

THE DOUBLE TOE TIMES

Volume 6, Number 4

A Clogging Newsletter

April 1988

MINSTREL of the APPALACHIANS

The Story of Bascom Lamar Lunsford

by Loyal Jones
Berea, Kentucky

I don't know which I like best - reading or writing. I had to stop taking the daily newspaper because I was spending half the day reading it (even the editorials, the legals, and the weather). Caution is thrown to the winds when I go into a BOOKSTORE! I like writers who thoroughly research their material, and who write well.

For several years I've been hearing about a book on the life of Bascom Lamar Lunsford, and found it in a bookstore in Berea, Kentucky. (My Visa card reflects that I went totally bananas in that bookstore.) Loyal Jones has graciously given permission for me to review his book *Minstrel of the Appalachians - The Story of Bascom Lamar Lunsford*. Here then are selected sections from the Foreword and the Introduction. Bobbie Adams

Foreword

by Leonard Roberts

"The present book . . . is written by a native of the area where the subject of the book, Bascom Lamar Lunsford, grew up and flourished for 91 years. . . . He focuses on Western Carolina from before the Civil War to the present. Bascom's father, a teacher at Mars Hill, provides Bascom and the other family members with a good basic education. Not satisfied with the baccalaureate and a teaching career, Bascom goes on to graduate studies in law, and finally is admitted to the bar of his state. Bascom marries a girl from nearby South Turkey Creek, and when a portion of property comes to her, they move to the country. Their six children grow up and go off to schools and colleges. Their country place becomes a center for music groups, dance parties, and later it is sought out by traveling troubadours and folk dance leaders.



Early in his life Bascom was given a fiddle by his father. Even earlier, he and his brother had contrived a cigar-box variety of the rowdy American instrument, the banjo; and they played together for fun and later for dances and parties. The banjo became Bascom's favorite for singing, recording, and continual public appearances. This kind of story of self-sufficiency has often been told in the hills. In this instance it is a beautiful if sacrificial one. Bascom was torn between his two passions - and livelihoods - law and music. As he became the 'Squire of South Turkey Creek', his law practice suffered. Especially after a news-
bee buzzed in his ear. (He thought of a regional

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THE DOUBLE TOE TIMES

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Bobbie Adams

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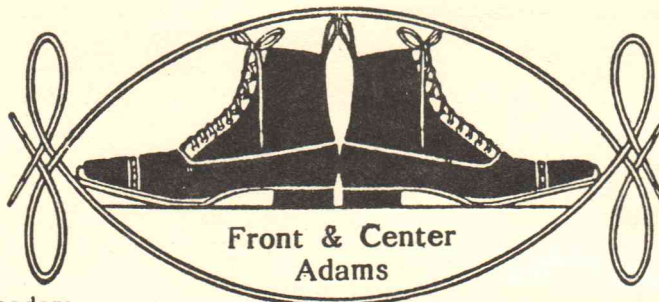
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Front & Center
Adams

Dear Readers,

I don't know if it is a sign of the times, or if someone has set out to refute our claim that "Cloggers always pay their bills". Maybe we're just beginning to run into the few bad apples in our lovely barrel.

I've been comparing notes with some of the other folks who sell clogging supplies and paraphernalia. We have collectively decided to put together a master list of people who write bad checks, refuse to pay bills, or those who take your money and do not deliver. It may come to the point where we have one of those booklets with the header DB - Deadbeats. I'm told there are even folks who write bad checks to gain entry into Conventions and Competitions.

Folks who have made an honest mistake, or have some kind of personal problem will almost invariably write and try to work out payment on a debt. We 'vendors' do care and will try to help.

If you have an outstanding bill from someone, or have paid for something and not received it, drop me a note. If you are a vendor or Convention/Competition Director and want a DB list let me know!

The February 27 Hee Haw featured Sherry Glass (TN) and Burton Edwards (NC), 1987 Individual Winners in the Hee Haw Competition. Outstanding! The Hawkins County Hoedowners (Glass TN) 1987 Four Couple Precision Grand Champions will be aired on the April 23 Hee Haw show.

Boo Ruch, team choreographer extraordinaire, (TN) complimented Bob Johnson's mountain figure in our March issue. "Easy to read and follow," she said, "and I liked the lay-out!" We especially liked the 'source' note included by Bob. These figures are very difficult to write out! Hat's off Bob Johnson!

For want of a better word . . . "flirting" is hot these days! Good old fashioned eye contact! If you are facing your partner, look them in the eye -- corner too -- and across the square -- and at your audience! Smiles seem to come more easily if someone looks back at you. Tis' said "the eyes are the window of the soul" and if you look at the floor, or the walls, or the ceiling, we reckon that the window-shades are down!

It absolutely stops me dead in my tracks when a Newspaper reporter phones me long distance and says "I'm doing an article on Clogging, and the Instructor gave me your name." "Where did Clogging come from?" The old brain turns off when the ear hears every word being typed via phone. Clogging? Never heard of it! Moreover, just when I think I have a nice neat definition of Clogging and its origins, along comes a zinger! I listen to the PBS Classical music station much of the time, and host Dennis Moore supplied the following information regarding a selection by Herold titled "A Merry Clog Dance". Louis Ferdinand Herold; Paris, France; 1791 - 1831. Herold composed the music for the ballet La Fille Mal Gardee. The comedic Merry Clog Dance is from the 2nd act.

Continued on next page

Sandra and Kerry Thomas announce the birth of Ashley Bree Thomas on March 1, 1988. She weighed 7 lbs. 14 ozs. Kerry said he and Sandra were choreographing a routine on February 28 when Sandra decided it was time to go to the hospital. I guess Clogging will soon be included in Lamaze classes!

Workshops and conventions are great fun, and stimulate creativity, begin friendships, and give us a chance, like the bear, to see what is 'over the mountain'. Our hometown Instructors are the ones who teach us enough to be able to go to these workshops; who juggle all levels of dancers every single week, trying to keep the Advanced dancers challenged and the Beginners from getting discouraged. They buy the records, tote the sound equipment, write performance routines, pay the hall rent, and handle a thousand and one other big and little details and problems that the dancers most likely don't even know about. And they probably have a full-time job too! Have you said Thank You to your own Instructor lately? How about a surprise Instructor Appreciation Night!!

Bill Stahl, Honey Creek Cloggers Director writes: My wife and I have been collecting [printed] clogging routines for about two years. We are always sending for workshop books. At last count, we have 1524 clogging routines. The majority are line dances. There are some mixers, couples routines, step dances, etc. We are getting ready to load these routines into our computer. This will take about two months. We would be glad to send copies of routines, if we were re-imbursed for the cost of copying and the postage. And, of course, if the Instructor who wrote the routine did not object. If we can be of any help just let us know. Bill and Martha Stahl, Rt. 3, Box 3525, Bulverde, TX 78163. Or you may call them: (512) 438-2707. (My guess is that they will be glued to the Computer!) Thanks Bill!

My February appeal for subscriptions produced an envelope from Chesapeake, Virginia containing 9 new subscriptions. (Bob Johnson said his dancers had been borrowing his copy!) That does it! I may move to Virginia!. Thanks y'all! Jo Pearson, Toledo, Ohio has persuaded some folks in that area to subscribe. Sheesh - I may have to run her picture again! Thanks Jo!

Dewey and Bobbie Paul, Dayton, Ohio, sent me a sterling silver "tap", about 3/4ths inch high, with a small ring at the top. It can be attached to a badge, worn on a chain as a necklace, or added to a charm bracelet. Write Bobbie (Directory Ohio) for price and availability. Thanks you two!

Richard Jett "Mr. Hoedown Island" is the Democratic Candidate for State Representative from Breathitt, Magoffin, and Wolf Counties in Kentucky. The big day is May 24th!

Ted Breske 1914 - 1988

by Skip Lemmond

The 9th Annual Texas Cloggers Rally held in Austin, Texas on February 26th was clouded with sadness as we learned upon our arrival of the death of Ted Breske, one of square dancing and clogging's most avid supporters. He was married for some forty years to Deloris Breske, director of the Alamo Cloggers, and was the founder and editor of the Square & Round Dance News of San Antonio for over twenty years.

A native of Arkansas, Ted was a warm, outgoing person with an unusual love of life. At age 73 he was a source of boundless energy and enthusiasm, always eager to serve his friends and the American folk dance community. But service to his country and his fellow man was a way of life with Ted.

Prior to World War II, Ted joined the Army Air Corp, now the U.S. Air Force, and after the outbreak of the war, was sent to Bataan in the Philippines attached to the ordinance division. This was the scene of intense fighting between large numbers of invading Japanese troops and hopelessly outnumbered Filipino and U.S. Forces. When the peninsula fell to the Japanese in April 1942, Ted was captured and held prisoner for three and one-half years, and forced to participate in the Bataan Death March from Mariveles Airfield to Camp O'Donnell near Cabanatuan. So strong was Ted's will to survive that he would steal food while unloading the trucks, collecting sugar in the cuffs of his pants to supplement the meager rations they were given. He even force fed some of his fellow prisoners to keep them alive long after they had given up hope. When Bataan was liberated by General Douglas MacArthur in 1945, Ted was sent home with the Bronze Star for heroism and the Purple Heart. Ted chose to continue his career with the military and retired in San Antonio in 1966.

After Ted and Deloris were married in 1948, dancing became a major part of their lives together. They joined dance groups at each new base they were sent to, and the May and October workshops at Fontana Village became a tradition with them. It was there that Deloris learned to clog from Bill Nichols in the early 70's, and she became one of the first in Texas to offer clogging lessons to the public.

In June 1987 Ted underwent triple by-pass surgery from which he recovered with his usual zeal. On January 4, 1988, he suffered a mild stroke, but was successfully regaining the use of his right arm and leg with the aid of physical therapy. On Sunday, February 21st, Ted suffered a massive stroke and passed away on Wednesday, February 24th.

Ted will be missed by his many square dancing and clogging friends across the country and his life of service and love will long be remembered as an example to all who knew him.

You may write to Deloris at 302 Gaiety Lane, San Antonio, Texas 78219.



Upcoming Events

May 7 - 8

Midnite Express Classic
Competition. Chattanooga, TN
See Pickett/Davis (TN) Directory

May 13 - 14

Sunshine Cloggers Jamboree
Pensacola, FL
See Doggett (AL) Directory

May 13 - 14

CAW Jamboree IV (Wisconsin)
Downtown, Green Bay, WI
See Back (WI) Directory

May 14

Texas Two-Step Workshop
with Sue & Tom Toor
Sarasota, FL
See Liedl (FL) Directory

May 20 - 21

Northern Connection Festival
Wheeling, WV
See Adkins (OH) Directory

May 20 - 21

MCC Spring Showcase
Moberly, MO
See Pearson (MO) Directory

May 20 - 21

ACHF & NCHC Workshop &
Competition. Maggie Valley, NC
See Farlow(NC) or
Dickson (SC) Directory

May 20 - 21

Illinois Cloggers Invitational
Bloomington, IL
See Madden (IL) Directory

May 21

LACA (Louisville) Workshop
Louisville, KY
See Carman (KY) Directory

May 27 - 30

Lone Star Clogging Jamboree
Workshop Exhibition/Competition
CLOG Teacher Training Seminar
Ft. Worth, TX
See Lemmond (TX) Directory

May 27 - 29

International Cloggin' Jamboree
Novi, MI. See Trask-
Heskett (MI) Directory

May 27 - 29

ACA Mountain Festival
Knoxville, TN
See Goode (TN) Directory

May 28 - 29

FCC State Convention
Tampa, FL
See G. Dionne (FL) Directory

May 28 - 29

Novice, Amateur, Pro
Championships. Knoxville, TN
See Goode (TN) Directory

June 3 - 4

Driftwood Valley Workshop
Columbus, IN
See Kell (IN) Directory

June 3 - 4

Texas Square & Round Dance
Festival. Amarillo, TX
For clogging information,
See Quick(TX) Directory

June 4

C-C Clogging Workshop
Albuquerque, NM
See Noe (NM) Directory

June 11 - 12

Southern Heritage Clogging
Competition. Columbia, SC
See Whitten (SC) Directory

June 16 - 18

22nd Nat'l Mountain Square
Dance/Clogging Festival
Hoedown Island, Slade, KY
See Jett (KY) Directory

June 16 - 19

Silver Dollar City
Competition. Branson, MO
See Burdette (MO) Directory

June 19 - 22

Hee Haw International
Clogging Championship
Opryland, Nashville, TN
See ad this issue

June 23 - 25

National Square Dance
Convention. Anaheim, CA
See ad this issue

June 24 - 25

Banjos, Fiddles & Feet
Workshop. Punta Gorda, FL
See Bohley (FL) Directory

June 29 - July 2

National Cloggers Festival
Provo, UT
See Cobia (UT) Directory

July 3

Sea Escape Festival
St. Petersburg, FL. See
Manring/Chase (FL) Directory

April 1 - 3

Washington State Cloggers
Weekend. Chehalis, WA
See Casaw (WA) Directory

April 9 - 10

4-H & Midlantic Clogging
Workshop. Cherokee High
School, Marlton, NJ
See Stevens (NJ) Directory

April 8 - 10

NCCA Workshop (California)
San Jose/Santa Clara Fair-
grounds, CA. See Elling (CA)
or Hanzel (CA) Directory

April 15 - 16

Swing Into Spring
Cumberland Falls State Park, KY
See Burns (KY) Directory

April 16

S. Atlantic Championship
Waynesville, NC
See Finger (SC) Directory

April 16

Indian River Pow Wow
Merritt Island, FL. See Perkins/
Redfern/Bonner (FL) Directory

April 16

New Mexico Cloggers Assoc.
Spring Workshop
Albuquerque, NC
See Huffman (NM) Directory

April 23

Jeff Driggs Mountain
Figures Workshop
Chattanooga, TN
See Ufford (TN) Directory

April 23 - 30

Country/Western Cloggin' Cruise
Caribbean
See Edwards (NC) Directory

April 29 - 30

Jeff Driggs Workshop
Central Fl. Square Dance Center
Longwood, FL. Sponsored
by The Double Toe Times

April 30

Devils Delight Workshop
Rossford, OH
See Malone (OH) Directory

Continued next page

July 15 - 17

Dollywood Clogging Classic
Pigeon Forge, TN
See Burdette (MO) Directory

July 22 - 23

U. S. Clogging Championship
Vincennes, IN
See McLerran (IN) Directory

July 22 - 23

Wildwood Whistle Stop
Wildwood, FL
See Brown (FL) Directory

July 29 - 30

East Tn. Clogging and
Hoedown Festival
Greenville, TN
See Myers (TN) Directory

July 30

East Coast Clogging Championship
Chesapeake, VA
See Johnson (VA) Directory

August 4 - 6

Canadian Square & Round
Dance Convention
Hamilton, Canada
Write: Box 75, Waterdown
Ontario, CN L0R 2H0

August 5 - 7

Blue Ridge Mtn. Competition
Gainesville, GA
See Thomas (GA) Directory

August 6 - 20

Clogging Int'l to Australia's
Expo 88 - World's Fair
See Cobia (UT) Directory

August 10 - 13

Int'l Showcase Spectacular
West Las Vegas, NV
See Goode (TN) Directory

August 12 - 13

Sunshine Cloggers Pirates Ball
Orlando, FL
See Toor (FL) Directory

August 12 - 13

Alamo Cloggers Workshop
St. Pius X Gym, San Antonio, TX
See Breske (TX) Directory

August 20

New Mexico Clogging
Association Convention
4-H Center, Albuquerque, NM
See Huffman (NM) Directory

August 27

West Virginia Championships
Charleston, WV
See Steele (WV) Directory

September 2 - 3

Statesboro Clogging Festival
Statesboro, GA
See Ruis (GA) Directory

September 3 - 4

Tennessee Classic
Clogging Competition
Kingsport, TN
See Glass (TN) Directory

September 9 - 10

NCCC Stampede
Raleigh, NC
See Futrell (NC) Directory

September 16 - 17

Bass Country Cloggers Workshop
Ravine St. Gardens, Palatka, FL
See Spivey (FL) Directory

September 17

Pacific Coast Championships
Pomona, CA
See Newhall (CA) Directory

September 23 - 24

Academy/East Convention
Pigeon Forge, TN
See Goode (TN) Directory

September 23 - 25

Mid South Fair Competition
Memphis, TN
See Ruch (TN) Directory

October 1

Iowa Clog. Assn. Convention
Des Moines Convention Center
Des Moines, IA
See Van Horn (IA) Directory

October 1 - 2



Southern Nat'l Country/
Western Dance Competition
Tallahassee, FL
See Boyd (FL) Directory

October 7 - 8

Fall Fun Frolic/
Two-Step and Clog
Sarasota, FL
See Liedl (FL) Directory

October 28 - 29

9th Jacksonville Clogging Jamboree
Jacksonville, FL
See Thompson (FL) Directory

 Listing in Upcoming Events: State or National (non-profit) Organizations and functions put on to benefit a Nationally recognized charity, will be listed FREE, space permitting. All other functions for which an advertisement has been purchased in the main body of this paper, will also appear through the month of the event. Instructors who appear in the Directory of this paper may list a special event in Upcoming Events AND receive a 10% discount on additional advertising. 



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Canes, Dulcimers and Clogging ... STADEL CHARON

by Bobbie Adams

Editor's Preface: One Thursday afternoon my doorbell rang and the gentleman at the door announced that he was one of my Double Toe Times subscribers "just passin' through!" Stadel Charon and his friend Catherine Fish were on their way back to Inverness, Florida. We had much clogging to share, and later Stadel and Catherine followed along to Sunshine Cloggers for the Thursday night "Barn Dance."

During our all-too-brief visit, I told them of my trip to Berea, Kentucky and mentioned hearing lovely dulcimer music there. After broad grins and exchanged glances between Catherine and Stadel, he produced some photos of the beautiful dulcimers he makes.

* * * * *

Stadel Charon, though born in Vermont, is a Southerner by choice, having lived in Florida for nearly thirty years. He is an extremely talented artist with broad reaching eclectic credits. At eighteen, he joined the Navy, serving through World War II. After the war he worked in shipyards; lived on a boat in Tampa; on another boat in the Florida Keys; cut down trees in Vermont; repaired wooden sulkies for harness racing in Pompano, Florida; and built movie sets in Los Angeles, California. He has worked as a Special Effects man for NBC - CBS for such shows as Red Skelton, Carol Burnett, the Smothers Brothers, and others. He has painted large murals for nightclubs and restaurants and animated figures and sculptures to promote Disney films.

Although wood has always been a major interest to Stadel, he got into the carved walking-cane business quite by accident. An odd shaped root that crudely resembled a horse's head became, under his skillful edge-holding, Schrade Old Timers knife, an intricate horse head cane with muscled detail and flowing mane. He sold it and carved another. The subject matter is often dictated by the shape of the root and becomes horses' heads, dogs, panthers, ea-



He does most of his carving by hand, using a pocket knife. However, he also uses small gouges when needed. This is no ordinary whittling.



Stadel Charon and Catherine Fish

gles, flying ducks, fish, wild pigs, snakes, and sometimes even famous people. The "Cane Man of Inverness" has the world 'beating a path to his door' for his canes, and he has been written up in several newspaper articles and in Florida Wildlife magazine.

In 1972, Stadel attended a Mule Day Festival in Calaveras, Georgia and became fascinated with the dulcimer. Now he not only plays the old fashioned instrument, but builds and sells them as well.

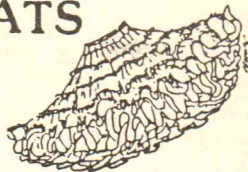
Many who play the dulcimer don't read music. To play the instrument, a noter (a wooden bar about the size of a pencil stub) is placed on the first two strings of a four-string dulcimer in front of the fret, Stadel explains. The player strums the strings at the dulcimer belly. The instrument is held on the lap with its tuning head on the left and the other end near the right hip.

The long history of dulcimer playing, in addition to its mention in the Bible, is evident by looking at the type of picks that have been used over the years. The instrument can be picked with a quill, a finger pick, and even with a bow, each giving it a different sound - a wooden spoon handle once was used as the noter, he says.

There is no standard dulcimer Stadel says. They are available in about as many shapes as there are dress sizes. The fish-shape dulcimer was a Christian symbol. The hourglass style was designed in the shape of a woman.

It is believed that early settlers from Scotland, Wales, and Ireland brought the instrument to Amer-

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Hurry, the registration deadline is May 13, 1988!

Yes! Send me more information on the Hee Haw Clogging Championship, June 19-22 at Opryland in Nashville, Tennessee!

Name _____

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City _____ State _____ Zip _____

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day evening

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Needham Special

Mona Cannell, Chairman of the Callerlab Contra and Traditional Committee, announced the Contra Dance of the Quarter for the second quarter of 1988 is Needham Special. This double progression dance finds the participants moving up or down the set TWO positions during each repetition of the figure.

Needham Special by Herbie Gaudreau

Formation: Contra lines, couples 1, 3, 5, etc.,
crossed over and active. Double
progression.

Music: Needham Special - Lloyd Shaw 301/302
Medley Chaparral C-3506

* * * * *

Intro Everybody forward and back
1-8 - - - -, - - Corner swing
9-16 - - - -, Put her on right go down in fours
17-24 - - Wheel turn, - - Come back to place
25-32 - - Bend the line, - - Ladies chain
33-40 - - - -, - - Chain them back
41-48 - - - -, All pass thru and turn alone*
49-56 - - - -, With lady on RIGHT promenade
home
57-64 - - - -, In long lines, forward and back

* * * * *

*At this time, every time through the dance, a crossover occurs automatically and a separate crossover should not be called.

As this is a double progression dance, it works easiest if each set has an even number of couples.

#719#508#407# plus Extended Zips

Earlier this year Colorado, long a single-area-code state became a two-code state when U. S. West lopped off the southern half of the state christening it 719. A similar fate awaits eastern Massachusetts, including some Boston suburbs which will receive a 508 designation in mid-July.

On April 16 the new area code for Central Florida will be 407. Both 305 and 407 will work through June 18 and for one year thereafter such calls will be routed to a recorded message advising callers to redial.

On the Trail of the Lonesome Pine

Mona Cannell, Chairman of the Callerlab Contra and Traditional Dance Committee, announced the Traditional Dance of the Quarter for the second quarter of 1988 is On the Trail of the Lonesome Pine. This dance has roots which extend into New England traditional dancing and has maintained a consistent popularity ever since it was introduced to western style dancers in the 1950's. An interesting feature for variety is that the figure is danced "on the bias." Its contents are also consistent with use in the Community Dance Program.

On the Trail of the Lonesome Pine by Don Armstrong

Formation: Singing Square

Music: Windsor 4814, LS 506, Scope SC-546

Opener, Middle Break and Closer:

Well, you walk around your corner, then bow to
your own

Join your hands and around the ring you roam
Allemande your corner lady, then w-e-a-v-e that
ring

Weave it around 'til you meet again

Dosado, then you take her and swing

Yes, swing - promenade her and sing (all sing)

In the Blue Ridge Mountains of Virginia, On the
Trail of the Lonesome Pine.

Figure:

Two head gents take your corners to the middle
and back

Same old four circle left around the track

Left hand star, go home, allemande right your
own

Left hand round your corner, then go back home
Dosado, then your corners your'll swing

Yes, swing - promenade her and sing (all sing)

In the Blue Ridge Mountains of Virginia, On the
Trail of the Lonesome Pine.

Repeat Figure with head gents active again

Repeat Opener for Middle Break

Repeat Figure with side gents active

Repeat Figure with side gents active again

Repeat Opener for Closer.

The phone companies have nearly run out of phone numbers to assign in these areas. One suspects there will be more changes with time.

If your area code changes please drop us a note as soon as possible.

Additionally, Becky and I are going to attempt adding the extended zip number to all addresses. We were told that it might facilitate speedier delivery of The Double Toe Times.

Operator, I'd like to make a long distance call.
How far should I stand from the phone???

THE DOUBLE TOE TIMES

Presents a

Jeff Driggs Workshop

Central Florida Square Dance Center
State Road #427
Longwood, Florida
April 29 & 30, 1988

Friday Workshop:
\$5.00 per person
Anyone welcome - but
sorry, no spectators!

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\$10.00 per dancer
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* * * * *

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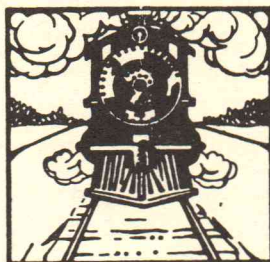
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Minstrel continued from Page 1

festival.) He had generated enough interest about Buncombe County to make something greater of his leadership and talents. But a large regional get-together had not often been staged in America, or kept going if one had been. With the Asheville Chamber of Commerce as sponsor, he was persuaded.

The memorable event came on the scene then, casually, in the summer of 1928, 'about sundown' on Pack Square. It was crowded with Bascom's musical friends, neighbors, groups of dancers from neighboring counties and beyond. The area was rich in folklore, old-time customs, arts and crafts. They had a marvelous time. The tone of all such festivals thereafter was set by a friendly and casual atmosphere of fun and entertainment. Invited performers had a place and a time to shine on the platform, Bascom varying the procession to the stage from lively dance groups, individual singers, tale-tellers, spiritual and religious groups to buck and clog dance specialties.

Let us keep in mind and reflect on the deep and long background that had made this festival a natural and spontaneous development. It had evolved out of and was supported and fed by the local village and rural community social gatherings that had performed their traditions and oral literature in America for 200 years, and in the Old World for 2,000 years and had been changed and adapted by the mind and imagination to suit the changes of time and place. Bascom, a natural and symbolic leader, felt the moment and called individuals and small groups out in celebration and made folklore public and spectacular. One of his words of wisdom was that he wanted to keep folklore performance 'respectable.'

With his attitude and charm and humor, Bascom had little opposition. Northern Calvinism had softened by the 20th century, and the more graceful way of life of the Southern states had mellowed mountain austerity. Bascom's Mountain Dance and Folk Festival was held year after year and is still flourishing. . . .

Bascom's rich and varied career is detailed in the text and the reader will want to follow it to the end. How he continued his vocation as an attorney but had to relinquish it as his music avocation grew more demanding and absorbing of his time and spirit. How his children grew up and helped to entertain at home and to tour the region with their father. Bascom was called upon from other regions to come and 'open' festivals. He founded several in his home state and others over the nation. Once he was invited to the White House to perform for the visiting king and queen of England. He went abroad to Venice, Italy, and to England to perform before international audiences.

Loyal Jones saw this festival movement rise in his home region, was taken by it, became part of it. After receiving his degree at Berea College he went to the University of North Carolina for a master's degree. Working for the Council of the

Page 10

Southern Mountains in private and governmental programs, he succeeded Perley Ayer as executive director of the Council. Now he is director of the Berea College Appalachian Center where, among other programs, he runs an annual folk festival. Always interested in the folk arts he became knowledgeable of Bascom's festival and its inner spirit - including problems and conflicts. In the text he sets forth these recurring difficulties. There was the old debate about the traditional versus the new and the innovative. Since Bascom had composed several songs and had performed them for years, some by constant request, such as his world famous 'Old Mountain Dew', he was tolerant toward adapted folk materials, though he sometimes turned from the stage those who wanted to sing their own songs. There were quibbles about the Devil's instrument, the fiddle, and the snappy plucking of the banjo. The clog step in square dancing had evolved in the region but was almost unknown elsewhere. Bascom let it evolve, but it too got some discussion because dancing became a contest - with prizes. The people had their way here. It stirred the blood of the audience and they cheered it on. These and many more aspects of the festival and its 'star' performers are presented with relish and humor in the book.

This is a well-researched and presented study of one remarkable person but also of mountain people in general. It is told by a sympathetic writer, who depicts a way of life as it was - and is. No cliches of the hillfolk, no apologies for their frisking and frolicking, buck-winging and clogging on the platform. No excuses for their sad songs of love and death in the hills. This book is about a man, a people and a movement.

Introduction by Loyal Jones

"I believe that tradition - religion, values, folkways - handed down to us by the generations before us, is a vital element in who we are. . . . We draw from it, but we, as adults, do not live in the same culture we did as children. The world of this century changes too fast for that. Therefore, if we are to benefit from culture that spawned us, we must carry it with us into new times and places. . . .

Appalachia has been presented as a place of problems, poverty and tragedy by the novelists, newspaper writers, film and video makers and the professors. Generations have come up feeling a sense of shame because of the prevailing stereotypical pictures of the region and its people. Many have fled and have denied their place of birth. Some have lived uneasy lives. Some, thanks to the work of Bascom Lunsford, Cratis Williams, Wilma Dykeman and others, have gained a new sense of their identity in recent years and have found it to be a source of strength. There is not much that is more important than knowing who you are and being at ease with that knowledge.

Bascom Lunsford found a way to strengthen the old folk traditions and to use them to put people

Continued on Page 12



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If yes, please contact Elyse Rose Trupiano at 313-445-3980 for further information and scheduling.



ica he states. Many people from those countries settled in the Appalachian area. Because the people were clannish and geographically isolated, they still were playing traditional songs when their music was discovered. "They were playing tunes that had been forgotten for more than 200 years. Their culture had virtually remained unchanged," he says.

Stadel builds dulcimers with the standard scroll head or an intricate carved eagle or animal head finial. A variety of woods are used - black walnut, American holly, black cherry, ebony, butternut, and beechwood, and prices range from \$275 to \$325.

In 1984, Stadel put on his first pair of dancing shoes and took up clogging - it has been a driving force ever since. With partner Catherine Fish from

Woodstock, Vermont, they travel to workshops, visit other clogging clubs, and use video tapes to add to their steps and routines. Stadel is especially interested in freestyle and duets. His 'home' club in Bushnell, Florida is the Sumter Country Cloggers.

Editor's Note: One day my Bowed Psaltery and I will 'jam' with Stadel.



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**BUT DON'T
WORRY, YOU'LL
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The Double Toe Times

Minstrel continued from Page 10

at ease about their place and culture at a time when most of the messages people got about Appalachia were negative. I believe that Bascom's work was of profound importance. He helped to create an atmosphere in which the folk traditions could flourish and thus where regional people could flourish because they had regained a sense of pride. That is a work more of us should be about. . . . We can, like Bascom, create an atmosphere in which the practitioners will feel good about performing their traditions. Then it will be considered all right for regional people to participate openly in their own traditions. Traditions will flourish when persons of influence say they are important and worth preserving. We who know must resist regional or national movements that deny regional ethnic and cultural differences. At the same time we must resist any movement that implies that any group is of lesser worth than another."

Note: *Minstrel of the Appalachians* is available from The Appalachian Consortium Press, University Hall, Appalachian State University, Boone NC 28608. \$10.50 per copy plus \$1.00 postage and handling. Please allow four weeks shipping and NC residents add 4% sales tax.

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Do's and Don'ts for Clogging

by Wade and Gloria Driver

- Do Eat a light dinner - you'll have less weight to carry.
- Don't Clog without proper clogging shoes.
- Do Memorize to perfection all clogging routines.
- Don't **EVER** clog during a square dance tip or **ANY-TIME** unless it's a designated time for cloggers only. This includes clogging while squaring up!
- Do Clog only when invited.
- Don't Refuse to clog with beginners, remember you were once one.
- Do Offer your support to beginners, remember you were once one.
- Don't Fail to be friendly and sociable with everyone.
- Do Listen closely for instructions.
- Don't Give up clogging because you're not exhibition material. Clogging is also good exercise and fun to do.
- Do Join a special clogging group or clogging club that appeals to you.
- Don't Attempt to mix clogging with a square dance club. Remember, clogging is a related activity to square dancing only. It should be kept separate to avoid the many problems that can arise when shared with a square dance club.
- Do Be prompt to clogging workouts, exhibitions, etc.
- Don't Grumble or gripe if a less capable clogger fills in your set. Rudeness certainly has no place in clogging, but tolerance and kindness rank high.
- Do Get together whenever possible with other cloggers to practice.
- Don't Expect to be in exhibitions until you are an accomplished clogger.
- Do Be able to accept criticism.

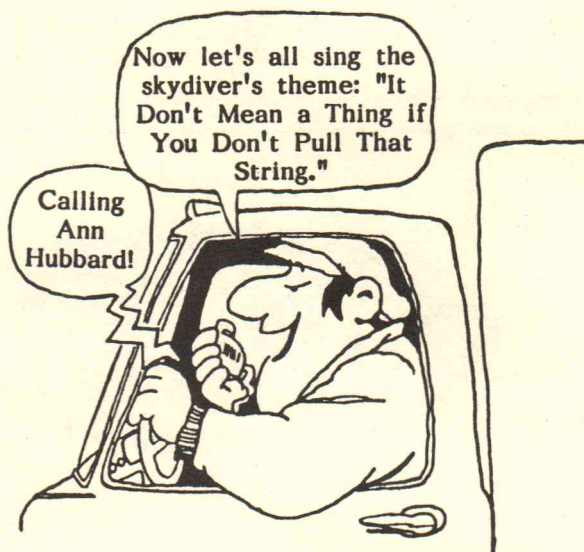
- Don't Give up clogging because you don't have a partner.
- Do Remember that most routines require a partner and try to arrange one. Be ready to replace another clogger that might tire quickly. Arrange with your instructor if necessary, to write a routine for singles only.
- Don't Get angry if the day's program is spent with a particular group on an exhibition. Sometimes this is a must and is hard to predict in advance.

Good clogging ability is essential to all exhibitions, but the greatest contribution you can make toward clogging is friendliness, good humor, cooperation and a genuine desire to work toward the betterment of clogging.

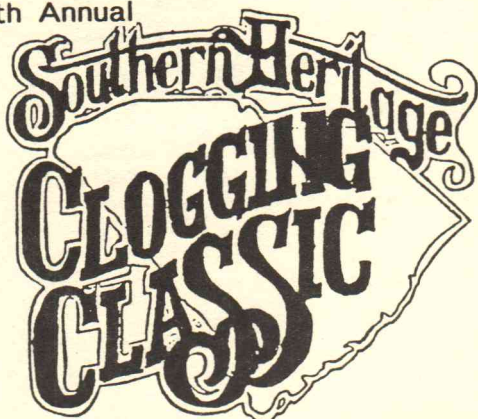
If you have a gripe - take it up with your instructor, but remember your instructor must be objective and make decisions in relation to the entire group.

PRACTICE MAKES PERFECT

Reprinted from Toe Tappin Talk National Clogging and Hoedown Council, November 1981 issue.



4th Annual



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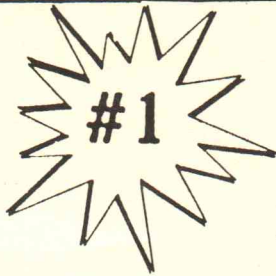
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Motel to be announced

Shoot the Owl, Shoot the Crow

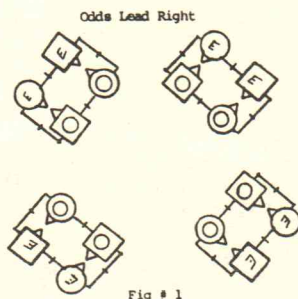
Mountain Style Square Dance Figure Key

by Bob Johnson
Chesapeake VA

Collected from the late Cecil Masters
of Buncombe County NC

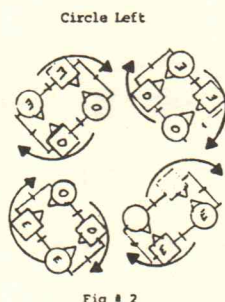
Odds Lead Right Figure #1

(Caller) "Odds lead right." From the big circle, the odd couples dance to the right and hook up with the even couple next door, making a circle four.



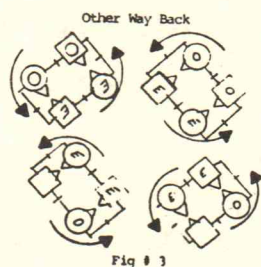
Circle Fours Figure #2

Circle to the left
just half way around.



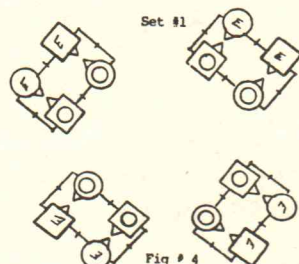
The Other Way Back Figure #3

(Caller) "The other way back." The circle fours circle back to the right, stopping in the same place they started.



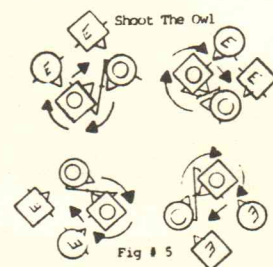
Set #1 Figure #4

The active couples always start any figure with their backs to the center of the set, working from the inside to the outside.



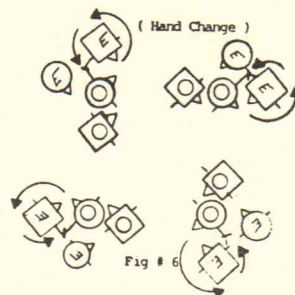
Shoot the Owl Figure #5

(Caller) "Shoot the Owl." Odd couples face each other and join right hands. The lady dances around her partner into the center of the circle four. The gent stays in place, turning his partner behind his back by turning his and her hands over his head.



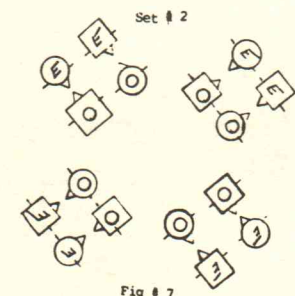
Hand Change Figure #6

The odd lady drops her partner's hand, and with her left hand, takes the even gent's left hand, dances around the outside and behind him through the center, and back into place.



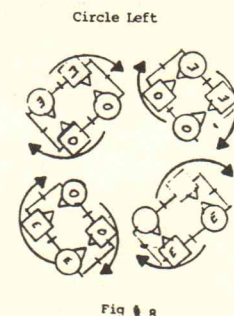
Set #2 Figure #7

All of the circle four sets must be back into place and square with each other.



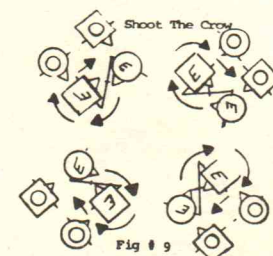
Circle Left Figure #8

(Caller) "Circle left." Dancers in circle fours set circle to the left, half way around. The even couples will now have their back to the center of the set.



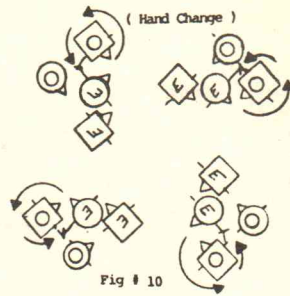
Shoot the Crow Figure #9

(Caller) "Shoot the Crow." Even couples face each other and join right hands. The lady dances around her partner, into the center of the circle four. The gent stays in place, turning his partner behind his back by turning his and her hands over his head.



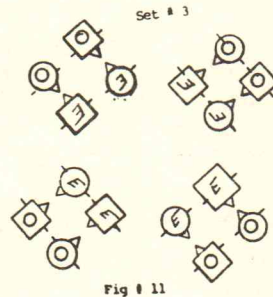
Hand Change Figure #10

The even lady drops her partner's hand, and with her left hand, takes the odd gent's left hand, dances around the outside and behind him, through the center and back into place.



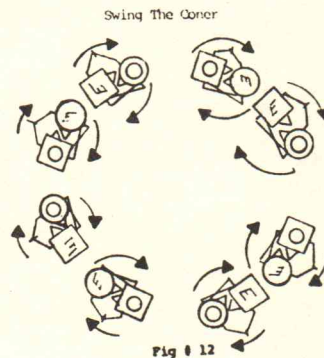
Set #3 Figure #11

All the circle fours must be back into place and square, with the even couples' back to the center of the set.



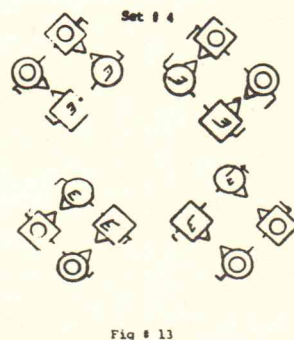
Swing your Corner Figure #12

(Caller) "Swing your corner." This will be in a big ring, made by all couples.



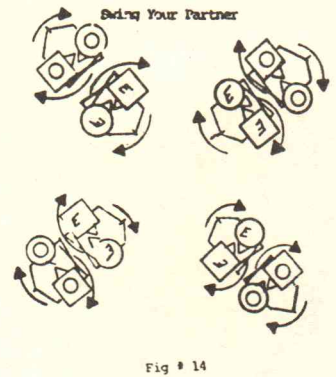
Set #4 Figure #13

After you swing a girl, you always put her on your right. Tradition is that you swing until the Caller calls something else. (Western Square Dancer's swing one half to one turn.) I use two and one-half time around, clearly differentiating from the modern Western Square Dance.



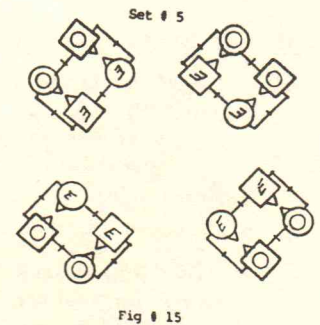
Swing Partner Figure #14

(Caller) "Swing Partner." This swing will put the set in an "X" pattern.



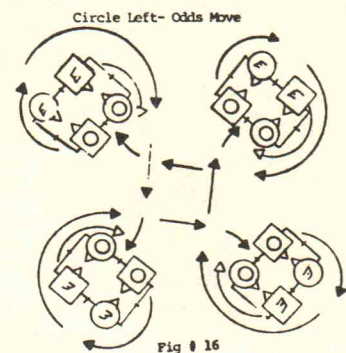
Set #5 Figure #15

This is a good place for the dancers to adjust the set and progression, always keeping together.



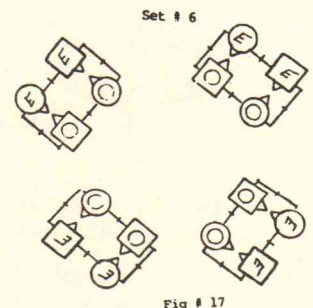
Circle Left - Odds Move Figure #16

(Caller) "Circle left - odds move." Odds progress to the line of dance.



Set #6 Figure #17

You are now back in place and ready to do the next call.



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June 16, 17, 18 & 19, 1988

Clogging Extravaganza



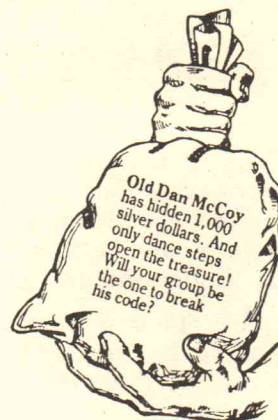
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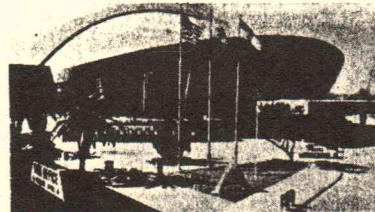
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Shawn Johnson

by A Caring Mother
Chesapeake, Virginia

The Flatland Cloggers of Chesapeake, Virginia performed as an 'opener' for the Grand Old Opry on the Road country music show, February 20, 1988. The show was held in the huge Chryster Hall in Norfolk, Virginia before an SRO audience of 3,000.

After their performance, the cloggers changed to street clothes in the basement dressing rooms and climbed via the backstage stairs to their seats in the balcony.

Ten-year-old Andy Swett, a dancer on the elementary team, came up to the first level and took a wrong turn in the dark. He opened a door and stepped off into a shaft and fell twelve feet down into a stage pit. Some of the cloggers heard a cry and sixteen-year-old Shawn Johnson jumped into the black pit to give comfort and reassurance to a nearly hysterical ten-year-old until the lights were turned back on and paramedics arrived. Andy Swett has a broken wrist and a new hero - Shawn Johnson!

Hats off - Shawn ! ! !



Shawn Johnson

"Valor is a gift. Those having it never know for sure whether they have it till the test comes."
Carl Sandburg, 1954

9th ANNUAL TEXAS CLOGGERS RALLY

by Bobby Whitefield
Austin, Texas

Upon having the Governor proclaim February 27th as Texas Cloggers Day, 811 cloggers and spectators from five states convened February 26 and 27 on the banks of the beautiful Colorado River in Austin, Texas to do what they do best . . . have a foot stompin' and hand clappin' good time and participate in the 9th Annual Texas Cloggers Rally. Sponsored by the Texas Clogging Council, and hosted by the Clickety Cloggers, Heritage, and Lone Star Cloggers, the rally was an unqualified success with a sense of fun, excitement, and friendship that lasted through the whole weekend.

Cloggers got off to a rollicking start Friday night with a Trails-In dance featuring many of today's well-liked contemporary, country, and pop songs. The traditional cloggers got plenty of chances to rise-n-shine with the big circle dances, couple's mixers, and the Nine-Pin. Later, everyone relived our proud heritage as Nancy Biehler moderated an old time 1800's parlor party complete with spoon players, limberjacks, a step-a-tune, a jacktale, a sing-along, and musicians playing the hammered dulcimer, banjo and the fiddle.

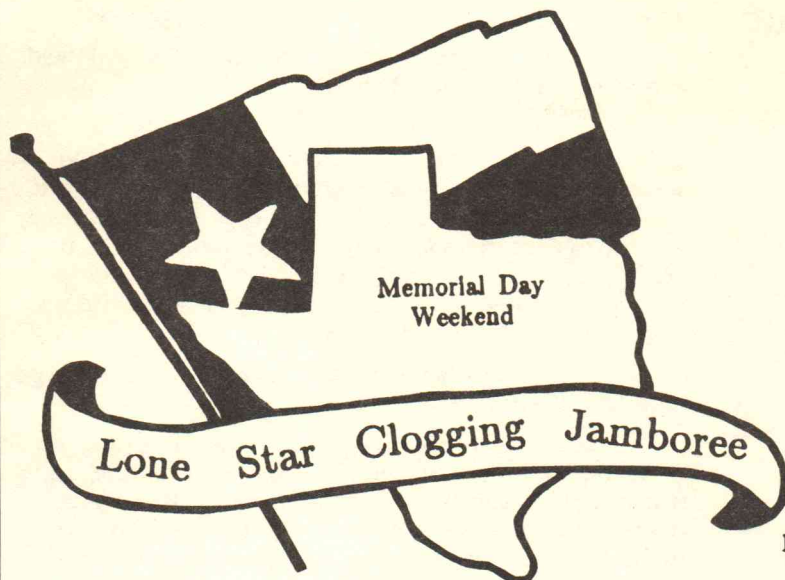
A wonderful mix of instructors including Marge Callahan from Jacksonville FL, Garland Steele from
Page 20

Tornado WV, Bryan Steele from Roy UT, and Allen Zion from Amarillo TX did outstanding jobs and everyone was begging for more at the end of the day. The host instructors were also supported by Kevin Sellow from Mobile AL, Mark Uhrek from Dallas TX, and Nancy Biehler and Bobby Whitefield from Austin TX.

Marge and Garland's audience appeal and popularity were evident as each of their sessions were packed, especially with the new cloggers who were looking predominantly for beginner and easy intermediate clogging and beginner and intermediate Appalachian figures. Bryan Steele and Allen Zion challenged the intermediate and advanced cloggers with contemporary routines and fancy footwork. All in all there was something for everyone, so that most of the cloggers were on the floor most of the time.

Saturday night, the Mayor of Austin kicked things off and the city and the clogging community were treated to outstanding performances by 17 teams. For many of the spectators, this was their introduction to clogging and they were not disappointed. For several of the groups, it was their first time to perform on stage, and they exhibited like pros. After the exhibitions, the Saturday dance continued into the wee hours until everyone was completely tucked out.

It was a great rally, and a lot of people worked hard to make it a success. In case you don't know it, clogging is alive and well in the Lone Star State, and I would not be at all surprised to see Texas retain the traveling participant trophy at the 1988 CLOG Convention.



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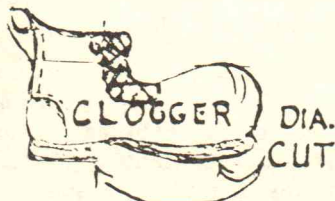
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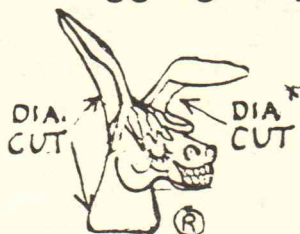
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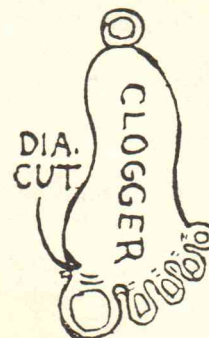
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Calling/Running a Public Dance

by Steve Smith

I truly feel blessed. Without a man named Richard Jett, I would have no idea how to run a public dance. But we're blessed in Central/Eastern Kentucky because we have access to a place called Hoedown Island with a wonderful caller named Richard Jett. Richard Jett was calling dances when I was in my diapers, and I've met no one yet who can generate as much fun for cloggers, western square dancers, and non-cloggers as well as Richard Jett.

In no way comparing myself to him, I will share with you some of what I have learned by being with, watching, and dancing with Ol' Richard. Everything that I know about calling a public dance comes from Richard. Here are some of the qualities that separate Richard's dances from those of others. Let's look at these factors in turn.

(1) Richard's Dances are Fun for Everyone - Regardless of Skill Level or Age.

Most importantly, the dance must be fun for everyone, even for those who don't know how to dance. It is important not only to play line dances for cloggers who have had formal instruction, but to also 'walk the newcomers through' some big set figures and other fun dances with the emphasis on patterns instead of footwork. Of course the cloggers do their fancy footwork, but the newcomers feel very much accepted.

(2) Richard Plays a Variety of Dances for Everyone Regardless of Skill Level or Age.

By offering a variety of dances, the caller insures that everyone there will find something that they like to do. By playing a variety of music, the caller insures that everyone will hear some of their favorite kinds of music. Richard will call a couple of 4-couple squares (that can be clogged to), some dances for children (hokey-pokey, bunny hop, birdie song), have 3-4 exhibitions, play some slow dances and waltzes, a couple of polkas, some freestyling, a Virginia Reel, and maybe a Western Tip.

(3) Richard is Skilled at Calling, Joke-Telling, and Human Relations.

The caller must be a skilled 'caller.' To get up in front of a group of people and just put one record on after another is not to 'call a dance.' Hard work and education are needed so that big sets, reels, and squares can be well called. You need not be able to sing to call (I'm certainly a good example of that!). You do need to study big set calls, patterns, patter, and practice, practice, practice.

A caller must work to endear him/herself to the participants. Laughing at oneself when a mistake is made, telling a joke or funny story, sharing personal tidbits are a great way to loosen up yourself as well as the audience. Humor is a great boost to any dance, and it is generally true that the atmosphere of the dance will reflect the callers demeanor. Therefore, if you want your dances to be

loose and relaxed, you the caller must be also.

(4) Richard is in Charge - No Drinking Allowed. Provides Good, Clean Fun.

The caller must be in charge of the dance. It is up to him/her to set the social limits for the dance. The caller must be policeman, watchguard, and protector. This might take the form of asking an intoxicated person to leave the dance. Or it might consist of setting an age limit on a dance with adults that is so lively that younger children might get hurt (Nine-pin reel).

(5) Richard Helps All Feel Like Part of a Large Family. He Praises but Never Criticizes.

A caller must encourage the dancers and spur them on to give even more effort in their dance. Richard does this by saying something like, "Aw friends you're looking good tonight!" We all like to be praised and want to feel good about ourselves. A good caller can make that happen. There is no place for any type of criticism. People are there to have a good time. The dance should be organized so that many are included in the opening so that enthusiasm can be generated. By doing a big set opener, people can interact with each other and generate enthusiasm.

(6) Richard is Prepared and Organized so that the Dance Flows Smoothly.

A caller must let people know what they can expect from the dance. Encouragement and suggestions that all will have fun and that dances will be played that all can participate in helps to shape positive expectations for the participants and reduce anxiety.

Lastly, the caller must be organized so that the dance isn't totally called 'off the cuff.' On the other hand, there must be flexibility in the caller for alterations in plans as the dance necessitates. Most callers will have a list or itinerary to help them organize the dance and the flow of the dance. I use a sheet that helps me to alternate line dances, freestyling, exhibitions, big sets, squares, children's dances, etc. That way I help to insure that I don't get stuck on line dances or forget to play a slow waltz or do something for the children.

While I have tried to share some of my observations of qualities that Richard appears to bring to a public dance, I can in no way capture the man. His demeanor and persona supercede any written description of him and his gift that he shares with others.

There are two ways to slide easily through life; to believe everything or to doubt everything. Both ways save us from thinking.

Alfred Korzybski

Man can live without air for a few minutes, without water for about two weeks, without food for about two months - and without a new thought for years on end.

Kent Ruth



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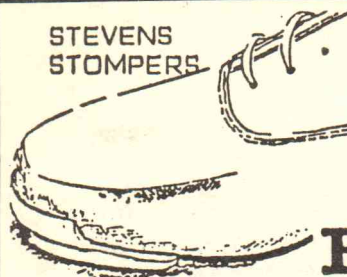
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Letter to the Editor

Dear Bobbie,

Enjoy your newsletter very much. Without it I wouldn't have known about the Southern State Championships in Daytona, where my son Roger took first place in Buck and second place in Clogging (six years and under).

Again many thanks. You're doing a great job! Hope to meet you one day.

Sincerely,

Rozita Martin



Roger Martin



Boys (Six and Under) - Solo

THE FICKLE FINGER OF FATE



The Boss just handed me these little "tax time" jewels. Old Fickle doesn't make enough to even file a return. The accountant said that he asked the same question of four different IRS employees and got four different answers. Fickle won't say where all the money is going that we send to Washington each April, but they just sent out for eight more drains!

I knew I was in big trouble when my tax advisor, Ron Harter, called and asked, "How much do you know about plea bargaining?"

I try to look on the bright side. I figure if I didn't have to pay all those taxes, I'd probably blow all my money on foolish stuff like food and shelter.

I feel there should be a better deadline for our taxes than April 15th. How about February 31st?

The 1986 1040 form read, "Short Income tax form: (1) How much did you make last year? (2) How much do you have left? (3) Send the amount listed in #2." This year the government is really simplifying the form. It reads, "What did you earn last year? Send it!"

This year the IRS claims that the forms are so simple that even a three-year-old can understand them - - that is if the three-year-old is a CPA.

It's hard to believe that this country was founded partly to avoid taxes.

I must have done the 1040 form wrong. I can't figure it out. I still have 27¢ left.

The IRS has a special toll free number for persons having problems figuring their tax forms. It's designed especially for those of us who like to listen to busy signals.

Note from Ron: "We sympathize with your problems, but they can't be programmed into our computer."

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