

# C.L.O.G. Today™

*Official Newsletter of the National Clogging Leaders Organization*

## “Clog-a-Day Away” Workshop in Mesa, Arizona

Written by Lezlee Moultrie, Sunshine Exchange Cloggers, Redmond, OR

Just one powerful word describes this year’s clogging workshop in Mesa, Arizona...FUN, FUN, FUN!

There was so much energy generated among the cloggers who attended, the dance floor actually shook with fun and laughter. Steve Smith from Lexington, Kentucky and Anne Mills from Bremerton, Washington are a perfect match for promoting clogging camaraderie among their attendees.

The clogging teaches (easy, intermediate, and advanced) were well written and lots of fun to dance. Steve Smith is an amazing man. His talent and compassion for people are clearly evident in everything he does on and off the dance floor.

This year’s entertainment was especially exciting. It included:

- The “Feet-on-Fire Cloggers” from Yuma, Arizona performing a couples routine entitled “Istanbul (Constantinople)”, very colorful and well done.
- The “Tucson Mountain Cloggers” from Arizona performed “Banjo Boy” with several different formations, great job girls!



**Steve Smith’s Freestyle**

- A solo by Steve Smith demonstrating “freestyle” clogging...absolutely wonderful! He brought the house down with a standing ovation of course! People could not stop cheering and clapping. For a minute I thought I was at the Super Bowl!
- And finally, flying straight in from the National Clogging Convention in Nashville, Tennessee...The “Happy Feet Penguins” performing their routine “Hit Me Up” (from Arizona, Oregon, and Washington). This particular routine was special because Steve Smith participated. He was the male penguin in charge of the “sacred egg”. Way to go Steve! Thank you so very much! The “Penguins” love you!

Steve truly depicts the spirit of what clogging is all about. The audience loved it! This team’s happiness and camaraderie really shine through. It was too much FUN and it doesn’t get any better then that!



**Top row, L to R:** Ruth Werth, Maryl Metheany, Carol Williams, Barb Peyton, Janice Jestin, Shari Baltrusch, Anne Mills, Marie Campbell & Ginny Bartes  
**Bottom row, L to R:** Karen Thorsell, Steve Smith, Lezlee Moultrie & Earla Reynolds

So in closing...A big “THANK YOU” to Steve Smith, Anne Mills and her wonderful staff for yet another spectacular workshop in Mesa, Arizona where there’s something for everyone. JOB WELL DONE!

Hope to see you on the dance floor next year! (Saturday, February 7, 2009)

## CLOG Today

CLOG Today is published bi-monthly by

### CLOG - The National Clogging Leaders Organization, Inc.

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**CLOG Today** (formerly known as the *Flop-Eared Mule*) is the official newsletter for the National Clogging Leaders Organization, Inc., published by cloggers, for cloggers, in an effort to share clogging news and to promote and preserve the Clogging dance form.

CLOG members receive a printed copy of the *CLOG Today* newsletter as a benefit of CLOG membership. CLOG offers two membership classes: Gold (\$30.00 per year) and Silver (\$25.00 per year), US funds only.

#### CLOG Today Staff

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CLOG encourages all cloggers and clogging enthusiasts to contribute to the content of the newsletter. Please send news items, advertising, comments, and/or suggestions to the editor.

High-quality images and documents in Microsoft Word (attached to e-mail) are preferred. Original photos and documents sent via postal mail are also accepted (please send SASE for materials you wish to be returned).

Issue:	Deadline:
January-February	December 15
March-April	February 15
May-June	April 15
July-August	June 15
September-October	August 15
November-December	October 15

Advertising rates are available online or by contacting the editor.

The opinions in this newsletter do not necessarily represent those of the editor, staff, CLOG, or the Board of Directors. *CLOG Today* reserves the right to use, edit, or withhold from publication any material submitted.

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## SESAC Information Sheet

C.L.O.G., Inc. has entered into agreement with SESAC to be a Licensing Agent for this organization. As many of you are aware, CLOG has agreements with BMI and ASCAP for Music Licensing. We are happy to be able to offer SESAC in addition to BMI / ASCAP as an option to our members. The cost for 2008-2009 (April 1 - March 31) is \$57.00.

### Q: Who is SESAC?

SESAC was founded in 1930 as the Society of European Stage Authors and Composers. Since that time SESAC has significantly expanded the number of songwriters and publishers represented and its repertory now includes all music genres. As a reflection of this change S.E.S.A.C. became SESAC, Inc.

SESAC is the second oldest of the three Performing Rights Organizations (PRO) in the United States. The Copyright Law of the United States, Section 101 defines a PRO as "an association, corporation, or other entity that licenses the public performance of nondramatic musical works on behalf of copyright owners of such works, such as the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC, Inc."

SESAC is also a member the international Performance Rights Organization CISAC, as well as member of many trade and business organizations and associations. Additionally, SESAC has licensing agreements with many foreign PRO's.

### Q: What service does SESAC provide?

SESAC acts as clearinghouse between the creators and owners of copyrighted music and those who wish to play this music in their businesses. SESAC offers a blanket license agreement that is recognized as the most convenient and cost effective method to obtain the required authorization to perform (play) all of the copyrighted music in the vast SESAC repertory.

### Q: Why Should I Have a SESAC Performance License?

If you are using someone's property (song) there is a moral and legal obligation to obtain the owner's permission. Under the Copyright Law of the United States, anyone who plays copyrighted music in a public establishment is required to obtain advanced permission from the copyright owner, or their representative. If you play any copyrighted song in your business without proper authorization you are breaking the law and can be held liable for damages, from a minimum of \$750 up to a maximum of \$150,000 per song played!

IT'S GOOD BUSINESS! Not only is music an important component in satisfying your customer's expectations and differentiating your business from your competitors, by displaying your SESAC decal, you show the public that you recognize the value of music and are complying with the Law.

The Better Business Bureau has developed a brochure that provides additional information concerning the Law and music users responsibilities. You can also contact SESAC directly at 1-800-826-9996 to speak with one of our licensing representatives.

### Q: If I have licenses with ASCAP and/or BMI, why do I need a license with SESAC?

SESAC, ASCAP, and BMI are three separate and distinct Performing Rights Organizations (PRO). Each organization represents different songwriters, composers, publishers and copyright holders, and each organi-

zation licenses only the copyrighted works of its own respective affiliated copyright holders. Licenses with ASCAP and BMI do NOT grant you authorization for the right to use the copyrighted music of SESAC represented songwriters, composers, publishers or copyright holders.

Since a license with ASCAP and/or BMI does not grant authorization to play songs in the SESAC repertory, most businesses obtain licenses with SESAC, ASCAP and BMI to obtain proper copyright clearance for virtually all of the copyrighted music in the world.

**Q: If others perform music in my place of business, can I, the owner/operator, still be held liable for copyright infringement?**

YES. The Copyright Law of the United States, and subsequent case law, clearly states that the owner or operator of an establishment where music is played is required to obtain the required advanced authorization for the performance of copyrighted music on the premises.

**Q: Who is responsible for music licenses for rented/leased areas such as meeting/banquet rooms, reception halls, or ballrooms?**

The Copyright Law of the United States, and subsequent case law assigns the responsibility for obtaining authorization for copyrighted music played in rented or leased areas to the owner/operator of the establishment.

**Q: What kinds of music does SESAC represent?**

All kinds! SESAC has grown over the decades and currently represents a significant amount of music written and performed in the United States in every musical genre. SESAC has been serving music users throughout the U.S. and abroad for over 70 years with a diversified repertory including Folk Music, Big Band, Jazz, New Age, Easy Listening, Adult Contemporary, Urban, R&B, Top40, Pop, HipHop, Rock, Rap, Blues, Country, Bluegrass, Gospel, Contemporary Christian, Latin/Hispanic, Tejano, Salsa, Caribbean, Polka, Band, Choral, Classical, Educational, and Children's music, as well Radio, Cable, TV and Internet jingles.

SESAC represented songs have been awarded Grammy, Clio, Dove, MTV, VH-1 and CMA awards, as well as scores of Gold and Platinum records. Artists and performers from all genres of music have performed SESAC represented works.

**Q: Can I determine through the information on records, tapes, compact discs and sheet music which songs are represented by SESAC?**

NO! Relying on label information to determine PRO affiliation is often an ineffective strategy.

Performance Rights Organization (PRO) information on record, CD and tape labels, when present, is frequently outdated, incomplete or inaccurate. This results from several factors: PRO information on label copy becomes outdated when a songwriter or publisher changes affiliation and joins a different PRO.

Due to the space limitations on cassette tapes and compact discs, many times PRO information is omitted all together.

Often songwriters will collaborate, and the names of all of

the co-writers of the song may not be listed.

Record companies are under NO obligation to furnish the correct PRO affiliation information on label copy, as it would be impractical for them to attempt to recall and correct all records, tapes and CDs every time a writer or publisher changed affiliation. Additionally, the U.S. adherence to the international Berne Convention in 1989 removed the requirement for notice of copyright and correct PRO affiliation on label copy. As of March 1, 1989, copyright notice is not required on published works.

**Q: If I do not know if the music being played in my establishment is copyrighted, can I still be held responsible for copyright infringement?**

Yes. As the owner/operator of an establishment, it is your responsibility to make sure that you have obtained all of the required copyright clearance authorization for all copyrighted works performed on your premises.

**Q: What is a blanket license?**

A SESAC license authorizes you to perform all of the songs in the vast SESAC repertory as often as you like, without having to

## CLOG Welcomes Nine New Members

We would like to welcome the following new members to CLOG:

*Betty Brown, KY*  
*Cristy Corwin, IN*  
*Lindalee Defrees, KS*  
*Clifford Gilb, OH*  
*Kathryn Hubert, NC*  
*Melissa Martinson, WI*  
*Vickie Neilson, UT*  
*Linda Snoes, MI*  
*Jo Claire West, CO*

For information on joining CLOG and the benefits of becoming a member, fill out and send in the application in this issue or at our web site at [www.clog.org](http://www.clog.org), or contact us at 770-985-5557, [clog@clog.org](mailto:clog@clog.org).

worry about trying to obtain permission for each individual song performed. This is called a blanket license, as a result of its extensive coverage.

A blanket license is very practical. It would be virtually impossible for you to know in advance every song that will be used in your establishment. Even if you were able to accomplish this, it would be extremely challenging and expensive for you to contact each copyright owner, of each song you plan to play, in order to obtain their permission.

SESAC provides a blanket license allowing you to utilize any or all of the copyrighted musical compositions in the SESAC repertory for a modest fee. The blanket license has long been recognized as the most efficient, economical and convenient way of clearing rights of copyright holders in the United States. In fact, the U.S. Supreme Court summarized the virtues of the blanket license in *CBS v. Broadcast Music, Inc.*, 441 U.S. 1 (1979) as follows:

"... the blanket license developed ... out of the practical situation in the marketplace: thousands of users, thousands of copyright owners and millions of compositions. Most users want unplanned, rapid and indemnified access to any and all of the repertory of compositions and the owners want a reliable method of collecting for the use of their copyrights..."

"A middleman with a blanket license was an obvious necessity if the thousands of individual negotiations, a virtual impossibility were to be avoided. Also, ...(individual licenses would pose) a difficult and expensive reporting problem for the user and policing task for the copyright owner. Historically, the market for public performance rights organized itself largely around the single-fee blanket license, which gave unlimited access to the repertory and reliable protection against infringement." *Id.* at 20-22.

The SESAC blanket license offers freedom and convenience to music users across the country. Due to difficulties encountered in anticipating musical performances and in locating all of the songwriters, composers, publishers and copyright holders in order to negotiate individual licenses in advance of each performance, the SESAC blanket license is an efficient, time-saving asset.

**Q: Do I have any other option to obtain the required authorization to perform copyrighted music?**

A: Yes, while SESAC offers the convenience and low cost of a blanket license authorizing the performance of all of the songs in the SESAC repertory, you have the option of contacting each copyright owner of each song you wish to play. As an alternative to a blanket license you can negotiate a separate license agreement directly with each copyright owner of each song you will play.

**Q: Do I have to pay for music licenses when I have already paid for the DJ, band or purchased the records, discs or tapes to be played in my establishment?**

The Copyright Law of the United States, states that the owner or operator of the establishment where the music is being played is responsible for obtaining the required authorization. The compensation you provide to a performer such as a DJ or band does not relieve you of this obligation.

When you purchase a record, tape, compact disc, DVD or similar product you are granted the authorization for a non-public performance, such as in your home or car. There is no public performance right attached to the sale of these products and if you decide to play this music in your establishment you are required to obtain authorization from the copyright owner or their representative.

**Q: What types of businesses are licensed with SESAC?**

SESAC licenses all types of establishments and broadcast entities that use music in their business operations. Through licensing, SESAC grants copyright clearance authorization to the establishments and collects music royalties on behalf of SESAC affiliated songwriters, composers, publishers and copyright holders.

In addition to Television, Radio, Satellite and Cable Operators, SESAC Licensees include restaurants, nightclubs, taverns, hotels, motels, resorts, health clubs, skating rinks, web sites, amusement parks, water parks, stadiums, auditoriums, arenas, convention centers, airlines, professional sport teams, country clubs, dance schools, colleges and universities, retail stores, shopping malls, museums, planetariums, theaters, concert promoters, cruise ships, festivals, and circuses. Click here for available licenses.

**Q: What happens if I ignore my responsibility to obtain permission to perform copyrighted music?**

Those who perform copyrighted music represented by SESAC without the required permission may be determined by the courts to be willful infringers. This status subjects the unlicensed music user to damages ranging up to \$150,000 for each song performed without proper authorization.

It is much more practical to simply secure a low-cost SESAC blanket license and be assured that you are covered for any and all SESAC represented copyrighted music that is performed on your premises.

The information above can be found at: [http://www.sesac.com/licensing/general\\_licensing\\_faq.aspx#If](http://www.sesac.com/licensing/general_licensing_faq.aspx#If)

# BMI\ASCAP\SESAC DECLARATIONS 2008

## LICENSE AGREEMENT FOR BMI/ASCAP AS PROVIDED

ON BEHALF OF C.L.O.G., Inc.

Please Complete - Part I or Part II of this Declarations Page and return it to:

**C.L.O.G.**

2986 Mill Park Court, Dacula, GA 30019 678-889-4355

(Please Print)

NAME: \_\_\_\_\_

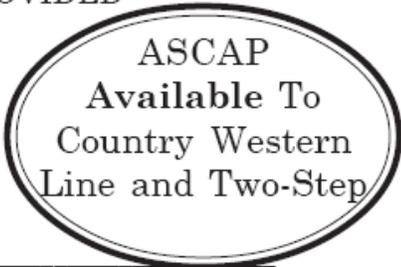
TEAM: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE: (\_\_\_\_) \_\_\_\_\_

Email: \_\_\_\_\_



You must be a **current member** of C.L.O.G. to obtain music licensing through the organization. License year is April 1 - April 1 of the following year. **Cost is not prorated. YOU MUST KEEP YOUR MEMBERSHIP CURRENT**

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### 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.)
- C.L.O.G. Member

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

<input type="checkbox"/>	BMI License .....	\$60.00	_____
<input type="checkbox"/>	ASCAP License .....	\$51.00	_____
<input type="checkbox"/>	SESAC License .....	\$57.00	_____
<input type="checkbox"/>	Membership Fee: (If you are not a current member, check the box to join .)		
	C.L.O.G. \$30.00 Membership .....		_____
	Postage & Handling .....	\$4.00	\$4.00
	<b>TOTAL ENCLOSED .....</b>		_____

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

SIGNED: \_\_\_\_\_ DATE: \_\_\_\_\_

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### FOR C.L.O.G. MEMBERS WHO DO NOT REQUIRE BMI/ASCAP/SESAC MUSIC 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 music licensing under the copyright laws since I participate as a dancer or attendee ONLY.

SIGNED: \_\_\_\_\_ DATE: \_\_\_\_\_

### WHO NEEDS A BMI/ASCAP/SESAC MUSIC 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/SESAC or the members whose works the user wishes to perform. As a clogging instructor, music licenses are needed from both BMI/ASCAP/SESAC to cover the music played at your classes, workshops, exhibitions, competitions, and dances throughout the year.

## THE HOWLIN' PUP

### The Sons of the Pioneers Instrumental

Level: Fast Easy Beginner  
 Choreo: Edie Hund, CPS  
 509 E Gay St, Tucson AZ 85705-3610  
 Tucson AZ 85705-3610  
 Phone: (520) 887-4291 Cell: (520) 404-5831  
 E-Mail: edieclog@aol.com

Music: CD: "The Essential Collection As Seen On TV,"  
 Soundies, SCD 4147, Disc 2, Track 4; Time 1:31  
 Genre: Country

Sequence: A,B,A,C,D,Ending

Wait 4, Left foot lead

#### PART A: (48)

(16)	4 Rocking Chair, 1/4L	DS (1/4 L) BRUSH L/C, DS BALL STEP L R R/L R L R
(16)	4 Stomp Double 1/4R	LIFT STOMP DS DS BALL STEP L L R L R L LIFT STOMP DS DS BALL STEP R R L R L R
(16)	4 Outhouse	DS TCH(diag ots) CLICK TCH(xif) CLICK TCH(diag ots) CLICK L R L R L R L DS TCH(diag ots) CLICK TCH(xif) CLICK TCH(diag ots) CLICK R L R L R L R

#### PART B (16)

(8)	1 Triple Brush	DS DS DS BRUSH(fwd) L/C
2	Fwd	R L R L L/R
(8)	1 Rock Back	DS BALL(b) STEP(b) BALL(b) STEP(b) BALL(b) STEP(b)
		L R L R L R L

**REPEAT PART A** (4 Rocking Chair, 1/4L; 4 Stomp Double 1/4R; 4 Outhouse)

#### PART C (32)

(16)	2 Clogover Vine, L&R	DS(ots) DS(xif) DS(ots) DS(xib) DS(ots) DS(xif) DS(os) BALL STEP L R L R L R L R L DS(ots) DS(xif) DS(ots) DS(xib) DS(ots) DS(xif) DS(os) BALL STEP R L R L R L R L R
(16)	4 Toe Tapper	DS TCH(f) L/C DT(os) L/C TCH(b) L/C L R R/L R R/L R R/L DS TCH(f) L/C DT(os) L/C TCH(b) L/C R L L/R L L/R L L/R

#### PART D (32)

(16)	4 Rocking Chair, 1/4L
(16)	4 Stomp Double 1/4R

**Want to see your choreography in  
CLOG Today?**

Send cue sheets for consideration to Kelli McChesney,  
clogtoday@clog.org, PO Box 1895, Alachua FL USA 32616.

#### ENDING (16)

(16)	4 Hillbilly	DS TCH(fwd) L/C TCH(fwd) L/C TCH(fwd) L/C L R R/L R R/L R R/L DS TCH(fwd) L/C TCH(fwd) L/C TCH(fwd) L/C R L L/R L L/R L L/R
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## Upcoming Events

(see more listings at  
<http://www.clog.org/clogtoday/>)

### May 9-10

San Antonio Cloggers' Showcase  
San Antonio, TX  
John Thompson, (210) 364-5199  
[www.clogshowcase.org](http://www.clogshowcase.org)

### May 17

Dance Maytrix  
Gatlinburg, TN  
Lynne Ogle, (865) 675-1185  
[ccalynne@aol.com](mailto:ccalynne@aol.com)

### May 17

Geranium Festival  
Clogging Competition  
McDonough, GA  
Pat Nelson, (770) 957-9567  
[patnelson@bellsouth.net](mailto:patnelson@bellsouth.net)

### May 23-26

Circle 8 Ranch Workshop  
Cle Elum, WA  
Anne Mills, (360) 782-4073  
[annemills121@comcast.net](mailto:annemills121@comcast.net)

### May 24-25

Midwest Clogging Championships  
Mason, OH  
Jeff Driggs, (304) 727-9357  
[ccajeff@aol.com](mailto:ccajeff@aol.com)

### June 7

Grand Lake National Clogging Contest  
Grove, OK  
Kathleen Pixley, 1-800-526-2523

### June 13-14

Grand Challenge of Champions  
Branson, MO  
David and Susan Phillips,  
(678) 889-4355, [clog@clog.org](http://clog@clog.org)

### June 13-14

Top Ten Championships  
Ogden, UT  
Vickie Neilson, (801) 771-7073  
[ultimatenrg@msn.com](mailto:ultimatenrg@msn.com)

### June 14-15

Dieter's Beach Jam  
Myrtle Beach, SC  
Dieter Brown, (828) 273-3244  
[ccadieter@aol.com](mailto:ccadieter@aol.com)

### June 20-21

57th Washington State  
Square Dance Festival  
Longview, WA  
Tim and Lorna Cole, (360) 574-2267  
[twocloggers@hotmail.com](mailto:twocloggers@hotmail.com)  
[www.sqdance.com](http://www.sqdance.com)

### June 28

ACHF Workshop and Competition  
Maggie Valley, NC  
Lou Maiuri, (304) 872-5803  
[www.achf.net](http://www.achf.net)

### June 28

ACHF Judges Training Seminar  
Maggie Valley, NC  
Lib Mills, (864) 843-3825  
[www.achf.net](http://www.achf.net)

### June 28

Georgia State Clogging Competition  
Dublin, GA  
Becky Duchemin, (770) 694-2539  
[www.gcla.com](http://www.gcla.com)

### June 28

United We Dance Clogging Challenge  
(CCA)  
Explosion Clogging Championships  
(NCHC)  
Charleston, SC  
Matt and Kelly Sexton,  
(423)-282-5065 / (423) 676-1305  
[dancexploggers@aol.com](mailto:dancexploggers@aol.com)

### July 5

Starz Express Freedom Challenge  
Boone, NC  
Stephanie Reece, (828) 964-1670  
[www.starzexpress.com](http://www.starzexpress.com)

### July 12

Gateway to the Ozarks Workshop  
Walnut Ridge, AR  
Kathey Wilson, (870) 972-1942  
[iclog2@clogdancing.com](mailto:iclog2@clogdancing.com)

### July 12

Natural Bridge Workshop  
Natural Bridge State Park, KY  
Stephen Harbin, (502) 487-1237  
[stephenharbin@peoplepc.com](mailto:stephenharbin@peoplepc.com)

### July 17-19

16th National Square and Round  
Dance Convention  
London, Ontario, Canada  
Carol Down, (866) 206-6696 (toll free)  
[www.swosda.ca/2008/](http://www.swosda.ca/2008/)

### July 18-19

Double Toe Jam  
Waco, TX  
Ron Hodge, (713) 729-2190  
[www.doubletoejam.org](http://www.doubletoejam.org)

### July 19

Kentucky State Clogging  
Championships  
Somerset, KY  
Jeff Parrott, (859) 489-5190  
[www.kystateclogging.com](http://www.kystateclogging.com)

### July 19-28

Dance Hawaii Expo  
Performances, competition, and tour  
Oahu and Kauai, HI  
Lee Froehle, (614) 580-1950  
[www.cloggingcontest.com](http://www.cloggingcontest.com)

### July 25-26

Southwest US Clogging  
Championships  
Scottsdale, AZ  
Matt and Colleen Pearson,  
(623) 516-1621, [www.azpride.com](http://www.azpride.com)

### July 26

Orange County Clogging Competition  
Orange, VA  
[www.orangecloggers.com](http://www.orangecloggers.com)

### August 1-2

Midwest Clogging Workshop  
Fort Mitchell, KY  
Fonda Hill, (859) 760-8497  
[www.midwestcloggingky.com](http://www.midwestcloggingky.com)

### August 1-2

Sunshine State Jamboree  
Tallahassee, FL  
Jeff and Cricket Wood, (850) 386-1263  
[www.ssjamboree.com](http://www.ssjamboree.com)

### August 1-3

12th NZCA Clogging Convention  
Auckland, NZ  
Jean Watford, 64 9 473 0129  
[www.geocities.com/dance009531](http://www.geocities.com/dance009531)

### August 2

America's Heartland  
Clogging Championships  
Liberty, MO  
Missy Shinoski, (816) 443-3030  
[kloghop@sbcglobal.net](mailto:kloghop@sbcglobal.net)

**Check with event coordinators to  
confirm event details!**



Sign Me Up.....I Want to Support Clogging Worldwide!  
**Membership Registration Form**

“Let a small step become a giant leap – Join the CLOG team!”

Name \_\_\_\_\_ Home Telephone ( ) \_\_\_\_\_  
 Address \_\_\_\_\_ Work Telephone ( ) \_\_\_\_\_  
 City, State, Zip \_\_\_\_\_ E-mail address \_\_\_\_\_  
 Clogging Group Membership \_\_\_\_\_  Dancer  Director/Instructor  
 List membership in area, state, and/or national clogging associations: \_\_\_\_\_

One-year CLOG Membership (Check one):	
Gold (instructors)	<input type="checkbox"/> \$30.00
Silver (dancers)	<input type="checkbox"/> \$25.00
+ Donation	\$ _____
Total enclosed:	\$ _____

Return this form with a check payable to *CLOG, Inc.* (U.S. funds only) to:

**CLOG, Inc.**  
 2986 Mill Park Court  
 Dacula, GA 30019

**\*\*\* I understand that this membership is for one year and expires one year from this date. \*\*\***

Referred to CLOG by:	Reference Code:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

CLOG, Inc. is a non-profit, volunteer-based organization for clogging instructors, group directors, cuers, choreographers, and dancers who are interested in supporting the promotion, education, enhancement, and preservation of American Clog Dance. *CLOG Today* is the official newsletter of CLOG, Inc. Each issue contains current clogging news as well as teaching and choreography tips, workshop reviews, competition results, human interest stories, instructor interviews, ethics, cue sheets, and much more. We encourage all members to contribute to the content of *CLOG Today* as it is the member's publication.

(678) 889-4355 • [www.clog.org](http://www.clog.org) • [clog@clog.org](mailto:clog@clog.org)



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