

THE DOUBLE TOE TIMES

Volume 9, Number 7

A Clogging Magazine

July 1991



Dateline: Fontana Village, NC

By: Bobbie Adams

Summer squalls, brown-eyed susans, wisps of mist rising from low-lying valleys and high on the mountains the haze that gives name to the *Great Smoky Mountains* make the area one that has become dear to this Editors heart. The ambiance of Fontana Village whispers softly "slow down, relax, smile, ah . . . vacation!"

The combination workshop/competition had a full range of traditional and contemporary clogging teaching segments on Friday and Saturday. Instructors were Ray Hattaway, Bill Nichols, Garland Steele, Naomi Fleetwood, Audrey Perry, Sallie Adkins, Tandy Barrett, Simone Nichols Pace, Jeff Driggs, Darl Moreland, Jeff Parrott and Ira Bernstein.

Continued on Page 20



"Miriam Dawson Old Time Flatfoot" Winner - Cheryl Barnhill, Cripple Creek, Burgaw, NC

N.C.H.C. Annual Grand Champion Dance-Off & Workshop - June 1991



Jamboree by the Sea — May 1991 Myrtle Beach, South Carolina

Continued on Page 22



Oldest Clogger — Alice Phetteplace, Charleston, SC



Marissa Grubb — Chester, SC



Greenwood Cloggers — Linda Sprouse, Director, South Carolina



"Weary Traveler" Loy Sampels — Redmond, Oregon 3000 miles

THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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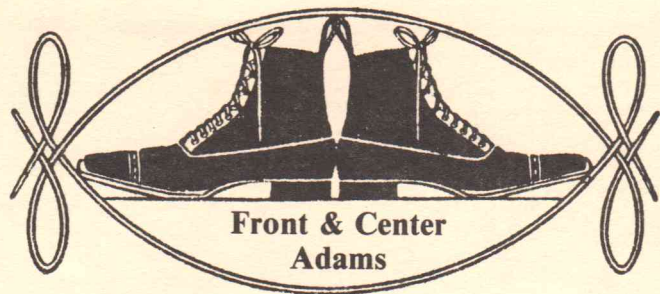
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Front & Center
Adams

FROM THE EDITOR'S DESK . . .

By: Lois Elling

Reprinted from *NCCA CLOG-A-GRAM*, Volume 10, Number 2, May 1991

"The big topic for the year is the ASCAP and BMI Licensing issue. For many years they have left us alone, but technically, we have always been responsible for using their copyrighted music. It is just recently that they have been paying more attention to cloggers, square dancers, round dancers and country-western dancers. We are all being affected. It is only right that those who write and perform the songs get paid for their work. Whether we get paid for teaching or performing or not, we are using their music and if we play their music for anyone other than ourselves, they should be compensated. This is what the two licensing agents do. They collect the monies from those who use the music they cover, and then distribute that to the artists. Please get licensed if you do any teaching or performing. If you are a dancer, not an instructor, make sure your instructor gets licensed."

Editor's Note: Shelia Popwell, long-time Editor of *The Flop Eared Mule*, taught me a valuable lesson when I first became an Editor. Shelia was a prolific writer and was the author of a number of books on clogging (still in print). When she found an article worthy of reprinting, she did so, with complete credit and at the end she'd add "I couldn't have said it better myself!"

Lois Elling, new Editor of *NCCA's Clog-A-Gram* is also an author and her excellent book *Teaching Clogging* is also still in print.

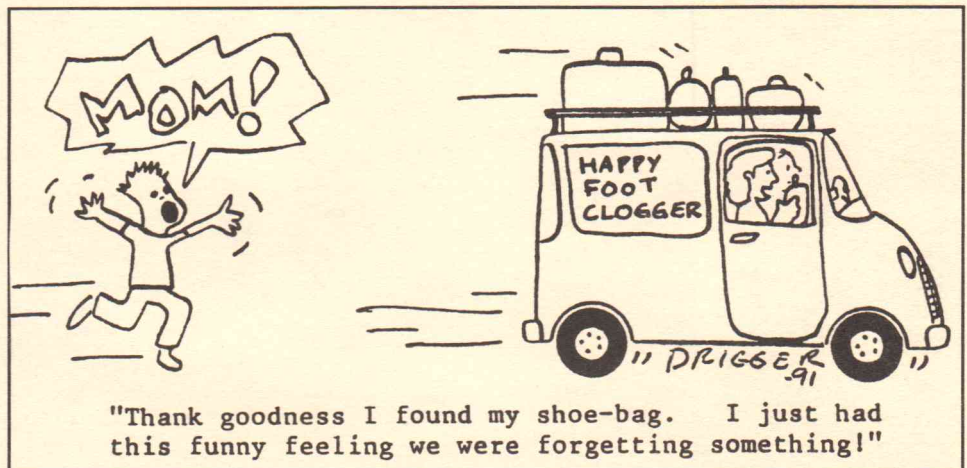
"Lois - I couldn't have said it better myself!"

Bobbie Adams

High on the Hog Parties Proven Successful writes Anna Gerow: In 1989, the North Carolina Clogging Council began its first series of *High on the Hog* parties - an evening of food, fellowship and dancing. Six of these dances are held a year in five separate geographical locations. (One region has two parties because of its size). The regions were drawn up by zip codes.

These parties begin with a meal around 6:00 on a Saturday. The meal usually consists of something easy and inexpensive to prepare such as hotdogs. The first year, the Council provided the meals, but now the host team prepares the meal as a no-risk fund raiser for the team. Meals and the dance were free to its members when the Council provided the meal. Now only admission to the dance is free to Council members, and the host team sets their own price for the meal they prepare. The last party I attended in my region, held in Thomasville, NC, and hosted by *Triad Country Cloggers*, consisted of a delicious home-cooked spaghetti dinner, salad and homemade desserts.

Continued on next page



Dancing off what you eat begins at 7:00 which in essence is a mini workshop consisting of easy level routines, requests, Southern Appalachian, and Texas Two-Step - basically anything anyone can do whether they've had formal dance instruction or not. In addition, mini competitions are held in the couples and solo categories. First, second and third places are awarded. If one places in the top three, they are invited to compete for the *Council* title at our *North Carolina Clogging Council Stampede* held in September.

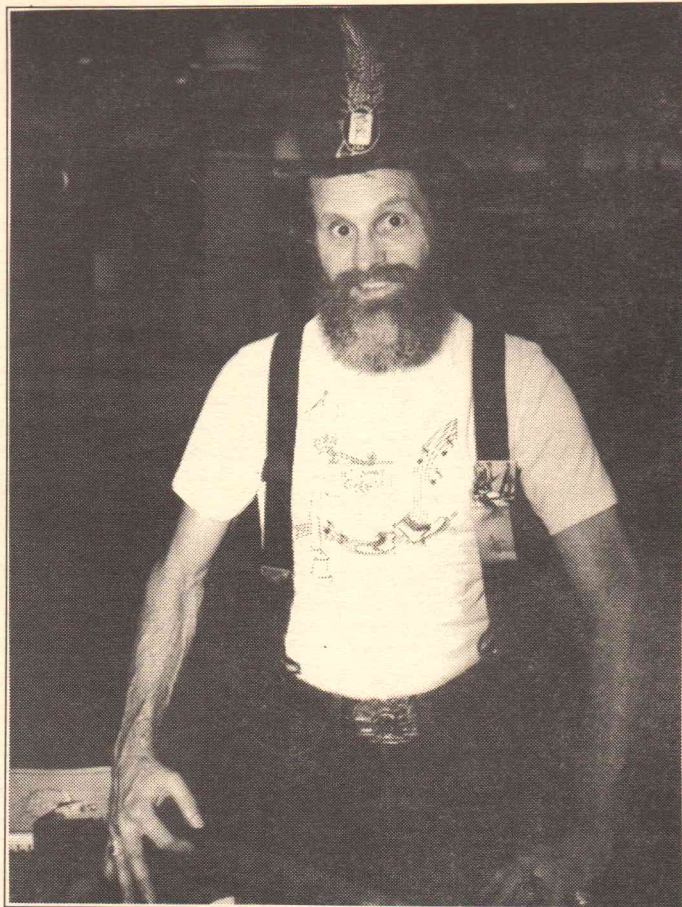
The purpose of these parties is to afford cloggers within a region the opportunity to come together for fellowship fun and sharing of ideas and to take advantage of their membership! It is also a way to spark local interest to spectators in that area who may be interested in clogging.

I'm hoping my team, *Company Shops Cloggers*, will be able to host our region's party some time and serve good ole North Carolina chopped pork barbecue!



Silver Creek Clogger - Elizabeth Potts (right) of the Silver Creek Cloggers and Duck River Squares has been named chairman of the clogging portion of the 17th Annual Tennessee State Square and Round Dance Convention to be held in Nashville in August. She is pictured with her granddaughter, Krystn.

Marlene Spath, Orlando, Florida: "Here's my check for another years subscription. I thoroughly enjoy your publication. I clog with the *Pioneer Cloggers* in Pine Castle, and the old *Boo Boo Cloggers* at Yogi Bear Park. I'm almost 58 years old, just started clogging about 1½ years ago and I'm having a ball doing exhibitions with youngsters 9 years old and up.



Alan Keene, Clogging Instructor from Tulsa, Oklahoma in his eye-catching top hat. The hat is made of canvas and shaped with hot beeswax and Alan added a marvelous guinea feather. It's what I imagine a well-dressed Leprechaun would wear! **Hat's On - Alan!**

Enclosed is some information that might be helpful to other dancers.

We have been ordering 5 minute cassette tapes from a company called: **National Audio**

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I'm sure if folks call or write the company they'd send a catalog. The prices are very reasonable. If anyone has trouble getting a catalog they can send us a self-addressed stamped envelope and we'll send a copy of our catalog.

Randy & Dawn Malone
Red Devil Cloggers
170 Bergin Street
Rossford, Ohio 43460

Sunshine Hall, Las Vegas, Nevada: Please add me to your list in the Instructors Directory. Clogging is just wonderful but advertising is sort of hard to keep up with. I have been told that many people use this magazine to find cloggers when they move or are traveling, so I better get busy and ask to be added to the publication. We are a small group but we do have a whole bunch of fun.

Untold Story(ies) by Vera Wagner - Submitted by Elaine R. Steele: There was once a young lady named *Ida Red*.

Continued on Page 18

UPCOMING EVENTS

July 1 - 3
*15th National
Cloggers Festival*
Orem, Utah
Cobia (UT)

July 1 - 3
Clog Campus VIII
Seven Peaks Waterpark, UT
Cobia (UT)

July 7
*Chinook City Cloggers
Clog Dance*
Calgary, Alberta Canada
Robson/Dakers (CAN)

July 7 - August 9
*Augusta Heritage
Arts Workshop*
Davis & Elkins College
Elkins, West Virginia
Brochure (304) 636-1903

July 12
*Gem of the Smokies
Clogging & Bluegrass Show*
Franklin High Fine Arts Ctr.
Franklin, North Carolina
(800) 336-7829

July 12
*Harrison County Fair
Clogging Competition*
Cynthiana, Kentucky
Esposito (KY)

July 13
*U.S. Clogging
Championship*
Indianapolis, Indiana

Note: New Location
McLerran (IN)

July 13
Clogging Extravaganza
Reno, Nevada
Lee (NV)

July 19 - 20
Wildwood Whistle Stop
Wildwood, Florida
Brown (FL)

July 19 - 20
Thunderbird Clogging Festival
Valdosta, Georgia
Bennett (GA)

July 19 - 21
Cloggers Festival
Renfro Valley, Kentucky
(800) 765-7464

July 20
*South Carolina
Clogging Championship*
Greenville, South Carolina
Pace (SC)

July 26 - 27
*Northern Connection
Summer Festival*
Wheeling, West Virginia
S Adkins/Keller (OH)

July 26 - 27
*East Tennessee Clogging
Festival*
Greeneville, Tennessee
Myers (TN)

July 27
*East Coast Clogging
Championships*
Chesapeake, Virginia
Johnson (VA)

July 27 - 28
Yellow Rose Workshop
Pasadena, Texas
Burton (TX)

July 26 - 28
*SCISDA Square & Round
Dance Convention*
Peoria, Illinois
Clogging Chairman
Stevens (217) 698-8363

August 2 - 4
*Circle 8 Ranch
Clogging Workshop*
Cle Elum, Washington
Roe (AZ)

August 3
*Lake States Int'l
Clogging Workshop*
Greenville, Pennsylvania
Stevens (PA)

August 3
*Indiana State
Clogging Competition*
Bloomington, Indiana
McLerran (IN)

August 3 - 4
*Blue Ridge Mountain
Clogging Competition*
Gainesville, Georgia
Kerry Thomas (GA)

August 5 - 6
*Circle 8 Ranch
Clogging Workshop*
Cle Elum, Washington
Roe (AZ)

August 10
*Clogging Workshop
The Stompin' Ground*
Maggie Valley, NC
Edwards (NC)

August 10
NMCA Convention
Albuquerque, New Mexico
Noe (NM)

August 10
*First Coast
Clogging Workshop*
Jacksonville, Florida
Wall (FL)

August 10
*Great American
Clogging Championship*
Alexandria, Louisiana
Wilks/Giamanco (LA)

August 17
*Cloggin' in Carolina
Workshop*
Seneca, South Carolina
Woodall (GA)

August 17
*Indiana State Fair
Clogging Jamboree*
Indianapolis, Indiana
Kell (IN)

August 17
*Clogging Classic of
Coastal Carolina*
Burgaw, North Carolina
Nancy Aycock (NC)

August 24
*WV Clogging & Hoedown
Championship*
Charleston, West Virginia
Steele (WV)

August 24
*Granite State Cloggers
Labor Day Jamboree*
Manchester, New Hampshire
Coruth (NH)

August 24
*Dixieland Hoedowners
Dance Party*
Clinton, Mississippi
Tigges (MS)

August 30 - 31
Autumn Clog Fest 1991
Asheville, North Carolina
Fred/Katie Coleman (NC)

August 30 - 31
*Miss American Clogger
Pageant*
Greenville, South Carolina
Pace (SC)

August 30 - September 1
Armadillo Stampede
Oklahoma City, Oklahoma
Zion (TX)

August 30 - September 1
*Southern California Clogging
Association Convention*
Riverside, California
West (CA)

September 6 - 7
NCCC Stampede
Fayetteville, North Carolina
Futrell (NC)

September 6 - 7
*Rock 'N' Country Workshop
Clogging Connection*
Plant City, Florida
Conn (FL)

September 7
*Clogging Workshop
The Stompin' Ground*
Maggie Valley, NC
Edwards (NC)

September 7
*Mid-Atlantic Maryland State
Clogging Competition*
Upper Marlboro, Maryland
Loveless (MD)

September 7 - 8
*Pacific Coast Clog
Dance Championships*
Pamona, California
West (CA)

September 14
Grandview Fall Festival
Rockport, Indiana
Grose (IN)

September 21
Alamo Jamboree
San Antonio, Texas
Breske (TX)

September 21
*Clogging Workshop
The Stompin' Ground*
Maggie Valley, NC
Edwards (NC)

September 21
Kountry Cloggers Hoedown
Tifton, Georgia
Hasty (GA)

September 21
5th Annual Clog-Fest Comp.
Greenfield, Missouri
Hughes (MO)

September 21
*Mid-Mississippi
Cloggin' Workshop*
Valden, Mississippi
Tigges (MS)

September 27 - 28
*Lake Guntersville
Clogging Workshop*
Guntersville, Alabama
Miller (AL)

September 28 - 29
*Colorado Clogging Council
Steve Smith Workshop*
Grand Junction, Colorado
King or Wilkenson (CO)

September 27 - 29
*Northwest Clogging
Association Festival*
Vancouver, Washington
Richling (WA)

September 28
Mountain Heritage Day
Cullowhee, North Carolina
Bill Nichols (SC)

October 4 - 6
*Northwest Fall Clogging
Classic Comp. & Workshop*
Pasco, Washington
Casaw (WA)

October 5 - 6
*Stompin' Ground
Clogging Championship*
Maggie Valley, NC
Edwards (NC)

October 4 - 5
J'Ville Clogging Jamboree
Jacksonville, Florida
Thompson (FL)

... and more

October 4 - 5

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

October 5 - 6

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

October 9 - 13

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

October 11 - 12

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

October 11 - 12

Clog America Workshop
Salt Lake City, Utah
Cobia (UT)

October 11 - 12

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

October 12

Suncoast Cloggers Hoedown
Crystal River, Florida
Mixon (FL)

October 12

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

October 12

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

October 19

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

October 19

Dayton Clog Dance Workshop
Dayton, Ohio
Allen (OH)

October 25 - 26

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

October 25 - 26

Missouri Council Fall Festival
Springfield, Missouri
Hughes (MO)

October 25 - 26

Buckshot Shindig
Ventura, California
Bice (CA)

October 25 - 26

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

November 1 - 3

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

November 2

Clog-A-Long
Chrisney, Indiana
Grose (IN)

November 2

Santa Stomp
Plant City, Florida
Chambliss (FL)

November 2

Cuyahoga Valley Workshop
Lakemore, Ohio
Truax (OH)

November 8 - 9

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

November 9

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

November 15 - 16

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

November 15 - 16

Carousel Country Clogging Carnival
Bradenton, Florida
Munson (FL)

November 28 - 30

CLOG National Convention
Nashville, Tennessee
Gibbs (GA)

December 6 - 7

Sands International Clog Dance Championships
Las Vegas, Nevada
Newhall (CA)

December 6 - 8

Sands International Dance Festival
Las Vegas, Nevada
Bill Mahan (617) 449-6600

December 7 - 8

N.E. Georgia Clogging Championships
Athens, Georgia
Stowe-Phillips (GA)

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Shakin' Down the Acorns

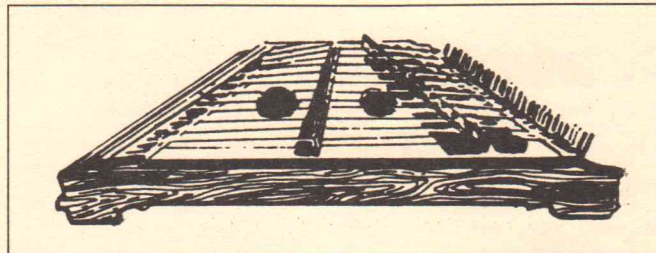
Editor: Several years ago I set out at 4 a.m. on Christmas Day for a long drive to Berea, Kentucky. I was to audit the week-long Christmas Dance School at Berea College. It was there I first saw and heard The McLain Family and Jean Ritchie and became acquainted with live old-time string music and dulcimers, both lap and hammered. In a little shop in Berea, I bought a cassette tape called "Shakin' Down the Acorns" by Tony Elman. Since my car doesn't have a tape player, I drove home thru snowy, hilly Kentucky sans music. "Shakin' Down the Acorns" (both I and II) and Tony's "Swingin' on a Gate" are among my favorite music choices here in the office. Tony Elman was kind enough to give The Double Toe Times permission to reprint his liner notes.

"During my first year in college in Santa Cruz, California, I discovered old-time fiddle music. Some friends of mine would often get together to play tunes on the fiddle, banjo and guitar. The music was exhilarating and infectious and I couldn't wait to be playing it myself. I often stayed up all night, crouched in a certain concrete stairway in my dormitory, learning these tunes with a tape recorder and any instrument I could find. During that year I taught myself how to play the mandolin, guitar and banjo, all for the love of this music. Whenever possible I would travel with these friends to old-time fiddlers conventions that were held throughout California. I'll never forget one spring day in 1974 at the California State Fiddle Contest in Madeira, when an old man who had been fiddling for over sixty years was introduced to the audience of fiddlers, families and friends. This man was dying of cancer and was expected to live only a few more weeks. As I watched him play his tunes for the last time, I got choked up with tears, and sobbing uncontrollably, I wandered outside into a wedding reception for two young fiddlers who had just been married. People were singing and dancing and laughing, and the air was filled with joy. Somehow between the old man and this wedding celebration my heart was torn open. The music and all of these people who were keeping it alive struck a very deep chord inside me. In that moment I understood that old-time music contains a part of all those who have ever played it. *I realized that these tunes are in fact, alive.* That old man and countless others gave me so much when they passed their music on to me, and the only way I know to thank them is to pass it on once more.

I hope these tunes bring you joy. Most of these tunes, like so many traditional fiddle tunes played today, have their origin in the British Isles, especially Ireland and Scotland. The rest probably originate in the Appalachian region of the United States. The precise origin of many tunes is unknown, but all of them originate in someone's heart.

About the Instrument: In the summer of 1976, a band named Trapezoid (the shape of a hammered dulcimer) performed at the National Folk Festival near my native Washington D.C. This band was comprised of four talented musician/craftsmen who each played a hammered dulcimer of his own making and design. The sound of this quartet was unique and ethereal beyond description. It was the most beautiful music I had ever heard and I was consumed with a desire to play one of these instruments. That next week, a friend and I went to

the Library of Congress and obtained plans entitled "Making a Two-hour Hammered Dulcimer". One week later, after working nearly 40 hours (with my friends help!) I had built my first musical instrument - an intriguing and funky-looking hammered dulcimer made of plywood, 2x4's, nails, pins and wire. It didn't sound great, but it was so unusual and enticing that I couldn't put it down. In two weeks, after figuring out a few of my favorite old-time tunes, I took to the streets of Georgetown in Washington D.C. with my hammered dulcimer and a hat (this is what's known as "chutzpah").



My dulcimer stole the show! It was so unusual that nobody noticed how crude it was (or for that matter how crude my playing was). When the evening ended I had 25 dollars in my hat and a new weekend avocation. During that autumn my hat collected enough to pay for two woodworking classes, where I built my next two (vastly improved) hammered dulcimers. By the following summer, my hat earnings sent me off to a hammered dulcimer-making course in Appalachia taught by Paul Reisler, a master craftsman and a member of Trapezoid. There I built my fourth and very favorite hammered dulcimer - the one you hear on this recording.

Basically the hammered dulcimer is a simple box with strings that pass over one or two bridges and are struck ("hammered") with a stick, or hammer, in each hand. It is considered to be a forerunner of our modern piano, which is really just a very elaborate hammered dulcimer.

The hammered dulcimer has its origins in the holy lands of the near east, some 3000 to 5000 years ago. It was mentioned in the Bible and has traditionally been a folk and peasant instrument. Variations of the instrument have been played for centuries throughout the Middle East, Asia, Europe and America. These include the psaltery in Old Europe, the santur in Persia and India, the cimbalom in Hungary, the yangchin in China, the hackbrett in Germany and the lumberjack's piano in America.

Our grandparents could purchase a hammered dulcimer almost anywhere, including the Sears catalog. For the past fifty years, however, most of these unique instruments have been withering away in dusty old attics and closets. Today, due to the increased popularity of traditional folk music and the simple beauty of this instrument, the hammered dulcimer is experiencing a revival once again.

About this Recording: Since learning to build and play hammered dulcimers in 1976, I have played on many street corners and at many different functions, including weddings and informal concerts. For years I've wanted to make a recording of hammered dulcimer music, but the timing was never right. While returning home to Hawaii after my brothers wedding in California this November, I stopped off in Los Angeles to visit my friends J.J. Schoch and Holly Deskin. They have an 8-track record-

Continued on Page 16

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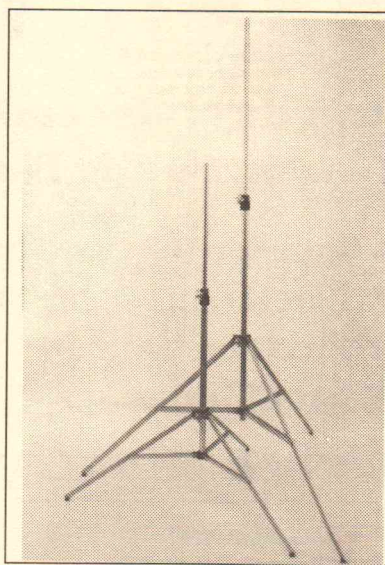


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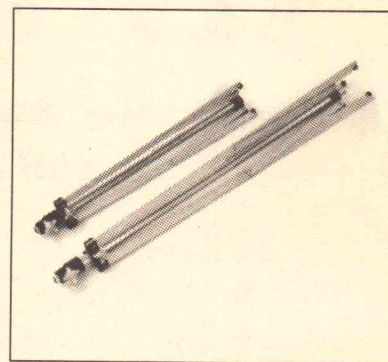


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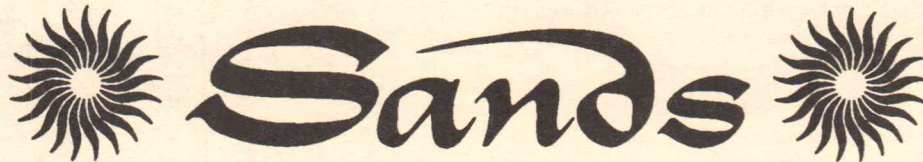
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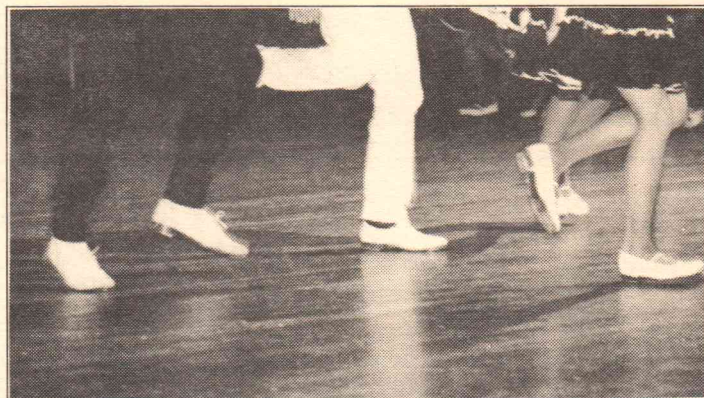
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Maggie Valley,
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**Left: Earl Powell
President, ACHF**



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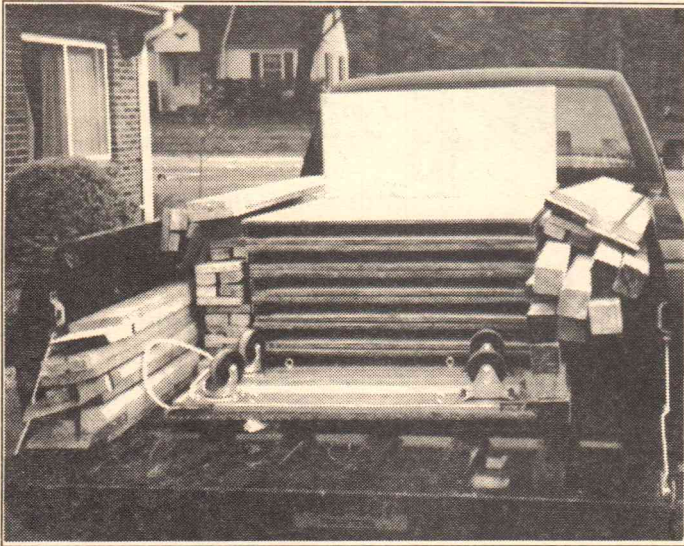
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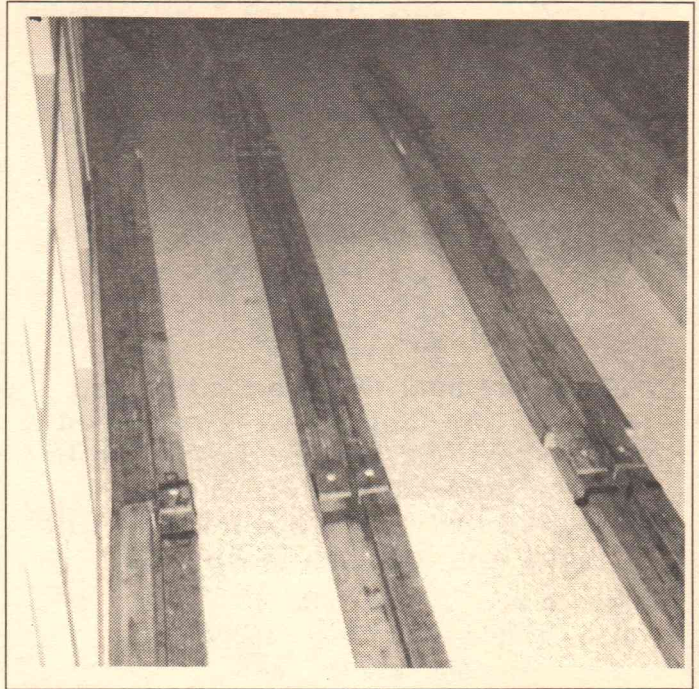
“Maple Run Cloggers” Portable Floor

By: Cyril Tessier - Gardner, Massachusetts

I finally got some pictures of the *Maple Run Cloggers* portable floor. We use it wherever they don't have a wooden floor for us to perform on. We go to nursing homes, Soldier's home, Elks, Shopping Malls, etc.



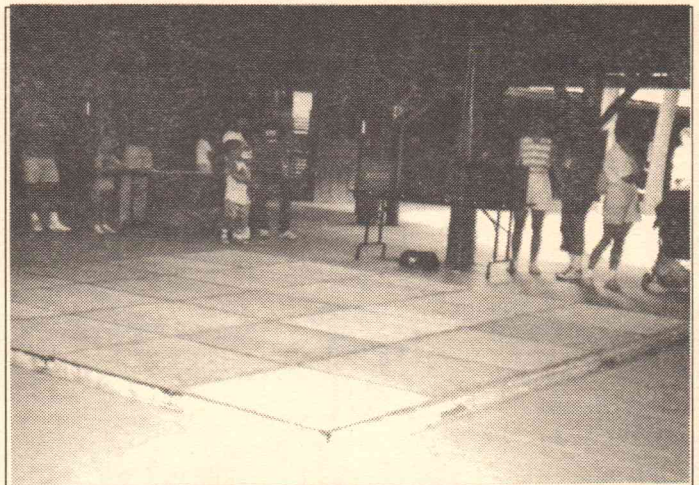
This picture shows the floor on the truck. You can see the dolly we use if we have to carry it a little ways.



This shows the frame, or the runners. The ends are color coded for easy assembly. A sheet metal connector holds the ends together. They are made of 2x4's. You can see the separation in the center where the angle irons attached to the floor panels fit in.



The floor being assembled. Notice the *persuader* being used by the middle man!!



The completed floor. There are 25 panels 3 feet by 3 feet. The floor is 15 feet by 15 feet.

The only thing that remains to be done is for the *Maple Run Cloggers* to shake those timbers!!

**Kick That Fiddler,
And Away We Go!!!**

Unintentional Humour From a Church Bulletin

Submitted by: **Eleanor Woods**

Manitoba, Canada

This afternoon there will be meetings in the north and south ends of the church. Children will be baptised at both ends.

Wednesday, the Ladies' Literary Society will meet. Mrs. (So & So) will sing "Put Me in My Little Bed", accompanied by the Pastor.

Thursday, at 5pm there will be a meeting of the Little Mothers' Club. All wishing to become little mothers will please meet the Minister in the study.

On Sunday, a special collection will be taken to defray the expenses of the new carpet. All those wishing to do something on the carpet, please come forward and get a piece of paper.

This being Easter Sunday, we will ask Mr. (So & So) to come forward and lay an egg on the altar.

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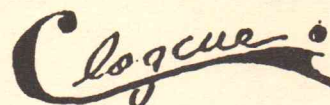


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(All Routines are Intermediate Level Line)

Juba and American Minstrelsy

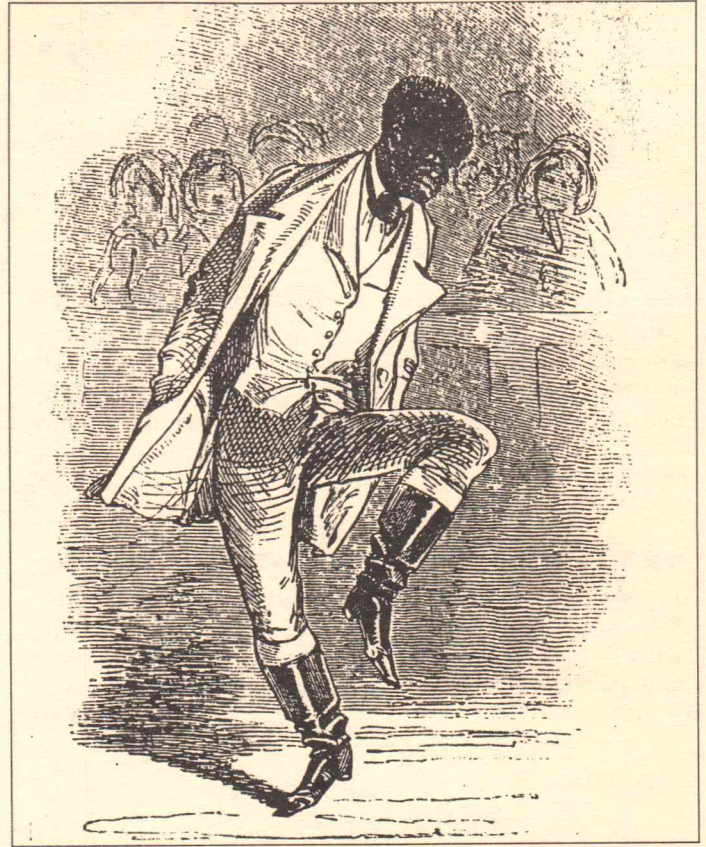
By: **Marian Hannah Winter** *Chronicles of the American Dance from the Shakers to Martha Graham*
Edited by **Paul Magriel** *DaCapo Press Inc.*
Paperback 1978/First Published 1948
Continued from June Issue

When Juba next toured with the Georgia Champion Minstrels in the New England states, he was entitled to this billing: "The Wonder of the World Juba, Acknowledged to be the Greatest Dancer in the World. Having danced with John Diamond at the Chatham Theatre for \$500, and at the Bowery Theatre for the same amount, and established himself as the King of All Dancers. No conception can be formed of the variety of beautiful and intricate steps exhibited by him with ease. You must see to believe." (The word "beautiful" was almost never used to describe minstrel dancing.)

In the summer of 1848 Juba arrived in London, to augment an already famous blackface minstrel troupe - Pell's Ethiopian Serenaders. His press releases had the spirited description from Charles Dickens' *American Notes* (1842), which purportedly represented Juba. For lack of further documentation there is a slight uncertainty here, although the dancer was everywhere billed as "Boz's Juba," and it was flatly stated by such respectable journals as the *Illustrated London News* that he was the youth Dickens had celebrated. Since Boz was an extremely vocal person he would probably have protested any infringement on, or misrepresentation of, his work. Thus his record of a Negro dance hall in New York's Five Points district must be included in the Juba saga, at least in part.

The corpulent black fiddler, and his friend who plays the tambourine, stamp upon the boarding of the small raised orchestra in which they sit, and play a lively measure. Five or six couples come upon the floor, marshaled by a lively young Negro, who is the wit of the assembly, and the greatest dancer known. He never leaves off making queer faces, and is the delight of all the rest, who grin from ear to ear incessantly. Among the dancers are two young mulatto girls, with large, black, drooping eyes, and headgear after the fashion of the hostess, who are as shy, or feign to be, as though they had never danced before, and so look down before the visitors, that their partners can see nothing but the long fringed lashes.

But the dance commences. Every gentleman sets as long as he likes to the opposite lady, and the opposite lady to his, and all are so long about it that the sport begins to languish, when suddenly the lively hero dashes in to the rescue. Instantly the fiddler grins, and goes at it tooth and nail; there is new energy in the tambourine; new laughter in the dancers; new smiles in the landlady; new confidence in the landlord; new brightness in the very candles. Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs - all sorts of legs and no legs - what is this to him? And in what walk of life, or dance of life, does man ever get such stimulating applause as thunders about him, when, having danced his partner off her feet, and



Juba at Vauxhall Gardens.

Ca. 1849.

himself too, he finishes by leaping gloriously on the bar counter and calling for something to drink, with the chuckle of a million of counterfeit Jim Crows, in one inimitable sound!

The British were completely transported by their American visitor, and wrote of him with an enthusiasm and affection usually reserved for pantomime clown Grimaldi and bellerina Fanny Elssler. Among the effusions one finds an occasional astute evaluation—an unusual occurrence in either the gushing or pompous "harkback" schools of criticism then prevalent in England and the United States. Regrettably Juba did not appear in France, for Gautier was supremely the critic of that period who could have done a masterly analysis and description of his style.

London rank, fashion, and people all frequented Vauxhall Gardens at one time or another. Instantly Juba appeared there, the London journals rightly predicted that he would attract many thousands to the gardens during the season. An anonymous critic wrote:

There never was such a Juba as the ebony-tinted gentleman who is now drawing all the world and its neighbours to Vauxhall; there never was such a laugh as the laugh of Juba—there is in it the concentrated laugh of fifty comic pantomimes; it has no relation to the chuckle, and, least of all to the famous horse laugh; not a bit of it—it is a laugh distinct, a laugh apart, a laugh by itself—clear, ringing, echoing, resonant, harmonious, full of rejoicing and mighty mirth, and fervent fun; you may hear it like the continuous humming sound of nature, permeating everywhere; it enters your heart and you laugh sympathetically—it creeps into your ear, and clings to it, and all the subsequent sounds seemed to be

Continued on Page 24



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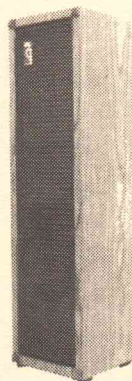
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Mountain Dancers Win Championship

By: Bobby Whitefield
Austin, Texas

Start with the springtime's prettiest, bluest mountains in Appalachia, bursting brilliantly with blooming dogwoods, azaleas, and rhododendrons. Then, add some of the country's best clog dancers ranging in age from 8 to 80. Combine these ingredients with music ranging from rap to bluegrass. Place everything in Waynesville, North Carolina on April 20th, and you have the setting for the *7th Annual South Atlantic Clogging Championships*, sponsored by the *Dixie Darlin' Cloggers*. Beginning promptly at 9:00 am Saturday morning and concluding sometime after 1:30 am Sunday, the competition was a tremendous success with more than 80 teams from Alabama, Georgia, Kentucky, North Carolina, South Carolina, Tennessee, and Texas participating.

Representing Texas in the competition was *Heritage*, Texas' only Smooth Mountain Dance Team. The team



comprised of members from Austin and San Antonio out scored other teams to win 1st Place in the 6-8 couple Smooth Mountain competition category. Receiving a standing ovation for their near perfect performance, *Heritage* was awarded the overall Grand Championship in the team competition.

One of the most appreciated compliments came from one of *Heritage's* competitors, a young man from North Carolina State University who said, "Man . . . ya'll were totally awesome . . . you blew us away". The team was also proud to have one of the judges comment on the score sheet, "The finest I have ever seen".

In the individual clogging competition, Bobby Whitefield and Nancy Biehler won the 1st place trophies in the solo competition in their age categories (over 40), then went on to compete against all ages in the overall solo competition. *Heritage* was also awarded a handsome trophy for being the oldest team in the competition.

The competition was sanctioned by the *National Clogging and Hoedown Council* and *America's Clogging Hall of Fame*. As a result of their wins, *Heritage* has been invited to the *Hall of Fame* competition in Maggie Valley, North Carolina in October, 1991 to represent the festival.

Bobby and Nancy are dance instructors for Austin Community College. Bobby, who is the former director of the *Clickety Cloggers* now directs Austin's *Possum-Haw Clog Dancers*. He teaches Appalachian Clogging and Mountain Dancing. Nancy, the former director of San Antonio's *Cadence Cloggers* now directs *Heritage* and teaches Country Western Dancing. Bobby also teaches Appalachian Clogging and Mountain Dancing at the University of Texas' Informal Classes.

Shakin' Down the Acorns Continued from Page 6

ing studio in their home and I happened to have my hammered dulcimer with me. With no immediate obligations to return home, I decided on an impulse to make a recording right then and there. I was full of enthusiasm and energy, and I had absolutely no idea what I was getting into.

I had figured it would take around a week or so. Well, after one week I was still arranging the tunes as well as trying to figure out how all the recording equipment worked! Two weeks later we finished recording the tunes, and J.J. (my indispensable engineer-musician-producer friend) left for the holidays. I stayed on to finish the production of the tapes, thinking I'd be home in three days. When J.J. came back three weeks later I was still working away. I had discovered such things as mixing, editing, designing and copying, and found that all of these take a ridiculously long time to do (after the sixth time I postponed my flight home I stopped counting). But certainly the joy of making this tape far exceeds the burden of many unexpected delays.

Acknowledgements: This tape would not exist if not for J.J. Schoch, who provided a home to stay in, a studio to record in, a wealth of recording experience and skill, constant encouragement and guidance, and some pretty hot string bass licks as well.

Special thanks to Holly Deskin for offering her home and her support. Sat Peter Singh and Guru Singh for their encouragement and helpful feedback. Ella Marie Elman for inspiration and much more. Joe Elman and Peggy Bush for their wedding. Pete Elman and Phil Elman for some needed encouragement. Awtar Kaur for her fine artwork, and special thanks to Michael Lee, who patiently and persistently nurtured the confidence I needed to build that first hammered dulcimer and all the rest. Thank you all!!"

Tony Elman
Santa Monica, CA
January 11, 1983

Tony Elman has agreed to give written permission to clogging Instructors to use his music in public performance [no need for license]. Please write to: Tony Elman, 323 Marine Street #5, Santa Monica, CA 90405.

Profound Questions

An Editor is one who keeps learning more and more about less and less, until he finally knows everything about nothing.

If you didn't have a nose, would your eyes bump into each other?

What do they call the coffee break at the Lipton Tea Company?

Why does sour cream have an expiration date?

Have you ever wondered what chairs would look like if your knees bent the other way?

Why is it the kid who can't hear his mother calling him from the kitchen can always hear the ice cream truck when it's nine blocks away?

If the United States manufactures five billion ball-point pens a year, how come I can never find one by my telephone?

Do parking lot attendants have drivers' licenses?

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She met a *Lonely Goat Herder at the Hop* and said *How Do*. She thought he was quite handsome with his *Tennessee Flat Top* haircut. Many a warm *Louisiana Saturday Night* was spent sitting under the *Cajun Moon* and eating *Jambalya*. Romance ensued and whether it was *Right or Wrong*, vows like *You're the One that I Want* were made and it was off to *Montego Bay* for their honeymoon.

It was a difficult decision on whether to move *East Bound and Down* or *North to Alaska* but finally decided to make *Appalachia* their home.

Time went on and one morning the handsome husband said "*I Only Wanna* listen to *Old Time Rock & Roll* or a *Boogie Grass Band*. My job gives me the *Working Mans Blues*."

She answered him saying "things are *Bad*. Your *Baby* has *Her last Pair of Blue Jeans On*. All we have left to eat is a *Hambone*. If only we had a *Salty Dog* to drink, even a *Turkey in the Straw* would taste good. She worried all night about this and thought *I Can't Stop Now*, so she woke him up by playing *Bugle Call Rag* on her *Yakety Sax* and said, "*Hey Joe, Get Off Your High Horse* and *Get All Fired Up*."

This led to *The Battle of New Orleans* and *The Devil Went Down to Georgia*. They missed each other very much and were on *Pins and Needles* waiting for a *Warning Sign* that they might meet each other *Comin Round the Mountain* or down the *Dixie Road*. She asked herself, *Am I Blue* without him and decided to send him a *Tear Stained Letter*.

He answered her letter in this way. *I Had a Beautiful Time* here even tho I didn't have time to do any *Fishin' in the Dark*. The fact is I have struck a *Bonanza* gold mine. Seems wonderful after *Rollin' Nowhere* for so long. I'll be home soon, but it's *Gonna Take a Lotta River* to bring all the gold back by boat. I knew I was *Crazy for Leavin'*.

Our story has a happy ending tho. Since his return and they are back together again, they both say *I Feel Fine* - we're *Real Good Feel Good* since *Just Lovin You* has become our household word.

Dear Editor,

As a mother and a clogging enthusiast, I am very much concerned with the words of the present day songs. Much of them tend to glorify alcohol, drugs, and illicit sex.

Our children listen to the words of these songs and are influenced by them, be it for the good or bad.

Those who choreograph routines have the privilege of selecting the song which they want to use. With this in mind, I want to earnestly plead with them to please choose their music carefully.

At a recent workshop, I was discussing the words in a song being taught, with one of the instructors. Their reply was, "I never listen to the words". Well, our children do and they stick in their thoughts like super glue.

IMAGINE THIS . . . *Betty's Being Bad* getting drunk and *Killin' Time* while *Chain Smokin'* in the *Wild, Wild West*, having safe sex. This doesn't sound very nice but doesn't it sound familiar?

There's sure to be many who disagree with this and feel it is an over exaggeration, but the point still remains,

children are imitators of what they hear and see!
Think about it!

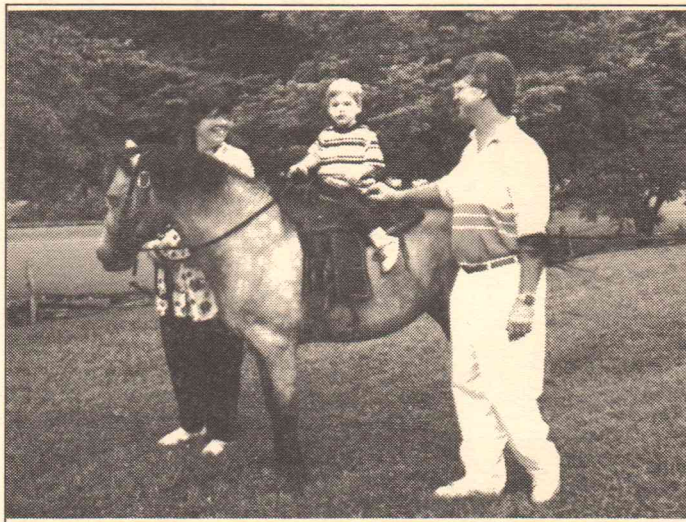
Sincerely
Rozita D. Martin

Please help! If you are a satisfied reader/subscriber of *The Double Toe Times*, would you persuade one or two others to subscribe? In an era when rising costs force three out of four small businesses out of business, we have to continue to grow or we perish. There's a handy form on the back of each issue, but you don't have to tear up an issue - a check or money order for \$20 and a note with the name and address is sufficient.

Let's face it - *The Double Toe Times* is the *ONLY* national monthly clogging magazine available today. It's great fun because it's truly *your* magazine. I always urge folks to join their own State organization (especially if they have a newsletter) and a National Association of their choice and predilection. In order to get a perspective on what is going on outside your little corner of the world, you have to read *The Double Toe Times*!

This magazine represents *everyone* but is not involved in political promotion of any one organization. We've been publishing this magazine since September 1983 and hope to continue for many, many years with *your* help!

Bobbie Adams



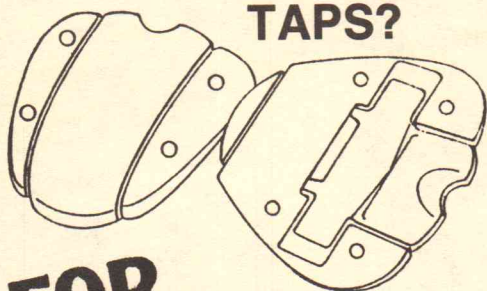
My Grandson, two year old *Travis Toor* gets his first pony ride at Fontana Village, NC. Mom and Dad (Sue & Tom Toor) think he's ready to ride *Maude*, the elephant at our Sanford, Florida zoo!

Notice to all N.C.H.C./C.L.O.G. licensed ASCAP/BMI Instructors: Please be advised that you *will* receive proper identification for the 1991 license period. Please be patient. The paperwork is extensive and these two organizations are being inundated with letters and phone calls. My personal suggestion is that you photocopy your cancelled check to N.C.H.C. or C.L.O.G. and carry it with you as proof of licensing and membership until you receive your identification.

The N.C.H.C. meeting held at Fontana Village, North Carolina involved an extensive discussion of these new licenses. Anyone wishing further information please contact:

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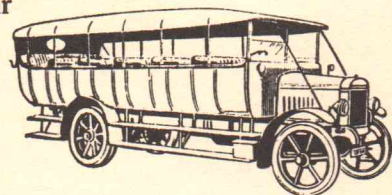


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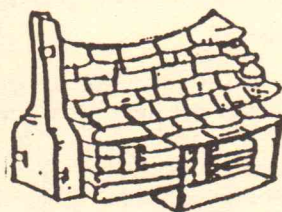
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N.C.H.C. Dance-Off & Workshop
Continued from Page 1

The solo, duo and duet dance-off on Friday evening resulted in *Joey Trogden* - Male Solo; *Simone Nichols Pace* - Female Solo; *Ashley Silvio/Susan Jacobs* - Duo; *Bobby Goldringer/Jessica Walters* - Duet.

Team dance-off winners were: Line - *Southland Express* - K. Thomas; Show - *Silver Bullets* - S. Pace; Southern Appalachian - *Dixie Darlins* - S. Finger; Open Precision/Country Hoedown/Running Set Hoedown/Open Freestyle - *Hickory Flat Hoedowners* - E. Skeen and Smooth Mountain Square Dance - *Carolina Country Cloggers* - D. Plyler.

Ira Bernstein's presentation of *Steps Around the World* on Friday afternoon received a spontaneous standing ovation at its conclusion. This outstanding educational solo performance/lecture of clog, tap and step dancing from North America and the British Isles takes the audience on a historical dancing tour of the origins of percussive dances such as Appalachian flatfoot clogging, English clogging, Irish step dancing, French-Canadian step dancing and tap dancing. Ira's flat-footing workshop on Saturday was very well attended.

Editor's Note: Ira Bernstein had never been to a clogging competition OR a clogging workshop prior to this weekend!



Upper Right: Annette Pulley
Charter Member of N.C.H.C.

Left: Ira Bernstein - Ten Toe
Percussion, Malverne, New
York

Right: Panther Creek Mountain
Dancers - Ray Hattaway,
Director, Moultrie, Georgia

Bottom Left: Carolina Country
Cloggers - Darrell Plyler,
Director, Pageland, South
Carolina

Bottom Right: Dixie Darlin's -
Shirley Finger, Director,
Waynesville, North Carolina



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Continued from Page 1
Jamboree by the Sea
 By: **Simone Nichols Pace**
 Lyman, South Carolina

We had over 600 cloggers in attendance! The clogging workshop was great and we also had an enthusiastic crowd in our two-step and shag classes. *Jamboree by the Sea* drew cloggers from North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Ohio, Kentucky, West Virginia, Maryland, Virginia, Texas, Oregon, New York and Missouri.

The after party was conducted by Chip Futrell until Eddie White came to the rescue and took everyone out on the beach to dance!!

Right: 1991 Jamboree by the Sea Staff: Chip Futrell, Sherry Glass, Bill Nichols, Simone Pace, Christa Wilson, Lynne Goode, Sharon Carey, Anna Gerow, Jimmy Watson (absent: Marsha Lester)



Jason & Rebecca Delco, North Carolina



Game Cock City Cloggers - Sumter, South Carolina



Kevin Bourgoine, NY



Youngest Dancer - 2 year old Cabbage Patch Clogger, North Carolina

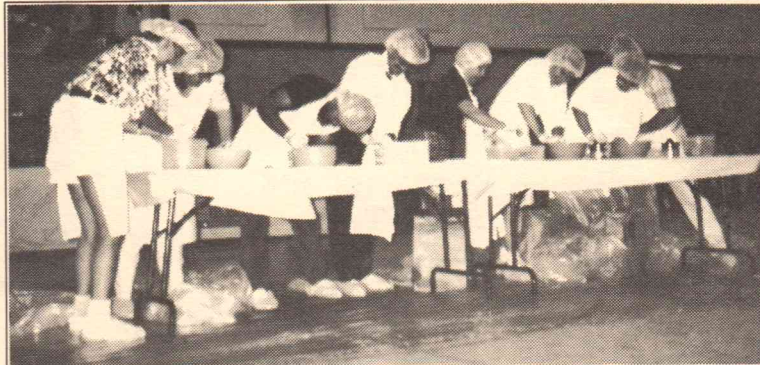
Indian River Cloggers Pow Wow '91

By: **Anita M. Wood**

Anyone that came to our 1991 *Pow Wow* held April 20, 1991 on Merritt Island can tell you "We had a great time!" There were 294 people that enjoyed the fun and fellowship of good clogging. We spent the entire day learning routines from such gifted instructors as Greg-Dionne, Diana Allen, Scott Wall, Kim Carson, Jamie

Conn, Sue and Tom Toor, Jan Bohley and Geneva Spivey-Young. The highlight of the evening was our 1st Annual O.J. Squeeze. Somehow Greg got mixed up and wore the garbage bag instead of putting trash in it. With seeds and oranges flying, it got really messy. The Instructors wore most of the orange juice instead of it going into the juicer. It was a sight to behold! The winner was Tom Toor (but was he really?) He had his own way of squeezing juice.

We're already looking forward to next year's workshop. Hope you'll come and spend the day with us.



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endued with the cachinnatory quality . . . "Well, though the laugh of Juba be wondrous, what may be said of Juba's dancing?"

The critic answers himself by saying that there was never such a combination of "mobility of muscles, such flexibility of joints, such boundings, such slidings, such gyrations, such toes and heelings, such backwardings and forwardings, such posturings, such firmness of foot, such elasticity of tendon, such mutation of movement, such vigor, such variety, such natural grace, such posers of endurance, such potency of pastern."

A sardonic side light, in relation to the later intensive propaganda to prove that plantation slavery was the beneficent patron of Negro genius, is this critic's recollection of dancing at "Major Bosh Sanderson's, who owned two thousand niggers at the junction of the Wabash and Congaree rivers, in South Car'lina," whose "choreographic manifestations were but poor shufflings compared to the pedal inspirations of Juba"; our good observer seems to have been surprised. Then there is the concluding accolade—"We hear that Juba has been commanded to Buckingham Palace."

The *Illustrated London News* (May 8, 1848) which offered a woodcut of Juba, noted in the text that . . . the [Negro] Dance is a reality. The "Virginny Break-down," or the "Alabama Kick-up," the "Tennessee Double-shuffle," or the "Louisiana Toe-and-Heel," we know to exist. If they did not, how could Juba enter into their wonderful complications so naturally? How could he tie his legs into such knots, and fling them about so recklessly, or make his feet twinkle until you lose sight of them altogether in his energy? The great Boz immortalized him; and he deserved the glory thus conferred. If our readers doubt this, let them go the very next Monday or other evening that arrives, and see him at Vauxhall Gardens.

Another anonymous clipping of that same season is prophetically headed *Juba the American Dancer*.

Last night a select party was invited to Vauxhall gardens to witness a private exhibition of the dancing capabilities of Juba, the celebrated American dancer. He is one of a party of six Americans, whom Mr. Wardell, the spirited proprietor of the gardens, has brought to this country. their performances, vocal and instrumental, were last night of a character which cannot fail to prove a great attraction, but the dancing of Juba exceeded anything ever witnessed in Europe. The style as well as the execution is unlike anything ever seen in this country. The manner in which he beats time with his feet, and the extraordinary command he possesses over them, can only be believed by those who have been present at his exhibition. Scarcely less singular is the rapidity with which he sings one of his favorite songs. The American Juba has for some years drawn immense audiences whenever he has appeared. He is quite young, being only in his seventeenth year. Mr. Dickens, in his *American Notes*, gives a graphic description of this extraordinary youth, who, we doubt not, before many weeks have elapsed, will have the honor of displaying his dancing attainments in Buckingham Palace.

The *Theatrical Times* critic in August, 1848, gave one supremely important reason for Juba's greatness. "The performances of this young man are far above the com-



mon performances of the mountebanks who give imitations of American and Negro character; there is an *ideality* in what he does that makes his efforts at once *grotesque and poetical, without losing sight of the reality of representation.*" (Italics mine.)

In Liverpool Pell's Serenaders continued their triumphal progress, with Juba performing tirelessly. Again, one of the critics notes in passing one of the great characteristics of American tap dancing, even today, that the dancer is equivalent to a musical instrument. He compares Juba's steps to Pell on the bones and Briggs on the banjo; ". . . this youth is the delight and astonishment of all who witness his extraordinary dancing; to our mind he dances demisemi, semi, and quavers, as well as the slower steps."

Working an almost superhuman schedule, thoroughly enjoying his work, and reacting normally to the excitement of his triumphs, Juba burned up his energies and health. In America a pious commentator and theater historian, Allston Brown, smugly noted that "Success proved too much for him. He married too late (and a white woman besides) and died early and miserably." Rice is considerably more restrained, noting only that he was considered the greatest dancer in his line and that he died in 1852, in London.

From the age of fourteen Juba seems to have danced

Continued on Page 30

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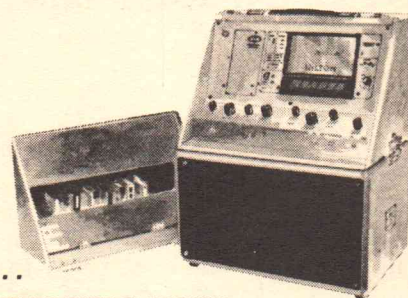
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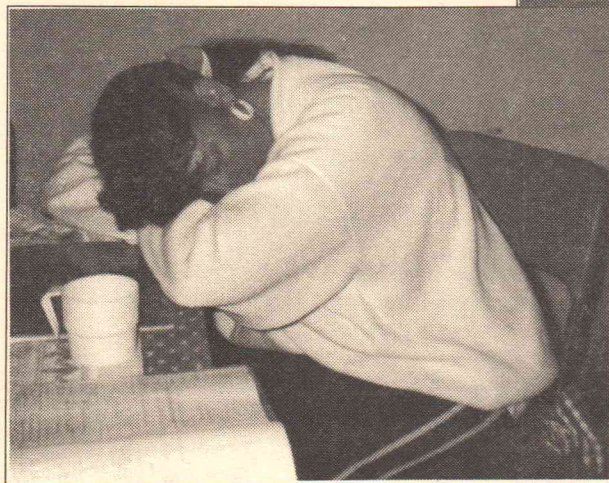
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Clog Weekend Camp

By: **Rae Kermond**
Gympie, Australia

Enclosed are a couple of photos you may like to use in your very good Magazine. We always look forward to receiving it and reading all about the clogging in U.S.A.

These photos were taken at our *3rd Annual Clog Weekend Camp*, which is held in Queensland at a place called Stanthorpe, which is about 150 miles southwest of Brisbane. Cloggers come from many miles around. The folks from Sydney travel all day to make the journey there, they clog all weekend and then drive home again. We all clogged, clogged and clogged some more. Some of the younger and more energetic ones, clogged well into the night, and when



too exhausted watched videos of clogging. We are lucky to have two halls, both with good wooden floors. This year many of the routines were choreographed by Australian cloggers. The leaders all look forward to this weekend as it gives them a chance to get together and exchange ideas and, most importantly, to just *talk* clogging. We have only been clogging in Australia since 1985, and we still have a long way to go, but it is continuing to grow. This is such a vast continent and we have such great distances to travel, which is not always easy on a limited budget. Approximately twelve clubs were represented at our *Clog Weekend* and we ALL had FUN, FUN AND MORE FUN, which is what we think clogging is all about!

C.L.O.G. On the Road

By: **Elaine Steele**
Mesa, Arizona

On the 6th and 7th of April, a C.L.O.G. on the Road Workshop and Teachers Training Sessions were held in Mesa, Arizona at the Valle Del Oro R.V. Resort. The featured instructors were Sherry Glass, TN and Chip Woodall, GA.

On Saturday from 9am 'til 4pm a Teachers Training Session was held in the theatre building. Thirty-five instructors and future instructors attended from Arizona, California and Nevada.

Chip Woodall gave a very thorough and interesting presentation on different aspects of teaching clogging such as dealing with stress, burn out and managing your teams.

Sherry Glass shared her experiences regarding teaching, and explored team problems and how to deal with them. There was a style show with Sherry modeling some of her traditional costumes and some of the more modern outfits which the younger groups are wearing. This part of the program was a big hit with everyone.

Later in the afternoon session, there were different groups doing an experiment in choreographing a new line dance. We all shared each part of the routine, then some danced and some cued. At the close of the session, Chip did some mountain figures using traditional clogging. He then presented each one with a packet of very useful material as well as diplomas for all who attended the training session.

On Sunday, before 10am, the cloggers began gathering to learn some new material these two great instructors brought out west to share with us.

For the next eight hours, with a few short breaks, we enjoyed all the dances. We had about 105 dancers and quite a few spectators from the resort and around the area. We hope this was just the first of many workshops here in Arizona.



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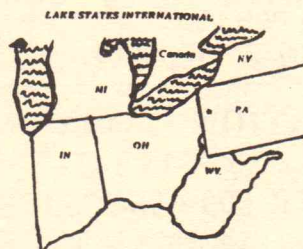
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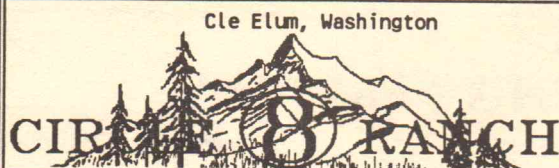
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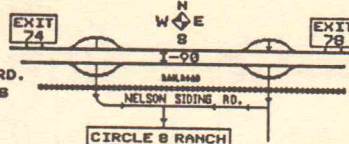
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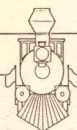
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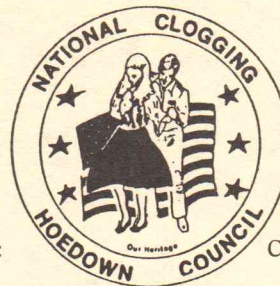
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Pell's Ethiopian Serenaders. Ca. 1848.

for his supper; at that time the standard culinary recompense "on the house" where he danced was a dish of fried eels and ale, which was scarcely a balanced diet. That Juba worked both night and day, consistently, from 1839 to 1850, is record. Small wonder if years of irregular food, irregular sleep, and regular strenuous physical exertion finally produced a breakdown, which had nothing at all to do with "success proving too much for him." His greatest white contemporary — John Diamond — had a somewhat similar background, was an acute dipsomaniac and melancholic, and also died prematurely — in Philadelphia.

The influence of Master Juba and other minstrel dancers who followed him to England was extensive. There was a curious transference of his characteristics to English clowns. The "Gay Negro Boy" had made his initial entree in American circuses, and was adopted by the British in that same medium. The minstrel dance changed the clowns' entree, adding splits, jumps, and cabrioles, as well as blackface make-up, to form a new type. Between 1860 and 1865 this character was taken over to France by touring British circuses, and later became a fixture in French and Belgian *cirques et carrousels*. The vogue for Lautrec's famous Negro clown Footit was part of this trend. English clowns, such as the Majiltons and Hanlon-Lees, returned to whiteface, but kept certain characteristics of blackface performers - the manic gaiety, he-who-gets-slapped apprehensions, and dance acrobatics - evolving thereby a slightly macabre, almost surrealist personage.

The blackface clown persisted in European circuses and fairs; his grotesque mask emerges in the paintings of Ensor, and his influence just touched a new generation of painters and composers considerably before 1900. It supplanted another exotic impetus of the nineteenth century, Orientalism, which had prevailed in such diverse

works as Moore's *Lalla Rookh*, Delacroix's *Arabs* and Whistler's *Japonaiserie*. Coincident with the rise of Western imperialism in Africa came the influence of Afro-American jazz and Gold Coast sculptures. Orientalisms of the 1900 Paris Exposition eventually ceded to Stravinsky's *Ragtime* and Milhaud's experiments with *le jazz hot*.

In America it was Juba's influence primarily which kept the minstrel-show dance, in contrast to the body of minstrel-show music, in touch with the integrity of Negro source material. There was almost a "school after Juba." Certain of these white performers maintained his tradition with integrity, and were worthy artists.

In 1897 a brilliant period for Negro entertainment, lasting something more than a brief decade, was inaugurated. It produced musical comedies or extravaganzas which assembled the talents of Will Marion Cook, Ernest Hogan, Will Vedry, Paul Laurence Dunbar, Aida Walker, Jesse Shipp, Bob Cole, and many others. The bright particular stars were the famous team of Williams and Walker.

Master Juba had imposed the Negro tradition on tap dancing. Ford Dabney, with his musical *Rang Tang*, consolidated Negro traditions theatrically as he had done socially. Negro music and dance, which had a virtuosity supported by native vitality, making them difficult to adapt, were finally integrated in the complete panorama of American music and dance.



Trick Clog Dance. 1860-1875.

Editor's Note: This concludes our three-part series on *Juba and American Minstrelsy*. The traveling minstrel shows had an indelible impact on all who saw and imitated these free-style dances.

From about 1840 on, many dances were called *Clog dances*, but we still do not know why!

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