

THE DOUBLE TOE TIMES

Volume 9, Number 5

A Clogging Magazine

May 1991

ACTION SHOT OF THE MONTH

Submitted by Richard Canon, Sherman, Texas, this photo was taken at the *Texas Cloggers Rally 1991*. It was shot at the Saturday evening exhibitions but Richard cannot identify the duo. Drop us a line if anyone recognizes the pair.

We have examined this photo carefully and the question continues, "*Which legs belong to which lady?*" There are two light socks and two dark ones, but to pair the legs seems physically impossible! The only explanation is that each girl had on one light and one dark sock.

We will reprint the photo with names and a physical explanation if we receive it!

Editor



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Dear Cloggers:

The N.C.H.C. and C.L.O.G. have finalized agreements with BMI/ASCAP for licensing for cloggers.

The enclosed is a detailed letter explaining what the agreement is and a declarations page explaining the cost to you. To assist us in providing this service to you, we ask that you send this back to us by May 15, 1991 declaring your intentions. At that time we will advise BMI/ASCAP on your behalf.

WE MUST HAVE THE DECLARATIONS PAGE BACK REGARDLESS OF WHETHER YOU ARE SUBJECT TO THE LICENSE AGREEMENT OR NOT.

We appreciate your cooperation and look forward to working with you on this very important issue.

Sincerely,
Garland Steele, President N.C.H.C. (304) 727-8719
JoAnn Gibbs, Executive Dir. C.L.O.G. (404) 925-1475

N.C.H.C./C.L.O.G. Inc. & Music Licensing

WHAT YOU NEED TO KNOW ABOUT ASCAP & BMI

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THE DOUBLE TOE TIMES

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Bobbie Adams
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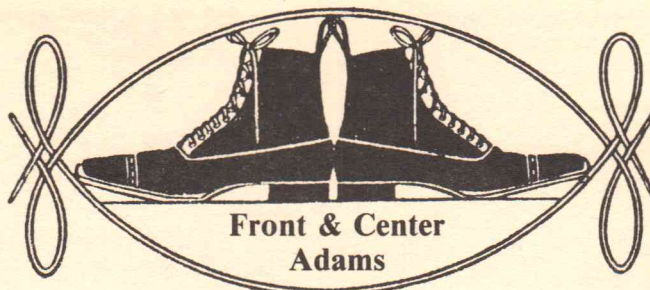
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Front & Center
Adams

Pam Meinke, Director of *The Country Heart Cloggers*, Adrian, Michigan writes: "Our group eagerly awaits each issue of *The Double Toe Times*! We enjoy the articles and pictures and appreciate the listings of Upcoming Events.

It was great to read the quote that we use for all of our demos in your *Front and Center* column! The song is called *Come from the Heart* by Kathy Mattea. The chorus says . . . 'You've got to sing like you don't need the money — love like you'll never get hurt — dance, dance, dance like nobody's watchin' — it's gotta come from the heart, if you want it to work.' In our introduction we add ' . . . so may we present to you . . . The Country Heart Cloggers from Adrian, Michigan.

We are an active group of ten women (all but one over 40 years old)! We've danced together for four years and do several demos a month. The friendships we've created both with each other and various other clogging groups are something we all cherish.

It was great reading our phrase in your editorial - we *must* be on the right track!"

Editor: Pam's enthusiasm just jumped off the pages of her letter! I strongly suspect they are on the "right track" in more ways than one.

Diane Dolan, Grass Valley, California: We *Tommyknocker Cloggers* just had a really wonderful experience. The *Nevada County Arts Council* called a few months ago, asking our cloggers to perform at *A Dance Kaleidoscope* called *Reach for the Stars*. One of the members of the Council, Cynthia Weems had the idea to gather all the folks in our area who were involved in the Art of Dance and put on a show at our local High School Theatre.



The proceeds of the show would go to the *S.T.A.R.S. Program - Short Term Artist Residence in Schools*. This program provides our children with much needed art curriculum our schools are not able to include in their current budgets.

There were 28 different dance routines including tap, African, Hip Hop Jazz, Clogging - you name it, it was there, performed by both young and old. George and Beth Jayne, a professional dance couple who have a studio, choreographed the finale of this event "Chorus Line" to "One". (HAT'S and all!) It took six weeks to learn and five of our eleven cloggers were in the finale.

The Mom of one of our cloggers (Rosanna) sewed for two weeks producing beautiful red satin western shirts with black fringe, black short ruffled skirts with red satin decor. The show was two and a half hours in length, and *everything* was done professionally - stage production, sound, stage manager, lights! For some of our group this was a first with rehearsals, make-up, dress

rehearsal, and March 8th Opening Night! We were even better the second night, March 9th. The energy of clogging brought the house down, and our red costumes were a hit!

What a great feeling to give our time, and the applause caused some of us to become quite stage struck. See what clogging can lead to!

Mystery Solved Department: My Aunt Ruth is a country music buff and a devoted TNN watcher. Thanks to her, we now know that Kathy Mattea's husband is *Jon Vezner*, also a composer and singer.

Aunt Ruth advised me to watch *Video PM* for a country music video featuring an armadillo - it is hilarious!

Margo Howland, Columbia Maryland writes: I enjoyed your *Editor's Mess(y) Desk* article in your March 1991 issue of the *Double Toe Times*. Here's still another meaning of the word that took some getting used to. In Tennessee, the word "mess" is used as a term of endearment. I'm a Northerner and you can well imagine my surprise when I first heard my Southern mother-in-law say to my just-bathed toddler, tickling her under the chin, "Damara Dee, you're such a mess!" Both grandparents were forever grabbing, hugging and telling the children that they were "such a mess". It, of course, meant "cute and adorable".

So, Bobbie, (to a Tennessean, at least) your desk isn't really in disarray - it's actually kind of cute and adorable to look at - so why not leave it that way!

Editor: Margo, I'm sure that your Southern mother-in-law would NOT find my desk cute and adorable. I seem to spend 82½% of my time looking for things heaped on my desk, and therefore I don't consider my desk cute and adorable either. It resembles a sanitary landfill. You advise leaving it that way, and I apparently have little choice. If it is cleaned up to a neat and tidy condition, almost overnight, like the fuzz that grows under beds, it is mysteriously a mess again.

I've been known to call any one of my own grandchildren "a cute little mess" especially with peanut butter and jelly sandwiches. The boys (four of 'em) are all called WART. You may remember that Wart grew up to be King Arthur. Grandmothers are so optimistic. Thanks for your letter.

A new subscriber pointed out that we did not give any explanation of *CEA*! (It had been explained in the previous month.) The *Clogging Editors Association* is simply a loose knit group of Editors of clogging publications who agree to trade their newsletters and magazines. Because Editors have a tendency to come and go, it is sometimes hard to keep up with the changes, hence announcements like the following:

The Northwest Clogging Association has been officially formed. They have a Constitution, By-Laws, and an eight member Board of Directors. President Andy Knebel stated that members come from Alaska, Idaho, Montana, Oregon, Washington and British Columbia, Canada. One of their top priorities includes a publication of a regional newsletter.

Once again, we reiterate that all Editors must SEND before they can RECEIVE. Once we get their first copy in the mail, with the name and address of the Editor, we will put it on the *CEA* list.

Dolly Hamblin, Whitinsville, Massachusetts: May I extend my highest praise for the magazine in its entirety. I really enjoyed the March 1991 issue with *Ira Bernstein's* article. I have seen him perform and his talent and personality are outstanding. My husband is retired and so I "retired" too, from teaching the Bay State Cloggers. We both want to do some traveling and it is fun to 'float' about, dancing where I choose!



Bill Pitt/Dolly Hamblin

Bill Pitt is the founder and Director of the newly formed *Cranberry Cloggers*, home based in (where else) Cape Cod, Massachusetts. He invited me to dance with them in their entry into the *Yankee Jack Classic*, a Western Dance competition to which cloggers had been invited. The ten member team did a line routine and Bill and I entered a peppy duet to *Blueberry Hill*. Their costumes are cranberry maroon, naturally! These happy, friendly folks welcome visitors and meet in Middleboro, MA.



The Cranberry Cloggers

Liz Fitzpatrick, Brockport, New York: I thoroughly enjoy every bit of it [*The Double Toe Times*] and read it from cover to cover the moment it arrives. I particularly enjoyed the article by *Ira Bernstein* as I took clog lessons from him in West Virginia last summer at the *Augusta Heritage Workshops*.

Continued on Page 24

UPCOMING EVENTS

- 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 18**
Colorado Clogging Council
Spring Workshop
Denver, Colorado
Wilkenson (CO)
- May 24 - 25**
Lonestar Workshop
Texas
Lemmond (TX)
- May 24 - 26**
International Cloggin'
Jamboree
Dearborn, Michigan
Trask-Heskett (MI)
- 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 7 - 16**
Dollywood Smoky Mtn.
Clogging Classic
Pigeon Forge, Tennessee
(615) 428-9433/428-9434
- 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)
- July 7**
Chinook City Cloggers
Clog Dance
Calgary, Alberta Canada
Dakers (CAN)
- July 7 - August 9**
Augusta Heritage
Arts Workshop
Davis & Elkins College
Elkins, West Virginia
Brochure (304) 636-1903
- July 12**
Gem of the Smokies
Clogging & Bluegrass Show
Franklin High Fine Arts Ctr.
Franklin, North Carolina
(800) 336-7829
- July 13**
U.S. Clogging
Championship
Indianapolis, Indiana
- Note: New Location**
McLerran (IN)
- July 13**
Clogging Extravaganza
Reno, Nevada
Lee (NV)
- July 19 - 20**
Wildwood Whistle Stop
Wildwood, Florida
Brown (FL)
- July 19 - 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 10**
NMCA Convention
Albuquerque, New Mexico
Noe (NM)
- August 17**
Cloggin' in Carolina
Workshop
Seneca, South Carolina
Woodall (GA)

... and more

August 17

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

August 17

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

August 24

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

August 30 - 31

Autumn Clog Fest 1991
Asheville, North Carolina
Fred/Katie Coleman (NC)

August 30 - September 1

Armadillo Stampede
Zion (TX)

August 30 - September 1

Southern California Clogging
Association Convention
Riverside, California
West (CA)

September 6 - 7

NCCC Stampede
Fayetteville, North Carolina
Futrell (NC)

September 7

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

September 7 - 8

Pacific Coast Clogging
Dance Championships
Pomona, California
West (CA)

September 21

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

September 21

Alamo Jamboree
San Antonio, Texas
Breske (TX)

September 21

Kountry Cloggers Hoedown
Tifton, Georgia
Hasty (GA)

September 27 - 28

Lake Guntersville
Clogging Workshop
Guntersville, Alabama
Miller (AL)

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 9 - 13

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

October 11 - 12

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

October 12

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

October 12

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

October 19

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

October 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)

**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. Informa-
tion **must be received by**
the **10th** of the month.

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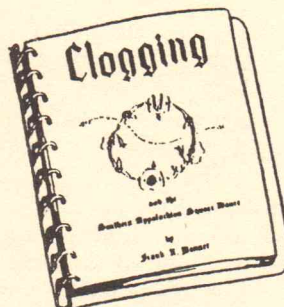
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Rise and Shine

Bethany Kidder Westbrook, Maine



My name is Bethany Kidder from Westbrook, Maine and the name of my team is the *Hickory Flat Express Cloggers*. Dan Burr and my mother, Diane Kidder, started our group two years ago and they are our instructors. The reason I am writing this letter is because this past October, I was fortunate enough to become a member of the *1990 All American Clogging Team* in Maggie Valley, North Carolina and I wanted a chance to thank the many people involved in helping me accomplish my goal. I am the first clogger from the New England area to become a member of the *All American Clogging Team*.

I have been dancing for about 2½ years now. I can still remember the first time I saw the *Flatland Cloggers*. They were performing in Harrison, Maine and we went up to see them. I couldn't believe what I was seeing. Their feet were moving so fast. I had no idea that a year later I would be invited to dance with them. Mr. Bob Johnson, their Director, was the person responsible for introducing me to the *All American Clogging Team*. The New England area had just started clogging and had few teams around the area. We had never heard of the *All American Clogging Team* or what it represented. In New England, most of the clogging is line dancing. There is no competition in the area. Mr. Johnson and his wife invited me to Chesapeake, Virginia to stay with them and dance with the *Flatland Cloggers*. This past June, Dan and my Mom took me to the airport and I flew down to Virginia. Clogging has been a wonderful experience. I also play clarinet in our local High School Band and we are the State Champions. This helped me in clogging in the area of discipline and practicing to be the best you can be. My team and Mr. Johnson helped me develop sportsmanship, leadership and patience. Mr. Johnson and his team taught me so much in just a couple of months. They introduced me to Southern Style dancing (Appalachian), and it took a lot of practice and patience to learn this style. In New England, we had only seen this style of dancing on the television show, *Hee Haw*. After seeing the *Flatland Cloggers* perform in Maine, our team fell in love with this style of dancing. We purchased tapes and watched the many teams performing. We also bought several instruction tapes and watched them over and over . . . dancing in our living room while watching the tapes. Dan and Mom were determined to bring this style of clogging to our area. It's been worth the work, our audiences enjoy watching our exhibition team and truly enjoy this style of dancing. We receive a lot of compliments on our performances and Mom and Dan always point out how fortunate we are to have friends like Mr. and Mrs. Johnson and their team, who have taught us so much.

Dan was the one that introduced my Mom to clogging. I remember how embarrassed I was because my Mom practiced all the time regardless of where she was. One

day, while Mom was barbecuing outside on the deck, she was practicing her steps while turning the steaks. I was so embarrassed . . . all of our neighbors were watching her. Mom asked me if I was interested in taking lessons. I said definitely not!! After watching Mom for about ten weeks, I decided that I would like to try it. I had no idea what wonderful things were ahead for me. Our team is like a big family. Most of our members have two and three in their family on the team. We care about each other and work together so we can be the best that we can be.



The one thing that I would like to say to all cloggers who are just beginning is that it may be really hard and frustrating at first, but once you get the hang of it, it's really worth it. Through clogging I have met a lot of wonderful people and have made good friends. I am fortunate to have traveled to so many States and each time I visit a new State, I learn more about clogging.

I hope someday to have my own clogging team and be able to teach them all the wonderful things my Mother, Dan Burr and Mr. Johnson have taught me. Clogging has become very important to me and I am fortunate that my family is willing to travel down South, wherever I need to go, so that I can continue with competition.

Thank you Mom, Dan, Bob and Myrtle Johnson, and *The Flatland Cloggers* for the opportunity of a lifetime.

Diane Kidder and Dan Burr: Bethany is 16 years old, a junior at Westbrook Senior High School, Windham, Maine. Spring and Fall finds her performing in the State Champion High School Marching Band playing first clarinet and running track. Summer and Winter sees her performing with the *Hickory Flat Express* throughout Maine and New Hampshire.

Her development as a clogger has been phenomenal. As her story points out, she decided to give clogging a try after Di had been taking lessons for ten weeks. With only four weeks left to graduation, Di's instructor, Stephanie Caruth of the Granite State Cloggers agreed to allow Bethany to graduate with her Mom's class if Di could teach Bethany all the required steps and routines she had learned in this ten week period. Needless to say, Bethany crammed fourteen weeks of lessons into four short weeks and graduated with the class!!

Continued on Page 22

Gatlinburg MOUNTAIN FEST



Clogging Competition * June 7 & 8, 1991

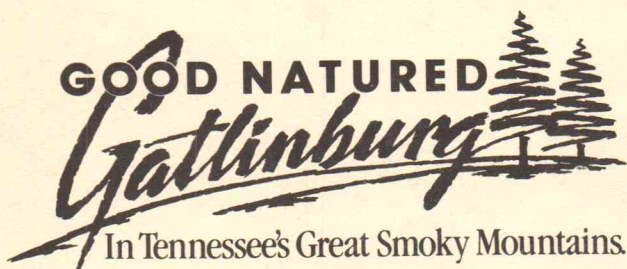
Downtown Gatlinburg, Tennessee

The South's favorite Mountain Resort in the Heart of the Smoky Mountains invites your clogging group to participate in the annual Mountainfest celebration held in the center of Gatlinburg.

Mountainfest is a celebration of the traditions of the Smokies and is sponsored by the City of Gatlinburg and the Gatlinburg Chamber of Commerce. Contest Coordinator: Ginger Fisher

Clogging Competition Features

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- ☐ Resort city location with special participating clogger discounts
- ☐ Finalists compete on main stage at Mountainfest on June 8
- ☐ Lots of things to see and do and more to come!



To receive an entry package and other information, contact the Gatlinburg Chamber of Commerce:
1-800-822-1998
 PO Box 527, Gatlinburg, TN 37738

Windsor, Ontario Workshop

By: **Roger Dzogola**
Canada

The *Country Note Cloggers* held their 3rd annual festival on February 24, 1991, at the Caboto Club in Windsor, Ontario, Canada. There were over 600 dancers who had the opportunity to learn new dances. There was great instructing by Charlie Burns, Kentucky; Chip Woodall, Georgia; Duane & Berdella Root, *Katy Did Cloggers*, Northville, Michigan; Atticus Sumner, *Cotton Wood Cloggers*, Adrian, Michigan; Randy & Dawn Malone, *Red Devil Cloggers*, Toledo, Ohio; Paula Trask-Heskett, *Mainstreet Cloggers*, Canton, Michigan; Roger & Linda Dzogola, *Country Note Cloggers*, Windsor, Ontario. Unfortunately Steve Smith was unable to attend due to medical reasons. We were delighted to have Charlie Burns, who filled in for Steve. He did a great job. Chip Woodall was also enjoyed by all. A big thank you goes out to Charlie, Chip & all of the other instructors for a wonderful workshop.

To kick off the exhibitions, the American & Canadian National Anthems were beautifully sung by Jerry Wismer and were followed by a moment of silence for our troops. Thirty exhibitions, consisting of solos, duets and groups, performed to a packed auditorium. The *Country Note Specials*, who call themselves "handicapables", under the direction of Linda Dzogola, Fred & Betty Isberg and Angie Douglas were real crowd pleasers.

Director Roger Dzogola writes, "We were a little crowded this year and are planning bigger halls for 1992 to accomodate more dancers and spectators!"



Country Note Specials: Windsor, Ontario
Instructors: Linda Dzogola, Fred & Betty Usberg and Angie Douglas



Debbie Bastien, Laurie Worotny, Angie Gomes and Heidi Davis



Country Note Cloggers: Windsor, Ontario



Cottonwood Cloggers: Adrian, Michigan

Katy-Did Cloggers: Hartland, MI - Ralph & Patsy Wheeler

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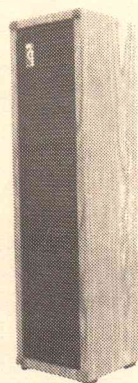
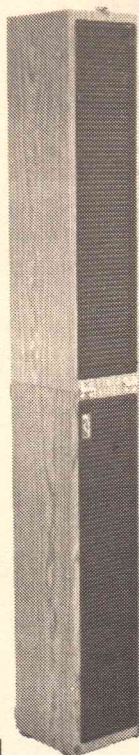
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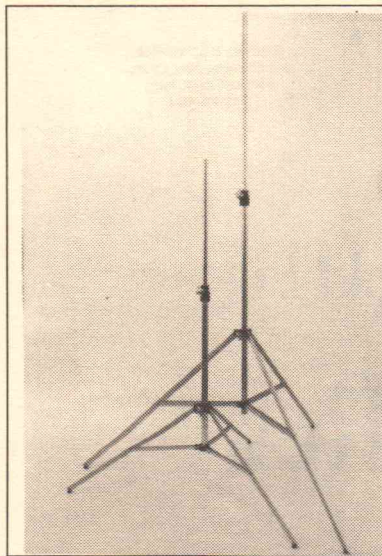
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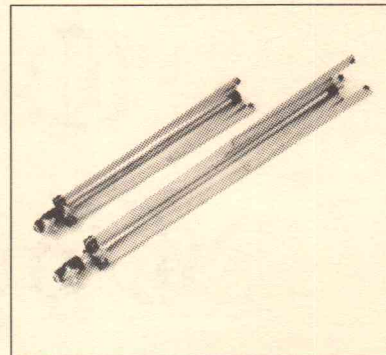
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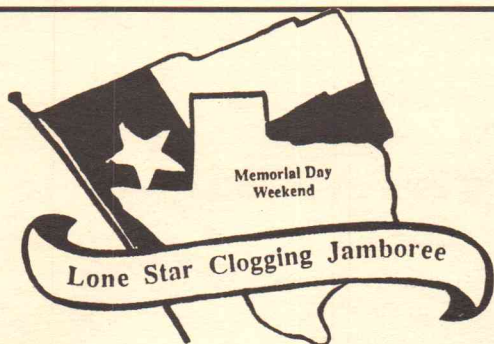
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Dance/Exhibitions	7:00 p.m. - 11:00 p.m.
Sunday - Workshops	9:00 a.m. - 5:00 p.m.
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Edited by **Paul Magriel** DaCapo Press Inc. Paperback 1978/First Published 1948



Cakewalk. Original American water color, 1890. The Museum of Modern Art.

The History of Negro dance and its music in North America is fundamentally so integrated with our entire music and dance history that it may seem curious here to isolate or limit its boundless divergencies. However, no sequential survey has been made in any general history to date, and episodic treatments can give no concept of the Afro-American contribution in continuity or importance. Hazards are always involved when social and economic problems inexorably impinge on any phase of Negro cultural history, and objectivity becomes an elusive lodestar.

This is in part the saga of William Henry Lane, known as Master Juba. This most influential single performer of nineteenth-century American dance was a prodigy of our entire theater history. Almost legendary among his contemporary colleagues, Master Juba dwindled into oblivion. Negro historians, intent on apotheosizing Ira Aldridge, the African Roscius, ignored him. Yet this is equivalent to writing a twentieth-century theatrical history of the Negro, mentioning only Paul Robeson and omitting Bill Robinson, the great Bojangles. It is more out-

Continued on Page 20

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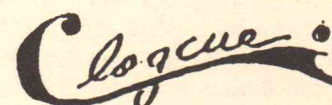


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N.C.H.C./C.L.O.G. Inc.
Continued from Page 1

WHAT ARE BMI & ASCAP?

BMI (Broadcast Music, Inc.) & ASCAP (American Society of Composers, Authors & Publishers), are the 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.?

N.C.H.C. (National Clogging & Hoedown Council) 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 the art form. 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.

WHAT IS C.L.O.G. Inc.?

C.L.O.G., Inc. is a national-international organization with non-profit tax exempt 501(c) (3) status, dedicated to serving leaders, instructors, team directors, dancers and clogging enthusiasts for over 14 years. Through the establishment of the National Clogging Convention in 1984, it has united thousands upon thousands of dancers into the largest and most respected clogging event in the world.

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, competitions, and dances throughout the year.

WHY SHOULD I GO THROUGH THE N.C.H.C. and C.L.O.G. TO GET MY LICENSE?

BMI/ASCAP 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. and C.L.O.G., who for over 29 combined years have worked to serve the needs of instructors and dancers nationwide. By negotiating with BMI/ASCAP on behalf of all cloggers nationwide, the N.C.H.C. and C.L.O.G. can insure you that licensing rates will be fair and equitable for all cloggers.

In addition, the N.C.H.C. and C.L.O.G. 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/ASCAP, it would cost you \$91.00 per year from BMI and \$58.00 per year from 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. and C.L.O.G.'s collective buying power, your BMI License will cost you only \$30.00 this year, regardless of your student load and class schedule! ASCAP will cost your

from \$30.00 to \$75.00 this year depending on the number of clogging events you conduct.

HOW DO I GO ABOUT OBTAINING MY LICENSE THROUGH N.C.H.C. AND C.L.O.G.?

By joining the hundreds of cloggers from around the country who are members of these organizations you can enjoy the low group rates for BMI/ASCAP licenses. The membership fee is \$20.00 per year for either organization, which entitles you to the following benefits:

N.C.H.C.

- "Toe Tappin' Talk" the periodical publication of the N.C.H.C.
- \$1,000,000.00 liability insurance coverage for you during recognized classes and events.
- Reduced admission to the N.C.H.C. Annual Festival-Grand Championship Dance off.
- Discounted rates for N.C.H.C. sponsored Judges/Directors Seminar - Workshop.
- The opportunity for state organization affiliation, providing a voice in the operation of the N.C.H.C. in pursuit of its mission.
- Sanctioned competitions throughout the country, providing standardized rules and categories.
- A full schedule of traditional workshops at the C.L.O.G. National Convention.

C.L.O.G.

- Bi-monthly publication, The Flop Eared Mule, containing news articles, problem solving advice, upcoming events and cue sheets.
- Free teacher training seminars periodically throughout the country featuring top instructors.
- Free space at the National Convention for state and regional organizations to advertise and enroll new members, along with a forum for sharing ideas, solving mutual problems and exchanging information.
- 24 hour-a-day hot line with the latest updated information on events and services by region throughout the world - free to non-members as well as members.
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- Commencing with the 1990 list of convention instructors, C.L.O.G. will cover the BMI/ASCAP licensing fees for each instructor at C.L.O.G. expense.

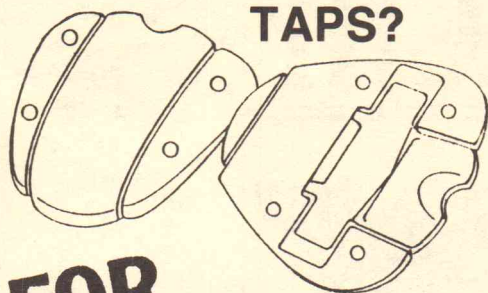
The N.C.H.C. and C.L.O.G. are dedicated to serving the needs of the cloggers nationwide. We are proud to be able to negotiate this licensing agreement on behalf of the dancers we serve.

C.L.O.G. has remained noticeably low profile on BMI/ASCAP negotiations to this point. The reason for this stemmed from a "Gentlemen's Agreement" with the N.C.H.C. to allow Garland Steele to be sole negotiator, so as not to interfere with or fractionalize the negotiations. We are pleased to say this cooperative effort has resulted in a successful and beneficial agreement for directors, leaders and instructors nationwide. JoAnn Gibbs, Executive Director of C.L.O.G. has not endorsed any other BMI/ASCAP negotiations.

We certainly hope all of you will join and support both organizations. The dues are \$20.00 yearly per organization. Both need and welcome your membership.

Continued on Page 30

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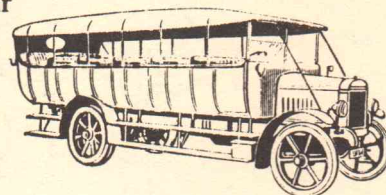


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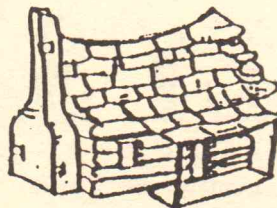
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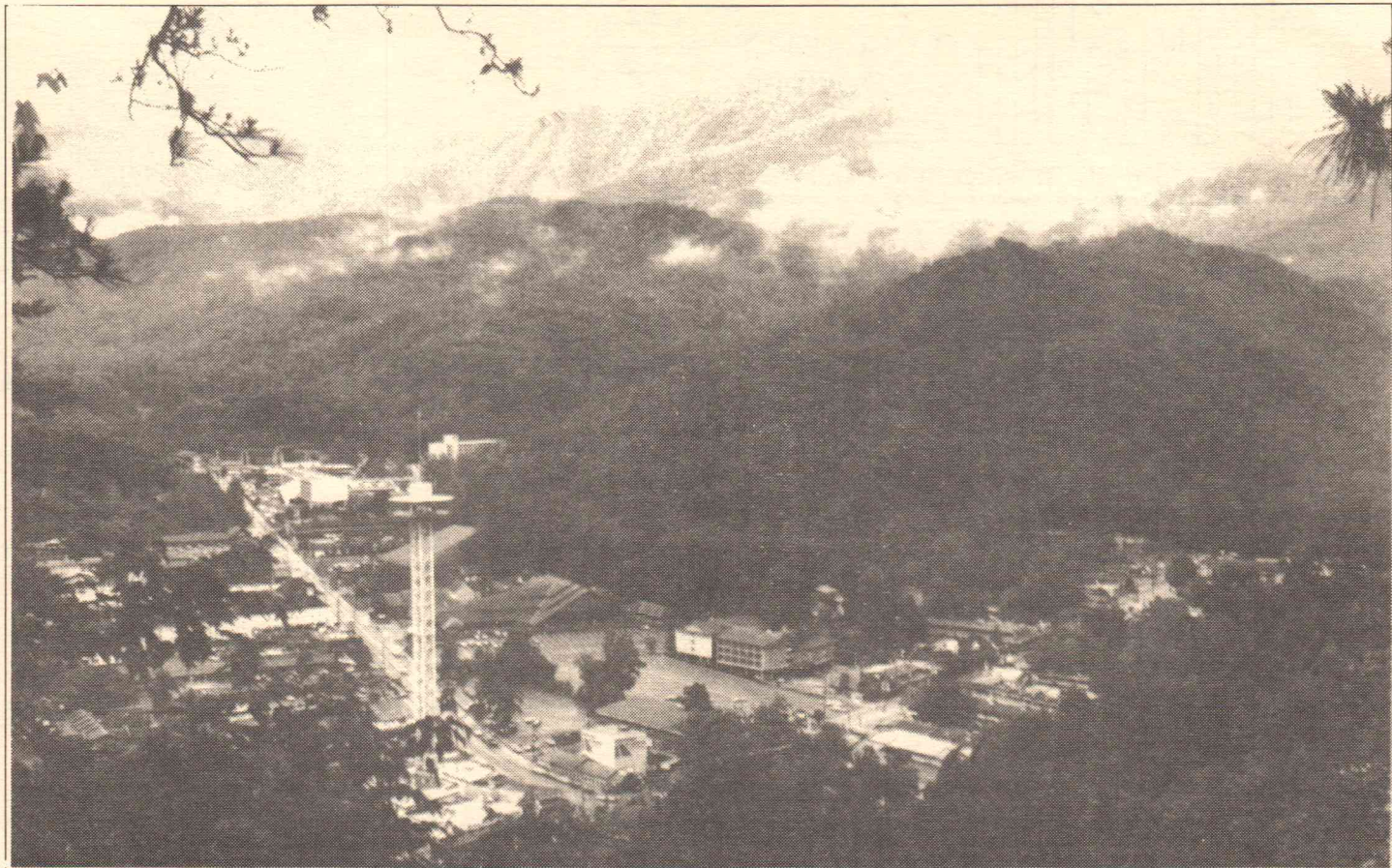
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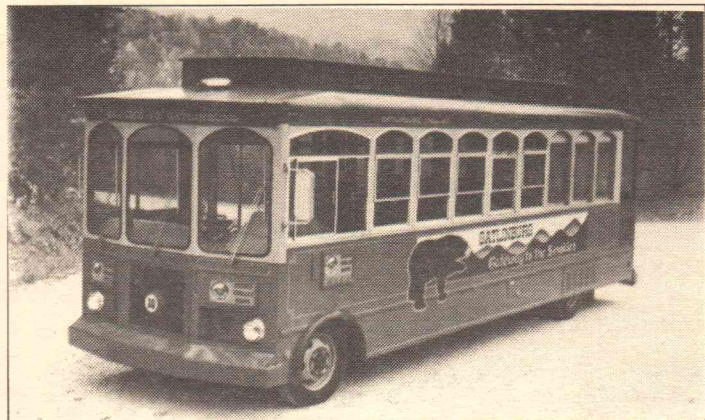
The area is famous for shopping and crafts. More than 400 shops feature collectibles, antiques and crafts from the region.

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The Gatlinburg Chamber of Commerce is sponsoring *The Mountainfest Clogging Competition*, June 7 and 8, 1991. For brochures about Gatlinburg and housing information write to: The Chamber of Commerce, 520 Parkway P.O. Box 527, Gatlinburg, Tennessee 37738.



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Juba Continued from Page 12

rageous in that Robinson has embellished an already established form, whereas Juba was actually an initiator and determinant of the form itself. The repertoire of any current tap dancer contains elements which were established theatrically by him. Herein is the cornerstone of his memorial.

Negros were first brought to America in the sixteenth century. They came principally from the Gold Coast, Ivory Coast, Congo, Angola, Benin, Gambia, Senegal, Nigeria, Dahomey, and Togoland. Conditioned physiologically and psychologically to elaborate, legalistic tribal ritual and the extrovert, centrifugal community ring-shout, then to the restricted disorder of slave-ship holds, plantation huts, and enforced dissolution of their cultural traditions, with only the slightest elements of western European tradition to draw upon, they evolved art forms which became indigenous manifestations of American culture.

That Negro music making survived is miraculous when we consider the Slave Laws of 1740, which remained among the basic regulatory laws for Negroes during the subsequent century and a quarter. These were promulgated after the Stono Insurrection of 1739, in South Carolina. A group of slaves attempted an escape to Florida, got hold of some rum en route, stopped to celebrate with a song-and-dance bout, and were captured in a bloody charge. They had marched "with colors flying and drums beating." The laws of 1740 stringently prohibited any Negro from "beating drums, blowing horns or the like which might on occasion be used to arouse slaves to insurrectionary activity." Since most states patterned their slave laws after those of South Carolina and Virginia, the effect of these prohibitions would have discouraged any people inherently less musical. Substitutions for the forbidden drum were accomplished with facility - bone clappers in the manner of castanets, jawbones, scrap iron such as blacksmiths' rasps, hand clapping, and foot beats. Virtuosity of footwork, with heel beats and toe beats, became a simulacrum of the drum. In modern tap dancing the "conversation" tapped out by two performers is a survival of African telegraphy by drums. Since African dance had already developed rhythms stamped or beaten out by dancers as counterpoint to antiphonal musical accompaniment, and solo dances set against the communal ring-shout, the formal source material surmounted any restrictions. the slave created the *bonja*, too, made from a hollow gourd without resonance board, slack strung, which developed in the banjo of minstrelsy and jazz.

The juba dance (simplified from *giouba*) was an African step dance which somewhat resembled a jig with elaborate variations, and occurs wherever the Negro settled, whether in the West Indies or South Carolina. One variation - crossing and uncrossing the hands against kneecaps which fanned back and forth - was incorporated in the Charleston of the nineteen twenties. Juba and Jube are recurrent slave names particularly associated with dancers and musicians. Juba also occurs as the name of a supernatural being in some American Negro folklore, and became the popular name for an expansive weed, the *Juba's-bush* or *Juba's-brush*.

The Negro dancer on the American stage was originally an exotic, much the same as blackamoors in a Rameau

ballet opera. Blackface "Negroes" appeared in eighteenth-century Captain Cook pantomimes and Sheridan's *Robinson Crusoe* (New York, 1785). In 1791 a Negro troupe of comedians and entertainers, under the direction of one Louis Tabary, gave performances in New Orleans. A typical playbill announcement offers *Paul and Virginia*, with music by Mazzinghi and Reeve, and accompaniments by James Hewitt, featuring a "NEGRO DANCE by Monsieur Labottiere and Mrs. Darby" (New York, 1805). By 1810 the singing and dancing "Negro Boy" was established with the traditional clown as a dancehall and circus character. These blackface impersonators simply performed jigs and clogs of Irish or English origin to popular songs with topical allusions to Negroes in the lyrics.

Blackface minstrel songs, to the accompaniment of a genuine Negro instrument, the banjo, abetted by tambourine and bone clappers, were popular by 1820, but genuine Negro performers continued to appear only in sporadic interludes. The African Company gave a New York version of the London burletta *Tom and Jerry* in 1821, but the comic dance by the characters *African Sal* and *Dusty Bob* had long been performed in blackface.

"Daddy" Rice, the famous, original "Jim Crow," was a blackface performer who first definitely used a Negro work song. Picked up from a livery-stable porter, this monotonously cheerful refrain - "spin about and turn about and jump Jim Crow" - with accompanying jig and shuffle, focused attention on the Negro as theatrical source material in 1829. Traditional Anglo-American fiddle breakdowns, such as *Turkey in the Straw*, and popular ballads as well, were absorbed into the minstrel amalgam. The minstrel show, as a unit of songs, dances, and jokes, crystallized in the eighteen forties. Although the stock "Negro" was already formed, there was some slight effort initially to approximate Negro music.



"Daddy" Rice as Jim Crow. English copperplate engraving after original American lithograph. Ca. 1830.

— To Be Continued Next Month

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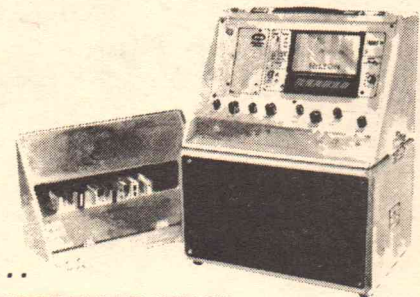
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Texas Cloggers Rally

By: **Richard Cannon**
Sherman, Texas

At the 1991 *Texas Clogger's Rally* held in Waco, Texas, several awards were presented to individuals. Bobby Whitefield, Education Chairman, presented the *1991 Rick Flory TCC Educational Fellowship Scholarship* to Josh King. Josh has been a featured instructor at several workshops in and around Texas and has taught at the National C.L.O.G. convention, as well as the Armadillo Stampede. Josh is currently residing in Denton, Texas and attends North Texas State University where he is active in various civic and scholastic organizations.

It was only fitting that Bob Feingold receive the *TCC Clogger of the Year Award*. After the unfortunate death of Rick Flory, Editor of *Texas Clogging Councils* publication, Bob took over as Acting Editor of *The Texas Clogger* and continued his roll as Treasurer and Membership Chairman. The quality of *The Texas Clogger* exemplifies Bob's efforts and contributions to clogging not only in Texas, but nationwide.

Ron Hodge, outgoing President of the *Texas Clogging Council* was presented with an appreciation plaque by Bobby Whitefield. Ron served as President of the Council for four years. The "Clogger of the Year" and the scholarship programs were both implemented while Ron was President.



Bob Feingold receives plaque from Whitefield



Cadence Cloggers - San Antonio, Texas



Rise & Shine - Continued from Page 6

Last month, Bethany had surgery done on her left knee. Apparently, she had been dancing for approximately 1½ years in excruciating pain. We have always been very proud of Bethany but certainly have more after speaking with her surgeon and realizing the difficulties

she overcame from the knee injury and pain, so that she could continue on in her clogging and enter competition.

Bethany has embodied the philosophy we preach to all of our dancers almost daily: to perform every show to 100% of their ability, for one never knows who might be in the audience watching. The result speaks for itself.



Above: Bobby Whitefield presents award to Josh King

Left: "Sit Down" Square Dance called by Bill Nichols

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I'm a freestyle clogger and my greatest joy is clogging. I began in 1982 at the age of 52 years old; I'm now 61 and still enjoy dancing. Keep putting out your great magazine. God Bless You.

Editor: Several folks have written asking about workshops with a more "traditional" flavor. May we suggest the July 7-August 9, 1991 *Augusta Heritage Arts Workshop* held in Elkins, West Virginia. For a complete brochure call (304) 636-1903. Additionally, we understand that Anna Breeding's *Clog Campus '91* June 7th and 8th, Norton, Virginia, will have much traditional music and dance.

This month we have an advertisement for two videotapes done by *Ten Toe Percussion Ira Bernstein*. They are not teaching tapes, but are performances. Both are incredible!

Barbara & Bob Kohler, Stanley's Bluegrass & Barbeque, Asheville, North Carolina: We had a lovely visit in December, from clogger Sammi Fo, of Hawaii. She danced in the shows at Stanley's with our *House Team*. Sammi and her husband have a musical show in Hawaii, which includes a bit of clogging as well as their own native dance and music. Sammi gave the customers a surprise treat when she took off her shoes and performed a Hula to Bluegrass music. The *40 West Band* promises to learn some Hawaiian Songs if she will return!!! The photo includes Sammi and the *40 West Band* and the "Stanley Stompers", Tim Merrill and Ric Ledford.

You just never know who you will find on our dance floor. Tried to teach Bucky Dent a few months ago but he feels more at home with a baseball!! Country singers Steve Wariner and Marty Stuart stopped to "pick and sing" with the band, as



did Randy Travis's brother, Ricky Traywick! We have been catering (Editors Note: Stanley's delicious barbeque and fixins') back stage at the Country Concerts. Last month we served Alan Jackson, Pam Tillis, Ronnie McDowell and the McCarter family.

Our heartfelt best wishes for a speedy, smooth recuperation go to *George Phetteplace*. Wife Alice, Director of *2 Country Cloggers*, John's Island, South Carolina, wrote of George's heart attack which was followed by many complications and ultimately a by-pass. After five weeks in the hospital and three operations, George is home and improving rapidly.

Dick Bugdal, Miami, Florida, a longtime subscriber, shared some anecdotes about his first meeting with *Oscar Roberson, Robersonville, North Carolina*.

Oscar winters in Ocala, Florida, and can be found visiting most of the workshops and competitions hereabouts. The last couple of workshops he was seen wearing what can only be described as "Daytona Beach style pants" and claimed that he couldn't get away with wearing them in North Carolina. Oscar travels in a camper and visits many of the bluegrass festivals and clogging jamborees. He is primarily a free-style clogger and prefers old time clawhammer banjo music. Oscar states, "If you can cope with change, you can stay young." And he is 77 years young!

Dick closes with "Wishing you continued success with *The Double Toe Times* . . . and wishing the world would be made up of cloggers . . . people with music in their hearts and feet."

Dave Kinsey, Director, Chesapeake Bay Cloggers, Chesapeake, Virginia: "Saturday evening, March 16th, was COLD - mid 30's made colder by the wind chill of 20 mph winds. In spite of the weather, a huge crowd gathered on Mount Trash More in Virginia Beach to welcome home the first Americans to return from Desert Storm.

A Navy Chaplain opened the ceremony with a prayer of Thanks. The *Chesapeake Bay Cloggers* then took their places and performed a routine choreographed by Chip Woodall to Neil Diamond's *America*. The thunderous applause prompted two encores. I was so proud of these kids who had worked so hard to perfect this dance, and am grateful to Chip Woodall for the outstanding choreography."

Jeri Berg, Director, Foggy Mountain Cloggers, Council Bluffs, Iowa: "THANK YOU for the cover of the last issue. [Drigg's cartoon re clogging heritage - March '91] I framed it and hung it in the studio!"

Jeri writes that hers is a more traditional group, by choice, in both costume and style of dance. She is trying to pass on the style of clogging that *she* was taught many years ago and her dancers, who love to dance, clog and perform, are in agreement with her philosophies.

The *Foggy Mountain Cloggers* help with fund raisers for various charities - *The American Heart Association* "Dance for Heart" is especially important to them. One of Jeri's adult male dancers has had seven heart attacks, and is doing great and dancing with the group.

Hat's Off Foggy Mountain Cloggers!

Putting together a magazine is much like a jigsaw puzzle. With a deadline. Our deadline is the tenth of the month preceding the next issue. If someone wants an advertisement in a specific size, we can paste around it and extend the deadline, but only if that person phones us. We now have a *FAX*. *Second Day Airmail* is also effective. Articles and subscriptions which come in after the deadline must wait till the *following* month. It is possible that a subscriber might have to wait six to seven weeks for their first issue. (If a new subscriber wants one copy in a hurry, add \$1.90 to the \$15.00 subscription price and we will send the nearest issue First Class.)

We are in need of ACTION SHOTS again! Keep those articles and photos coming!

EDITOR



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Alabama Clogging Teams

By: Bobbie Adams



Nora & Lendal McCullar

I like to think of Bill Nichols as "the Johnny Appleseed of Clogging." If you ask clogging Instructors where they first learned to clog, chances are good that the original source was Bill Nichols in Fontana Village, North Carolina.

In the early 1970's, Nora and Lendal McCullar square danced with caller Earl Brown in Birmingham, Alabama. Earl brought home clogging steps from Bill Nichols - three to be exact - and Nora and Lendal were launched into a twenty-year love-affair with clogging. Lendal rattled off those first three steps - *Double up Double down; Cross over; Double step rock step* - and they triggered memories of this Editor's oldest children practicing those same steps in our garage eighteen years ago. Their teacher was Wade Driver who learned from Big John Walters, who in turn learned from Bill.



The Dixie Footstompers

Nora and Lendal sought more clogging instruction from Shelia Popwell and Bill Nichols. In 1975, they started teaching clogging in Birmingham and Nora implemented classes with printed explanation flyers, now called cue sheets. Their

Town and Country Cloggers adult team and *Dixie Footstompers* teen team have been augmented by the more recent *Honey Bear Cloggers* for the younger children.

Nora and Lendal have served as officers of the *Alabama Clogging Council* and currently are the Editors of the ACC's *Heart of Dixie Clog Notes*.

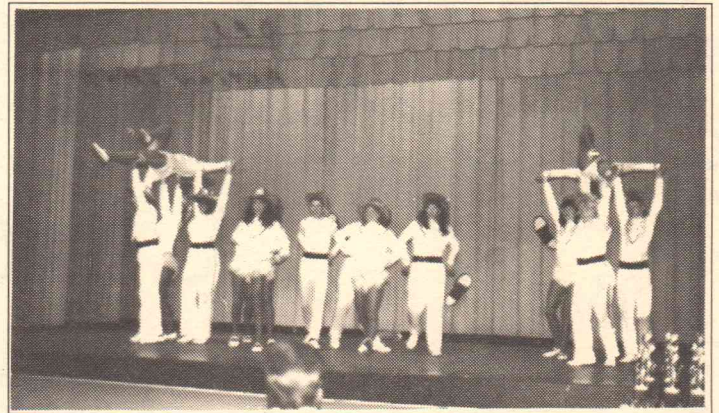
The list of team accomplishments in both exhibition and the competition arena is long. They've won several Sportsmanship Trophies, which is an off-stage honor to be prized above all others, in this Editor's opinion.

Hat's Off to these Birmingham, Alabama groups. Editor



Above: Town & Country Cloggers

Below: Stage Performance



Post Office Snafu

The Double Toe Times mail bags have been changed from dirty gray to cocoa-brown colored-coded so that it will guarantee the dirty gray bulk mail bags with all the carpet cleaner/Insurance sales junk mail WILL BE DELIVERED ON TIME and the nice clean Second Class Permit Brown Bags with *Time*, *Good Housekeeping*, and *The Double Toe Times* can be mis-routed or lost. The entire South Texas 780-789 bag has disappeared. Neither Jacksonville, FL nor the Houston, TX Post Office knows nor cares!

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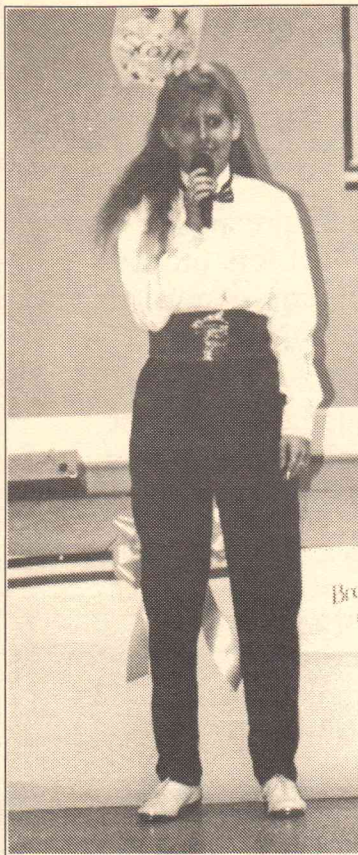


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Spring Break Workshop



Above: Patriotic Special

**Left: Kim Carson, Instructor
Breezin' Easy Cloggers**

**Right: Jan Bohley and Scott
Wall - "Swing Number
Three from Tennessee"**

The Breezin' Easy Cloggers enjoyed their second *Annual Spring Break Workshop* on March 9th, held at the Tavares Civic Center in Tavares, Florida.

The weather was dreadful, but didn't dampen the spirits of the dancers. Over twelve routines were taught throughout the day.

The evening session was opened by a Patriotic Special performed by the Breezin' Easy Cloggers and was closed with a Patriotic Special conducted by Marge Callahan. The entire workshop was dedicated to the troops that served in Saudi Arabia and even the syllabus was all in yellow.



Instructors: (L-R) Sue Toor, Kim Carson, Sandy Redfern, Tom Toor, Jan Bohley, Loretta and Bud Berwick, Scott Wall and Marge Callahan

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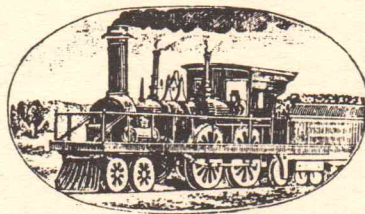
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Must mention workshop.

14th ANNUAL
**EAST COAST
CLOGGING CHAMPIONSHIP**

Saturday, July 27, 1991
9:30 AM till

Indian River High School
2301 Dunbarton Road
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**ACHF
and
NCHC**



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Hosted by: **THE FLATLAND CLOGGERS & CHESAPEAKE PARKS & RECREATION**

N.C.H.C./C.L.O.G. Inc.
Continued from Page 14

You must be a member of one of these (N.C.H.C. or C.L.O.G.) to be eligible for licensing by BMI/ASCAP at these organizations' discounted rates.

**EXCERPTS PARAPHRASED FROM THE
BMI/ASCAP LICENSE AGREEMENTS:**

A. DEFINITIONS:

"Licensed Premises" - Shall mean any place at which those instructors, who are members of N.C.H.C. or C.L.O.G., conduct classes, workshops, exhibitions, competitions and regular club dances.

"Active Member" - Shall mean a person who conducts one or more of the above defined activities.

"Workshops" - Shall mean educational classes for experienced dancers.

B. BMI/ASCAP GRANT:

BMI/ASCAP grants to N.C.H.C. and C.L.O.G. members, a non-exclusive license to perform, present or cause the performance at licensed premises, only works which BMI/ASCAP shall have the right to grant public performance licenses during the term hereof. The license shall be restricted to performance of music in the manner as described in section C. below and is granted in consideration of the payment of the license fees.

The licenses do not include the following;

1. Dramatic rights, the right to perform dramatico-musical works in whole or in substantial part, the right to present individual works in whole or in substantial part, the right to present other context which may constitute an exercise of the "grand rights" therein; or
2. The right to broadcast, telecast, cablecast or otherwise transmit the performance licensed hereunder

to persons outside of the licensed premises.

3. The licenses do not authorize performance of music by means of coin-operated phonorecord player (jukebox) as defined in the Copyright Law - (17 U.S.C. Section 116).

C. PERFORMANCES AT LICENSED PREMISES AND RESTRICTIONS

The license granted herein shall be restricted to performances of music by the playing of records, pre-recorded tapes, CD's or other mechanical devices, or via the reception of broadcast audio transmissions on receiving apparatus and amplification thereof through loudspeakers located on the licensed premises, in a designated area on the licensed premises during dances, workshops and dance instruction conducted by N.C.H.C. and C.L.O.G. members.

Such instruction shall be limited to clog, square, round, contras, and modern dancing, as those terms are commonly understood in the dance profession. In no event shall this license authorize performances of recorded music for the following:

1. On the licensed premise (other than incidentally) adjacent to or outside of the area in which dances, workshops and instructional classes are being held,
2. Performances of music at any time other than while such covered events are in session,
3. During athletic classes, dance instruction known as aerobic, gymnastics, slimnastics, jazz dancing as those terms are commonly understood in the dance profession,
4. At any trade shows, conventions, expositions and shopping centers/malls, (The trade show, convention, exposition and shopping center/mall would have its' own license),
5. On any other BMI/ASCAP licensed premises or facility.

This form must be signed and returned, even if you are not subject to the license agreement.

DECLARATIONS FORM

DEADLINE IS MAY 15, 1991

LICENSE AGREEMENT FOR BMI/ASCAP AS PROVIDED ON BEHALF OF THE N.C.H.C./C.L.O.G., Inc.

Please Complete as soon as possible - Part I or Part II of this Declarations Form and return it to:
N.C.H.C./C.L.O.G. • 507 Angie Way • Lilburn, GA 30247

(PLEASE PRINT)

NAME: _____ TEAM: _____ PHONE: (____) _____

ADDRESS: _____ CITY: _____ STATE: _____ ZIP: _____

PART I PLEASE CHECK ALL OF THE FOLLOWING THAT APPLY:

- ☐ Director ☐ Instructor ☐ Organizer of Clogging Events (Classes, workshops, exhibitions, competitions, or clubs that are related to clogging.)
- ☐ N.C.H.C. Member ☐ C.L.O.G. Member

SCHEDULE OF FEES: (Please check appropriate boxes and Amounts in the space provided.)

- ☐ BMI License \$30.00
- ☐ ASCAP License Clogging Events Per Year
- ☐ 1-150/\$30.00 ☐ 151-300/\$40.00 ☐ 300&Over/75.00
- ☐ Membership Fee: (If you are not a current member of either organization check one or both boxes if you wish to join.)
- ☐ N.C.H.C. \$20.00 ☐ C.L.O.G. \$20.00
- ☐ Voluntary Contribution (To help defray postage & handling)..... \$2.00

TOTAL ENCLOSED.....

I hereby authorize N.C.H.C./C.L.O.G. to enter a blanket licensing agreement with BMI/ASCAP on my behalf

SIGNED: _____ DATE: _____

PART II FOR N.C.H.C. AND/OR C.L.O.G. MEMBERS WHO DO NOT REQUIRE BMI/ASCAP LICENSING.

I hereby Declare to those concerned, that I do not conduct clogging classes, workshops, exhibitions, competitions or regular club dances, nor do I sponsor any of these activities. Therefore, I am not required to obtain licensing under the copyright laws since I participate as a dancer or attendee ONLY.

SIGNED: _____ DATE: _____

The 1991 South Carolina Clogging Championship

July 20, 1991

Greenville, South Carolina

**\$500 Cash to
Grand Championship
Team**

Competition Categories:

Line
Line Formations
2 or More Couple Precision
2 or More Couple Freestyle
Show
Solo - Challenge & Novice
Duets
Novice Team

For Rules Fill Out Form Below:

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

Mail to:

Simone Pace
3 Crest St.
Lyman, SC 29365
(803) 949-3300

PLEASE SEND RULES BOOK FOR SC CLOGGING CHAMPIONSHIPS.

The 1991 Miss American Clogger Pageant August 30 & 31, 1991

Contestants must submit a photograph with Application.

Age Divisions Are: 6-8, 9-12, 13-16, 17-20, 21 & Over

Winners & 2 Runners-Up will be awarded in all age divisions.

1 Overall winner will be awarded.

Overall winner will receive crown, banner, trophy & cash scholarship.

Overall Talent, Interview, Photogenic & Most Beautiful Evening Gown.

Contestants will be judged on:

To Request Application
Fill Out Form Below
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Interview

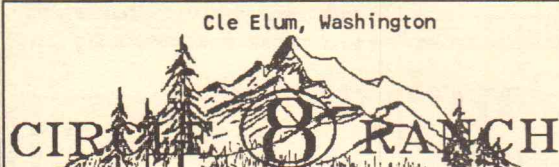
Talent • (Clogging Routine)

Beauty • (Evening Gown)

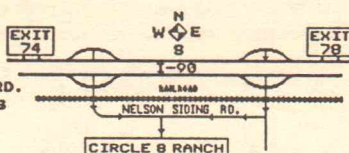
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Lyman, S.C. 29365
(803) 949-3300

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

_____ I would like an application for the Miss American Clogger Pageant.



FROM SEATTLE TAKE
EXIT 74 AT STOP
SIGN TURN RIGHT
ONTO NELSON SIDING RD.
GO APPROX. 1.8 MILES
TURN RIGHT INTO
CIRCLE 8 RANCH



FROM SPOKANE TAKE
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TURN LEFT TAKE 1ST RIGHT
ONTO NELSON SIDING RD.
GO APPROX. 2.6 MILES
TURN LEFT INTO
CIRCLE 8 RANCH

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**DAVE ROE AND ELAINE ALAURIA
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CLOGGING TEACHER SEMINAR**

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*COMPETITION*ORGANIZATION*

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WAGONMASTER 509-656-2353(SUMMER ONLY)

NAME: _____
ADDRESS: _____

CLOGGING PROGRAM: _____ PHONE (____) _____

PROGRAM FEE _____

CAMPING FEE _____ @ \$8.50 PER NIGHT _____

SEWER FEE _____ @ \$2.00 PER NIGHT _____

TENT FEE _____ @ \$6.50 PER NIGHT _____

CAMP GUESTS # _____ @ \$1.25 X _____ NIGHTS _____

A-FRAME _____ @ \$20.00 PER NIGHT _____

A-FRAME GUEST # _____ @ \$5.00 X _____ NIGHTS _____

HOUSE # ROOMS _____ @ \$25.00 X _____ NIGHTS _____

HOUSE GUESTS # _____ @ \$7.00 X _____ NIGHTS _____

NAME BADGE (CIRCLE 8 RANCH) _____ @ \$5.50 EA. _____

DANGLES _____ @ \$.50 EA. _____

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TOTAL DUE (PAYABLE TO CIRCLE 8 RANCH) _____

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8TH ANNUAL DRIFTWOOD VALLEY CLOGGERS CLOGAHOLIC WORKSHOP 1991

May 31 & June 1, 1991

WORKSHOP FEE

Pre-Registration (received by 5/25)
Dancer - \$15; Child (12 & under) - \$10
At Door Registration
Dancer - \$17; Child (12 & under) - \$12
Spectator - \$4; Video Equip. - \$10
Evening Dance only - \$3/person/dance

Featuring
Charlie Burns
Garland Steele
Carolyn Kell

SCHEDULE

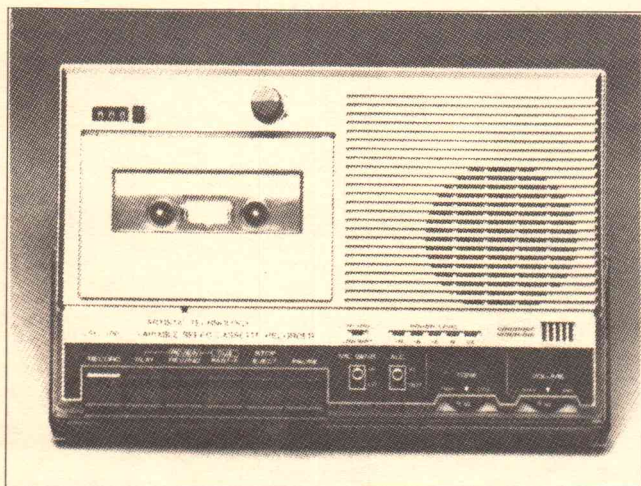
FRIDAY
7:30 - 10:30pm Dance & Registration
SATURDAY
9:00am Registration
9:30am - 4:30pm Workshop
7:30 - 10:30pm Dance



Video Policy: Video cameras will be permitted in assigned areas as long as they are for private, non-commercial use.

Mail Registration to: **KIM & CHUCK RAY, 19800E 300N, Hartsville, IN 47244**

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