is best learned intuitively and is an expression of the individual clogger's skill and feeling.

Clogging is increasingly popular in many areas, but Buncombe and Haywood Counties in western North Carolina are a thriving center for the dance. Team clogging probably originated here a half century ago with the Annual Asheville Mountain Dance and Folk Festival, the oldest folk festival in the nation. Today, dance teams abound. Children learn clogging in grade school. Local teams compete with each other and dance all over the country, generating interest wherever they go.

There are two kinds of clogging teams: precision cloggers and traditional, or freestyle, cloggers. Precision cloggers do the same

footwork in unison and follow prescribed routines. Precision clogging is dramatic and colorful and may emphasize elaborate costumes and choreography. Both kinds of

teams may use traditional figures and music, although modern precision teams may use popular music as well. In traditional clogging the dancers keep time to the music but each dancer does his or her own individual footwork. The caller, or dance leader, calls out figures and the dancers respond, but their steps are improvised and free-flowing as they "beat out a tune" with their feet.

"I feel a wildness inside when I get to dancing," says Poochey King of the Southern Appalachian Cloggers, a highly successful freestyle team from Canton. "I'm not even conscious of what my feet are doing. I know what's going on with the team, music and beat, but I'm just doing what I feel." When she is not dancing, Poochey works as an insurance secretary for a real estate firm.

Freestyle cloggers say their way of dancing, compared to precision clogging, allows more individual freedom of expression and is more representative of mountain traditions.

"The clog dance is an effort on the part of people to get back in touch with their past," explains Flossie King, Poochey's husband, and caller for the Southern Appalachian Cloggers. "We try to convey our heritage, our way of life to the people. When we're doing a workshop, we try to emphasize that our dance represents the way we grew up and that we're proud of it. Folks today want to know more about how their ancestors lived; they want to have something concrete they can relate to their families."

"Folks down in the Piedmont had dances," says Flossie, who works for Champion Paper Company in Canton, "but there was more to offer people in that area. They had theaters and plays. Here in the mountains life was harder and more desolate. Your nearest neighbor might live ten miles away. They had barn raisings and corn shuckings and then when the work was done they broke out the fiddle and they danced. That was a way for everybody to enjoy themselves. I think that's why the dance is still so strong in the mountains."

Clog dancing is a synthesis of two old forms of dancing, the square dance and the "buck and wing" or "buck dance," a solo dance which, when done well, requires consummate grace and rhythm. Old-time buck dancers danced on front porches, on parlor or barn floors, or on the bare earth. They danced with their arms hanging limber at their sides and their feet low to the floor in contrast, to the dramatic high steps of today's precision clogging teams. They did not use taps and they often danced only to the accompaniment of a fiddle. The individual steps of the freestyle and precision clogging teams are derived from the old-time buck dancing. Many area dancers believe the buck dance has its roots in the folk dances of the English, Scotch and Irish immigrants who settled in the mountains. American buck dancing has been influenced both



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## Chase That Rabbit (Continued from Page 8)



*Sam Queen's famous Soco Gap Dance Team pose in advertising photo, circa 1939. Richard Queen is second from left, Sam Queen is tenth from left. Photo courtesy of Martha Moody Setzer.*

by black dancing - by minstrels and medicine show performers - and to some extent by Indian dancing, especially ceremonial dances. While not exclusive to the Southern mountains, the buck dance has been most prevalent here.

In 1975, folklorist Daniel Patterson of the University of North Carolina at Chapel Hill wrote that he had seen North Carolina buck dancing "done by both blacks and whites and know of its being done by Lumbees [southeastern North Carolina Indians]. I've seen it in the east, the Piedmont and the West."

No one seems to know for certain where the term "buck and wing" originated. The term was popular in Lancashire, England, in the early 1900s for step dancing in clogs, or wooden shoes. In a 1959 article in *English Dance and Song* ("The East Lancashire Tradition"), Patricia Stacey wrote that "clog dancing, as it has survived in the east Lancashire cotton towns up to the first decade of the present century . . . owes its form largely to the inventiveness of the mill workers who almost without exception were clog wearers. The sound of iron-shod clogs on cobblestones suggests a dance in itself and almost all the youths could perform a few steps."

In western North Carolina, the fast tempo of bluegrass music has made modern clog dancers dance faster than the old-time buck dancers, and PA systems force cloggers to dance more loudly to be heard. Freestyle clog dancing, however, in the old-time buck dancers' tradition, still emphasizes the individual's freedom to "cut loose." "We don't have a set routine," says Cora Mae Phillips of the Rough Valley Cloggers, a freestyle team from Canton. "We try to let the individual interpret the music with his or her feet."

How hard is it to learn to clog dance? Clogging requires a fine sense of rhythm and much talent and practice. Skilled cloggers dance with a multitude of shuffles, kicks and stomps, with no two freestyle cloggers doing the same thing. Clog dance instructors teach that there are two basic steps in clogging, however: the single step and the double step. The single step consists of a shuffle with the toe and then a stomp with the same foot, then repeating this motion with the alternate foot. The double step adds another "stomp" to the single step so that you have a shuffle with the toe, a stomp, then another stomp. Cloggers use the heel of the alternate foot as a timer and use an infinite variety of shuffles, "buck and wing" steps, kicks and flatfoot stomps. "The real joy of clogging," says Glenn Bannerman, "is being able to take the basic steps and use them any way you want to."

Traditional clog teams see their way of dancing as being vitally linked to their folk heritage.

"Go back to barn raisings and corn shuckings," says Poochey King. "When you got to the bottom of that stack of corn and the whole community was there, and there was a gallon of white liquor in there, too, you had folks wanting to dance. You had one dancer who saw his buddy over here showing off and he decides he is going to outdo him. Then you don't go back to the smooth dance (with steps shuffling on the floor in time with the music); then you come to what you are really feeling inside. That's where the clog dancers in western Carolina come from."

## Heavy Heel

Clog teams have a heavier beat and emphasize the heel more than the old-time buck dancers did. Where did this heavier heel beat come from? Some dancers say the Cherokee Indians helped provide the heel emphasis, both individually and through their ceremonial dances.

According to Poochey King, "The Indians definitely influenced our dance styles. You watch the ceremonial dance of an Indian. It's a toe-heel, toe heel movement. The fact that they were here and across the mountains had to influence our way of dancing. Indians married whites and the Indian blood was in the children."

Sam Queen, a descendant of Irish immigrants, was the king of dancing in the western North Carolina mountains until his death at 80. His team, the Soco Gap Dancers, was the most popular and successful of a number of dance teams that sprang up in the late 1920s and early '30s. Sam learned to call a square dance from buck dancer Bob Love, a black cook at a hotel in Sulphur Springs. Sam's team, wrote Bill Sharpe in 1958, "was perhaps the first of the Appalachian teams to proselyte and its exhibition and instructional dancing has converted thousands to the old folk dances."

Sam Queen's son, Richard Queen of Waynesville, North Carolina, a retired Congressional secretary, danced with his father's famous team for a number of years. Richard recalls that "the Indians and the Soco team influenced each other a lot because the reservation was just across the mountains. Our people were going over to Cherokee to dance for fun. We were going over there to dance in homes just like they were coming over here. We danced with the Indians more than anybody else. We had a natural closeness with the Cherokee."

Another popular and well known dancer of the '30s and '40s was Arnold Cooper of Cherokee. His team, the Smoky Mountain Dancers, was made up of both Indians and whites. Richard Queen recalls that the Smoky Mountain Dancers always danced with a heavy heel beat. "We called them the Cherokee Indians, and they were always the hardest to beat in a contest. They could really pick 'em up and put 'em down."

At 84, retired farmer Cooper no longer dances, but his eyes light up when he talks about it. "We called it square dancing," he remembers, "but if somebody wanted to buck a little he'd just do it and dance to beat the devil. I've seen eight or ten on the floor, at it at the same time. They'd just cut loose."

"Way back when I was a little boy my old daddy and mammy would push the chairs back and have a dance. I think dancing is just born in some people. When you hear dance music start it gets in your feet some way or another. When we chose a team, we looked for people who could keep time with the music. Isn't everybody

**Continued on Page 12**



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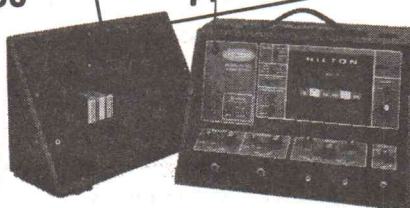
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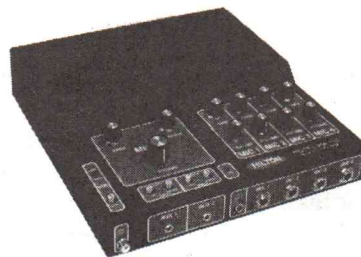
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## Chase That Rabbit (Continued from Page 10)

who can do that."

Arnold, who is part Indian, remembers seeing Cherokees doing ceremonial dances at the Indian Fairs which began around 1912. To demonstrate how the Cherokees danced when he was a boy, he performs a ceremonial dance on his living room floor doing an Indian chant. "They didn't have anything but an old drum a-beating," he recalls.

## Fun and Customs

Some stern, austere mountaineers often associated fun and enjoyment with sin. Arnold Cooper recalls that, when he was a young man "if you belonged to a church and went to a dance they'd probably church you [ask you to leave the church] unless you went to the congregation and said you were sorry." A 1948 *Saturday Evening Post* article about Bascom Lamar Lunsford, the founder of the Asheville Festival ("Minstrel Man of the Appalachians"), quotes a mountain woman telling him when he asked her to sing, "Let me get the young'uns out of the house. We make it a rule never to cuss or sing love ballads when they are in hearing."

Bascom, the article reports, bravely resisted efforts to repress the dancing spirit. "Whenever religious opposition arose, Bascom argued stoutly that it was not the dancing and the singing that were displeasing to the Lord, but the drinking and fighting that went on whenever people gathered for a frolic. But, he pointed out, they drank and fought wherever they assembled, even at the courthouse and the church."

Cooper remembers Bascom encouraging him and some other dancers to form a team for the Asheville Festival in 1927.

"Old Bascom used to come through the country now and then with an old banjer picking and singing. He got to talking a bunch of us into getting a club together and going over and having a contest dance in Asheville. We got together about four or five different teams. I took a team and a bunch of us went. They held the first one in the square, in 1927. They'd roped it off. There was an awful crowd of people there."

In the 1920s and the '30s, mountain dancers called what they did "buck dancing," "flatfooting" or "square dancing." No one seems to know when and where the term "clogging" began to be used. Rumor has it that the term may have originated when Sam Queen took his Soco Gap Dancers to Washington, DC, in 1939 to dance for President Roosevelt, King George VI and Queen Elizabeth, of England. The Queen saw the Soco Gap Dancers perform and commented, "That's just like our clogging," and the press picked up the term and popularized it. At any rate, "clogging" became more and more popular during the 1940s.

The Soco Gap Dancers' White House performance was the crowning glory of Sam's career. A *Saturday Evening Post* article described the event this way:

"In 1939 the Soco Gap Dance Team, accompanied by the Coon Creek Girls from Pinchem Tight, Kentucky, appeared at the White House in a performance for the King and Queen of England. Bascom, who was leaning in a curve on the gold piano in the blue room picking his five string banjo, noted that when Sam led his dancers into the figure called Walking the King's Highway, the King smiled broadly and the Queen was seen to pat her foot when the Coon Creek Girls rendered Sourwood Mountain. To Bascom this

was proof of his long held contention that folks of high degree like mountain music as well as anyone else, when they hear it played properly."

Richard Queen recalls that in the early days of the Soco Gap Team "dancing was just an informal thing until Hayes Clark, a divinity student at Duke University, saw the commercial possibilities of it. Up until then we weren't charging anyone to dance. We'd just take up a collection to pay the fiddler. Then Hayes began selling tickets over here at Moody's Barn (near Waynesville). That was around 1934, and from that year on we were selling tickets and running square dances all over the area. We had a lot of good bookings after the War. We put on dances everywhere. There were tremendous opportunities for good bookings and good money."

Richard Queen does not like the changes that have come about in the folk dance. "All this costuming and precision clogging is killing the individuality of the dancers." He remembers that the 1939 White House performance was the first time the Soco Gap Team ever used costumes. "And I think that was because someone in Washington suggested it."

As interest in clogging increased, and as more and more teams were formed, the folk dance began to change, especially during the 1940s. Taps and costumes became increasingly common as the dance became more performance-oriented. Then in the late '50s, James Kesterson of Henderson County, North Carolina, began precision clogging. Kesterson, a professional dance instructor, wanted to modernize the dance, experiment with it and make it showier and more audience oriented. His precision clogging team, the Blue Ridge Mountain Dancers, was expertly choreographed and very popular with audiences. During the 1960s his team won the Asheville Mountain Dance and Folk Festival five times. And the team was invited to the National Folk Festival in 1963 and the Newport Folk Festival in 1964 and 1965.

Precision clogging seems to be here to stay; the style is used by many teams of young people in the Asheville area. Often real precision is lacking, however, leaving only the sound of the dancers stomping out the same rhythmic patterns with no attention given to the music or to the subtleties of the dance.

Some folk festivals allow precision clogging but keep it in a separate category from freestyle clogging. Other folk festivals, which emphasize traditions, don't permit precision teams. The Asheville Festival began omitting these teams in 1970.

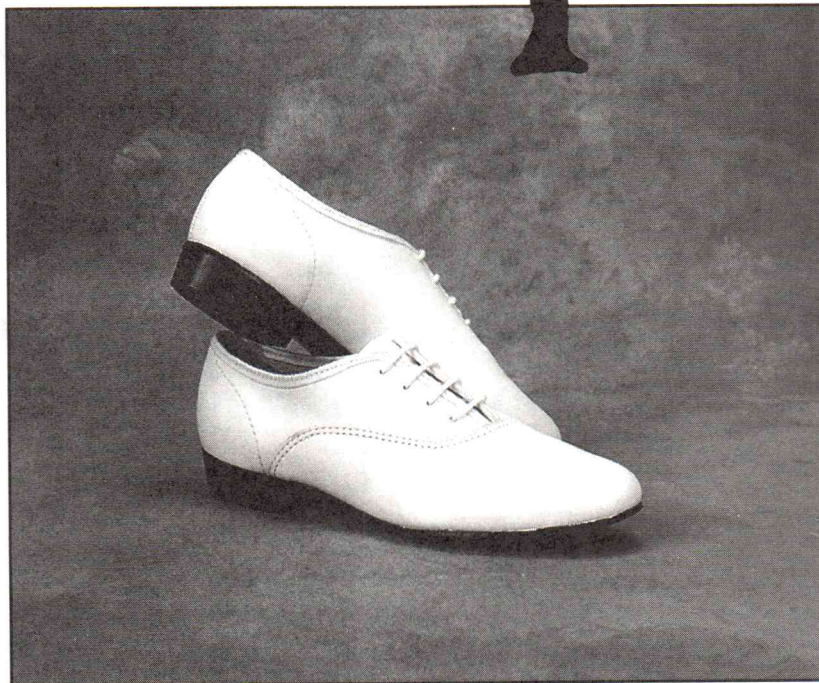
Clog dancing offers people a way to celebrate life as well as mountain traditions. "It's a good barrier breaker," says Flossie King. "We do a lot of convention work and dancing at colleges. Everywhere we find people who love to dance our dance."

Poochey King adds, "What's amazing is to go to a convention where everybody has coats and ties on, a real formal affair. We just take their hands and lead them out to dance. At first they hold back a little, but then they take those coats and ties off, and I guess they have more fun than anybody. People you wouldn't even think would like to dance."

Glenn Bannerman, caller for the Saturday night "shindig" on the Asheville Green, remembers going to a dance at Maggie Valley and seeing 11 a crowd of motorcyclists sitting out front on their hogs. They had boots, black leather jackets, hair slicked back on top - they looked like Fonzie. I wondered what that crowd was doing at a square dance, and I thought, "Oh boy, trouble." But when



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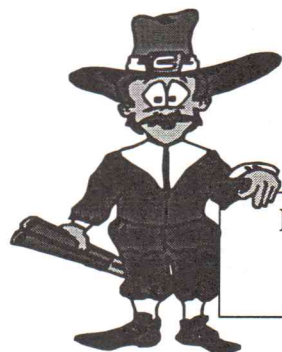
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By Kathy Loviska  
Palm Beach Gardens, Florida

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We really do have the best instructors anyone could ask for. This year they included, Diana Allen, Marge Callahan, Jamie Conn, Greg Dionne, Dibbie Dunnam, Annette Lieb (all the way from Leinfelden, Germany), Michelle Mahan, Annette Scott, Sandy Redfern Smallwood, Debra White and Katie Wittman.

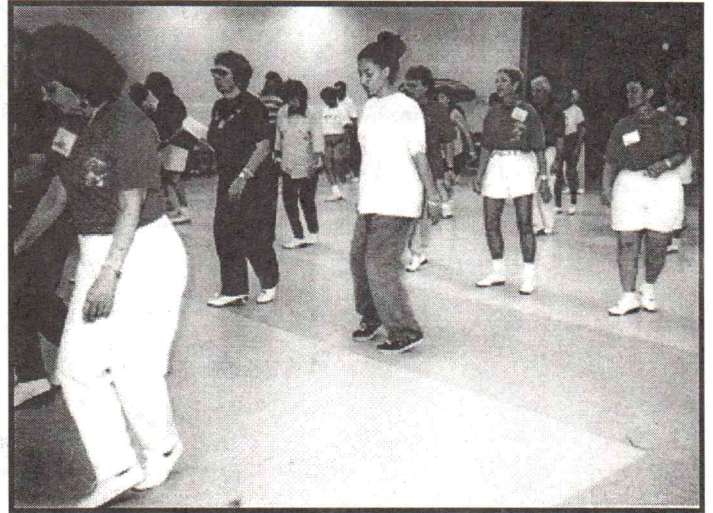
Our new facility worked out nicely. We had three dance rooms and a separate room for the vendors. In the main room, intermediate routines were taught, while in the other two rooms, the routines were mainly beginner, advanced, jazz and traditional Appalachian routines.



The weather was good and we are pleased with the result, especially considering it was our first time in Palm Beach County. The first four workshops that the Lighthouse Cloggers put on were held in Okeechobee. This was almost like starting all over again here in our hometown. We are planning to continue our workshops here in Palm Beach Gardens and our date next year will be March 26-27, 1999.

This year, for the first time, we added an informal competition to our format as well as a contest for those exhibiting cloggers performing a routine sticking most closely to our theme "Beach Party."

Our competition included a solo freestyle and a solo a capella competition. We struggled a little with this first competition, but promise to do better next year. The talent that was exhibited was



wonderful and we wish to congratulate all the winners. You all were terrific!!!

Marge Callahan thrilled us all with her rendition of *The Stripper* and we were also lucky to have Annette Lieb and her friend Reinhold with us from Germany. I am happy to say that I found new friends in Annette & Reinhold.

All in all I believe our workshop was a success! Everyone seemed to have a good time and the comments I received about the facility were all positive.

Many of us will be attending the Indian River *Pow Wow* next month, the State Convention in Orlando in May, and then on to Daytona Beach in August. It is always exciting to attend these conventions and see all of our many friends. Happy clogging to all of you and be sure to mark your calendar for next year's *Spring Hop - a 50's-60's Dance Party* to be held here in Palm Beach Gardens. We have lots of fun in store for everyone.



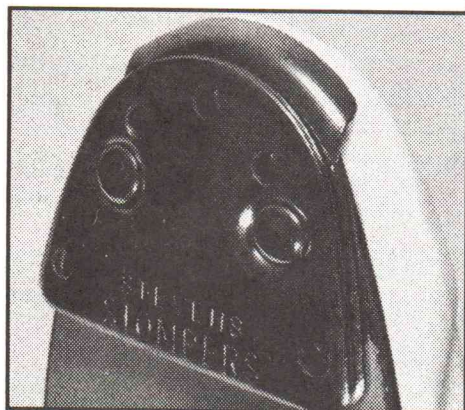




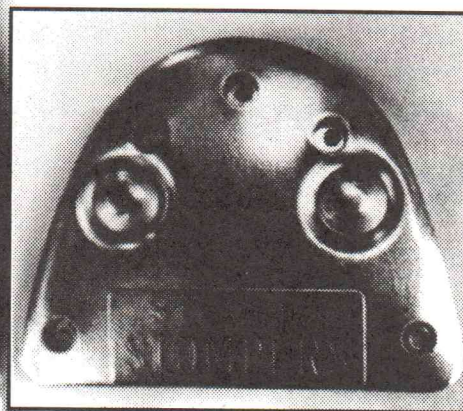
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# Communicate or Procrastinate

By Marv Sass, California City, California

What are we talking about here, communicate or procrastinate? I always communicate. Do we really? Ask yourself that question at the end of this article and see how truthful you are about yourself.

Let's start with the definition of communicate. Webster says that the meaning of communicate is:

1. To make known; impart.
2. To transmit.
3. To receive; to make common.

That pretty well defines what it means, but let's take each one and break it down to what it really means in our world of clogging and instructing.

**1. To make know; impart.** You, as the leader/instructor of a group of dancers, are doing this every time you get together, either for a class, workshop or a dance, or for whatever reason you get together. We don't need too many reasons to get together, do we? There is an imparting of information from you to the group. You are communicating, after all the group is together and no one was lost in the process.

**2. To transmit.** You, again have some information to convey, at this class or workshop, analogous to impart.

**3. To receive; to make common.** Here you are listening to what a person has to say, for the benefit of the group or has a grievance, that can also be of benefit to the group. In other words, you have your ears open and your mouth shut.

I'm sure that there is no problem so far, at least I hope not, or you as leader/instructor would not have a group for long.

Not every instructor has a large group, "oh" to be in that situation, but in a small town you have little choice in the matter.

How are we in written communications? Is this the place where the breakdown occurs? You do a very good job of communicating verbally, but can't in written word. You instead procrastinate about it, afraid of how to answer with the proper phrases so as not to hurt someone's feelings. Sometimes feelings get hurt, and that's life.

Let's set up an example of how this can happen, and I'm sure you have experienced it a few times in your life.

Joe Blow, who lives in the next county over, has heard that you are going to set up a one day workshop or dance, and he would like to teach a number that he has choreographed. He has written a letter of intent to you and now you have to make a decision as to how you are going to tell him that you have all the slots booked. You can go at it a number of ways.

1. Just ignore the letter altogether. Believe it nor, you have just communicated by showing your intelligence to Joe Blow. I'm sure that he will have a few choice sayings that could have an impact on your instructing career.

2. Pick up the telephone and make verbal contact and convey the news, and maybe the next time consideration will be given. I'm sure that he will understand and now you have established a rapport with Joe Blow.

3. Better yet, go to your word processor or typewriter, or just plain pen and paper, and write a warm letter letting Joe Blow know that all of the plans have been made for this time, but he will be considered for the next workshop or dance. Joe Blow will now appreciate this highly.

What I'm getting to is communications are very important if you want to survive in this world. With all the modern means of communicating such as telephone, FAX, e-mail, and in some places even video phone, there's no excuse for not communicating in some way. A good old fashioned letter, delivered by your friendly post office, as slow as it may be, can be of importance to the majority of the recipients. I always believed in the written word as the best means of communicating.

In closing, I hope that I have not stepped on too many toes, and that the clogging shoe is not too tight.

## Chase That Rabbit (Continued from Page 12)

the fiddle and banjo started inside those men were off those hogs and into the dance with their partners. They were the soul of grace on that dance floor; they really knew how to clog dance.

"I've danced in New England, Canada, Nova Scotia, and Newfoundland," says Bannerman, "and many times when I see folks dancing in these areas I can see that their style is similar to the old-time buck dancers in the Southern mountains."

The clog dance, like the mountain culture it is linked to, is changing, evolving. Not everyone is pleased with the changes.

In Western North Carolina traditional clog teams are quietly resisting organized efforts to standardize steps and terminology, to make the calls the same for every figure.

"If we're not awful careful," says Bob Phillips, caller for the Rough Valley Cloggers, "our uniqueness is going to be gone."

"You can go twenty miles from here," says Poochey King, "and find people who clog dance in a style different from our own, but they are still clogging." The names of figures and the styles of dancing vary from region to region in the mountains; traditional clog dancers are determined to keep it that way.



Poochey and Flossie King (at left) lead other members of the Southern Appalachian Cloggers in a performance at the Saturday night shindig in front of the Buncombe County Courthouse in Asheville, North Carolina



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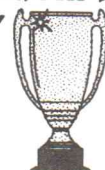
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# Mason-Dixon Spring Stomp

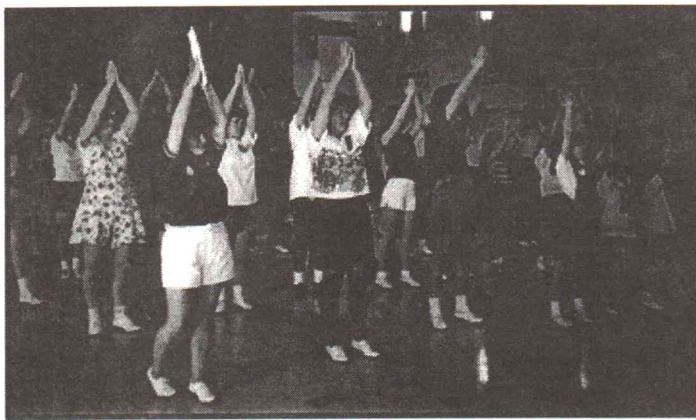
By Debbie and John Haines, The Basement Cloggers and the Carroll County Cloggers  
Severna Park, Maryland

Over 100 cloggers journeyed to Westminster, Maryland, on March 28 for the Carroll County Cloggers' Second Mason Dixon Spring Stomp featuring Jeff Driggs, that wild man from West Virginia. We had dancers from Pennsylvania, New Jersey, Virginia, West Virginia and California join this fun workshop and have the pleasure of a learning experience as only Jeff can conduct!

Jeff started with an "easy" warm up at gallop speed! Then as we caught our breath he played a wonderful number by Sam Bush, renowned mandolin player, called "Howling at the Moon." This had the flatfooters out on the floor—just can't stand still for this music! Later in the day, Jeff quickly (very quickly) taught us a routine to this number.

Charlene Ranlet and Rock Howland taught a Canadian jig that introduced many of us to some new muscles! We also had a lot of fun circling the room to the "Sweet Georgia Brown" mixer taught by Brad Durrant.

Jeff taught us some fun line dances in which we did butterflies, Mylandas, donkeys and reruns. We could only laugh as we tried to follow Jeff's arm movements while moving our feet at the same time! Some of us ate lunch on picnic tables under a clear blue sky while others journeyed into the town of Westminster. This town has as many restaurants, shops and movie theaters as anyone could want!



Following another line dance or two, we came to Jeff's four-couple routine to "Cry of the Celts." Such wonderful music with a unique routine. Somehow this music just gets to your soul and lifts it up!

The evening included demos by Charlene and Rock, The Country Bear Cloggers from Pennsylvania, Blue Ridge Thunder Cloggers from Virginia, and BJ Woodruff and Laura Towner. The Basement Cloggers demoed a number in which we tried to incorporate choreography from the Green Grass Cloggers. We won't tell who didn't get lifted in the lift, but she kept smilin' and dancin'! Vic Kishter did a great job as he demoed for the first time in front of an audience with Becky (his wife), Charlene and Rock. Becky and Vic's three-year-old son, Austin, won the crowd over as he proceeded to the middle of the room to dance to an entire song all by himself!

We had fun during the evening activities when Jeff played "Stump the Band" and Debbie Walker (Crystal Cloggers) was able



*Three Year Old Austin Kishter*

to recall a routine she'd learned back in 1983! Mary Smith (Blue Ridge founder) also remembered quite a few of those oldies but goodies.

But the most fun routine for our group, anyway, was one of the ending circle dances that Jeff called. If the terms Ma, Taw, the gal from Arkansas and Sally Goodin' sound familiar, then you know what I'm talking about! Jeff has such an ability to teach, to make it fun, to draw out a crowd, and not to mention sing (what a voice!)

I'd encourage everyone to put March 27, 1999, on their calendars and plan to journey our way next year for another fun day of clogging.



*Toby Bussey and Reid Lofton during lunch break*

P.S. As you know, four of the Basement Cloggers were unable to attend the much-awaited Mars Hill Percussive Workshop due to deaths in our families. However, the four who did attend really had a nice time. Burton's percussive class sounded out of sight, and really emphasized listening and dancing to the music. Unfortunately Rodney Sutton was sick, but Jay Ledford stepped in and taught some of the choreography from the Green Grass Cloggers. This was much enjoyed and appreciated by all! So I understand it was a terrific workshop, with all classes receiving high marks. (I heard that on the drive back from North Carolina to Maryland, Mark treated the others to spoon-playing in the car!) Hopefully we have next year's workshop to look forward to—the Bailey Mountain Cloggers and Mars Hill College staff really do work hard to make this a genuine learning experience!





# 3rd Annual North Carolina Mountain State Fair CLOGGING CHAMPIONSHIP

**Host Team:**

Southern Mountain Fire Cloggers

**Competition Dates:**

Friday &amp; Saturday, September 11 &amp; 12, 1998

**Time:**Competition starts Friday, September 11 at 7:00 p.m.  
and Saturday, September 12 at 9:00 a.m.**Sanctioned By:**

America's Clogging Hall of Fame

National Clogging &amp; Hoedown Council

**Entry Fee:**

\$6.00 per dancer for each division

No Entries Accepted (other than individual) after August 15, 1998

**For Further Information:**

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