The Double Toe Times

A CLOGGING MAGAZINE

Volume 13, Number 9

September 1995

1995 Memorial Day Dance Spectacular

Workshop and Competition in Columbus, Ohio

By Jeff Driggs

The 4th annual Memorial Day Dance Spectacular drew over 500 dancers and competitors from 16 states and Canada to the beautiful Marriott North in Columbus, Ohio for three days of workshops, dances and competition May 26 through 28, 1995.

The hosts for the weekend were the five instructors who coordinate the yearly event — Sallie Adkins of Ohio, Tandy Barrett of Georgia, Charlie Burns and Steve Smith of Kentucky, and Jeff Driggs of West Virginia. Joining them on staff this year were Lee Adams and Brent Montgomery of Ohio, and Atticus Sumner and Bob and Kathy Hassell of Michigan. Workshop assistants Shirley Burns, Janet Smith, Leaann and Harold Ward and their crews helped keep registration moving despite the late arrival of UPS with T-shirts and a sell-out on syllabus. The Marriott staff did an incredible job of making everyone's stay a good experience. Continued on page 8



Overall Grand Champions in the Show Division: The River Valley Cloggers of Ripley, Ohio

In The Beginning: Hints for Getting Started as a Clogging Teacher at the Local Level

By Shari K. Price, Ault, Colorado

Remember the thrill of seeing your first clogging performance, and your desire to join them on stage? Those first lessons you were so motivated, you hardly noticed the struggle of learning the basic steps. Perhaps it was the joy of a challenge, or the exhilaration of tapping feet and smiling faces that lured you into classes.

But now you've been taking classes and performing for so long, you may not feel that same joy. You may not be feeling it at all. What once seemed so exhilarating, so motivating, may now seem like a chore instead of a challenge.

What's happened? What once was fun has become routine, overpowering the enthusiasm you began with.

In seven years of performing, I have found the process of keeping myself motivated as a clogger to be endless. So, what's the answer? For me, it's teaching. No other feeling compares with mixing the high of performing with the adrenaline rush of seeing students clogging a routine I've taught them. After three years of teaching classes to students from 4 to 84, that thrill has kept me coming back for more week after week.

As you consider the following easy steps, try stirring them carefully with desire, commitment, and patience, and you may be on your way to an exciting career, or at least a boost in your energy level and enthusiasm.

It All Begins With Desire

Everyone needs to start somewhere, so begin with a goal of teaching a bare-bones basic class that has nothing more or less than it needs to teach the basic clogging steps and still be called a class. To get started, you'll need four things: 1) a place to teach (a clean basement with a smooth cement floor will do for awhile); 2) a boom-box (remember, beginning cloggers do not yet have clogging shoes so they don't drown out the music; 3) a practice tape with various speeds for beginning steps (it can be ordered from a clogging catalog for about \$3.50), and a way to get the word out about the classes.

Although you can spend as much as you'd like on advertising, for your first class you may wish to ask high traffic local businesses to display flyers announcing the date, time, location, cost, and phone number for registration. Most have a bulletin board and, with a minimum of friendly conversation about your new venture, they will often be a great source of word-of-mouth advertisement.

Continued on page 10

THE DOUBLE TOE TIMES

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FRONT & CENTER

Dear Readers,

Any subscriptions or directory listings that we receive after 6/1/95 will be processed at the new rates. If you live in the U.S. and send \$20 (the new rate is \$24) you will receive a 10 month subscription. If you live in Canada and send \$20 (the new Canadian subscription rate is \$30) you will receive an 8 month subscription. All foreign subscriptions are now \$48.00. All U.S. and Canada Directories are still \$36.00 per year and Foreign Directories are \$48. If this is confusing drop us a note or call.

Thanks, Bobbie.

Questions & Answers... By Bobbie Adams, Pollster

In talking to instructors across the country each month, it's fun to chat about how clogging is going in different areas. I guess it could be called an informal poll!

Q: How is attendance?

Q: New Class Size?

Q: Why Is It Down?

A: Up.

A: Large

A: Line dancing.

A: Down.

A: Small to None.

A: Don't Know.

The folks who have increased attendance are *generally* in areas where clogging is new. The long entrenched (and perhaps saturated) areas seem to be waning.

Charlie Burns stated that he'd "taught everyone and their kids in his hometown, and there was no one left to teach to!"

One instructor has shifted from teaching adults to classes for children and has "waiting lists!"

Another has shut down clogging classes and gone over completely to line.

Still another tried to combine line/clog classes and found that the line dancers sit while the cloggers dance and conversely the cloggers complain they are there to CLOG not line dance!

One instructor teaches line one evening a week, which she says pays for a separate clog night.

Okay folks, here's your chance! Send a Question or an Answer! Perhaps we can connect them and provide Solutions!

Dear Bobbie,

For several years now I have promised you an article, and today I am finally getting it in the mail to you. It is titled, "In the Beginning: Hints for Getting Started as a Clogging Teacher at the Local Level." It runs about 2,000 words, outlines initial goals, and describes practical steps that I feel would allow any experienced clogger to begin teaching at the local level. I hope you will find it interesting.

You and I have talked on several occasions about my hectic life and teaching experiences. Well, I decided to take a respite this summer from teaching clogging for the final push to complete a degree in technical journalism at Colorado State, which I have been trying to obtain for 6½ years. At 48, I wasn't sure I would make it, but I am excited to tell you that, not only will I finish on August 4th, but I will be married the next day (August 5th) and head to Kauai for a honeymoon. Doug is anxious to learn to clog, and I am looking forward to teaching him (and the rest of my students) when we return.

Thanks so much for the telephone conversations over the years. I hope all is going well for you and *The Double Toe Times*. It's the only magazine that gets read cover to cover at my house. Keep up the good work!

Sincerely,

Shari Price Ault, Colorado

Front and Center Continued from page 2



Connecticut's Elm City Cloggers perform for the 1995 Special Olympics, World Games.

The Elm City Cloggers were amongst 1,500 artists who performed for the 1995 Special Olympics World Games. They danced for 1,000 athletes, coaches and families of the athletes at one of seven clambakes. They also appeared at Expo Park, located in the Yale Bowl. All of the dancers found this experience most rewarding.

Barbara Rozett

Jeff's Top Ten List

The top ten reasons why everyone should take a clogging class:

- 10. Where else could you hear bluegrass, rap and country music played back to back.
- 9. Podiatrists need the business.
- 8. Clogging instructors need the business!
- 7. The rush you get when in the middle of a twirl you realize you forgot to wear your petti-pants.
- 6. Hugh Grant would never cruise a clogging class.
- 5. Clogging shoes also make great paperweights, light duty hammers and meat tenderizers.
- 4. No cowboy boots, painted-on jeans or turkey platter belt buckles are needed.
- 3. Clogging has zero fat grams.
- 2. The elementary school multi-purpose room floor is just too clean.
- 1. For one hour each week, nobody talks about the O.J. trial!

By Jeff Driggs from the home office in Cross Lanes, West Virginia

TEN COMMANDMENTS OF CLOGGING

Submitted by Nancy Shirley Thunderbolt Cloggers

Since I first began clogging in 1986, I have collected and kept many articles and other interesting tidbits about clogging. I recently ran across the following and thought I might share it with other cloggers. I have no idea who wrote these Ten Commandments of Clogging, but whoever did, I am sure he/she would not mind sharing these important thoughts...

- 1. Thou shalt engage thy whole body and thy whole heart in making thy group friendly to all.
- 2. Thou shalt find happiness by thy endeavors to help others have a good time and while rejoicing in the company of thy friends neglect not to draw into thy merriment that lesser-known on the sidelines.
- 3. Thou shalt not indulge thy taste for spirituous liquors before or during a dance.
- 4. Thou shalt be attentive to such niceties as shall safeguard the sweet aroma of thy person and preserve the decency of thy appearance.
- 5. Thou shalt refrain from freely offering up criticism until thou has considered carefully and may offer up solutions as well.
- 6. Thou shalt listen attentively to the word of thy instructor and shalt not interfere with others' listening.
- 7. Thou shalt honor thy instructor's work by joining promptly and enthusiastically in the dance when he inviteth.
- 8. Thou shalt not be a snob, forgetting in thy glory that thou wert once a beginner thyself and considering that thou art now too elevated to dance with lesser mortals.
- 9. Thou shalt be happy and free to share thy knowledge with others lest one day knowledge fail and thine own ignorance turn and smite thee.
- 10. Thou shalt be a responsible member of thy group that its days may be long and that it may prosper and multiply the joys and satisfactions thou cravest.

Editor's Note: This was written by Shelia Popwell, first Editor of The Flop Eared Mule, when that publication was the voice of Clogging Leaders of Georgia (CLOG). I am sure that Shelia would be delighted that these Ten Commandments are still in circulation. Her motto was caring and sharing! Shelia was a mentor during the early years of The Double Toe Times, and I consider her a good friend.

UPCOMING EVENTS

All Competitions are designated with a "**: 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 to be included.

1995

★ September 1

Hillbilly Hoedown Clogging Competition Franklin, North Carolina (800) 336-7829

September 1 - 3

Dance-ARama
Boston, Massachusetts
Ehrenfried (MA)

September 9

ARK-LA-TEX Workshop Marshall, Texas Hedl (TX)

★ September 9

Maryland State Clogging Championship Clinton, Maryland Loveless (MD)

September 9

LaClog Workshop Gonzales, Louisiana Fielder (LA)

★ September 9 - 10

Carowinds
Clogging Championships
Charlotte, North Carolina
Stephenson (SC)

September 9

Fun Clog Dance
Warren, Ohio
Whaley (OH)

* September 15 - 17

Southwest U.S. Clogging Championships Tempe, Arizona Pearson (AZ)

★ September 16

N.C. Clogging Championships Brevard, North Carolina Hall (NC)

September 16

Kountry Kloggers Clogging Hoedown Tifton, Georgia Pam Brown (GA)

September 23

Fall Clogfest '95 Panama City, Florida McVey (FL)

September 23

4-H Cloggers Clogging Extravaganza Sarasota, Florida Curry (FL)

September 29 - 30

OKA Workshop Muskogee, Oklahoma Keene/Beach (OK)

September 30 - October 1

Colorado Clogging Council Fall Workshop Grand Junction, Colorado Limborg (CO)

October 6 - 7

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

October 6 - 7

Clog Your Socks Off Capital City Workshop Lincoln, Nebraska Harrison (NE)

★ October 7

American Royal Clogging Classic Kansas City, Missouri Pearson-Shinoski (MO)

* October 13 - 14

Southern Appalachian Mins. Clogging Championship Mars Hill, North Carolina Dillingham (NC)

October 14

Oktober (Clog) Fest Columbus, Indiana Fleetwood, (IN)

October 20 - 21

Halloween Havoc Dublin, Georgia Ruis (GA)

October 21

MCIC Workshop Davisburg, Michigan Beck (MI)

October 21

Missouri Clog Council Workshop Jefferson City, Missouri (314) 365-0436

October 20 - 21

Blistered Feet Clog Workshop Sault Ste. Marie Ontario, Canada Schryer (CAN)

October 27 - 28

Gopher It Workshop Duluth, Minnesota Johnson (MN)

* November 4

Virginia Clogging Classic Competition Stuarts Draft, Virginia Lohr (VA)

November 4

TCC Traditional Hoedown Workshop Waco, Texas Biehler or McCrary (TX)

November 4

"Royal Flush" Clogging Workshop
Echterdingen, Germany
Lieb (Germany)

★ November 4

Southern National Clogging Classic Athens, Georgia Stowe-Phillips (GA)

November 4

Oklahoma Square Dance Festival (Full Clogging Program) Oklahoma City, Oklahoma Keene (OK)

November 10 - 11

Insane Diego Hoedown San Diego, California Thompson (CA)

November 11

Arizona Clogging Assoc. Fall Workshop/Dance Tempe, Arizona Bartes (AZ)

November 11

Yankee Doodle Cloggers Turkey Trot Workshop Melrose, Massachusetts Ehrenfried (MA)

November 11

Fun Clog Dance Warren, Ohio Whaley (OH)

November 18

Arizona Clog. Assoc. Fall Workshop Tempe, Arizona Bartes (AZ); Roe (NM)

★ November 18

Sertoma Florida Clogging Championships Winter Haven, Florida (941) 324-3346/294-5239

November 22 - 25

National
Clogging Convention
Orlando, Florida
Gibbs (GA)

★ November 23 - 25

Midwest Clogging Workshop & Hills of Kentucky Clogging Competition Fort Mitchell, Kentucky Hill (KY)

1996

January 13

Lincoln County Workshop Fayetteville, Tennessee Pack/Foster (TN)

January 19 - 20

LaClog Workshop Louisiana Fielder (LA)

★ January 26 - 28

NCHC Annual Festival Workshop/Judges Training Competition Annual Dance-Off Place: TBA Stowe-Phillips (GA)

May 30 - June 2

Southern Spectacular Bakersfield, California Welch (CA)

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INTRODUCING: Liz Elmore and Shirley Brown

FEATURING: Bob Johnson and the Flatland Cloggers, Burton Edwards

HOST:

HILLS OF KENTUCKY CLOGGERS

Glenn and Fonda Hill, 922 Ravine Drive, Villa Hills, KY 41017 1-800-739-8871

COMPETITION: Line - Precision - Hoedown - Buck and Wing - Duos Individual Challenge and Traditional (No Canadian or Buck) 1st, 2nd, 3rd place trophies each category Grand Champions - Individual and Team

5

CLOGGING WORKSHEETS

Artist: John Michael Montgomery

Choreography by Good Time Cloggers Valparaiso, Indiana 46383 219-464-2899

INTRO:

4 beats

SEQUENCE: INTRO - A - B - C - A - B* - BR - A - B

INTRO

Kentucky Forward DS DR ST DR ST BR UP DS DS DS RS (Backing Up) R L R LR LLRRLR

Boogie Basics

DS RS (XIB) L RL

DS RS (XIB) R LR

Glendale Kick

DT H DS (XIB) DT H DS (XIF) RS BR UP

R R I. I.

KICK (XIF) KICK (OTS)

Triple Kick Forward & Back

DS DS DS KICK DS DS DS RS LRLR R L R LR

Heel Strut Triple

DS H ST DS H ST (Moving Left) DS DS DS RS (360 L)

L RR L RR

L R L RL

DS H ST DS H ST (Moving Right) DS DS DS RS (360 R) R I R I R

R L L R L L

Glendale

DT H DS (XIB) DT H DS (XIF) RS KICK SL DS RS R R LR L R L RL

Flea Flicker Brush Turn

DT H DS (XIB) DT H DS (XIB) RS DS RS KICK (1/2 L on Basic)

RLR LRL RLR LR L

REPEAT PART A TO FACE FRONT

PART B

PART A

Fancy Double

DS DS RS RS (1/2 L to Face Back)

L R LR LR

Windmill

DS DT (XIF) DT (OTS) BR AROUND-BR AROUND-BR

L R

UP DS RS

R R LR

Fancy Double

DS DS RS RS (1/2 L to Face Front)

R LR LR

Gallops

DS DS BA H ST BA H ST (360 L)

PART C

Ida Red

DS BR UP DS (XIF) ST SL TO ST RS DS BR UP L R R L L RL R L

1/4 Kicks

DS KICK DS KICK DS KICK (1/4 L on Each Kick)

L R R L L R R L

REPEAT PART C

BREAK

2 Sarahs DT SPLT (Feet Apart) BO (Feet Together) TCH LFT I. I.R

LR

DT SPLT (Feet Apart) BO (Feet Together) TCH LFT

LR

DS DT BO BO ST ST T SL DS DT BO BO ST ST T SL L R LR L R L R L R LR L R L R L R

Drag Back

2 Rachels

PART B*

DS DS (XIF) DR RS DR RS DS DS RS

R LR R LR L R LR

REPEAT PART B BUT OMIT GALLOPS

KICK A LITTLE

Artist: Little Texas

Choreography: Christmas (Christy) Pickerell 8000 W. County Road 850 N • Rockville, IN 47872

317-435-3078

INTRO: Wait 16 beats, start left foot

SEQUENCE: A - B - Break - A - B - C - B - C - Ending

BEGINNER PLUS LEVEL

PART A

4 Basics

DS R S (Turning 1/4 Left)

2 Charlestons

DS TCH H TOE H TCH H

L R R L R

(REPEAT 3 TIMES)

PART B

1 Kick A Little DS KICK R S KICK R S

L R RLR R L

DS DS R S RLRL

1 Triple

DS DS DS R S

2 Basics

DS R S (Turning 1/4 Left)

(REPEAT 3 TIMES)

2 Kicks

DS KICK

BREAK

4 Triple Kicks

DS DS DS KICK

PART C

2 Triple Slurs

DS DS (XIF) DS SLUR

(Slur = Pull right foot behind left)

4 Basics

DS R S (Turn 1/4 Left)

(REPEAT 3 TIMES)

ENDING

2 Kicks

DS KICK

8 Steps 1 Step

STEP (Turn 360) STEP !!!!!



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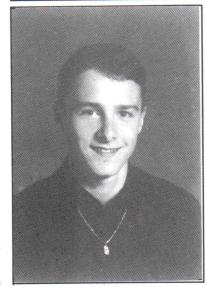
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Memorial Day Dance Spectacular Continued from page 1

On Saturday, four different halls offered dancers over 50 choices of material ranging from easy to super advanced. Special classes gave participants the chance to learn flatfooting techniques, four couple precision, competition steps and more. In addition, a separate hall was entirely dedicated to country western line dancing and couples dances. The Saturday night program kicked off with a full-fledged carnival featuring free games, prizes, balloons and fresh-made cotton candy. Carnivalgoers could win prizes by playing almost a dozen different games including Steve Smith's putting green, a bean bag throw that was a giant blow-up of Drigger's face, and a pop bottle fishin' hole so tough that only one dancer all evening could snag a bottle! The face painter was kept busy for three straight hours, and clowns Sallie Adkins, Steve Smith and members of the Heritage Cloggers delighted the kids with their bright costumes. In keeping with the circus theme, Atticus Sumner and his Cottonwood Cloggers opened the dance with a production choreographed especially for the Memorial Day Dance Spectacular. The trophy for the farthest traveler was awarded to Linda Smith and Sharon Torbert of California, edging out dancers from Colorado and Texas for the honor. At 9 p.m., the lights in the main hall went out as hundreds of dancers in glow-in-the-dark "laser necklaces" boogied to the Electric Slide, YMCA and others. The evening was capped by two After Parties — one at the pool, and one in the Marriott for the country dance lovers, hosted by Lee Adams and Tandy

Barrett.

Sunday morning came early for the hundreds of weary workshoppers and eager competitors who arrived to participate in the 4th annual Midwest Clogging Championships. Dancers competed in eight different categories vying for the seven 5 foot Grand Champion trophies offered, in addition to age division honors. A highlight of the day was the awarding of the Sportsmanship Award to Miss



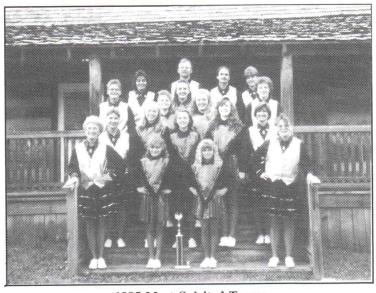
1995 Grand Champion Male: Brian Staggs of Carlisle, Ohio

Gean Dentino of Peoria, Illinois — everyone's favorite high-kicking senior. Gean stayed glued to her seat throughout the day clapping and cheering for each and every dancer. The standing ovation she received warmed everyone's heart and reminded us of what the spirit of competition is all about.

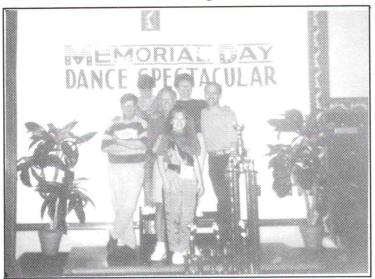
Continued on page 20



Staff of the 1995 Memorial Day Clogging Spectacular *From left:* Jeff Driggs, Sallie Adkins, Charlie Burns, Tandy Barrett and Steve Smith.



1995 Most Spirited Team: "Southern Pride" and "Dance Magic" from Blue Creek, Ohio



1995 Female Grand Champion: Cheryl Renfro of Waco, Kentucky

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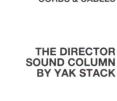
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In The Beginning Continued from page 1

Surviving the First Class

Now that you have a place to teach, some music, and students, it's time to begin. A good rule to follow is, keep it simple. My experience has been that a beginning basic class commitment should be four, six, or eight weeks in length, one hour per session (½ hour per session if teaching four or fewer students), and include the eight basic clogging steps.

Try the following tips to get you through that first lesson (and all the ones to follow):

1. **Begin and end on time.** Your students are (or should be) the most important part of your class. If you convey that message from the very first eye contact with each of them, you will gain their support and respect from day one. I have found the following procedure, repeated week after week, works great.

Be sure to have your equipment set up, your clogging shoes on, and music playing in the background as your students arrive. (Nothing is more frustrating than to pay for a lesson, make a Herculean effort to get there on time, and arrive only to find your instructor preoccupied with unrelated things, or, worse vet, late for class).

2. Welcome your students with a smile and eye contact at the door. Although it's impossible to do this every single class, the way you welcome your new students that first day can make or break the class. Remember the apprehension of arriving that first time when you began your clogging career? Fear of the unknown is common with new students. Just drumming up the courage to walk through the door for the first time to do something unfamiliar in front of others is traumatic for both adults and children. A smiling face and personal welcome at the door can make the difference between coming in or leaving for someone not yet out of the car.

One of my cloggers shared a personal account of her first class. She was sitting in the car outside the building, dealing with that twinge of fear that grips stomachs when walking into unfamiliar territory. Just as her courage failed her and she was about to drive away from the curb to go home, the door to the building opened, expelling waves of music that once again stirred her desire to learn. Watching the instructor greet new arriving students, she was able to overcome her fear, and go inside. Today, she is one of the most dedicated cloggers in our performing group.

- 3. Introduce new arrivals to at least one other student. Be alert for loners standing or sitting alone before class begins. Those first few minutes inside the classroom are crucial for the one or more who signed up for your class alone. Remember, they are apprehensive about this new adventure, and by now are wondering if they did the right thing committing to your class. Even though you want to begin as quickly as possible, a quick introduction between two loners will put them at ease until you ask them to gather on the dance floor.
- 4. Keep your personal life personal. Your students, regardless of their age, need to know some basic things about you, which should be shared at the beginning of that first class, such as how long you have been teaching, where you can be reached for questions between classes, etc. However, if you have an adult class and happen to be a "revealer" (and many clogging instructors are), you must use caution with how much you share of yourself. You've heard of people bringing their work home?

Clogging instructors can fall into a reverse trap — that of bringing home to work. No student enjoys standing on the dance floor, gazing at the clock, while you entertain with war stories about personal problems.

If you teach an adult class, however, some of your students may eventually become your dearest friends. This is a natural process that should not be taboo just because you met them while you were teaching, but, remember — in the classroom your students are paying you for one purpose; to teach them to clog. Give them your best, and they'll go home knowing they got the most for their money.

5. *First impressions*. All of us leave first impressions. Good ones, for an instructor, are money in the bank. Unfortunately, though, many leave their students with the impression that taking their money is the most important part of the class. A little initial planning can stop this problem before it begins.

There are several payment methods to offer your students. The prepayment plan (which involves a commitment from the student for the entire four, six, or eight week session), is paid up-front by mail or at the first class meeting. Another is "pay as you go," where each student pays each week for that particular class. Since clogging is one of the few sports suitable for participation by entire families, you may wish to offer a discount for family members taking class together.

Whatever method you choose, ask someone (sister, husband, wife, friend) not involved in the class as a student to handle the registration and fees for you. Since first impressions stick, make sure the one you leave is positive.

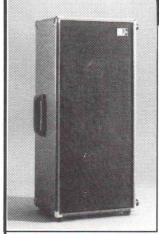
- 6. *Keep it simple*. Before your first class, plan a lesson that will not overwhelm your easily intimidated beginners. Strive to make it informative, but fun. Those first weeks, never teach more than one or two new steps per lesson, allowing them to practice until they feel fairly comfortable. Then teach them a simple routine to a familiar tune using the new step. It will make recall easier once they are out of the classroom.
- 7. Set attainable goals. New instructors tend to want to teach too much too fast. Like new students, they often set unattainable goals for themselves. For your beginning class, move ahead slowly. Your goal should be no more than to put your students at ease, teach them something about clogging, and send them home humming and tapping their feet.

Here's a method I've found by trial and error that works consistently for me.

Begin with a simple, non-clogging, mixer dance. (You can have every person, regardless of talent, dancing "Cotton-eyed Joe" or the "Schottisch" in the first fifteen minutes). This serves a two-fold purpose: it allows the students time to "loosen-up," and allows you to see who will need extra time or assistance learning the actual clogging steps.

Next, after they are relaxed and have a short break, teach them their first two clogging steps — one at a time, of course. Remember to take your time. Usually in a beginning class, even an experienced dancer has never clogged before, so don't be afraid to break down the steps and explain what each foot is doing when, and how. If one or two students are "quick-studies," don't be tempted to rush right on. Enlist their expertise to assist students who need more time to learn the steps. Do not continue your class until you see that at least 80% of the students are able to execute the step correctly.

Continued on page 22



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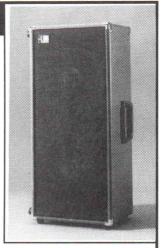


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PAPOOSE POND Clog Camp

By Laurie Palmer

Well, the fourth Papoose Pond Clog Camp is over and what a time we had! We went up on the first to set up the hall as we started earlier this year. Who was waiting at the front desk when we got there but Debbie and Joy — all the way from Alabama. After having talked to Debbie it was a real surprise and great fun to meet her

Folks started to arrive about noon on June 2 and register with mom. I don't know what I'd do without the support of friends and family. They really make the camp run smoothly. We started the day with a simple duo routine I wrote, followed by Lorraine Fournier and Betsey Mitchell. Everyone was having a great time. Landi Marrella was busy signing up folks for the competition and David was doing his usual great job of organizing it.

After dinner everyone came dressed in their best and the competition got started. We had more folks willing to try it this year. The adults even found out that it wouldn't hurt, or at least not much!

The winners in the freestyle categories were: Female 6 & Under: Chelsea Geoffrey; 7–9: Erin Howard; 10–12: Janelle Loscuito; 13–15: Jenn Maurais; 16–18: Nora Palmer; 19–29: Hollie Grant; 30–45: Trudy Soucy; 46–59: Donna Bernard; and, 60 and Over: June Winsor.

The Male winners were: 10–12: Greg Mitchell; 13–15: Tim Riman; 40–45: Keith Palmer; 46–59: Bob Dolloff; and, 60 and Over: Roger Winsor.

The open team line winners were: Elementary: Saco River Cloggers; Junior: Sebago Lake Cloggers; Senior: Rocky Coast Cloggers; Adult I: Maureen's Young Americans; and, Adult II: Schoonertown Cloggers. Can you tell we were almost all from the coast? Thanks go out to David, Landi and all the great judges for doing such a wonderful job.

Continued on page 26



Some of the happy competition winners.



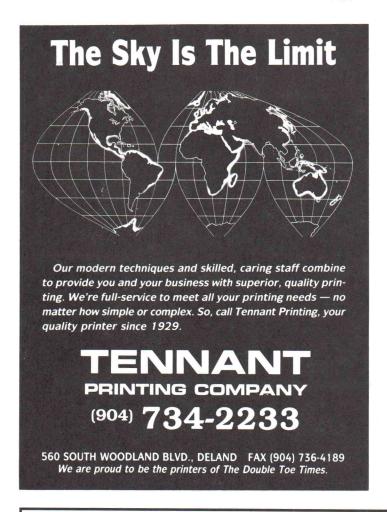
5 year old KT Cloggers: Katie Cray and Lacey Beasley kick off the Exhibitions.



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12

10 PAIRS - 5 SQUARES

Most of us directors and coaches do not have great halls or great numbers of couples with which to work. There are very few sections of the country where hoedown clogging or big circle dancing are a regular recurring weekend event. Most of us deal with fewer than ten couples. This article takes a close look at big ring progression (moving the odd couple counterclockwise "down the river") to meet the next even couple in order to initiate a next figure. The greater part of this article is devoted to analyzing big-ring progression as it relates to 10, 8, 6, and 4 couples. And what do you do when you have an odd number of couples show up to dance?

How does one deal with the concept of big ring, odd-couple progression when the big ring has shrunk to a very small ring and may now look like a square or a triangle or a column which it most certainly will when the number of couples drops to 8 or fewer than 8 couples. Handling these sticky geometrical and people problems comes under the heading of "controlling the floor". And controlling the floor is what callers and coaches do. It's our job.

Edwina-Eddy Even Couple Otis-Olivia EXHIBIT SMALLEST of the BIG RINGS

In college calculus (that's arithmetic for eggheads) we learn that if numbers are going to cause problems, the problems will more than likely occur as the numbers get really large or as the numbers approach zero (get really small).

Take a look at the 34 two-couple squares (or small circle sets) in the big ring around our printed "hall". Let's refer to these 34 squares as "hoedown squares".- The odd couples (solids) are inside, facing out. The even couples (the "see throughs") are outside, facing in. Hoedown figures are initiated from these relative positions. They are called "home positions".

In a great hall the only limits on the number

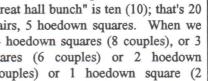
of couples in hoedown squares that can be accommodated is the size of the hall. If large numbers of people show up to dance, a second ring can always be incorporated within the outside ring.

The fewest number of couples that can still be treated as a "great hall bunch" is ten (10); that's 20 dancers, 10 pairs, 5 hoedown squares. When we get down to 4 hoedown squares (8 couples), or 3 hoedown squares (6 couples) or 2 hoedown squares (4 couples) or 1 hoedown square (2 couples), or an odd number of dancing couples, some interesting geometrical variations need to be taken into consideration.

- 1) Can a circle become a square?
- 2) Can a square be made into a circle?
- 3) Where do the concepts of circle, square, diamond, triangle, hexagon, octagon, and column overlap each other?
- 4) Can insight into overlaps facilitate a caller's ability to control the floor regardless of how small the number of dancers?

If I didn't lose you completely when I said "calculus", read on. There are some valid points to be considered here.

Line choreographers have to analyze new tunes for rhythm, tempo, musical flavors and textures. They do this before they search their arsenal of step combinations for those which will best reflect the tune's specific musical and artistic While making this required characteristics. analysis, they also have to be on the "hear out" for those musical phrases which do not count 8 beats to the bar ("Norma Jean Riley", "Paddlin' Joe", Get Me Back to Dixie", "Kentucky Thunder"). They invent elongated or shortened step combinations to accommodate the tune structure.































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Sugarcane Mountain Dance Workshop Rollicks with the Fifties

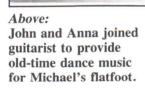
By Anna Wells, Norton, Virginia

The Norton Community Center was rocking and rolling on Friday and Saturday, June 9 and 10, as over 70 cloggers descended on the facility to learn the latest dance. Whether it was clogging, country line dancing, flatfoot, Appalachian hoedown or folkdance, everyone had an opportunity to learn and enjoy their favorite.

Instructors from Iowa, Michigan, Tennessee, Georgia, West Virginia, Virginia and Ohio came together to teach their favorite routines and relay their fun choreography. Connie Bartels of Waterloo, Iowa, belted out Irish and Scottish jigs, Dee Gallina of Northville, Michigan, taught fun dances, Diane Wells of Gray, Georgia, used her high-energy personality to get some country dances across, Sallie Adkins of Columbus, Ohio, taught her zany routines to interested students, Jeff Driggs of Cross



Jeff Hill, director of County Line Cloggers, Franklin, Virginia and Amy Panikowski dance to "Cuban Pete" in the "Clog Around the Clock" fifties showcase.



On Right: Anna Wells demonstrates in the Dutch wooden clogs.

Far Right:
Michael, Anna and
John Warren demonstrate
their individual flatfoot
freestyle. John and Michael
dance with Faye Warren's
High Mountain Steppers of
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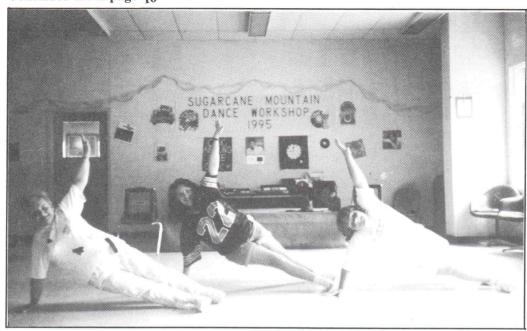
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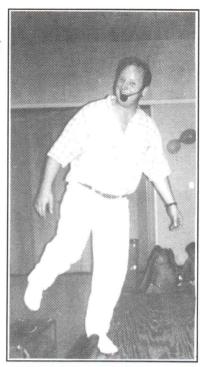
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Left to right: Dee Gallina, Sugarcaners Mandy Grear and Whitney Strouth.

Jeff Hill clowns with his class.

Lanes, West Virginia, brought his mountain humor in his teaching, Matt Sexton of Bristol, Tennessee was a hit with the young'uns with his modern upbeat sounds, and Jeff Hill of Franklin, Virginia, brought his fun routines for all of our dancehungry students.

Nearly 120 people jammed the small Community Center on Saturday night for the "Clog Around the Clock" showcase and Open Dance program. Fabulous fifties songs such as "Pretty Little Angel Eyes," "Locomotion," "If My Pillow Could Talk," "Summer Nights," "Jailhouse Rock," "Johnny B. Goode," "Hound Dog," "Da Doo Ron Ron," and many others

were demonstrated as the staff and members tomped and shuffled their way though those reminiscent songs.

One of the most successful small dance programs in the area is the Sugarcane Mountain Dance Workshop, sponsored each year by the Virginia Sugarcane Cloggers.

The Norton Community Center's halls are now silent — no clicking of taps, no mountain music ringing through the halls and mountains. But, next year, the walls will tremble again with this popular dance event that says Wise County and the City of Norton is still preserving a part of its dance heritage.



Instructor Lineup for 1995 Sugarcane Mountain Dance Workshop *Left to right:* Diane Wells, Jeff Driggs, Connie Bartels, Matt Sexton, Amy Panikowski (guest instructor), Sallie Adkins, Jeff Hill, Dee Gallina and Anna Wells.



Matt Sexton and sister-partner of Bristol, Tennessee, wow the young audience with their energetic style.

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Hall of Fame Now Under One Name

Effective June 13, 1995, America's Clogging Hall of Fame was officially turned over to the Officers and Board of Directors by Dan Angel, who, with his wife Sandy, founded the nationally recognized clogging organization.

As Dan simply stated, "Clogging is an avocation for me rather than a vocation. Square dancing, as it used to be called, has been a part of my life since the age of four. I'm now sixtyone and it is time I get my affairs in order before the great architect of the universe pays me a visit."

Angel added, "The Hall of Fame had a very humble beginning. Our first awards were made by a group of special education students here in Toccoa. The love those kids put into making those plaques brought tears to these tired old eyes. The materials cost us about forty dollars, but the work that went into them by those special kids is priceless."

America's Clogging Hall of Fame began from money generated from the Georgia State Clogging Festival that Dan and Sandy hold each year. Several of the original Board of Directors are now deceased. The Hall of Fame was the first clogging organization to award scholastic scholarships and single out individuals for the All-American Team. This has been a part of the Hall of Fame from the beginning. Other clogging organizations have since followed suit. Thirty individuals have been inducted into the nationally known organization for their dedication to and love for Southern Appalachian Clogging. Over \$12,000 has been given in scholastic scholarships and in 1995 the first International Clogging Team will be recognized. Only dancers not native to the United States of America are eligible.

"I'm not getting out of clogging," Angel added, "I will still teach workshops on Southern Appalachian clogging and judge competitions when asked, and, if time permits. Earl Powell, our Hall of Fame President, has asked me to continue being the Editor for our newsletter and I have accepted this challenge. What really gives me a warm feeling is being some place, either at a competition or workshop and seeing someone wearing a jacket with America's Clogging Hall of Fame All-American Team on it. Now that is what Sandy and I had in mind. These dancers are part of an organization we founded and they mean a lot to us."

First International Clogging Team

America's Clogging Hall of Fame has announced the first International Clogging Team.

In a letter to the team members, the Officers and Board of Directors for the Hall of Fame stated, "We commend you on your dedication to and love for a dance native to the Southern Appalachian Mountains in the United States of America. You have been singled out by your peers for having helped take clogging into the far corners of your homeland."

Information on each team member was gathered from associates, international instructors and, in some cases, the dancers themselves.

These dancers will be recognized at the Annual America's Clogging Hall of Fame Dance Off on October 21, 1995 at Stompin' Ground in Maggie Valley, North Carolina. Certificates will be presented to each member of the 1995 International Team, thanking them for their involvement in the clogging world.

Dancers making the 1995 International Clogging Team are:

Elli Kern, Schwabisch Hall, Germany
Jiri Vasakous, Prague; Czech Republic
Mylada Kaucka, Prague, Czech Republic
Pauline Elliott, Hallett Cove, South Australia
Ingrid Andriawnssen, Antwerpen, Belgium
Dorothy & Jack McCulloch, Cambridge, Ont., Canada
Hope Pennock, Edmonton, Alberta, Canada
Linda Ross, Windsor, Ontario, Canada
Judy Wood, Fredericton, New Brunswick, Canada
Chris Brady, Harlington, Middlesex, England
Nancy Brace Fairhead, Hutton, Avon, England
Annette Lieb, Leinfelden, Germany.

Those attending the Annual Hall of Fame Dance Off will travel at their own expense. Those not able to attend will have their awards mailed to them.

Dan and Sandy Angel, founders of America's Clogging Hall of Fame, initiated the International Clogging Team as a part of the overall objective for the national organization that recognizes past and present leaders of clogging.

Memorial Day Dance Spectacular — Continued from page 8

Listed here are the overall winners of the 4th annual Midwest Clogging Championships:

Novice Team Grand Champion

Hearts of Gold, from Villa Hills, Kentucky Directed by Glenn and Fonda Hill

Line Dance Team Grand Champion

The Ultimate Dance Force, from Middletown, Ohio Directed by Brent Montgomery

Precision and Hoe-Down Team Grand Champion

The Ultimate Dance Force, from Middletown, Ohio Directed by Brent Montgomery

Show Team Grand Champions

The River Valley Cloggers, from Ripley, Ohio Directed by Ruby Hardyman

Grand Champion Male Freestyle

Brian Staggs, from Middletown, Ohio

Grand Champion Female Freestyle

Cheryl Renfro, from Waco, Kentucky

Team Spirit Award

Southern Pride Cloggers, from Blue Creek, Ohio Directed by Teresa Rolfe and Evie Purdin

Sportsmanship Award

Gean Dentino, from Peoria, Illinois

Andy Rowe, of the Ultimate Dance Force, was the A Capella dance champion for the second year in a row.

Special thanks go to Doug Stephens, Missy Fuller, Spencer Thompson, Adam Mowry, Priscilla Carlson, Leaann and Harold Ward, Amy Snead and Lesley Meadows for all their help with the competition.

Plans are already underway for the 5th Annual Memorial Day Dance Spectacular and Midwest Clogging Championships, as they go "Viva Las Vegas" — complete with a clogger's casino, entertainment and plenty of glitter, glamour and great dancing!

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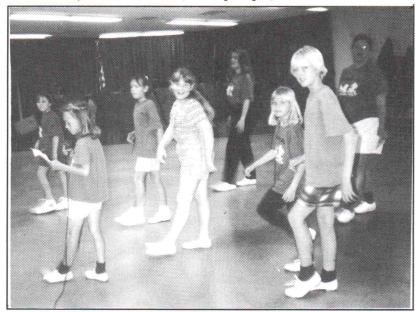


Shake-A-Leg Cloggers

By Anita Sherman, Albuquerque, New Mexico

This is a story about the Shake-A-Leg Cloggers from Prescott Valley, Arizona who learned, last December, that they would be without an instructor when she would be moving to Albuquerque, New Mexico in June.

After exploring several options, someone asked, "What did they do before they had formal instructors? How did clogging happen in the old days?" Well, one person did a step to some good music, another person watched, learned it, and now there were two people dancing



Shake-A-Leg's 10-year-old Alicia McCarthy, with cue sheet and mike leading a beginner class.

...and so it grew, and got passed on — from generation to generation. Well, couldn't we do that? For two years you've passed it on to us, and now we'll pass it on to our beginners. We can go to workshops and keep learning, we can invite guest instructors, WE CAN...!

And THEY HAVE! They spent the winter learning to read many styles of cue sheets, they made their own cue cards, counted out rhythms, practiced "calling," watched the teaching styles of many instructors on videos. They chose dances they liked, learned them on their own and practiced teaching them to the beginners. They advertised their classes, schedule performances, and held open house to introduce clogging to non-

cloggers. Now in their second session of student teaching, Laurie Bohlier, Ashley Handley, Carrie Harmon, Alicia McCarthy and Michelle Weller are doing an outstanding job of passing it on. Except for Carrie, these kids are between 10 and 11 years old!

It has been exciting to watch the group's initial anxiety turn into a renewed vitality and enthusiasm for clogging. Carrie is the adult leader of the group, with help from other adults in the club, but a sense of leadership, of ownership, is obvious in the whole

club. The beginners have been a wonderful support, teaching the teachers how to teach. I think they are all inspiring one another to serve, to lead, to learn, and I believe they'll be better dancers for their efforts.

They've taken on a lot of responsibility and perhaps their story is similar to many groups who started out or have become, self-taught. If you would like to share what you've learned or have suggestions to support them, I'm sure they would love to hear from you. You may reach them through Carrie Harmon, 3724 Valley View Drive, Prescott Valley, Arizona 86314. Phone (505) 772-6929.

Meanwhile, CLOG ON, Shake-A-Leg!

In The Beginning — Continued from page 10

Finally, never send your students home (especially from the first class) frustrated and struggling with mastering a new step. It's simple to leave them smiling and relaxed by spending the last fifteen minutes dancing with them for enjoyment. For the first class, the non-clogging routine they learned at the beginning of the evening is a perfect ending. They'll leave humming and wanting more, and you'll leave knowing that your goal for the evening was accomplished.

- 8. Thank your students. When class is over, remember that your job doesn't end until the last clogger is out the door. You worked hard to make the first impression memorable, but the last impression you leave your students is just as important as the first one, especially during that first lesson. Resist the temptation to begin packing up your equipment by planning ahead to be at the door thanking each of them individually for their participation and effort as they leave. This added touch will pay off in future dividends time and again when they keep coming back for more.
- 9. A word about enthusiasm. Clogging is infectious. Your students will "catch" your enthusiasm right from the begin-

ning. It's what gives them the desire to return week after week. It's easy to be enthusiastic during that first class. But what about the rest of the sessions? Most instructors I know teach for pleasure, as a diversion from their full-time jobs and family responsibilities. So, let's face it, just because it's your class night, you don't automatically feel like teaching. Resist the temptation to show your humanity. Psyche yourself for the class, be enthusiastic and happy, and both you and your students will reap the rewards.

10. What next? Your first night of teaching has been a success. You're pretty confident all of your students will return for the next class. In a few weeks, your first students will complete the beginning class. By then, it will be obvious to you that there are only two kinds of cloggers; those who can take it or leave it, and those who clog down the aisle of the grocery store, humming your latest routine while they shop. These are the ones who are hooked. It's not too soon to begin planning for their future — a future that should begin the week following their graduation party.

Congratulations...and welcome to the wonderful world of teaching.

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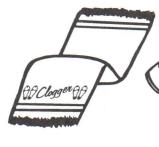




















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Continued from Page 14

The same kind of analysis required of hoedown callers and coaches when adapting big ring progression to the smaller square ring or the triangle ring or the column ring. And it is these smaller groups with which most of us work.

Educating ourselves and our groups to deal with different hoedown progressions executed within ring variations is worth while, not just because, come exhibition day, we might have to set up this or that way because some of our own people could not come. BUT BECAUSE:

Your last conversation with the event organizer included the statement, "Oh, yes. We have a 20' x 20' well supported stage. PLENTY of dancing room. We are so looking forward to having your group with us this year." On the day of the event, you, your dancers get there. You find that the local band has set up on the stage and is on extended coffee break clear across the fair grounds. The event manager is nowhere to be found, and this year's stage manager is a bosom buddy of the lead guitarist who has left him with the grave responsibility of seeing that nobody, but nobody, should move a drum stick or adjust one of his coaxial cables. You are faced, on the spot and in 15 minutes, with staging a show with amateur dancers exhibiting various levels of stage fright on a 8' x 12' piece of left over stage. NEVER HAPPEN! RIGHT!!

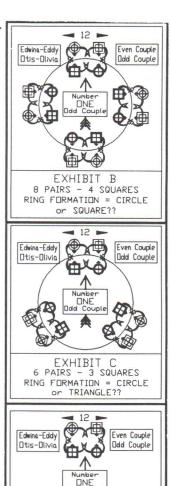
OK. Preamble is over. Let's get down to cases. [The exhibits as drawn do not represent exhibition staging or competition squaring.]

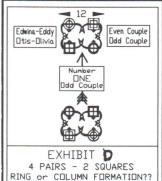
Take a look at Exhibits A-D. Find the Otis-Olivia and Eddy-Edwina pairs in each exhibit. In each exhibit the Otis-Olivia pair is designated as #1 couple. In each case The #1 couple is set up such that, in it's home position, it is facing outside the ring at 12 o'clock, the designated back of our theoretical rehearsal hall. The exhibits have been drawn in this fashion so that when the Otis-Olivia pair change LOCATION or DIRECTION, it's change of POSITION can be reasoned out from the same home position regardless of ring shape.

Nowhere is it written in stone that if you are lucky enough to have 20 dancers show up for practice and you make them up into 10 pairs, you have to set up 5 hoedown squares in a ring. Break them into 2 groups, 4 pairs (2 hoedown squares) and 6 pairs (3 hoedown squares). [OR, how about throwing them a real ringer and dance them as 5 pairs per ring. Case not included in this article, but coming soon].

Let's consider what one needs to know about big ring progression when one is schooling oneself to exude knowledge, confidence and control on the hoedown floor:

- 1) Small rings change shape and that change of shape has to be reckoned with. Not all types of big ring progression are smoothly suitable to all small rings.
- All hoedown-square figures are launched from home position, but the last figure position before big-ring progression





may change. The change depends on the figure chosen and whether or not "swing your corner, sing your partner" is attached to the figure to finish it off.

The critical questions to ask after a figure executes are:

- 1) In what finish position do we find our odd couples?
- 2) What formations will lend themselves to my progression problems as the shape of my rings change?

We can all go berserk trying to analyze at once a whole block of these ridged little computer generated icons. It's much more profitable to isolate and visualize the movement of a single icon. That's the reasoning behind graphing the Otis-Olivia and Eddy-Edwina hoedown square in the same location in every exhibit.

Option #1) The figure executed returns both couples to home position. Otis-Olivia drop hands with Eddy-Edwina. Eddy Edwina stay put. Otis leads Olivia counter clock to the next even couple "down the river". This is the simplest odd-couple big-ring progression there is.

Option #2 The executed figure terminates with Otis-Olivia on the outside looking in and Eddy-Edwina on the inside looking out (INVERTED). Call: "Circle half. Odds 'down the river' and on to the next". The "circle half" puts Otis-Olivia back on home position and you are on track to run Option #1. This is the second simplest odd couple big-ring progression there is.

Checkpoint: The practical aspects of the simplest options are: No matter spiffy your group is, somewhere, sometime, something is going to go unexpectedly kaflooey in the middle of a performance and it's the caller's job to straighten everybody out (control the floor) and get things back on track. The spot light is on, the music is playing, and on the move corrections need to look like part of the show. Circling the wagons in time of danger is always a good move. The caller gives everybody a chance to find a home position, reorganize themselves. Then the caller sends the odds "down the river".

Let's be adventurous and get a little bit fancy.

Option #3) How about we execute a figure which finishes out with the couples INVERTED. Otis-Olivia arch over. Eddy-Edwina dive under. Both Carolina Twirl into respective home positions. Otis-Olivia go "down the river".

Option #4 Figure finishes out INVERTED. Otis-Olivia arch over. Eddy-Edwina dive under. Eddy-Edwina Carolina Twirl to anchor their home position. Otis-Olivia form a counter clockwise elbow star with the other odd couples, execute $360^{\rm O}$ star promenade plus one couple.

See if you can come up with the arch and dive sequence from an INVERTED finish up which enables the 2 odd couples in Exhibit D to exchange home positions.



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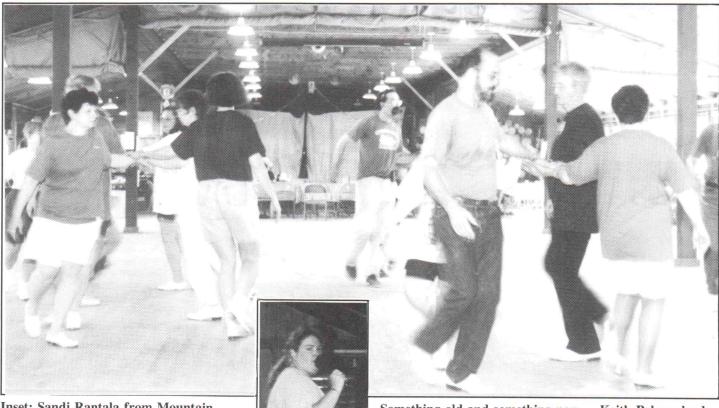
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Inset: Sandi Rantala from Mountain Valley Cloggers teaches a hit!

The rest of the evening was spent with open dancing and some fun country line dances taught by Shirley Dolloff. Of course we did lots of site hopping and friend visiting later.

The next morning started with a terrific breakfast put on by the staff of the resort. They really know how to treat hungry cloggers. To work off all that food, we started the day with an advanced step workshop taught by two New England allstars, Kara Kendall and Nora Palmer. We danced straight through the day with Arlene Thompson, Janet Waterhouse, David Michaud, TGC Clogging Inc., Sandi

Rantala and Jo Sarnelli's traditional Cajun clogging and Keith Palmer's contra clogging. Everything ran very smoothly with Hal Mitchell at the sound booth, the Dolloffs and Hollie Grant keeping all in new shoes and taps and folks giving each other a hand. The only bad part of the day was the extreme heat and humidity. It didn't stop people from dancing though.

We took a well-deserved dinner break while we had a thunder storm. The storm brought down a tree but didn't stop the cloggers!

After dinner we all headed back to the hall for the exhibitions and special awards. All of the competitors voted for the dancer with the greatest sportsmanship. This award went to Lydia Cote from the Rocky Coast Cloggers. Our youngest dancer was Lacey Beasly from the KT Cloggers and the dancers from furthest away were Debbie and Joy from Alabama. We'll see you there sometime ladies! The club with the greatest turnout from the 27 clubs attending was Mountain Valley.

This year our theme was "On The Road To Hollywood" and the exhibitions mirrored it. Fourteen acts done to songs

Something old and something new — Keith Palmer leads a precision contra clog.

from the movies were all big hits. We had the entire audience vote for their favorite. The winners were Christy Riman and Janelle Loscuito with a routine they wrote to a song from the "Phantom of the Opera."

The evening was filled with line dancing, open requests and, of course, our after party. No one got to bed early as we all had to visit until next year brings us back together.

Sunday morning was bright and sunny and MUCH cooler—finally. We got together for our last breakfast buffet, open dancing and farewells to all. I can't wait for next year when our fifth anniversary takes Clog Camp "Back To The Country." Hope we'll see you all there!

Below: Grand Champions: Roger Winsor and Nora Palmer



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Bear River Country Cloggers
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