

# THE DOUBLE TOE TIMES

Volume 8, Number 6

A Clogging Magazine

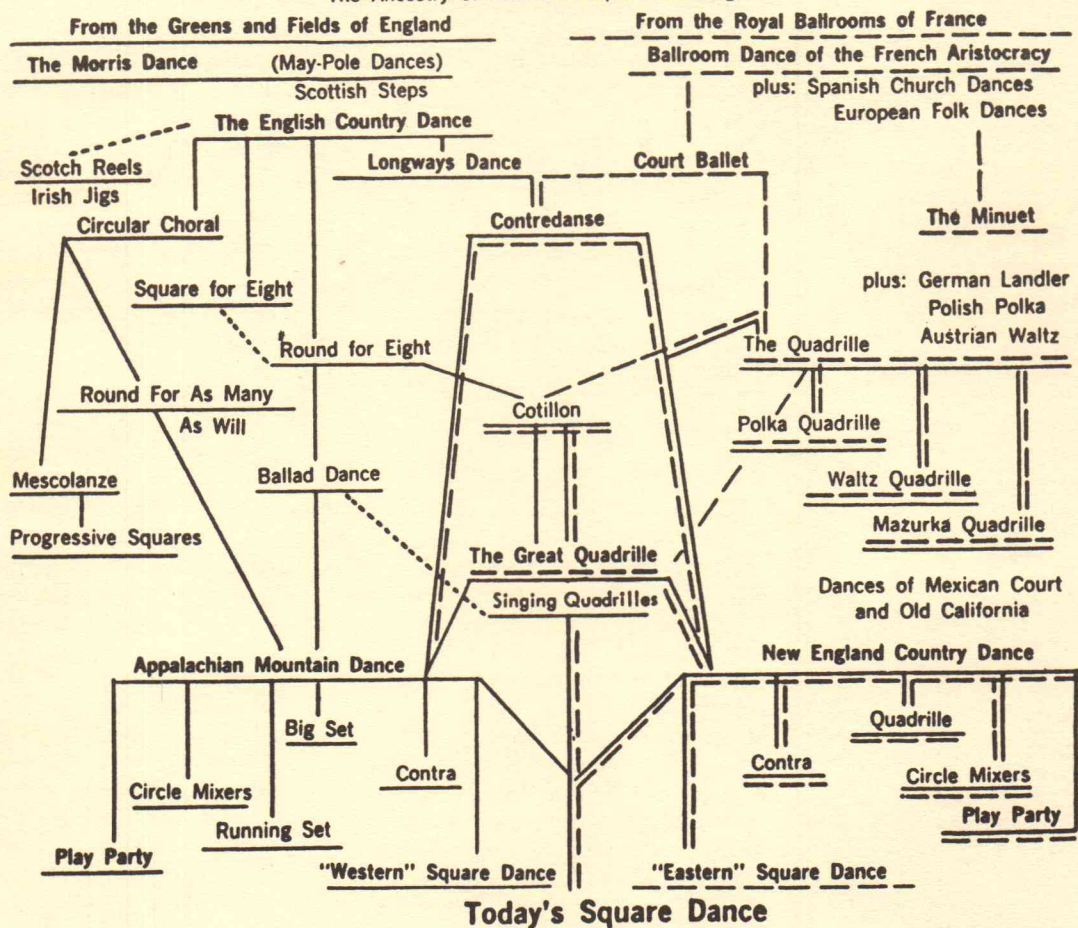
June 1990

## THE FAMILY TREE

By Dorothy Shaw

### Genealogical Chart (1450 — The Present)

The Ancestry of American Square Dancing



## Dance Genealogy

by Bobbie Adams

This chart was printed on the front page of **Canadian Dancers News** July - September 1989. We enlarged it and sent it out to several long time clogging experts, in the hope that they could insert "buck dancing" in its proper place. Since there are no approximate dates included, other than 1450 to Present, this 540 years of American dance represents the ancestry of square dancing only. It

has been my impression that old time buck dancing "grew out of" Appalachian Mountain Dance. We contacted the **Lloyd Shaw Foundation** and have ordered a small book on the history of Square Dancing by Dorothy Shaw, "Pappy" Shaw's wife. We are constantly asked where clogging came from. One "expert" stated flatly in a newspaper interview that it came from China! We thought our readers would enjoy this genealogy chart and if anyone has any other historical bits and pieces they'd like to share, send them to **The Double Toe Times** and we will print them.

Editor



## THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

A Clogging Magazine

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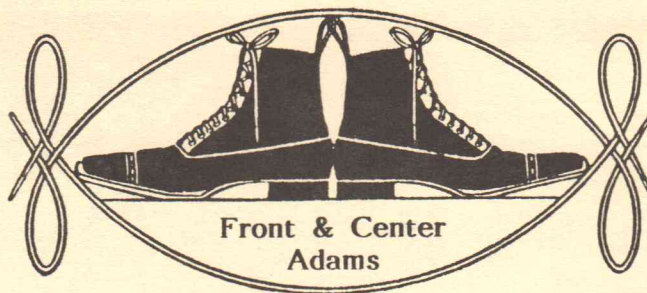
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Front & Center  
Adams

"The two airborne young ladies in the May **Double Toe Times** 'Action Shot of the Month' are Sabrina Swanson and Libbie Miller from the **Heartland Hoedowners**, Elkhorn, Nebraska. Our state did not have many cloggers for the Parade of States (C.L.O.G. National, Nashville, TN), so we thought we'd get attention by leading out with a few tumbling stunts. Upside-down seems to be a normal position for these two lively twelve year old dancers!" **Rennae Bosco, Director Heartland Hoedowners**

The **Action Shot of the Month** and **Rise and Shine** are regular features of our magazine, providing YOU send us photos and write-ups! We do return the photos. Good color photos are fine. We reserve the right to edit your material if necessary. Good action photos are extremely difficult to take (except in my case by sheer accident) and often a newspaper photographer will snap a few for the paper and will give or sell prints to your dancers. When they are screened we can enlarge or reduce the photo. (It does not affect the photograph.) We have received copies of photos done on a copier, and they simply are not reproducible. We must have an original photo.

Please take note of an increase in advertising rates and the addition of 1/16th page ads, which must be prepaid for a minimum of six months. A business card (white with dark lettering and logo) or letterhead from your stationery can be used for the paste-up, or we will set up the ad for you. Our advertisers report excellent response from **The Double Toe Times** readers.

Those of you who have visited the **Double Toe Times** office know that it was once the back porch of my home, and is now closed in with the entire outside wall huge floor to ceiling windows. I have a heavily wooded back yard which has been kept natural (no grass) for several reasons. It is nearly impossible to grow grass in shade, and I hate to mow. I have festooned the back yard with bird houses, which the squirrels took over after enlarging the entrances, bird bath, and feeders. I foiled the squirrels by stretching a wire about 75 feet between two trees and hanging the bird feeder in the middle. The squirrels leaped from trees and missed. They tried walking the wire and fell off. Now they only pick up the bird's crumbs and look up eyeing the feeder with longing. In a weak moment, I decided to put up a squirrel feeder. A four by four post with a metal garbage can lid nailed to the top, and holes in the lid so rain would drain out, and my backyard circus began.

I don't save stale bread for bread pudding any more. In fact, a local bakery outlet lets me have twenty torn up loaves for a dollar - they probably think I'm a bag lady. Wild bird seed, cracked corn, sunflower seeds, niger, lettuce, fresh spinach, cut up fruit; the jays and the squirrels are fat and frisky in my yard. I even buy huge jars of yukky peanut butter and peanuts in the shell now and then. I accidentally bought peanuts pre-salted in the shell and the little devils nearly drank the bird bath dry. The variety of year round birds is incredible. **THIS** year, however, I have one huge crow probably because of the cracked corn, and I have seen the pair of pileated woodpeckers again after several years absence. The red bellied woodpeckers alternately eat the bread and then come tapping on the end of my house!

Friend Bob Keller helped me design, and then built, a long desired deck off the back of the office. With the possible exception of camping



at the beach with my Mom,, I cannot remember when I've enjoyed anything as much as my deck. It's like my own private park.

After I have been away for a few days, the squirrels come up on the deck and look in the windows as if to say "where's the bread?" Yesterday along about lunchtime, a raccoon moseyed across the yard. I've lived here over ten years, and have never seen a raccoon in this area. (I do have a 'possum who sneaks into the garage to eat my cat's food at night.) Grabbing the camera, I ran for the deck but the 'coon high-tailed it under the fence. Today, as I sat typing this, I glanced up (it is again about noon) and the raccoon was slowly picking its way into the yard, aiming for the squirrel feeder. The camera was still handy, and ever so slowly I moved to the window. The 'coon went up the post slick as a nickel, and I snapped a dozen photos as it had a cracked corn lunch! If they aren't too dark, I'll put one in next month's **Front & Center** and we'll have a contest to name the **Double Toe Times Raccoon!** My City Wildlife isn't nearly as exciting as Earl Powell's (North Carolina) tractor riding search for a cow who had just calved, but they just won't let us keep cows in the city!

**Betty Lou Hintz**, Dewey, Arizona is the Instructor of the **Humboldt 4-H Cloggers**, Humboldt, Arizona. Assisted by Laurel Garner and Ralph Hintz, the group was formed January 1989 in response to a need for a recreational activity for kids in this rural area. They started with ten children and now have 65 youngsters ranging in age from five to eighteen! (Included are Betty Lou's two grandchildren Ralph and Elizabeth Schaan.) They use the name of the town and school, and use the school colors - black and white - for their costumes. Classes were originally held on the stage at the Humboldt Elementary School, but soon grew too large and the **Reata Pass Restaurant** donated the use of their back dining room. This small rural community has been very generous and raffles and donations paid for their sound equipment and records. **Elaine Steele**, director of the **Steele Clog Tappers**, Apache Junction, AZ and **Kay Davis** and **Reed Davis**, **Cactus Country Cloggers**, Tucson, AZ gave lots of moral support and suggestions, and supplied them with cue sheets and names of suppliers.

In the past year and a half, they have performed for school functions, the V.A. Hospital, the Pioneer Rest Home, and Young's Farm Pumpkin Festival. They have entered several parades and won First Place. At the Yavapai County Fair and the State Fair Clogging Competition they brought home several red and blue ribbons and two Grand Champions. Betty Lou said that the biggest thrill to date has been five of the team entering the (CA) **Knott's Berry Farm Competition**. Adam and Clay Garner placed second in Matched Duets, and Ralph and Elizabeth Schaan came in First Place and Overall Grandchampions in Mixed Duet.

"These children are truly committed and feel good about themselves and their dancing. They thrive on the recognition. Their parents, their teachers, the school and the community are very proud of them."

Elizabeth Van Meerbeek's series of nine outstanding articles on "How to Run a Workshop" have produced phone calls and letters such as this one from Jean Lauper, Advertising Chairman for the Indian River Cloggers POW WOW. "... I just feel compelled to thank you for the great series on how to run a workshop. The article on follow-up came just in time to prod me into action on a few details which needed attention. I've felt like the series was written especially for the Indian River Cloggers and their board. But then what else can I expect [of the **Double Toe Times**] than timely, interesting articles."

Back issues of the **Double Toe Times** are \$1.90 each, and the set of nine issues in which these articles ran will cost \$17.10. We only have a few sets left.  
Editor



**Annie Beck**, Director of the **Happy Feet Cloggers**, Greenville, Michigan sent this photo of **The Raisins**. She said "I had thought of retiring the costumed Raisins since the costumes are so hot in the summer, but we have already had requests for them this year so here we go again!" "I have six kids who had been bugging me to be raisins, so they do it now, and do a great job." "If one of them can't go, I fill in since I'm a little short." Annie's husband, Roger Beck, is a square dance caller, and always handles the music. He does not announce them, simply puts on the record "Heard It On the Grapevine" and the Raisins saunter down the street doing the 'raisin walk'. Folks want to have their picture taken with the group. They do a routine to "Willie and the Hand Jive" with hand motions, and the crowds love it!

Scintillate, scintillate, asteroid minific or twinkle twinkle little star was printed in its entirety in 1987. Neophyte's serendipity I guess. **Thank you** Susan Francis for the vast store of humorous incidental information & the wonderful shoes - **Wal-Mart 86?** You will appreciate **Elephant Stew** this issue! We reprinted it from **Country Dance Lines**, who reprinted it from the credited source. I never know WHO to credit, so Thanks Michael Hunt (MH please RSVP regards Page Six article?)



# DATES AHEAD

## June 1 & 2

**7th Annual Clogaholic Workshop.** Columbus, IN  
Kell (IN)

## June 2 & 3

**Florida Blueberry Festival Clogging Competition**  
Ocala, FL  
See ad this issue.

## June 8 & 9

**Clog Campus '90**  
Norton, VA  
Breeding (VA)

## June 9

**Southern Heritage Clogging Classic.** Columbia, SC  
Whitten (SC)

## June 14 - 17

**7th Annual Silver Dollar City Competition**  
Branson, MO  
Burdette (MO)

## June 14-16

**24th National Mtn. Square Dance & Clogging Festival**  
Slade, KY  
Jett (KY)

## June 15 - 16

**Washington State Square and Folk Dance Festival**  
Yakima, WA  
Martin (WA)

## June 23

**3rd Annual Piedmont Competition.** Monroe, NC  
See ad this issue.

## June 30

**Happy Feet Cloggers Variety Show/Animal Shelter Benefit**  
Spokane, WA  
Tripp (WA)

## June 23, 29-30, July 1-4

**14th National Cloggers Festival.** Provo, UT  
Cobia (UT)

## July 6 & 7

**Alabama Clogging Council Competition.** Oxford, AL  
McCullar (AL)

## July 13 & 14

**SCCC Championships & Workshop.** Greenville SC  
Nichols-Pace (SC)

## July 14

**Winnersville Classic Clogging Competition**  
Valdosta, GA  
Coker (GA)

## July 14

**10th Annual U.S. Clogging Championship**  
Vincennes, IN  
See ad this issue.

## July 19 - 22

**Oregon Summer Festival**  
Clogging Coordinator  
McDow (OR)

## July 20 & 21

**Thunderbird Clogging Festival,** Valdosta, GA  
See ad this issue.

## July 20 - 21

**Spunky Hoof'n Cloggers Workshop.** Federal Way, WA  
Francis (WA)

## July 21

**Cactus Clg. Express & Cowtown Clgrs. Workshop**  
Grand Prairie, TX  
Geer (TX)

## July 26 - 28

**7th Canadian Nat'l Square & Round Dance Convention**  
Vancouver, BC, Canada  
Hill (Canada)

## July 27 & 28

**Wildwood Whistle Stop**  
Wildwood, FL  
See ad this issue.

## July 27 & 28

**4th Annual East Tennessee Clogging & Hoedown Festival**  
Greenville, TN  
Myers (TN)

## July 27 - 29

**Summer Fun Tubing**  
Rifle River, MI  
Berdella Root (MI)

## July 28

**East Coast Clogging Championship.** Chesapeake, VA  
See ad this issue.

## July 28 - 29

**Yellow Rose Workshop '90**  
Pasadena, TX  
Burton (TX)

## August 3 - 5

**Decatur Celebration**  
Decatur, IL  
Garner (IL)

## August 3 - 7

**Circle 8 Ranch Washington State**  
(206) 697-6107/745-1474

## August 4

**Lake States Int'l Clogging Workshop.** Greenville, PA  
Stevens (PA)

## August 4 & 5

**Blue Ridge Mtn. Clogging Competition.** Gainesville, GA  
See ad this issue.

## August 6th

**Japan, Korea, Hawaii Cloggers Tour**  
(810) 265-2512

## August 10 & 11

**Sunshine Cloggers Pirate's Ball,** Orlando, FL  
See ad this issue.

## August 10 - 12

**Festival by the Falls**  
Niagara Falls Ont. Canada  
See ad this issue.

## August 11

**Heart of Georgia Clogging Competition.**  
~~Winder~~ Winder, GA  
Hardison (GA)

## August 11

**NMCA Convention**  
Albuquerque, NM  
Noe (NM)

## August 17 - 25

**7 Days in the Caribbean**  
Cloggers Cruise  
See ad this issue

## August 18

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

## August 18

**Kountry Kloggers Hoedown**  
Tifton, GA  
Hasty (GA)

## August 24 - 26

**16th So. Australian State Square Dance Convention**  
Adelaide, So. Australia  
Elliott (Australia)



# ... more **DATES AHEAD**

## August 25

**W. Va. Clogging & Hoedown Competition.** Charleston, WV  
See ad this issue.

## August 30 - September 2

**Clogging Cruise**  
**S.S. Emerald Seas**  
See ad this issue.

## August 31 - September 2

**All American Clogging Classic,** 6920 Airport Blvd  
Ste 117-137, Mobile, AL 36608

## August 31 - September 2

**Armadillo Stampede Workshop**  
Oklahoma City, OK  
(806) 353-2374

## August 31 - September 2

**So. California Clog. Assn.**  
Riverside, CA  
Hummer (CA)

## September 1 & 2

**Nugget Clogging Championships**  
Reno, NV  
See ad this issue.

## September 1 & 2

**Longview Area Square Dance Association**  
Longview, WA  
Bresch (WA)

## September 2 & 3

**Armadillo Stampede Competition**  
Oklahoma City, OK  
(806) 353-2374

## September 7 & 8

**NCCC Stampede**  
Winston-Salem, NC  
White (NC)

## September 7 & 8

**Bluegrass and Chili Festival**  
(With Clogging Workshop)  
Tulsa, OK  
Keene (OK)

## September 7 - 9

**Camping and Clogging**  
Stockbridge, MI  
Root (MI)

## September 8

**Maryland State Clogging Championship**  
Upper Marlboro, MD  
Loveless (MD)

## September 8

**Rock 'n Country Workshop**  
Riverview, FL  
Conn (FL)

## September 8 & 9

**Carowinds Clogging Competition**  
Carowinds Theme Pk, NC  
Stephenson (SC)

## September 8

**Illinois Clogger Invitational**  
Bloomington, IL  
Madden (IL)

## September 15

**Clogging Doubleheader**  
Kalamazoo, MI  
Beck (MI)

## September 21 & 22

**St. Croix Cloggers Workshop**  
St. Stephen, NB, Canada  
Hill (Canada)

## September 22 - 23

**Pacific Coast Clog Dance Championships**  
Pomona, CA  
Newhall (CA)

## September 29

**Clogging Festival**  
Dearborn Heights, MI  
Fabry (MI)

## September 28 - 30

**Northwest Fall Classic Competition**  
Tri-Cities, WA  
Casaw (WA)

## September 29 - 30

**NW Clogging Assoc. Workshop & Dance**  
Vancouver, WA  
Bresch (WA)

## October 5 & 6

**J'Ville Clogging Jamboree**  
Jacksonville, FL  
Thompson (FL)

## October 5 & 6

**Clogging Workshop**  
Urbana, IL  
Bryan (IL)

## October 13

**South. Appalachian Mtn. Clog Championships**  
Mars Hill, NC  
Dillingham, (NC)

## October 12 - 13

**Clogging Clovers Fun Frolic Workshop**  
Sarasota, FL  
Swift/Liedl (FL)

## October 14

**Special Edition's Southside Clogging Wkshp**  
McDonough, GA  
Nelson (GA)

## October 18 - 20

**Clogging Extravaganza and Competition**  
Moultrie, GA  
Hattaway (FL)

## October 20

**Oktober (CLOG) Fest**  
Columbus, IN  
See Fleetwood (IN)

## October 26 - 27

**Gulf Coast Fall Festival**  
Foley/Gulf Shores, AL  
Erdwins (FL)

## November 3

**Cuyahoga Valley Cloggers 6th Annual Workshop & Dance**  
Lakemore, OH  
Truax (OH)

## November 17

**November Blast**  
Squares, Rounds, Clogging  
Kalamazoo, MI  
Beck (MI)

## November 22 - 24

**C.L.O.G. National Convention**  
Orlando, FL  
Gibbs (GA)

## January 18 - 20 1991

**"Kick-Off" '91 Workshop/Championships**  
Kent, WA  
Bresch (WA)

## January 26 - 27

**Rainier Council Mid-Winter Festival**  
Puyallup, WA  
Bresch (WA)

## February 1 & 2 1991

**TCC Rally**  
Waco, TX  
Moeller (TX)

## February 20 - 25 1991

**Bermuda Clogging Festival**  
Bermuda  
See ad this issue.

## February 22 - 24

**"March into Spring" Square, Clog, Round Festival**  
Lexington, KY  
Paul (OH)



# COPYRIGHT LAWS CHANGE MEETING TUNES

by J. Franklyn Dickson, CMP

Reprinted with permission by **SUCCESSFUL MEETINGS**, March, 1990

Meeting planners: Listen and face the music. That's my advice if you use copyrighted music at your functions.

If you've been making the assumption that hotels, meeting venues, or production companies are paying licensing fees for your meetings' music, you're off key. In fact, you may be breaking the law. While you probably won't get arrested, you or your organization could be opening yourselves up to a lawsuit.

What has happened? Has Congress changed the law?

No. This is nothing new. The copyright law has been on the books for more than a decade, but no one has enforced it vigorously in the meetings industry. That was the case - at least until now.

Under U.S. Law, to perform copyrighted musical works in public - and that includes meetings, conventions, and trade shows - requires permission from the owner of the copyright. You can obtain the rights to most songs through licensing societies, most notably the **American Society of Composers, Authors, and Publishers (ASCAP)** and **Broadcast Music Incorporated (BMI)**.

## Change of Tune

Recently **ASCAP** and **BMI** began to enforce aggressively compliance with the U.S. copyright law covering musical works. Why the sudden change? It's a three-party melody.

\* When Congress expanded the copyright owners' public performance rights in 1976, it applied a broader definition to the words "perform" and "perform publicly." It also eliminated the need for the material to be used at a "for profit" function. Now, based on Federal court interpretation, the law covers the use of material at meetings.

\* Historically, hotels and other meeting sites have paid licensing fees ranging from a few dollars to several thousand dollars a year for both live performances and pre-recorded music played anywhere on their premises. Obviously, these facilities absorbed the fees for music performed at meetings held on their premises. Now the reasoning seems to be, it doesn't make economic sense for the site to pay licensing fees if the site is not the sponsor or producer of the trade show or meeting.

These fees can be as much as several hundred dollars daily, depending on the use of the music, the event, the admission charge, if any, and several other factors. Consequently, sites have renegotiated their agreements with the music licensing organizations so that they will pay the fees only for music played in their lounges, elevators, common public space, and at events they sponsor.

\* The ranks of music composers, the people **ASCAP** and **BMI** represent, are growing, and so are their demands for revenue. Members want the licensing organizations to increase their diligence when it comes to collecting royalties.

## Music Liability

Some meeting planners have turned to production companies to make the required payment. Whether or not the production company pays the fee is immaterial. What is crucial is that the language of licensing agreements stipulates that the sponsor of the event or meeting is responsible for payment and for signing the agreement.

Who is the sponsor? In the case of meetings, it's the end user - the person, corporation, or association who/that presents the event. For trade shows, for example, the sponsor is the organization presenting the show or renting the premises and not the individual exhibitor who has probably paid a fee to be a part of the event.

What music is included? Almost any music that is not in public domain is covered by the law - whether it is presented live or recorded, is used with slides or video, or is played by juke boxes and DJs.

You should note that the license has nothing to do with those licenses that need to be obtained for the synchronization of music to film, videotape, or slides. Synchronization rights require a separate license from the copyright holder. This is not administered by the performing rights societies.

## "Public" Meetings

In the past, there was one criterion used to determine if the sponsor had to pay a fee: Was the event "private" or "open to the general public"?

Our legal stance had been to assume that if an event was private, meaning closed to the general public, no license was required. That interpretation is now incorrect. Even though an event is closed to the general public, members of your group form a "public". Any music, therefore, that is played before such a gathering is considered to be a public performance and subject to the copyright law.

Who is exempt? A good rule to follow: No one. There used to be non-profit exemption, but that was dropped in 1976. One exemption possible today is in the case of educational or charitable events where there are no fees paid for organizing the event, no admission charge, and the performers play for free. If there is a ticket price for the event, then the revenue is given to the charitable fund. You should get the exemption - in writing - from both **ASCAP** and **BMI**.

Before you decide whether you are liable for paying a licensing fee, consult your attorney.

What does all this mean to the meeting planner? To save yourself a headache, upon recommendation by your attorney, comply with the law.

## Licensing Agreements

If you hold many meetings throughout the year and use a lot of music, your best bet is to sign a blanket agreement with the licensing organizations. That way you are covered for more than three million songs. **ASCAP** and **BMI** have already sent out mailings of such agreements to meeting sponsors (see "Excerpt"). If you have not received one, contact the performing rights societies for copies of their agreements. (**ASCAP**, One Lincoln Plaza, New York City, New York 10023; 212-595-3050; **BMI**, 320 West 57 Street, New York City, New York 10019; 212-586-2000, ext. 460.)

Continued





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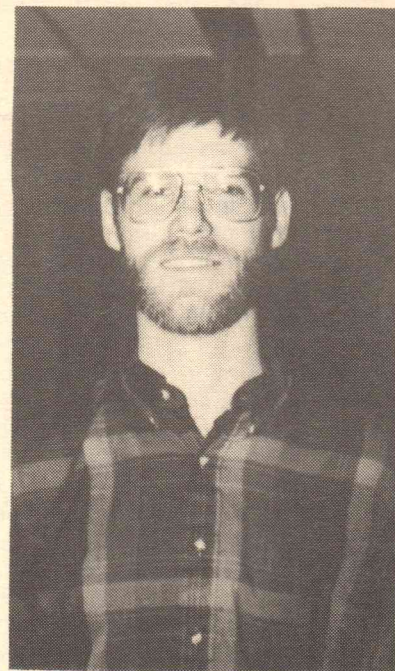
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## Copyright Law . . . Continued

Rates vary depending on the frequency and length of your meeting, the number of attendees, and whether or not the music is performed live. They can run from as little as \$10 a day for a minimum use and a small audience to more than \$1,000 for live music played before several thousand paying attendees.

If you use music infrequently, it might be worth your while to pay a separate fee each time you use copyrighted material. It might also be worthwhile to discuss with the meeting site whether you are covered by their licensing agreement. In some instances, a hotel's licensing agreement might cover sponsors of outside events, making it unnecessary for your organization to pay the fee. Finally, be sure to review the situation with people working at your production company.

Overall, you usually **will** be obligated to pay a fee. The licensing organizations mean business. While compliance is to some extent on the honor system, in the last year of two, ASCAP and BMI have actively been policing use of copyrighted music and pursuing violators of the law. Clearly, truth or consequences is the name of the tune in this case. So you might as well face the music and pay the piper.

### Excerpt From BMI Warning to Planner

Late last year, the American Society of Composers, Authors, and Publishers (ASCAP) and Broadcast Music Inc. (BMI), both based in New York City, sent out letters to organizers of meetings and conventions. They spelled out precisely what they expect from planners of meetings and conventions where copyrighted music is played.

Both licensing organizations maintain huge musical catalogs, with some overlap. Signing a licensing agreement with ASCAP allows you to use any ASCAP music at your event. But to use a work that is in BMI's repertory, and not in ASCAP's, will require a separate agreement with BMI.

### Excerpt from BMI's letter

"...Very simply, whenever you, or any of your exhibitors or members, use copyrighted music for your trade show or convention, you must by law have permission for that use from the creators - the composers and publishers. And that applies to every individual song, whether played by musicians at a concert or dinner dance; or by radio, tapes, or CDs to accompany a video presentation in an exhibition booth or meeting.

"That's why the BMI license agreement you receive is so important to you. When executed, it grants you unlimited legal access to the more than 1,500,000 musical compositions licensed by BMI..."

## MUSIC INDUSTRY TELLS GROUPS: PAY TO PLAY

by **SCOTT GRAY**

A crackdown on the use of copyrighted music at meetings and trade shows will result in new costs - and paperwork - for meeting planners and show managers.

The American Society of Composers, Authors, and Publishers (ASCAP), and Broadcast Music Inc. (BMI), the music industry's major copyright enforcement agencies, have charged that copyrighted music, both live and recorded, is being played extensively at meetings and conventions, but that few meeting sponsors are paying for their use. Last summer, both agencies sent letters and licensing agreements to about 7,000 association meeting planners and trade show managers advising them to become licensed with their organizations - or to risk the legal consequences.

One reason planners may not have been aware of the need to pay is that ASCAP's hotel licensing program, which allows hotels to play copyrighted music in public spaces, used to cover music played at their meetings. That ended on Jan. 1, 1989, after the hotels protested that they shouldn't have to pay for the music played by meeting groups. BMI's hotel licensing coverage never extended to groups.

Copyrights for most popular music fall under the purview of ASCAP and BMI, which between them represent about 150,000 music composers and publishers. Unless all the music played in the public domain, such as classical, "it's nearly impossible not to use any BMI songs," said Michael Murphy, manager of sales and marketing in BMI's musical attractions department. Since the same holds true for ASCAP's music, companies and associations would need to be licensed with both.

According to the agencies, trade show managers are responsible for reporting to and paying ASCAP and BMI if any copyrighted music is played at the show, even if it is used only in individual booths. And corporate meeting planners must pay for copyrighted music played at their company's meetings. As of now, neither BMI nor ASCAP has begun notifying meeting sponsors of the need to pay licensing fees, although they are planning to do so.

Sheldon London, general counsel for the National Association of Exposition Managers, called the issue "of looming importance. People have not planned for these expenses. For some, it will be modest, and for others it will be significant."

Each year, a meeting planner or show manager would have to fill out and return to ASCAP and BMI a license agreement listing the dates of any upcoming meetings where music is to be played. ASCAP and BMI would then send a statement to the planner after the meeting. Fees could range from \$10 to \$1,250 per day.

The responsibility to pay the copyright holders for use of their music is nothing new, according to Murphy. "People ask us if the law has changed," he said. "It hasn't. There's always been a need for clearances, but it's only now that we've created a license for conventions."

Jed Mandel, a partner in the Chicago law firm of Neal, Gerber and Eisenberg, said many of his 50-plus association clients have been solicited by ASCAP. Mandel acknowledged that "it's an option, I suppose, to do nothing" about obtaining a license. "But if they use somebody's copyrighted music, they are violating the law and the copyright holder's rights."

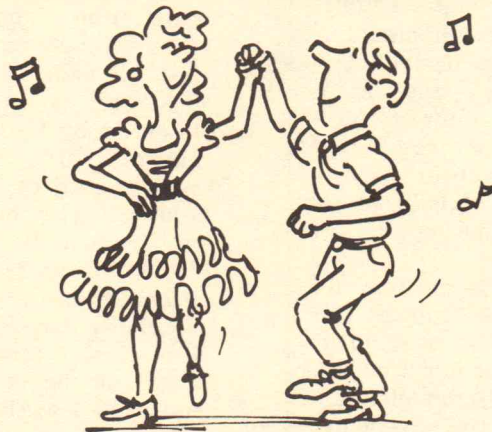
In accordance with the U.S. Copyright Law, penalties for willful infringement can range from

Continued



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## Copyright Law . . . Continued

\$500 to \$100,000 per song performed, payable to ASCAP or BMI. When licensing efforts fail, ASCAP gathers claims of infringements and then files suit in the name of the copyright holder, however, "the licensing people are educators. They explain the situation and get agreements. It's a relationship between creators and users of music."

### On a Good Note: Agreement Reached

On February 9, the National Association of Exposition Managers (NAEM) came to terms with the American Society of Composers, Authors and Publishers (ASCAP), and orchestrated an equitable licensing agreement for the use of copyrighted music at meetings and conventions.

Barry Knittel, director of licensing for ASCAP, says that the new agreement will allow meeting planners to use "mechanical music" (copyrighted music from radio, records, audiotapes, compact discs, films, or videotapes) at any gathering of people with a joint interest or concern -- such as a meeting, convention or trade show -- for a flat rate of four cents per attendee. For example, if 10,000 people were attending a convention, the planner would pay \$400 (\$.04 times 10,000) for any copyrighted mechanical music used during the convention.

The fee schedule for live music is entirely different, however. The live-music fee licenses the use of copyrighted music performed at a specific function. Therefore, if a convention has four functions where live music is performed, the planner would have to pay a fee, based on the attendance at each of those functions. The live-music fees start at \$25 for functions with fewer than 250 people and run to \$500 for functions with more than 10,000 people (see chart).

Planners will have to pay a minimum fee of \$100 for any copyrighted music (live or mechanical) used at a show, but no more than \$4,000, regardless of the size and number of individual functions where live music is performed. Beginning in 1992, fees will be adjusted on the basis of changes in the Consumer Price Index.


In working out the agreement, NAEM and ASCAP tried to strike a balance between their members' needs. Under ASCAP's original guidelines, licensing fees for music used during a live performance would have been based on the total attendance for the convention, not the number of people attending the function where the music was performed. Therefore, if 1,000 people were attending a convention, but only 500 went to a banquet, the planner would have been charged on the basis of 1,000 people. Under the new NAEMASCAP agreement, the planner pays a fee based on the 500 at the banquet.

Shelly London, NAEM's legal counsel, declined to comment until details of the agreement could be officially announced at a March 2 press conference. He also noted that NAEM would not negotiate with Broadcast Music, Inc. (BMI), another licensing organization, until after that date.

"Many [meeting planner] associations will be sending out the licensing agreement with a joint letter to their membership," says Knittel. "We think a strong relationship will grow between

ASCAP and exposition, trade show, and convention organizers, because they know how important music is to them, and ASCAP is a valuable library card to a vast repertory." Don Salkaln

### NAEM-ASCAP Licensing Fees for Live Music



Number of Attendees	Fee	Number of Attendees	Fee
Fewer than 250	\$25	2,001-3,000	\$200
251-500	\$50	3,001-4,000	\$250
501-750	\$75	4,001-5,000	\$300
751-1,000	\$100	5,001-7,000	\$350
1,001-1,500	\$125	7,501-10,000	\$400
1,501-2,000	\$150	More than 10,000	\$500

### And From Your Editor . . .

We have received countless letters and phone calls from Clogging Instructors, Country Western Dance teachers, and Square Dance callers regarding ASCAP and BMI licensing. The language in their contracts is very specific - dance teachers must be licensed by both organizations if they wish to use any of their respective copyrighted music. Go to your record or tape case and pull out several of your favorite numbers. The odds are that four out of five will be either ASCAP or BMI! (My weird collection of records included Double Dutch Bus, Frankie Smith - BMI; The Bird, Jerry Reed - BMI; Southern Air, Ray Stevens - ASCAP; and Singing Canaries, featuring the Parker Canaries with Hal Pearl at the organ, Aragon Ballroom, Chicago, Illinois - NO MARK! You reckon we could clog to an organ version of La Paloma complete with roller canaries?) It would be hard to imagine what our rock and roll youngsters would do if the only thing they had to dance to would be hoedown tunes or 'public domain' tunes like Boil that Cabbage Down or Old Joe Clark played by live musicians.

The advice from here is either switch to folk music or buy both licenses. Convention planners can write ASCAP and BMI for further information.

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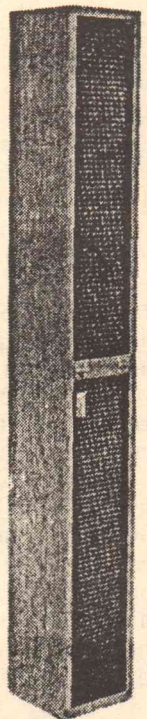
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## Red Devil's Delight Workshop Toledo, Ohio

by Dawn Malone

The Fourth Annual **Red Devil's Delight** held in Toledo, Ohio was a great success. Thanks to Charlie Burns, Kentucky, and Darl Moreland, Indiana, the workshop almost ran itself! Between the knowledge of clogging that Charlie puts into his routines, and Darl's choreography, all of the routines were a hit! We can't forget the 215 dancers who attended this workshop, for without them it simply would not be possible.

The friendship and companionable atmosphere between the dancers and instructors made the day a delightful one. **Mort and Judie Rand**, of the **Rainbow Cloggers** presented a handmade friendship quilt with squares of different club logos to **Duane and Berdella Root** of the **Katy-Did Cloggers**. Duane and Berdella are a super couple who have contributed much to clogging and cloggers in Michigan, Ohio and Canada.

At the evening dance, the exhibitions - from the Parking Lot Dancers to The New Devils on the Block - rounded out the evening. The Red Devil's extend a big THANKS to Jack and Sallie Adkins for bringing their Heritage Clog Shop. And a big "hat's off" to all the Red Devils who made everyone feel welcome. They'll do it again for the 5th year in April 1991.



Parking Lot Team Practice



Workshop Dancers

## Suncoast Cloggers Hoedown



Suncoast Cloggers



Blackwood Backwood Cloggers

by Mary Mixon

The Spring Hoedown was held in the Lecanto Elementary School, Lecanto, Florida. Sponsored by Suncoast Cloggers, 179 dancers enjoyed the four hour evening program with big circle, contemporary line and Appalachian mountain figures called and taught by Mary Mixon, Elaine Enfield, Stadel Charon and Paul Waugh. There were several exhibitions and two "cake" dances. Local folks in the community added to the fun with door prizes and a raffle.

Many attendees has never done big circle figures, and after some brief explanations, everyone thoroughly enjoyed the dancing and even asked for more!

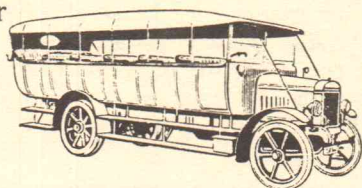
The Suncoast Cloggers hope to expand their Fall Hoedown to a full day and evening and invite everyone to come visit them.



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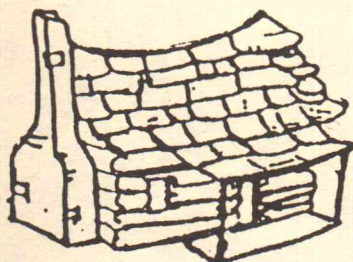
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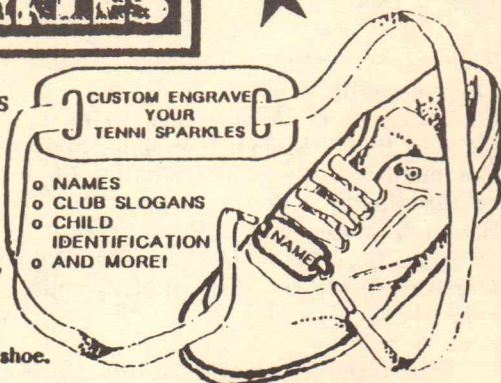
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## National Square Dance Directory

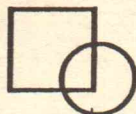
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New Deadline, New Address

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Beginning this year, the NATIONAL SQUARE DANCE DIRECTORY is changing its deadline to August 15th for club listings, advertising and other information. This change will enable the updated DIRECTORY to be mailed out in early January rather than near the end of January. At the same time the address of the NATIONAL DIRECTORY has been changed to P. O. Box 880, Brandon, MS 39043. This change is to take advantage of a new post office built near the DIRECTORY's publishing operations. The phone number (601) 825-6831 will stay the same. A new toll free number for orders 800-542-4010 (Dept. NSD) has been added. It is hoped that these changes will help the NATIONAL DIRECTORY serve square dancing, the nearly 3500 Life Subscribers and all of its other customers even better in the future.

The DIRECTORY has many sections to aid dancers, callers and leaders alike. The club listings include type of club, program of dancing, when and where dances are scheduled and a contact's name, address and phone number. Sections on square dance sewing and crafts, festivals, conventions, publications, organizations, callers and leaders are among the many informative sections. Details on hundreds of square, round, clogging and contra products and services add to the usefulness of this annual publication. A "New Dancer" section provides new graduates and class members with important information that they are unlikely to learn about during lessons.

The DIRECTORY, published in January each year, is available at most local square dance shops or may be ordered direct for only \$7.95 (plus \$2.05 postage). Life subscriptions are only \$45.00.



## Still Standing Tall Among Us

Richard Allen "Rick" Flory  
1958 - 1990

Richard Allen Flory was born August 6, 1958 in Lawrenceville, Illinois. He was a graduate of the Latin School in Indianapolis, attended St. Meinard College in St. Meinard, Indiana and Danville Area Community College in Danville, Illinois. He received his Master's Degree from the University of Houston. Interment was at St. Patrick's Cemetery on April 25, 1990. His parents, Raymond and Marilyn, reside at 3815 Illini Avenue, Danville, Illinois 61832.

Texas, the Lone Star State, glows a little less brightly this month, as it mourns the passing of one of its shining talents, Rick Flory.

Rick, a member of Houston's Rhythm Cloggers and Editor of the Texas Clogging Council's quarterly news magazine, **The Texas Clogger**, passed away April 23, 1990, at 31 years of age. Although he was unable to dance for the past year due to his weakening legs, he was determined that the dancers of Texas continue to have the information they required to enjoy the hobby they loved and shared in common. His editorial efforts have made a lasting impression on every clogger in the state of Texas now, and for years to come. His knowledge and ability enhanced the appearance, content and quality of the magazine, making it one of the most professional-looking and informative Council-sponsored publications in the Nation.

A Memorial Service held in Houston on Wednesday, April 25, 1990, was filled to capacity with his many clogging and professional colleagues and friends, his parents Raymond and Marilyn Flory of Danville, Illinois, brother John, sister-in-law Cheryl and nephew Curtis of Garland, Texas and brother, David, of Colorado Springs, Colorado.

Co-workers from the laboratory of Spring Branch Memorial Hospital, where he worked as a medical technologist for five-and-a-half years, joined in prayer with his extended family of cloggers.

Reverend John W. Gill, who officiated at the service, recalled Rick as quiet-spoken, who rarely spoke unless he had something to say. But when he did have an opinion, there was no mistaking his meaning. Gill spoke of Rick's fierce loyalty to friends and of his two passions: clogging and computing, calling him a "clogging junkie" since he "couldn't get enough of it--wrote about it, danced it, performed it, lived it and thoroughly enjoyed it."

During a period of personal remembrance, when those gathered were invited to share their own memories of Rick, Ron Hodge, president of the Texas Clogging Council, announced that the Texas Clogging Council would recognize Rick's contributions to that organization by naming one of its scholarships as the Rick Flory Fellowship, which will be awarded annually at the State's Spring Clogger's Rally to a deserving student of higher education. Gloria Driver, director of the Rhythm Cloggers, recalled Rick's four years with the club and how his "fresh ideas and endless contribu-

ted more to our clogging ability than any other single clogger in our club's (15 year) history." Friend Bill Gandy, Cita Messina (a co-worker), Len Kowalski, Sherry Mantey, Ethel Wilmesmeir, also spoke at the service about Rick's friendship and his love of clogging.

Music, such an important part of any clogger's life was offered by Musical Director and organist Rob Landes, and musical theater star June Terry.

If the measure of a man is what his friends say about him after he is gone, Rick Flory still stands proudly tall among us.

Bob Feingold



Rick Flory



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**Kim Carson**

**Jamie Conn**

**Ray Hattaway**

**Ralph Pierce**

**Scott Wall**

and **Greg Dionne**

## COUNTRY WESTERN INSTRUCTORS:

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**Scott Maxwell**

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**Jim Glatt**

**John Holland**

**Linda Mills**

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# Indian River Cloggers 4th Annual POW WOW

by Mike Reed

The **Indian River Cloggers** don't know the meaning of mediocrity. On April 21, 1990 they held their 4th annual one day workshop at the Kiwanis Island gymnasium, Merritt Island, Florida. Each workshop has gotten bigger and better, and attendance has gone from 200 to 450 in four years. The dedication and tireless efforts of all of their club members certainly shows through in the quality of the workshops. Director and **POW WOW** Chairman **Sandy Redfern** said, "Our whole club goes overboard to make sure everyone feels welcomed and comfortable. Our goal is to make everyone, whether young or old, dancer or spectator, beginner or advanced, have a real good time and want to come back again next year."

This year the attendees were in for a special treat. The **Indian River Cloggers** designed, purchased and installed a first class, high tech, professional sound system (valued at over \$2,500) in Kiwanis Island's gymnasium. Portions of the proceeds from the 1989 and 1990 **POW WOW'S** helped pay for the system. They donated the sound system to the county to benefit the many community groups



Scott Wall teaches to a full house



## POW WOW Instructors

and organization events which Kiwanis Island plays host to during the year. Some of these groups are **AARP, MADD, Rotary Club**, many events for the handicapped including Jack Hogg's annual Country Christmas, and other fine community groups.

**Indian River** club President Bob Howard said, "We are happy to be able to help upgrade a county facility to benefit all the groups that use the Kiwanis Island Recreation Center for their events. We, like Kiwanis Island, are a community minded organization. We enjoy being team players with Kiwanis Island in supporting the community." The sound system performed admirably, and would make any large night club envious.

Of course, this year's **POW WOW** would not have been such a success without the tremendous talent and routines taught by the guest instructors. They were Diana Allen, Jan Bohley, Joy Brindley, Marge Callahan, Greg Dionne, Derald Grice, Barbara Roush, Geneva Spivey, Sue & Tom Toor, and Scott Wall.

A special THANKS to all of the Indian River Cloggers who put on the workshop. We will be looking forward to next year's 5th annual **POW WOW** April 20, 1991!

## PHOBIAS

ERGASIOPHOBIA: FEAR OF WRITING  
ERYTHROPHOBIA: FEAR OF BLUSHING  
SIDERODROMOPHOBIA: FEAR OF RAILWAYS  
TRISKEDEKAPHOBIA: FEAR OF THE #13  
PANTAPHOBIA: FEAR OF EVERYTHING  
DECIDOPHOBIA: FEAR OF MAKING DECISIONS  
ERGOPHOBIA: FEAR OF WORK  
OMBROPHOBIA: FEAR OF RAIN  
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OCHOLOPHOBIA: FEAR OF CROWDS  
MYSOPHOBIA: FEAR OF GERMS  
AGORAPHOBIA: FEAR OF OPEN PLACES  
CLAUSTROPHOBIA: FEAR OF CLOSED PLACES  
ANTHOPHOBIA: FEAR OF FLOWERS  
PATHOPHOBIA: FEAR OF DISEASE  
ZOOOPHOBIA: FEAR OF ANIMALS

ACAROPHOBIA: FEAR OF ITCHING  
ANTHROPHOBIA: FEAR OF PEOPLE  
APIPHOBIA: FEAR OF BEES  
MONOPHOBIA : FEAR OF BEING ALONE  
ORNITHOPHOBIA: FEAR OF BIRDS  
MUSOPHOBIA: FEAR OF MICE  
BRONTOPHOBIA: FEAR OF THUNDER  
CHRONOPHOBIA: FEAR OF TIME  
OMBROPHOBIA: FEAR OF RAIN  
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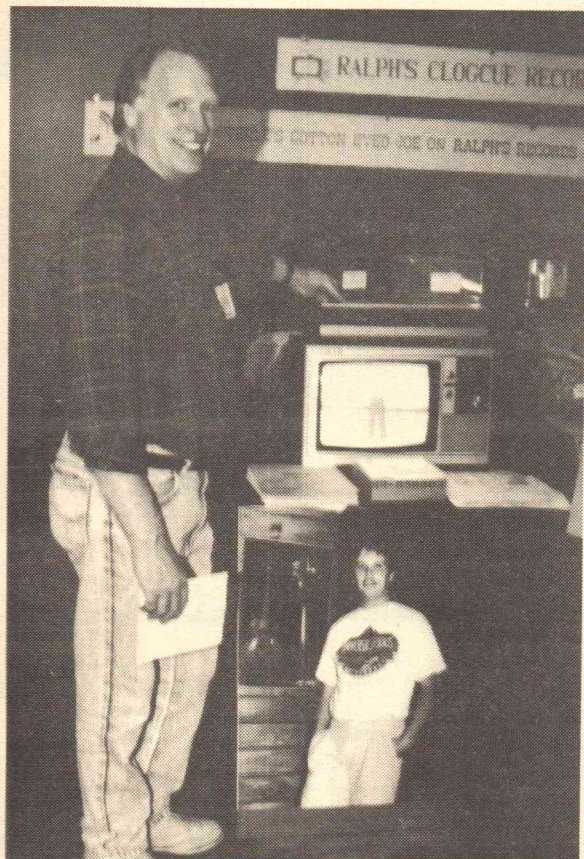
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# 31st Buckeye Dance Convention

by Dawn Malone

Ohio's annual square and round dance convention was held May 4 through 6 in Toledo, Ohio. The clogging program was a great success with many routines, exhibitions and hoedowns filling the weekend with exciting dancing and fellowship. Instructors were Roger and Linda Dzogola, Veda Fabry, Holly Hatcher, John Klotz, Vicki Price, Randy and Dawn Malone, June Ritchie, Duane and Berdella Root, Atticus Sumner, Paula Trask-Heskett, Norma Truax, Sallie Adkins, Conrad and Janet Cooper and Steve Bing. Steve brought along his fiddle and played while calling a hoedown. There is nothing quite like dancing to good old fashioned fiddle music! Conrad "Strut" Cooper is known at the "Elvira King" in Ohio and showed us his unusual version. Who can forget that zany lady Sallie Adkins - she's great fun to go with to a convention.

This is the first time in twenty years that Toledo has hosted the convention and the planners will do it there again in 1994!



Conrad "Strut" Cooper



Above: Fiddlin' Steve Bing

Left: Sallie Adkins

## ELEPHANT STEW

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Cut elephant into small bite-size pieces. This should take about two months. Add enough brown gravy to cover. Cook over kerosene fire for about four weeks at 465 degrees. This will serve 3800 people. If more are expected, two rabbits may be added, but do this only if necessary, as most people do not like to find hare in their stew.

*Reprinted from Heartland Dances newsletter.*

The only living man in the world to be struck by lightning 7 times is former Shenandoah Park Ranger Roy C. Sullivan, the human lightning-conductor of Virginia. He can offer no explanation for his magnetism.

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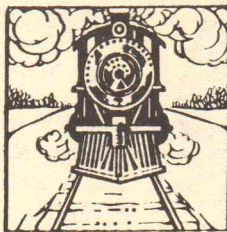
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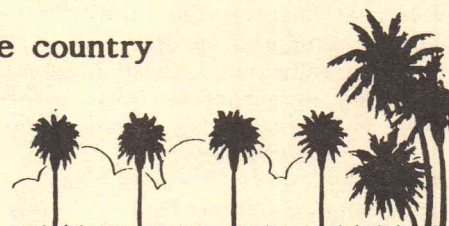
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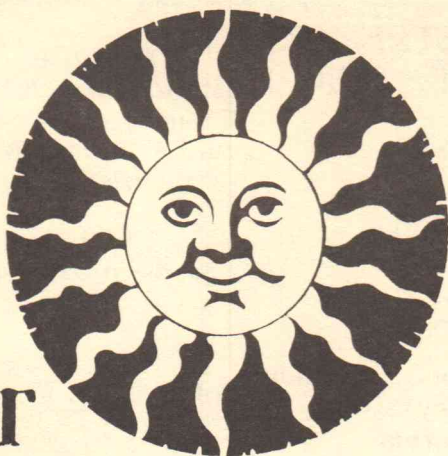
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# HEAT



by Linda T. Boyd, Pamela Hastings  
Shurett, and Caroline Coburn  
Reprinted from the *American Journal  
of Nursing*, July 1981.

Last summer's blistering heat wave caused an outbreak of heat-related illnesses. Emergency rooms across the country were crowded with victims. Over 1,000 people in the southwestern United States died; others were left permanently disabled.

In one southeastern state where the temperatures ranged up to 105°, 118 people died. The tragedy is that heat-related illnesses are preventable.

Certain groups of people can be identified as high-risk in relation to these illnesses. Athletes and military personnel who are undergoing rigorous training and conditioning in hot, humid weather are particularly vulnerable.

Anytime there is a combination of poor air circulation, ambient temperature that is close to body temperature, and high humidity, the setting is ripe for heat-related illnesses.

If high environmental temperatures persist over a period of several months, acclimatization usually occurs. This requires gradual daily exposure to high temperatures.

There are three types of heat-related illness: heat cramps, heat exhaustion, and heat stroke.

**Heat Cramps.** These are intermittent, painful contractions of skeletal muscles. These cramps often occur in acclimatized individuals who replace the fluid lost in sweat by drinking water, but do not replace sodium. The sodium depletion is believed to be responsible for the cramps. Heat cramps usually occur in muscles that have been involved in strenuous activity - most often those of the legs. The cramps last a few minutes and generally disappear spontaneously. With heat cramps, the body temperature is normal and the serum sodium by be normal or low.

The treatment is to replace sodium with salt tablets or an electrolyte solution.

**Heat Exhaustion.** This is the most common heat-related illness seen clinically. Excessive salt and/or water loss due to sweating account for the symptoms, which include central nervous system disturbances, such as headache, dizziness, weakness and irritability; and gastrointestinal disturbances, such as nausea and vomiting.

Patients are generally sweating profusely, and body temperature may be mildly elevated. Since these symptoms are not exclusive to heat exhaustion, the history of exposure to hot, humid weather is necessary to make a diagnosis.

Treatment of heat exhaustion is rest, a cool environment, and intravenous replacement of sodium and water. If untreated, heat exhaustion can progress to heat stroke.

**Heat Stroke.** This is the most serious of the heat-related disorders. It is characterized by a body temperature of at least 40.6°C (105°F), central nervous system disturbances, and usually, a lack of sweating that results from unexplained failure, or exhaustion, of the sweat glands. The patient's mental status may vary from agitation or confusion to lethargy, stupor, or coma.

Heat-related illnesses can be prevented. Persons engaging in strenuous activities during hot weather should limit the activity to the cooler times of the day. Acclimatization is accomplished by gradual exposure to hot weather - 10 to 15 minute increments over a period of 10 to 20 days. Full acclimatization may, however, require up to two months. There is a misconception that because one runs three miles at 7 o'clock every morning when it is cool, he/she can compete at 9 AM in a running meet when it is hot, and expect to be acclimatized. Such a misconception could prove life threatening.

Salt tablets are beneficial, but must be accompanied by an increased amount of fluid. The drinks consumed during exercise might include electrolyte-rich products (Gatorade, Thirst Quencher); however, most juices, canned drinks (especially diet drinks), and buttermilk contain sodium.

When temperatures are unusually high, strenuous outdoor activities should be canceled, and individuals should be cautioned against starting weight reduction programs that include heavy exercise.

Clothing should be light-weight, light-colored, and loose-fitting. In addition, as little clothing as possible should be worn indoors. If it is necessary to go outside, clothing should cover as much skin as possible, and direct sunlight should be avoided. Shade can be created by a parasol or wide-brimmed hat. For those accustomed to air conditioning, going outside should be limited to cooler times of the day. Exertion should be minimal, and adequate hydration is imperative.

---

**Editor's Note:** Every year about this time, we try to publish either this article or a similar one on heat related illnesses and how to prevent them. It is important for Instructors to be aware that heat can kill. We would like to note that many Directors and Instructors are seeking certification in Standard First Aid courses and training in CPR.

---

Sometimes hit git's hot 'n sometimes hit gits cold,  
but I shore do notice the differunce now that I'm  
a'gittin so old.

If'n you'll always tell the truth, you won't hav to  
be careful 'bout what you tell to sumbody else.



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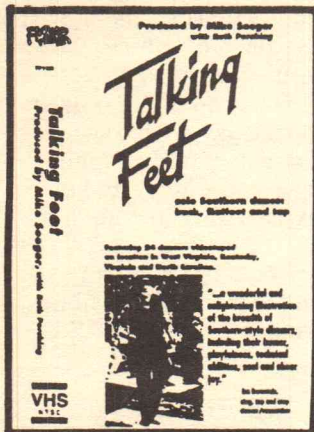
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## Rise and Shine

### Jack Simonds Rochester, New York



Thanks to the efforts of many dedicated cloggers, the art of clogging has been passed down from generation to generation. Mr. Jack Simonds of the **Cedar Grove Cloggers** is one of those dedicated Instructors. He was instrumental in introducing clogging to upstate New York at a dance-a-thon at Brockport, NY in 1982.

Jack studied and graduated at Fontana Dam, North Carolina with the Smokey Mountain Cloggers in the Fall of 1981. He was not only a gifted clogging teacher, but has also instructed tap, ballet and modern round dancing for the past 40 years. For many in Rochester, NY he is best known and loved for his clogging abilities.

Following his introduction to clogging in 1982, he also became a choreographer. Some of his routines, which are still being used by many Instructors today, are: "Fiddlers Fancy", "Rhythm Cloggers Medley", "Salty Dog Rag", "Bobbie Sue" and "Bopping the Blues".

Jack's group, **The Cedar Grove Cloggers**, began doing exhibitions in the western New York region at the Monroe County Fair, Darien Lake, and many other public functions. Influenced by his strong motivation and love of clogging, several of his students branched off and started other clogging classes. A few are Don and Vivian Darling - **The Piney Mountain Cloggers**, Eilene Sandman - **The Henrietta Stompers**, Evelyn Wachinka - **The Lake Side Cloggers**, and Marlene Rajca - **The Kripple Creek Cloggers**. Jack Simonds has spread a lot of joy and fun to the cloggers of western New York.

In June 1987, Jack was involved in a serious auto accident which he feels has ended his dancing career. To all of the cloggers he has taught and the dancers he has encouraged to become instructors, this will never be so!

Jack Simonds is still able to use his many talents by choreographing routines, sharing them with others, and continuing to give of himself to the clogging community in western New York.

Mr. Simonds was recently honored by the **Western New York Cloggers Association** with the presentation of a plaque in recognition of his many talents and generosity. It was presented to him at the Nickel City Clogging Festival in Buffalo, NY April 21, 1990.

Marlene Rajca writes: "On behalf of all of us who know Jack Simonds, have learned from him, and will continue to learn from him - WE LOVE YOU JACK!"

Below: Jack Simonds - Center





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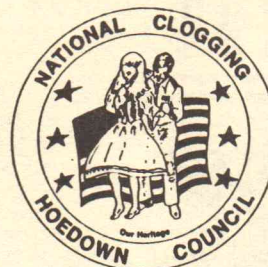
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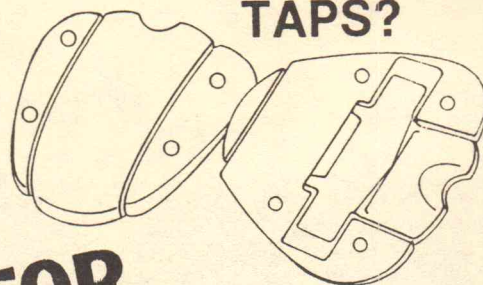
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## ACTION SHOT OF THE MONTH

Angel Martelli (left) and Lesley Roggero (right) were rehearsing at Dance Expressions Studio, Howell, Michigan, when Ellen Martelli snapped this photo. They are "The Howell Show Stompers" from the Hoe-Town Cloggers. They were rehearsing for a high school talent show and went on to win the Dance Category and also took Overall Talent!

### "That Hillbilly Dance That I Love"

by Diane Dolan

I took the back row, cause I was not sure of the step that she taught tonight. Thought maybe I'd try to be quiet an work hard an maybe I'd get that dern step she taught right!

There's the fast learnin ones, you know who I mean...they just seem to get it right from the start.

Me...I'm lucky to get the Double Rock Two and the Drag Slide an Rock Back... let alone learn the whole dance by heart! With sweat runnin down my nose an by back, and my breath gettin harder the longer I try --

it's no kiddin, to put myself through this, is it worth the frustration? I ask myself ...why?

Then a new tune she plays and the song is just great. The excitement within me makes me forget the above...

for I realize I am addicted to this weird an frustrating an wonderful an crazy Hillbilly Dance that I love!

I love being a writer. What I can't stand is the paperwork. Peter De Vries

The man who writes about himself and his own time is the only man who writes about all people and about all time. George Bernard Shaw

The profession of book-writing makes horse racing seem like a solid, stable business. John Steinbeck

### Northwest Cloggin Championships

by Linda Casaw

The Second annual Northwest Cloggin' Championships, held in Tri-Cities, Washington on April 6th through 8th were even bigger and better than the First Championships last April. Cloggers from four states, including Washington, Oregon, Idaho and Montana, enjoyed the activities. The number of competitors more than doubled from last year. In addition to members of the Silver Creek Cloggers, the sponsors of the event, dancers from the Country Cloggers of Tacoma, Washington; The Rising Star Cloggers of Ephrata, Washington; The Happy Feet Cloggers of Spokane, Washington; The Goodwin Station Stompers of Pendleton, Oregon; The Sunset Coast Cloggers of Port Orford, Oregon; and The Kick-Up Kids of Weiser, Idaho were also present. Competitors ranged in age from 6 to 68 and their routines were just as wide ranging from traditional Country Western line dances to a black light routine.

The workshops were conducted by Simone Nichols-Pace, Shawn Carey and Linda Casaw (Director of the Silver Creek Cloggers). Those participating were treated to a wide range of new material as well as some old favorites.

#### Articles, Topics, Photos Needed

**Tim Spivey**, Live Oak, Florida has offered to send professional black and white photos of cloggers and conventions.

**Susan Francis**, Cathedral City California is on the lookout for 'brain teasers'.

**Jeff Driggs**, West Virginia has promised some written-out Nine-pins.

**Martha Lee**, Wisconsin & Arkansas, sends magical write-ups about her travels.

How about you? We are constantly in need of fresh ideas and reports from your area. HELP!



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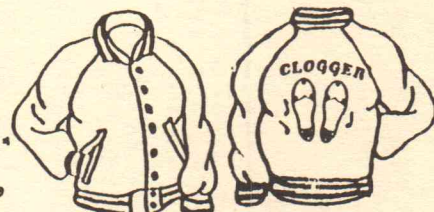


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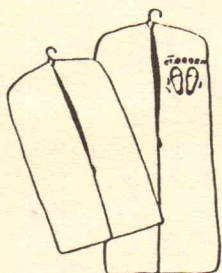
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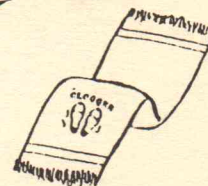
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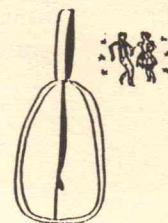
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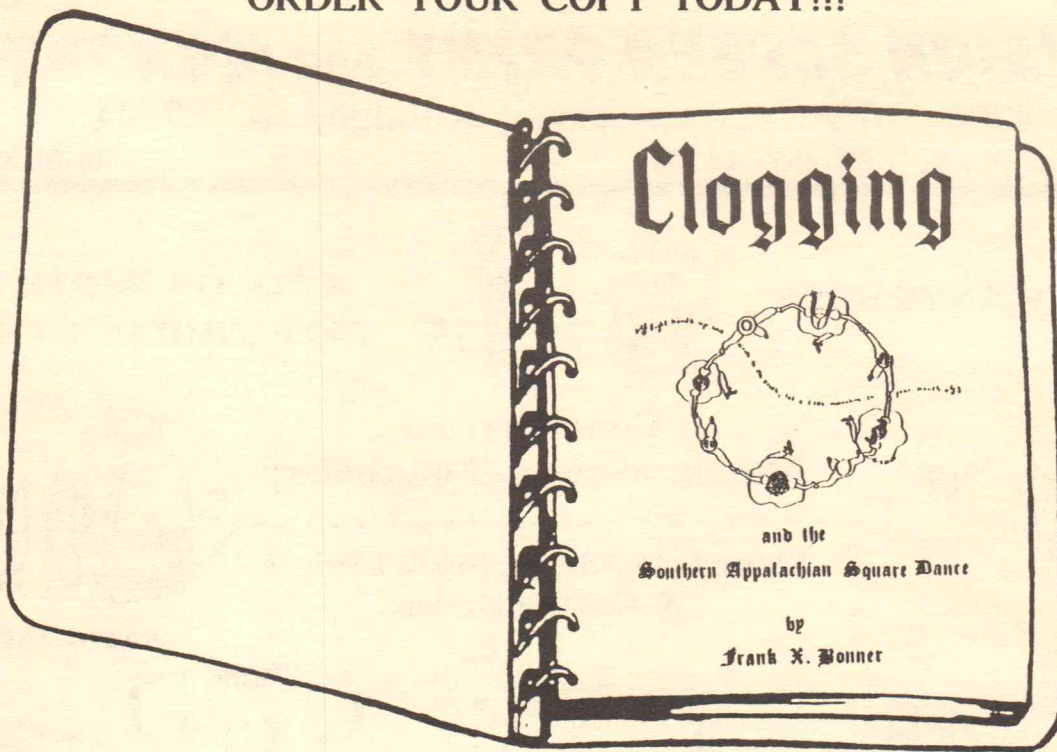
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