

THE DOUBLE TOE TIMES

Volume 9, Number 4

A Clogging Magazine

April 1991



N.C.H.C. & Music Licensing What you need to know about

ascap

American Society of Composers, Authors & Publishers

&

BMI

Broadcast Music, Inc.

What are BMI & ASCAP?

BMI & ASCAP are licensing organizations which were founded so that the creators of music would be paid for the public performances of their works.

What is the N.C.H.C.?

The N.C.H.C. stands for the National Clogging and Hoedown Council and was incorporated in the mid 1970's as a means of preserving the heritage of the traditional American Clog Dance. Through its periodical publications, sanctioned competitions and bi-annual meetings, the N.C.H.C. presents a strong program of education into the history of the dance and the furtherance of clogging as an artform. The N.C.H.C. is a non-profit organization whose officers are elected by the membership and volunteer their time to maintain the organization. State organizations can become affiliated with the council and reserve a place on the N.C.H.C.'s Board of Directors, to help in making the decisions that shape the course of the organization and its mission.

Some of the N.C.H.C.'s efforts include:

- Sanctioned competitions throughout the year, which provide a monitored environment for competitors and provide categories which encourage use of traditional clogging figures and steps.
- Annual judging seminars to train apprentices in the use of score sheets and the criteria needed to objectively score clogging competitions.
- An annual Spring/Summer meeting held in a different location around the country each year to present the latest techniques in teaching of both the traditional and modern forms of clogging.
- A full schedule of traditional classes at the annual C.L.O.G. National Convention held each Thanksgiving weekend.
- A liability insurance plan for member instructor's classes, exhibitions and events.

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THE DOUBLE TOE TIMES

PUBLISHER/EDITOR

Bobbie Adams

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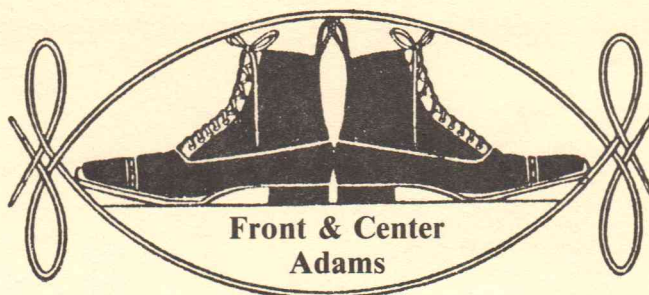
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Front & Center
Adams

To belong to an organization simply to have a string of abbreviations to print after your name, seems patently superficial. Additionally, I am wary of a club or group or organization whose *purposes* are often stated in morally high sounding verbiage but upon further examination are a smoke screen for totally unknown goals.

I have some simple questions which need answering before I put my name on anyone's list.

1. What will *belonging* to this organization do for me?
2. What can *I* do for this organization?
3. In reading the organizations By-Laws, can I abide by them?
4. Can I participate in the decision-making process and vote in the annual election of officers?
5. Does this organization publish (and can I see) an audited annual financial statement?

The absence of either of the last two means that this is not truly a *membership* organization, and is totally controlled and operated by either one person or perhaps by a board of directors. Inherently there is nothing wrong with this type of business apparatus. The Florida Symphony Orchestra is run by a Board of Directors, and its non-voting "members" are instead dubbed "Patrons". I hardly think I have the knowledge or expertise to decide to replace the third chair violinist or decide whether next season is to be dominated by Handel or Brahms. Said another way - there is a vast difference between *donating* and *joining*.

Elli Kern, a 25 year old clogger from Schwaebisch Hall, Germany, flew to Jackson, Mississippi, to attend the *Clogger's Dance Party*, February 9, 1991 in Clinton, Mississippi, sponsored by the DixieLand HoeDowners Clogging Team. Elli said "There are only three clogging groups in Germany and she hopes to start her own group in less than a year." She wanted Susan Tigges, Mississippi State Grand Champion, to teach her some songs and steps.



While at the dance, Susan helped Elli teach one song. Elli said "She was glad to find out that the steps and songs they learned in Germany are the same steps and routines used in the United States." She also said, "Susie, when you come to Germany to teach a workshop there, you will have a place to stay - with me!"

Elli was surprised to learn that Mississippi has over 19 clogging groups and that the United States has over 1000.

While here Elli attended the Dixie National Rodeo parade and events. She took many pictures. She was also very impressed when she attended the *Support Our Troops* rally that was held after the parade.

After Elli departed, we found a note she left that said, "Thanks a lot for the support. I had a lot of fun with all of you and will never forget the first teaching on my own and how nervous and excited I was. I appreciate your help and kindness." Happy Clogging, Elli Kern.

Sally Adkins (Ohio) and I are peculiarly alike. We both read magazines from back to front! Sallie says there is a psychological term for our ailment - do you reckon it's BACKWARDITIS?

I really wouldn't take bets on the safety of someone who tried to burn an American flag these days! My neighborhood is full of flags, and though the men and women are beginning to come home after *Desert Storm*, this patriotic feeling seems to be growing. Two women were discussing this very thing in the grocery line and I overheard one say "I just can't wait till July 4th this year, it's going to be just wonderful!" July 4th certainly won't be a HoHum Holiday THIS year.

Marti Stevens, Stevens Worldwide, has some delightful stickers printed in red, white and blue to affix to your clogging correspondance. Marti said that she has had these stickers for years but they were the most popular stickers sold at their booth in Orlando last November.



They are 10¢ each or twelve for \$1.00. Stevens Worldwide, Inc., P.O. Box 112, Mercer, PA 16137.

Barbara Shoda, Clickety Cloggers Cleveland, Eastlake, Ohio: I too am one of those who drop everything and sit down to read the *Double Toe Times* cover to cover. I think this magazine is the most informative and the best way to keep up to date on all clogging events. I've made contacts with some of the companies from the ads and have found much use from the Instructors Directory when traveling around the country.

The recent article on the BMI license, and past articles on workshop preparations, teaching tips, and foot care have been a great help. I'd also like to commend Tim Spivey on his *Letter to the Editor* in the February issue. It says it all. So quit grumbling and just let's keep clogging to whatever tune you prefer. I'm sure everyone will be happy and clogging will rage on.

I recently attended the *Texas Cloggers Rally* in Waco, Texas. I was traveling alone and was a little hesitant about going by myself. I'd like to say *Thanks* to everyone who was so friendly and made me feel welcome

and not alone, especially the *Clickety Cloggers of Austin*, and the host team of the event, the *Brazos Valley Cloggers*.

Cindy Noe, New Mexico Clogging Association President and Instructor of the *Coyote Canyon Cloggers* writes: New Mexico boasts about 100 cloggers and NMCA was finally able to bring an Instructor from the east last August. Needless to say, everyone fell in love with Jeff Driggs, from West Virginia. He did an outstanding workshop for us, and we hope to be able to invite other Instructors "out West" as we grow. Dave Roe from neighboring Arizona put on a great workshop for us in February.

Thanks so much for your publication. I really enjoy reading about what other cloggers are doing around the country.



Sue Hutton, Debee Risvold, Jean Stadifer, Drigger, Cindy Noe, Glorinda Henderson and Ruth Whitney (the most enthusiastic clogger in New Mexico!)

Fred Techau, Co-Director Silver Creek Cloggers, Silver City, Iowa: Congratulations on your front cover of the March issue of *The Double Toe Times*. It rates a good laugh, but unfortunately is so true. The trend in Clogging depicted here is the primary reason I avoid going to clogging conventions. I feel its a real turn off to hear rock music injected into clogging.

Continued on Page 20



Hosted by Skip Lemmond & the Trinity Junction Cloggers
For More Info Call: (214) 412-0332

Clogging Workshop & Competition and National Clogging Judges Service Judges Training Seminar May 25 - 26, 1991 Dallas, Texas

Featuring

Tandy Barrett	Jeff Driggs	Jeff Parrott
Jean Stephenson	Scotty Bilz	Shannon Lowery
Kevin Sellew	Chip Summey	

UPCOMING EVENTS

April 5 - 6

*LaBelle Sidekick
Clogging Hoedown
LaBelle, Florida
White/Loviska (FL)*

April 5 - 6

*Swing into Spring
Cumberland Falls State Park
Corbin, Kentucky
C. Burns/S. Smith (KY)*

April 5 - 7

*Northwest Cloggin'
Championships
Tri-Cities, Washington
Casaw (WA)*

April 6

*Cuyahoga Valley Cloggers
Spring Workshop
Lakemore, Ohio
Truax (OH)*

April 6

*Free Clogging Workshop
Tulsa, Oklahoma
Burchfield (OK)*

April 6

*"Gopher It" Spring
Workshop
St. Paul, Minnesota
Husnik/Kuenzel (MN)*

April 6 - 7

*Renfro Valley
Clogging Competition
Renfro Valley, Kentucky
(800) 765-7464*

April 12 - 13

*Idaho Open Clogging
Championships
Rexburg, Idaho
West (ID)*

April 12 - 13

*Kloggin' Kickoff '91
Springfield, Missouri
Snow (MO)*

April 12 - 14

*NCCA Annual Convention
Antioch, California
Elling (CA)*

April 13

*1st Annual Springtime
Clogging Toedown
Live Oak, Florida
Oren (FL)*

April 20

*Pow Wow '91
Merritt Island, Florida
Redfern (FL)*

April 20

*South Atlantic
Clogging Championships
Waynesville, North Carolina
Finger (NC)*

April 20

*New Mexico Clogging Assn.
Spring Workshop
Farmington, New Mexico
Noe (MN)*

April 19 - 20

*Nickel City Clog Festival
Buffalo, New York
Haley (NY)*

**See Corrected Information
Page 26 of this Issue**

April 19 - 21

*Aussie Nat'l Clogging
Convention
Perth, Western Australia
Zaragoza (Australia)*

April 20 - 21

*California State Square
Dance Convention
Clogging Workshop
Elling (CA)*

April 25 - 26

*Oconee State Park
Clog Festival
Mountain Rest, SC
Nichols (SC)*

April 27

*Devil's Delight Workshop
Toledo, Ohio
Malone (OH)*

April 27

*ACHF Workshop
The Stompin' Ground
Maggie Valley, NC
Johnson (VA) Powell (NC)*

April 27

*Calumet Clogging Caper
Thornton, Illinois
Lazo (IL)*

April 27

*Garden State Stomp
Midlantic Clogging
Mt. Holly, New Jersey
Binter (NJ)*

April 27 - 28

*Square Dance Festival &
Clog Dance Championship
Knott's Berry Farm, CA
(714) 220-5390*

May 3 - 4

*Spring MCC Workshop
Carthage, Missouri
Hughes (MO)*

May 3 - 5

*River Road Cloggers
Clogging Jamboree
Brampton, Ontario
Canada
Joan Smith (CAN)*

May 3 - 5

*Buckeye Dance Convention
Dayton, Ohio
Paul (OH)*

May 3 - 4

*Western Roundup Clogging
Workshop/Competition
Salt Lake City, Utah
Goode (TN) Gibbs (GA)*

May 4

*Sunshine Cloggers
Anniversary Dance
Pensacola, Florida
Doggett (AL)*

May 4

*Pike's Peak Clogging
Workshop
Colorado Springs, Colorado
Fayne (CO)*

May 11

*Jamboree By The Sea
Myrtle Beach, South Carolina
Nichols-Pace (SC)*

May 11

*Kentucky Beef Festival
Clogging Competition
Cynthiana, Kentucky
Esposito (KY)*

May 11

*G.C.L.A. Spring Workshop
Perry, Georgia
Bennett (GA)*

May 17 - 18

*Wisconsin Jamboree VII
Eau Claire, Wisconsin
Argus (WI)*

May 18

*Indiana Clogging Council
Outdoor Workshop/Dance
Rockport, Indiana
Grose (IN)*

May 17 - 19

*Poor Man's Clogging Cruise
Catalina Island, California
Rice (CA)*

May 24 - 25

*Lonestar Workshop
Texas
Lemmond (TX)*

May 24 - 26

*International Cloggin'
Jamboree
Dearborn, Michigan
Trask-Heskett (MI)*

May 24 - 26

*FCC State Convention
Orlando, Florida
Allen (FL)*

May 24 - 27

*Circle 8 Ranch
Clogging Workshop
Washington State
Bresch (WA)*

May 31 - June 1

*Rick's Clogging Workshop
Rexburg, Idaho
West (ID)*

May 31 - June 1

*Driftwood Valley Cloggers
Clogaholic Workshop
Columbus, Indiana
Kell (IN)*

May 31 - June 2

*Country Cloggin' Celebration
Pictou County
Nova Scotia, Canada
Fraser (CAN)*

June 7 - 8

*Mount Nebo
Clogging Championships
Payson, Utah
Crouch (UT)*

June 7 - 8

*Clog Campus '91
Norton, Virginia
Breeding (VA)*

June 7 - 8

*Gatlinburg Mountainfest
Clogging Competition
Gatlinburg, Tennessee
Fisher (TN)*

June 8

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

June 12 - 15

*Silver Dollar City
Clogging Championship
Silver Dollar City, Missouri
Burdette (MO)*

June 13 - 15

*25th Nat'l Mountain
Square Dance and
Clogging Festival
Slade, Kentucky
Jett (KY)*

June 13 - 16

*NCHC Festival &
Annual Dance-Off
Fontana Village, NC
Driggs (WV)*

June 22

*Piedmont Competition
Monroe, North Carolina
Knighten (NC)*

June 21 - 22

*Red River Workshop
Winnipeg, Manitoba
Canada
Berglund (CAN)*

June 27 - 29

*40th National Square
Dance Convention
Salt Lake City, Utah
P.O. Box 17085
Salt Lake City, UT 84117*

June 27 - 29

*Festival '91
Provincial Square, Round
and Clog Festival
Nanaimo, BC Canada
Guenette (CAN)*

June 28 - 30

*Showboat Clogging
Competition
Ocala, Florida
Cummings (FL)*

... and more

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

July 13
U.S. Clogging Championships
 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 - 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
 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
 Washington State
 Alauria/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
 Washington State
 Alauria/Roe (AZ)

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

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

August 17
NMCA Convention
 Albuquerque, New Mexico
 Noe (NM)

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

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

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

August 30 - September 1
Armadillo Stampede
 Zion (TX)

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

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

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

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

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

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

October 12
Southern Appalachian Mountain Championship
 Mars Hill, North Carolina
 Dillingham (NC)

October 19
October (CLOG) Fest
 Columbus, Indiana
 Fleetwood (IN)

October 25 - 26
Gopher State Clogging Halloween Workshop
 St. Paul, Minnesota
 Husnik (MN)

November 2
Clog-A-Long
 Chrisney, Indiana
 Grose (IN)

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)

For more information, contact the person listed under the event. Address and phone number are in the Instructors Directory.

Upcoming Events notices are **FREE** for an ad and/or instructor listed in the Directory. Information **must be received** by the **10th** of the month.

State of the Magazine Address

I NEED YOUR HELP! In the publishing business *MORE IS LESS*. The more copies of *The Double Toe Times* I print, the less each one costs to print. I'm faced with the problem of rising costs and there is the possibility I'll have to raise advertising and subscription rates. I don't want to do this until I have exhausted every cost-cutting avenue possible.

You readers, who apparently like this magazine, can help by urging others to subscribe. If we can get our circulation over the 5000 mark, the cost to print it drops dramatically per copy.

Folks don't really need a subscription form - just send a check or money order for \$15 (U.S. and Canada in U.S. Funds) and a note with an accurate mailing address will suffice.

Florida State Fair Clogging Competition February 16 & 17, 1991 Tampa, Florida



Ray Hattaway, Director



Cabbage Patch Kids - Florida

Host team *Panther Creek Mountain Dancers* and Director Ray Hattaway, did an outstanding organizational job at this second annual *State Fair Competition*. Sanctioned by ACHF and NCHC, there were nearly 300 dancers from 50 teams entered. The chilly 42° temperatures, had the hot chocolate sales soaring, but by afternoon the dancers had warmed up the tent.



Carolina Country Cloggers - South Carolina



Everybody Dance! Come on shoestrings . . .

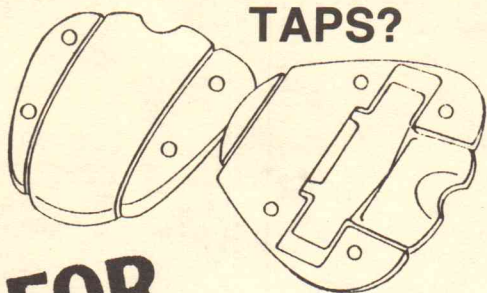


Flatland Cloggers - Virginia



Continued on Page 24

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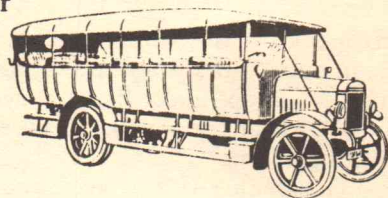


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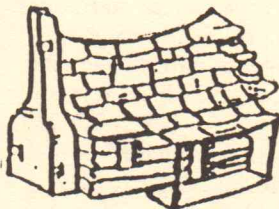
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Who Needs a BMI/ASCAP License?

Any user of music who plays copyrighted musical works in public, and whose performances are not specifically exempt under the law, needs a license from BMI, ASCAP or the members whose works the user wishes to perform.

As a clogging instructor, licenses are needed from both BMI and ASCAP to cover the music played at your classes, workshops, exhibitions and competitions throughout the year.

Why should I go through the N.C.H.C.
to get my License?

ASCAP and BMI negotiate their fees with users who are often represented by national associations, like the National Association of Broadcasters. What better group to represent the needs of cloggers than the N.C.H.C., who for over 15 years has worked to serve the needs of instructors and dancers nationwide. By negotiating with BMI and ASCAP on behalf of cloggers nationwide, the N.C.H.C. can insure that licensing rates will be fair and equitable for all cloggers. In addition, the N.C.H.C. will receive no commission for the licenses purchased by its members and no additional fees will be added to the prices you pay for your BMI/ASCAP licenses. If you were to purchase your licenses directly from BMI and ASCAP, it would cost \$91.00 per year for BMI and \$58.00 per year for ASCAP - a total of almost \$150.00 or even more, based on the number of classes and exhibitions you do! By utilizing the N.C.H.C.'s collective buying power, your BMI license would cost only \$30.00 per year, regardless of your student load and class schedule! ASCAP negotiations are currently underway, and a rate competitive with BMI is expected.

How do I go about obtaining my license
through N.C.H.C.?

By joining the hundreds of cloggers around the country who are members of the National Clogging and Hoedown Council, you can enjoy the low group rates for BMI/ASCAP licenses. The membership fee is \$20.00 per year which entitles you to *Toe Tappin' Talk*, The periodical publication of the N.C.H.C., plus \$1,000,000 liability insurance coverage for your classes and events and reduced admission into all N.C.H.C. sanctioned events. The N.C.H.C. is dedicated to serving the needs of cloggers nationwide. [Send \$20.00 check to N.C.H.C., P.O. Box 71015, Durham, NC 27722] We are proud to be able to negotiate this licensing agreement on behalf of the dancers we serve.

For more on licensing contact: Garland Steele,
N.C.H.C. President, Box 112, Tornado, WV 25202,
(304) 727-8719.

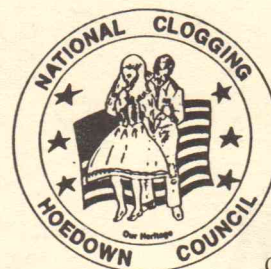
As soon as licensing agreements are fully accepted by both agencies, sign up materials will be available through the N.C.H.C., or look for details in your favorite clogging publication.

THE NATIONAL CLOGGING AND HOEDOWN COUNCIL

President:
Garland Steele
Tornado, WV
(304) 727-8719

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Havana, FL
(904) 539-5667

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NCHC FESTIVAL and ANNUAL DANCE OFF

June 13 - 16, 1991

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On Hiring Instructors: Written Contracts!

By: **Bobbie Adams**

A *CONTRACT* is an agreement between two or more parties for doing or not doing something specified. It can be an oral agreement or a written document signed by both parties. Unless there are witnesses, an oral agreement is difficult to enforce if one party breaks the contract.

When I was about six or seven years old, I accepted an invitation to a Birthday Party. Several days later I was invited to a second Birthday Party on the same day as the first, but this one was to have a *PONY* to ride! I can remember instantly wanting to back out of the first Party in favor of the tantalizing Pony ride but my Mother made me honor my word and go to the one I had accepted first. Over the years there have been many similar situations and that Birthday Party lesson stuck with me. Apparently this type of morality lesson is either no longer fashionable or other folks don't have a neat Mom like I do.

Many Clogging Instructors verbally agree to teach at a given workshop and then renege when a "Pony Ride Workshop" comes along. The lures can be substantially more money, more envisioned "prestige", or proffered vacation or sightseeing opportunities. Double-booking might also be due to poor schedule-keeping or memory failure. Whatever the excuse, the workshop organizers who have counted on that particular Instructor are left high and dry with wasted advertising expenses and disappointed dancers who may have attended specifically to learn from that particular Instructor. While the errant Instructor is off riding his/her Pony, his/her reputation is becoming tarnished at the passed over workshop, and news like this travels rapidly. The really startling thing is that these are usually the very folks who helped that Instructor become well known at the beginning of his/her teaching career.

It therefore is becoming increasingly critical that a booked Instructor be somehow made to honor an obligation. Written contracts, while not completely tamper-proof, are legally more enforceable than oral contracts. Additionally, they might make an Instructor more aware of what is expected of them. For many years, Nora and Lendal McCullar have had a written contract with any Instructor hired for their special workshops, and they were kind enough to send a copy. We have revised some of the contract to make it a sort of generic one, which could be simply copied and used by any group. Additional language can be added to suit other situations or requirements.

Some last minute problem situations are unavoidable. The hurricane that roared through Tampa, Florida cancelled a major Square Dance weekend and I never heard how they handled all the folks who paid pre-registration. Genuine illness can fell an Instructor (but if this is a ruse to go to another workshop, it will probably be found out!). Some Instructors make an effort to find a substitute, however the workshop group is under no obligation to honor either the pay schedule *OR* the contract with the original Instructor.

Any questions or *ANSWERS* regarding the contractual agreements for workshops please direct to your Editor.

_____(CLUB) _____ DATE _____

Contract Concerning Instruction Agreement for Clogging Workshop Between:

(Club)

AND

(Name of Instructor(s))

CONTRACT AGREEMENT

_____ will instruct the _____ Workshop to
(Instructor(s)) (Event)
be held _____ at _____ located at
(Date) (Building)
(City/State) . The Workshop will begin on _____ at _____
(Day) (Time)
and continue to _____ with requests and routines being taught by
(Time) (Day)
_____ . The attached brochure describes sessions and breaks.
(Instructor(s))

WILL PROVIDE THE FOLLOWING:

(Club)

- Organization of Workshop
- Facility for Workshop
- Preparation of Syllabus
- Chairs and Tables
- Publicity
- Signs Needed
- Registration of Personnel
- Remuneration of \$
- Lodging — Hotel/In homes of cloggers
- Meals

WILL PROVIDE THE FOLLOWING:

(Instructor(s))

- Instruction and Leadership for the Workshop Schedule
- Including Steps, Routines, and/or Line Dances for Beginners/Intermediate/Advanced Cloggers
- Send set of instructions (Steps and Line Dances) to be taught no later than / / .
- Instructors must call before mailing routines so they can decide which routines will be taught during the workshop
- Routines taught at the Workshop must be included in the syllabus or you must bring at least 100 copies with you
- Provide Club with personal publicity information and black and white photo for news release
- Teach one Jazz session and/or competition hints, etc.

In the event that _____ does not fulfill the instruction responsibility or cancels this
(Instructor(s))
engagement, without good & reasonable cause, _____ are under no financial obligation
(Club)
to meet stated obligations.

In the event that _____ cancel the event due to unforeseeable
(Club)
complications and does not inform Instructor by _____, the Club will be held
(Date)
responsible for remuneration promised to Instructor.

Signature of this contract will state that both parties are in clear understanding of agreement.

Director _____
Street _____
City/State _____
Phone _____

Instructor _____
Street _____
City/State _____
Phone _____

How to Teach Yourself to Tap

The Robert Audy Method

Tap Dancing

Robert Audy/Random House, Inc. New York 1976

In the story of tap dancing in America you can find the story of American popular entertainment since the Civil War. The rise of minstrel and vaudeville shows, ragtime and jazz, stage and movie musicals and even the social dancing of the rock era are linked, in one way or another, to the durable popularity of tap. Tap dancing is up-front in its meaning: its joyous form is its happy content. While tap has gone in and out of fashion over the past century - its most sustained period of eclipse being from the beginning of World War II until the late 1960s - even when it has disappeared from the forefront of the national consciousness, the sound of tap could be heard resounding throughout our culture.

The appeal of tap, like the popularity of all our mass cultural phenomena, has to do with its accessibility. Tap dancing looks like and indeed is something that anyone can do. In the popular Busby Berkeley movie musicals of the Depression, it was entirely credible that a bashful amateur dancer from the Midwest (invariably played by Ruby Keeler) could step in for an ailing Broadway performer and become a tap star overnight - that happened in real life. Shirley Temple, a child with limited dance training, became a tap sensation; seventeen-year-old Debbie Reynolds, who had never done tap before being cast in *Singin' in the Rain*, was given a crash course by co-star Gene Kelly and so danced her way to the top, in what proved to be the best film musical of all time.

It figures, then, that tap was born in entirely amateur circumstances. Tap dancing existed well before it had a name, and its key routines were passed along from entertainer to entertainer well before tap teachers came along to identify the different steps and formalize them.

Most dance historians agree that what we now refer to as tap dancing turned up in the urban ghettos where poor Irish immigrants and free blacks intermingled in the 1840s; tap finds its roots in the English Lancashire clog dance, the Irish jig and African tribal rituals. The first famous tapper was Thomas Dartmouth "Daddy" Rice, an Irishman who, in the 1830s, dressed up in a black porter's uniform and did a step called "Rockin' de Heel," which was inspired by the antics of an old black stage-driver Rice had met. (From the very beginning tap became associated with racial stereotypes that later proved difficult to shake off.) "Daddy" Rice's principal competitor in the public eye was a free-born black named William Henry Lane; Charles Dickens, who saw Lane perform as "Master Juba" in the 1840s, wrote back to England about the amazing prowess of this very fast tapper.

For a long time after that, tap was largely the province of black men and Irish entertainers who donned blackface. The blacks performed in downtrodden "pick" (for pickaninny) acts, and the Irish dominated the usually all-white minstrel circuits. It was at the turn of the century that tap started to spill over into all forms of stage entertainment. The advent of the cake walk in 1900, Eddie Mack's first "buck" dance up and down a set of stairs in 1903, the huge New York success of the all-black musical *Shuffle Along* in 1918, and the concurrent rise of male-female dance teams spread and enlarged the notion

of tap. By the time Bill "Bojangles" Robinson did his lightning stair dance in Lew Leslie's *Blackbirds of 1928* - and in the process became an overnight superstar - Buddy Bradley, an unsung black choreographer who coached many of Busby Berkeley's shows to success, had already been teaching tap to Fred and Adele Astaire, Ruby Keeler, Mae West, Eleanor Powell and Paul Draper.

Once Bradley's students drifted on to Hollywood in the late twenties and early thirties - at the same time sound movies came of age - tap's place in American life was assured. Astaire, who liked to think of himself as an all-around dancer (as he certainly was), had in fact had more tap than ballet training; with Ginger Rogers, he turned tap and other forms of musical comedy dancing into a top box-office attraction. Keeler, Temple, Powell, Ann Miller, as well as Bill Robinson - all played substantial roles in the popularization of tap. Later on, in the early 1940s, Paul Draper invented "classical tap," proving that the steps could work just as well with music that did not come from Tin Pan Alley. In the late forties and fifties Gene Kelly succeeded Astaire as the movies' number one dance star and demonstrated once again that you didn't have to have an elegant, reedlike figure or white tie and tails in order to do tap.

By the time Kelly reached stardom, tap was already in decline. The craze had begun to warm off in the late thirties, when Broadway musicals (soon to influence film musicals) began to reflect new trends in jazz dancing. Choreographers like George Balanchine, who staged the ballets for *On Your Toes* in 1936, and Jerome Robbins, who did *On the Town* in 1940, revolutionized show business dancing en route to revitalizing American ballet.

When, in the late sixties, tap dancing returned to prominence, the original impetus was a hugely successful series of Broadway and film musical revivals which helped feed a nascent nostalgia craze. First came Ruby Keeler, who put on her dancing shoes again for a 1969 Broadway revival of *No, No Nanette*; she was soon followed by Debbie Reynolds in *Irene* and Alice Faye and John Payne in *Good News*. At one time Ann Miller was playing *Mame* in New York while Ginger Rogers played the same role in London's West End. The final kicker was the huge success of *That's Entertainment*, an anthology of clips from MGM's old technicolor musicals that was released in 1973. Within a year, Capezio's sale of tap shoes quadrupled, and tap teachers throughout the country reported enrollment increases ranging from 50 to 100 per cent.

Far more interesting than tap's links to nostalgia or camp, however, were the ways in which talented theatrical choreographers, most of them raised in the jazz-ballet tradition, began to take advantage of tap's rich show biz associations and find a use for them in the new, grown-up American musical. As early as 1959, Jerome Robbins, who had played such an important part in ushering out the tap age, was bringing tap back into the Broadway musical - and bringing it back to serve serious purposes. In *Gypsy*, the musical saga about the death of vaudeville, Robbins devised choreography that both parodied old tap routines and rethought them; in that show's greatest dance number, "All I Need Is the Girl," a fledgling hooper's rehearsal of a new routine becomes a subtle dramatic prophecy of the show's most crushing incident of emotional betrayal.

Continued on Page 18

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Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
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Dance/Exhibitions	7:00 p.m. - 10:00 p.m.
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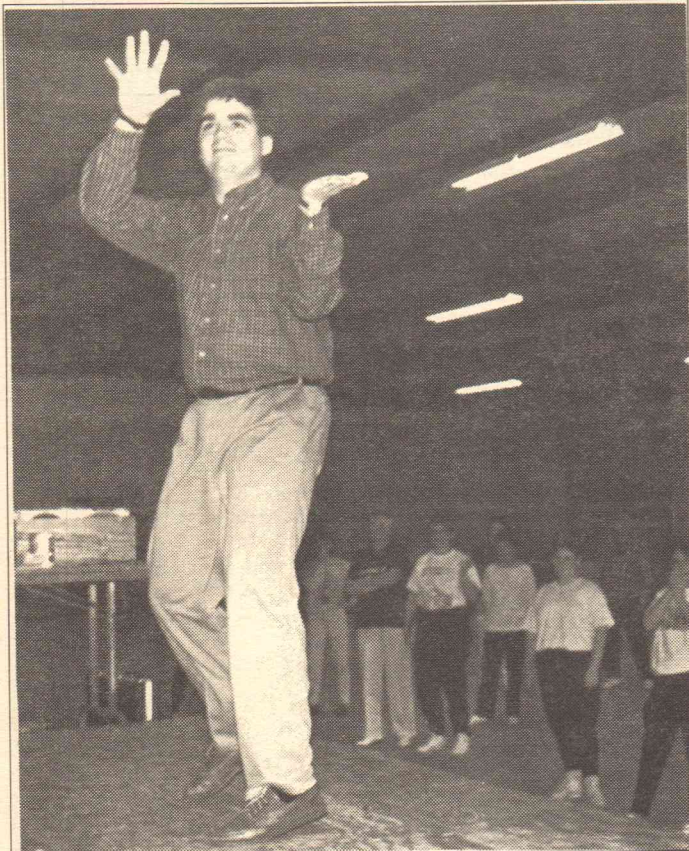
For more information, call Georgia Davis at 313-562-5471

Black Creek Bash

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

The third annual "Black Creek Bash" went off with ideal clogging weather at the fairgrounds in Green Cove Springs, Florida. At least 150 Florida and Georgia dancers showed up for the Saturday workshop with Instructors Diana Allen, Jeff Driggs, Greg Dionne and Sandy Redfern.

One notable feature of this workshop was that adults far outnumbered kids though the routines were aimed at all age groups. But when Drigger started teaching "*The Bartman*", it was hard to tell the adults from the kids.



"Bartman" - Jeff Driggs introduced the crowd to the "Simpson Strut"



"Pure Energy" - Grand Champions at Daytona this year

"It went great", Black Creek Director Diana Allen said, "and the weather was perfect. It seems like it rains every year and some folks were ready to call it the Rain Bash." She noted that intermediate routines seem to get the best response.



Mixing it Up - The kids aren't the only ones who enjoy a Hoedown.

After supper and some requests, an oldies danceoff contest challenged the dancers' memories (the adults outlasted the kids). Jeff also introduced the crowd to the California Cue style of clogging.

The Black Creek Cloggers, directed by Diana Allen and Lynne Gordon, have 30+ members, adults and kids. They meet Wednesday evenings at the Middleburg Civic Center - visitors are always welcome.

Tim Spivey is a clogger, photographer and reporter. He attends many clogging workshops on the Florida/Georgia border near his home in Live Oak, Florida. Hat's off Tim! Editor

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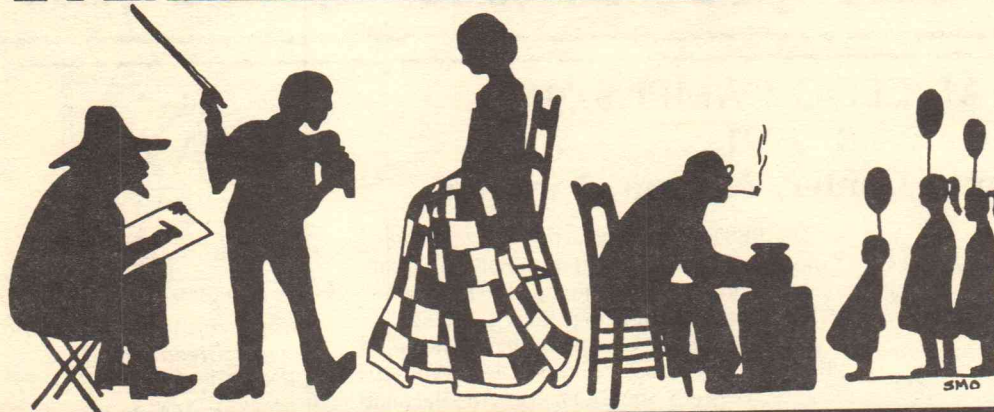
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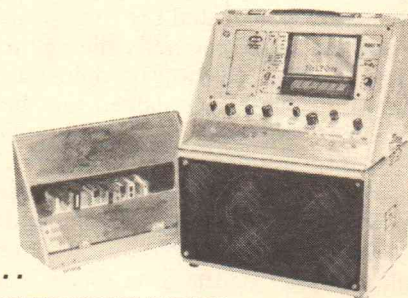
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How to Teach Yourself to Tap Continued from Page 12

Robbins later retreated permanently from the theater into ballet, but his most esteemed successor as a Broadway choreographer, Michael Bennett, has also worked hard to incorporate tap into modern musical comedy for functions other than that of providing sheer razzmatazz. *Company*, a sober 1970 musical that was Bennett's career breakthrough, opened its second act with a tap number ("Side by Side by Side") in which the gaiety of the smiling dancers exists in ironic counterpoint to the synical sentiments about marriage the song lyrics describe. In *Follies* (1971), a group of heavy, middle-aged ex-Follies show girls re-create an old routine while dancers portraying their sleek, younger selves do the same number in poignant mirror image behind them. *A Chorus Line* (1975), the most ambitious dance musical of the past decade, uses the story of the creation of a tap routine during a Broadway audition as a context for dramatizing the interior lives of seventeen dancers.

Although he has been most successful at it, Bennett is not alone in finding new dramatic meaning in tap dances. Gower Champion, in *Mack and Mabel* (1974), choreographed a tap number ("Tap Your Troubles Away") to leaven a grim twist of plot, and Bob Fosse, in *Chicago* (1975), used a desultory soft-shoe routine ("Mr. Cellophane") to present a character on the verge of psychological collapse. Perhaps nowhere has tap turned up in more theoretically hostile surroundings than in *The Wiz* (1974); in that black reworking of *The Wizard of Oz*, choreographer Geoffrey Holder had Tin Man Tiger Haynes (a performer best known for having impersonated Bill Robinson in *Fade Out*, *Fade In* on Broadway ten years earlier) do Ray Bolger-like tap steps in the midst of other dancers' rendition of the more current Bump. Unlikely though it may seem, Haynes's tapping fit in just perfectly.

No matter how sophisticated the deployment of tap by modern Broadway choreographers, the key to tap's appeal will always be the infectiously high spirits it communicates. And no one has explained that better than Gene Kelly, when he described to a biographer how he thought up the title number for "Singin' in the Rain."

"They knew I hadn't come up with an idea, but I told them not to worry, that I'd think of something," Kelly recalled in 1974. "Then a couple of days later I was running through the lyrics of the song to see if they suggested anything other than the obvious when, at the end of the first chorus, I suddenly added the word 'dancing' to the lyric - so that it now ran 'I'm singin' and dancin' in the rain.' Instead of just singing the number, I'd dance it as well. Suddenly the mist began to clear, because a dance tagged onto a song suggested a positive and joyous emotion. Then I went through the script to find out at what point I was at my happiest."

The glory of tap dancing is that it can always lift us to that happiest point.

Frank Rich
September, 1975

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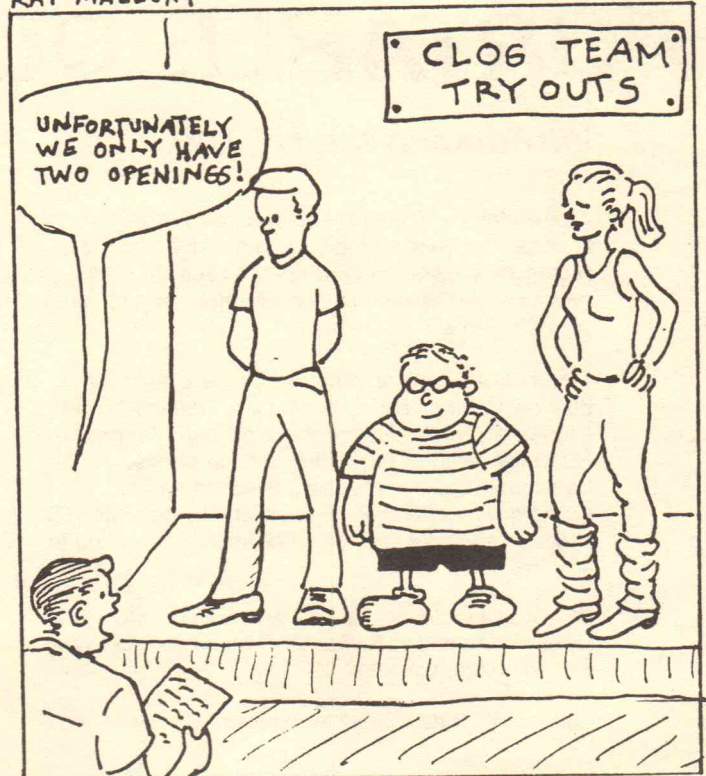


Fickle doesn't believe in complaining about the weather. Without it, most folks wouldn't be able to start a conversation. Florida sun may burn a bit, but you don't have to shovel it. Snow is just rain that couldn't afford the air fare to Florida.

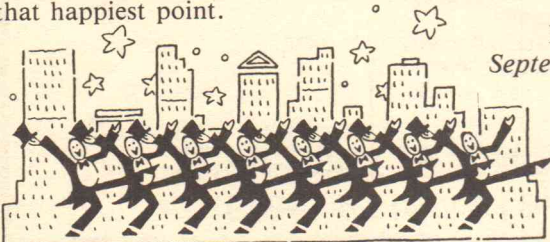
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Front & Center

Continued from Page 3

Our group has deviated somewhat from "old style" traditional clogging by using precision style routines, and an occasional modern country song. However, we mainly use old time fiddle tunes and when we put on a performance, the women don't dress in tights and short skirts as you might expect on a group of young girls at a jazz dance recital.

I hope Clog dancing can survive the changes and new trends and be maintained as an American Folk Dance.

Gulf Coast Classic Clogging Competition

By: Shannon Erdwins

Pensacola, Florida

The first annual *Gulf Coast Classic Clogging Competition* took place February 16th in Foley, Alabama. It was a great success with 23 teams from the southern states including Florida, Tennessee, Louisiana, Georgia, Alabama, and Mississippi. Even though it was rather chilly that weekend, everyone enjoyed their stay in Gulf Shores. With the beautiful sights of the beaches and fabulous gift shops, Gulf Shores made a great impression on the clogging world.

There were nearly 250 solos and 50 team entries. The acapella division kept viewers in suspense as the judges faced away from the dancers. There were about 60 duo and duets and an enthusiastic spontaneous crowd which kept the excitement going strong.

Winners were: Female challenge solo - *Tonie Ford, LA*; Male challenge solo - *Andy Jolly, GA*; Female elementary division - *Scarlett Monsour, MS*; Male elementary division - *Brandon Blunschi, LA*; Female junior division - *Tonie Ford, LA*; Male junior division - *Andy Jolly, GA*; Female adult division - *Sonja Shepard, TN*; Male adult division - *Bill Pryor, LA*; Female novice solo - *Misty Richards, TN*; Male novice solo - *Patrick Newcomb, TN*; Senior acapella - *Andy Jolly, GA*; Junior acapella - *Scarlett Monsour, MS*; Duo/Duet - *Jennifer Lewis, Blake Bartlett, GA*; Show duo/duet - *Jennifer Lewis, Blake Bartlett, GA*; Grand champion line - *Kalico Kids, MS*; Grand champion precision - *Kalico Kids, MS*; Grand champion show - *Kalico Kids, MS*; Overall grand champion team - *Kalico Kids, MS*; Sportsmanship award - *Glory Bound, LA*.

We would like to thank Judges Peggy Masters, Daryl Satterfield and Sandra Thomas for their hard work. We would also like to thank all of the teams and cloggers who supported our competition. We hope everyone had as much fun as we did and we hope to see everyone again next year somewhere along the great Gulf Coast!

Debra Cohen (CT) and *Jeff Driggs (WV)* have identified the song and composer - *Kathy Mattea "Come from the Heart"* - and Debra discovered that its on Kathy's album "*Willow in the Wind*". Next question? Who is *Kathy Mattea's* singer/composer husband?

An "Emcee" at a recent Clogging Workshop dramatically hushed the crowd for a *Rilly Big Announcement!* *Miss Hometown Instructor* is starting a brand new Competition Team. Anyone can sign up, in fact you don't have to be a good clogger and you don't even have to own tap shoes. All that tap stuff will be pre-recorded by experts with the music. This team is going to be called

THE MILLI VANILLI CLOGGERS!

We had a congenial letter from friend *Cyril Tessier, Massachusetts*, along with a packet full of Cyril's charming origami creations for my grandchildren.

Cyril asks, "I wonder what the ratio is for the letters that you get, complaining, crabbing, or pet peeves, to the letters of thanks, praise, and appreciation for a job well done! Personally, I think the magazine is great. I don't have a negative attitude towards the ads, and realize that the ads help to pay the bills.

Since you asked, I'd like to see an article on "Taps", in the form of a survey or comments from the field. I think it would be interesting to hear pros and cons and various experiences with nails, screws or gluing. Another passing thought - we always hear from the teacher's point of view. How about the students point of view? Their comments, what helps them the most, what they like, and don't like, etc. How about "Tip of the month department"?

Our little clogging group had a portable floor made. It is 15 feet x 15 feet. I'll try to have some pictures taken the next time we set it up. A picture is worth a thousand words. It would be a lot easier to explain.

I call Clogging, the dance of the happy people, because I never saw anyone who was unhappy while clogging. So . . . Let's keep on Clogging!

Editor: I sometimes think that I'm hollerin' down a rain barrel in a drought. Very few folks *write*, but when I get to conventions and workshops, folks comment on certain articles, some printed as far back as two or three years ago! We'd love some information on your portable stage. We started what was hoped would be a series on *Stages* but the folks who *have* them must be busy *using* them.

Young *Michelle Denny* is very proud to be part of the *Flatland Cloggers* and writes about the love and caring of Bob & Myrtle Johnson and daughter Andrea.

"Every new year Bob sits the team down and we talk about the coming events for the year. Bob talks about his special bond with the team, how he loves us all and that he simply can't give the team half - he gives it all he's got. Bob works on the 29 year old bus, and we have lots of long days and nights of practices. We in turn, have to give it all we've got."

Flatland Cloggers celebrated their 14th year (Michelle has been with them for the past three years) and this Editor has seen the garage - full of trophies which attests to Bobs philosophy that "there is no such thing as second place!"

Michelle, I too feel very privileged to call Bob, Myrtle and Andrea my friends!

Bobbie Adams

The *Bull Run Cloggers* step lively into 1991

By: *Debbie Gregg*

Manassas, Virginia

The Bull Run Cloggers of Manassas, Virginia, are busily tapping out plans for a bigger-than-ever dance season. With performance requests coming in for early spring shows from Manassas to Winchester, Virginia, the cloggers are polishing their routines and adding to their repertoire of dances. The dance group consists of 14 dancers under the direction of Debbie and Jennifer Gregg.

Continued on Page 26

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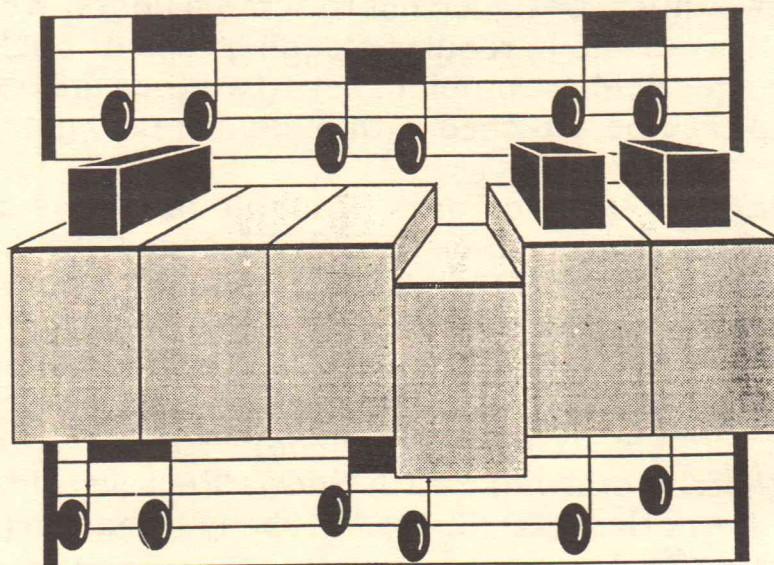
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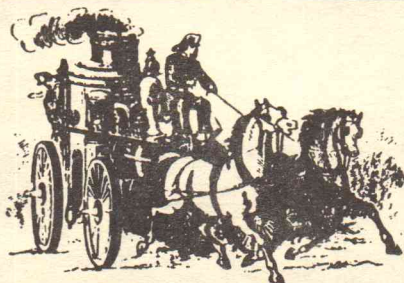
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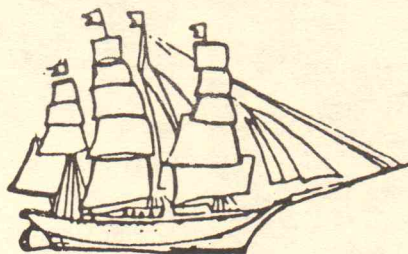
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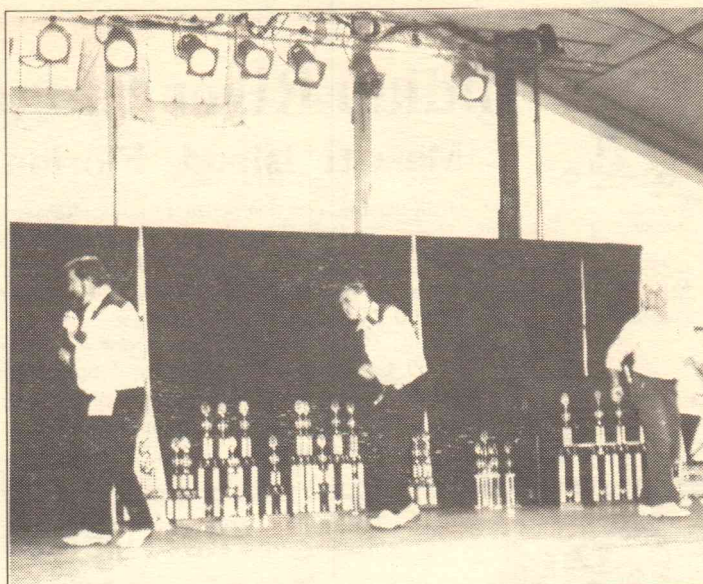


The Judges!

Grand Champion Novice Solo
Male: *Russ Whalen*, Flatland
Female: *Sarah Mason*, Cabbage Patch

Challenge Grand Champion Solo
Male: *Shawn Johnson*, Flatland
Female: *Andrea Johnson*, Flatland

Buck & Wing Grand Champion
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Show Duet
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Grand Champion Line - *Cabbage Patch Elementary*

Open Precision - *Pure Energy Sr.*

Southern Appalachian - *Flatland Senior*

Smooth - *Flatland Travelers Adult*

Running Set Hoedown - *Flatland Senior*

4 Couple Precision - *Flatland Senior*

Open Freestyle - *Carolina Country Adult*

Show - *Cabbage Patch Pee Wees*

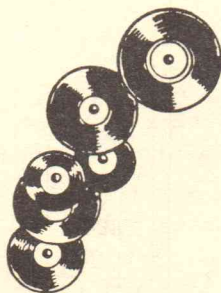
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Last year's season for the cloggers consisted of more than 25 shows done over a period of 8 months. Favorite performances included the White House tour, Haymarket Days, Lucketts Fair, and The Waterford Homes Tour. The cloggers also performed for a variety of local groups such as the Senior Center, Linton Hall School, and Minnieland Daycare. The Bull Run Cloggers have traveled as far as the Wintergreen Ski Resort, and to Staunton, Virginia to perform at the Statler Brothers' 4th of July Celebration.

In addition to performing, several members of the group recently participated in the Virginia Clogging Association competition in Waynesboro, Virginia. Although the Bull Run group was one of the smallest there, they still made an impressive showing, bringing home five trophies.

This year promises to bring more good times for the group and they hope to expand their shows to include new dances, add new costumes, but mostly to just plain have fun!

News Flash: Elliott Skeen phoned us about an all-out campaign in North Carolina to make *Clogging* the North Carolina State Dance. Spearheaded by *Chip Futrell*, all North Carolina cloggers and friends of cloggers are urged to write their State Congressmen. In the *Too Strange to Believe Department* proponents of *The Shag* are belatedly lobbying to be the designated State Dance. The Shag???

Bascom Lamar Lunsford brought mountain hoedown square dancing and some of the earliest team clogging out of the hills in the 1920's. He presented them, along with musicians and singers steeped in the traditional culture of earliest North Carolina, to ever growing followers of folk festivals. I wonder what *The Shag* would do to the fine image of North Carolina? Editor

C.E.A. Update:

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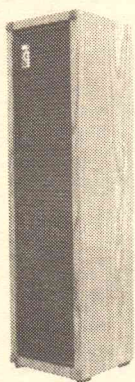
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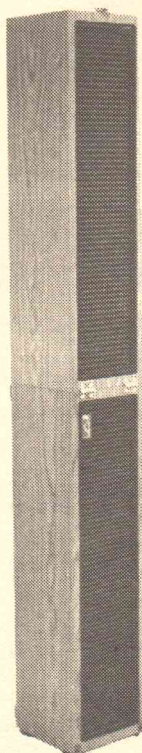
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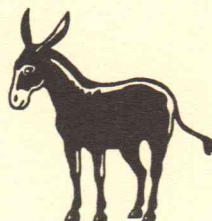
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