

The Magazine of Clogging and Percussive Dance

DOUBLET **TIMES**

Volume 20, Number 2

February, 2002

Dancing Into His Second Century



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Upcoming Events, Choreography by Kathy Rucker of Indiana, Editorial - *The State of the Dance*, From Bach to Rock - Pennsylvania Cloggers Join in Symphony Evening, NC Instructor Jay Ledford helps to Choreograph 2002 Olympic Opening Ceremonies, Healthy Clogging - Tips to Avoid Dance Injuries, your letters, faxes and emails, plus our exclusive Instructors and Dancers Directory with listings from across the United States, Canada and abroad, Clogging Supplies, Music... and more!

Dancer and clogger Henry Neylon danced in his 100th year in 2002. Read more about him in "Cloggers in the Spotlight" on page 18.



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 and Shannon Beeson

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DeeJay: Dusty Miller

Instructors

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THE DOUBLE TOE TIMES

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Jeffrey M. Driggs
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FRONT AND CENTER

The State of the Dance



I watched with great interest this past month as our President, George W. Bush, gave the "State of the Union" address before the joint Senate and House of Representatives, the Supreme Court justices, our military leaders and the American people. He began the speech by saying "as we gather tonight, our nation is at war, our economy is in recession and the civilized world faces unprecedented dangers. Yet the state of our union has never been stronger." During these times, it is important and reassuring to get behind our leaders and to move our country forward together. In that sense, our union is our strength.

Our freedom affords us the privilege of enjoying our pastimes even during uncertain times. We are truly blessed by the strength of our union.

The popularity of the clog dance can be effected by popular culture and by the economy. The clog dance can be hindered by the political squabbles of territory-driven instructors and self-serving organizations. The state of our clog dance is stronger than ever.

As you can see from the stories in the Double Toe Times, workshops are enjoying tremendous success. Instructors are reporting great attendance in their beginner classes. People and their families are looking for activities that they can do together, and clogging is something the entire family can do together.

This year's Olympics in Salt Lake City will once again feature cloggers in the opening ceremonies. In Atlanta, Sydney and now Salt Lake, millions of people around the world will once again get a chance to see America's dance in all its glory. This summer, over 1,300 clog dancers and their families will take to the streets of Washington, D.C. to "Stand up for America" in the July 4th National Independence Day Parade attended by over 250,000 and televised to millions.

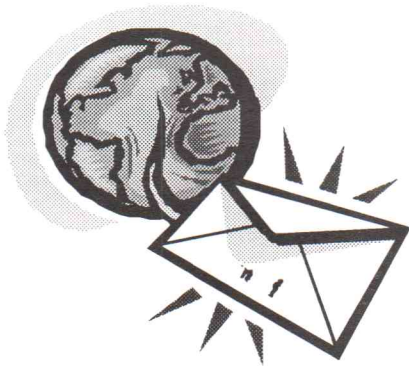
As a country, we have proved it over and over. Americans are at their best when they are tested. Don't ever count us out. Those who think they can dampen the American spirit find us stronger than ever.

Cloggers truly benefit from this sense of pride and fortitude. How many times have you heard people lament that clog dancing is down, or a fad or that other dance forms get more attention than clogging? Just play an old time fiddle tune and try to keep a real clogger in his seat! The spirit of our dance will not be stifled.

Be proud of the opportunities that cloggers have to show others what we already know -- that clogging brings people together like no other dance form in the world. What an honor it is for us to be a part of this art and to know that, together, we have made the state of clogging stronger than ever!

Happy Clogging,

Jeff Driggs, Editor



Footnotes

Your letters, faxes and e-mails

I am quite interested in the editorial reference to the collective identity crisis (*January, 2002 DTT, Footnotes*). I feel I entered a discussion where I missed the beginning. Certainly our group has an identity problem though I would not call it a crisis. I have the Bill Nichols and Garland Steele book, but don't know about the two you mentioned from historians Bascom Lamar Lunsford and Lloyd Shaw. There is a Lloyd Shaw Foundation, but in either case I would be interested in the histories that they have written of traditional dance.

The other question is listing the summer program so visitors could clog while they visit the area. We welcome visitors. We most likely will have the same schedule we have now. My classes continue at the recreation center at 5 on Sundays and the rehearsals are on Thursday at the Hermitage. People are welcome at either. I maintain a web site so everyone can get the latest information and they can always email me as well.

The web site is:

<http://home.earthlink.net/~jimmaxwell>

For the Washington DC area,
<http://www.dcdancenet.com/clogging/>

This site lists all the local area clubs, their websites, scheduled performance, and classes. It is not

always updated but with the website and email of every group you can confirm the schedule.

Our group has an identity problem because we were originally a traditional group in the style of Green Grass and Ira (Berstein). We have borrowed several modern routines. But, also have borrowed from Irish Ceili, tap, and Cape Breton. Its not really a crisis because we dance for the joy of it and don't worry about what box we are supposed to fit in.

You seem to refer to old style Appalachian drag slide, this implies there is some categorization. Some of our old dances do a lot of drag slide which the modern ones don't have much of. Part of the identity problem we have is trying to say what style different routines fall into. So any history of the Appalachian dance traditions would be helpful.

Jim Maxwell

jpmaxwell@yahoo.com

Dear Jim:

Thank you for your email. I have visited your site and it is very informative. Anyone coming to our nation's capital should pay it a visit to find out about the many wonderful dance opportunities that are available.

Two of the books that I spoke of are great reference materials:

Cowboy Dances

by Lloyd Shaw

Caxton Printers, Ltd.

Caldwell, ID

Minstrel of the Appalachias - The Story of Bascom Lamar Lunsford
by Loyal Jones

Appalachian Consortium Press
Boone, NC

ISBN: 0913239-11-9

Each of these books documents the efforts by these historians to detail the regional dances of America. Because so much of the clog dance was handed down from dancer to dancer and caller to caller, these volumes and others give us important insight into the development of the clog and square dances of our country.

My statement that clogging suffers from a collective identity crisis is based on the fact that our ever-growing and changing percussive dance has yielded a variety of styles and forms which all fall into the category of clogging but are, in some cases, vastly different. The identity issue is relative in each person's description of their own style and form of clogging in relation to what others perceive clogging to be from their own experience.

For example, you describe your group as a traditional group in the style of Green Grass and Ira (Berstein), but some strict preservationists of clogging would argue that the style is not traditional at all. In the book "Communities in Motion - Dance, Community, and Tradition in America's Southeast and Beyond, edited by Susan Eike Spalding and Jane Harris

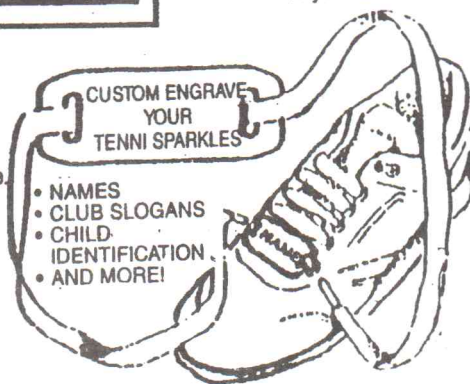
(Continue on Page 6)

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A.C.H.F. Competitions

February 15-16, 2002
Florida St. Fair Clogging Comp.
Tampa, FL
Joyce Covington (813) 621-7821
Ray Hattaway (704) 689-5185

February 23, 2002
Queen City Stampede
Dallas, NC
Quinn Stansell (704) 864-8808

March 16-17, 2002
S.C.C.C. Stampede
Columbia, SC
Diane Loftin, Vickie Barnes,
Terry Anderson
Info (843) 763-5806

April 20, 2002
Southern Junction
Clogging Championships
Greenville, SC
Gwen Drake (864) 422-0828

April 27-28, 2002
ACHF Spring Workshop
and Stompin' Ground
Competition
Maggie Valley, NC
For info, call
any ACHF Officer

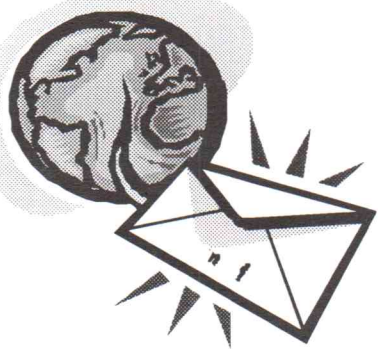
June 8, 2002
Coastal Carolina
Clogging Classic
Clemson, SC
Lib Mills (864) 985-1248

June 8, 2002
Grand Lake National
Clogging Contest
Grove, OK
Kathleen Pixley 1-800-526-2523
Lou Maiuri (304) 872-5803

Membership in America's Clogging Hall of Fame is \$15.00 per year. Direct inquiries to the Membership Chairman:
Dianne Loftin, 1896 Bairds Cove Charleston, SC 29414

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Footnotes

Your letters, faxes and e-mails

Woodside, Phil Jamison writes about the birth of the Green Grass Cloggers in the early 1970's in North Carolina. Green Grass cofounder Dudley Culp did not consider himself a preservationist of the traditional dance forms they first saw in Western North Carolina. As he puts it, "We're revivalists because the dance is not native to us." In the book, Jamison writes, "With respect for the styles and attitudes of older traditional dancers, the Green Grass Cloggers combined the traditions of North Carolina with their own innovations to develop a distinctive style and approach."

Jamison continues, "If the modern 'clogging' and the Green Grass style are compared today, what was viewed twenty years ago as the radical Green Grass style now, in fact, appears closer to the Southern Appalachian tradition than it's modern 'clogging' counterpart."

The 1980's brought to clogging the workshop circuit and the line dance as a recreational dance form. Pop music and influences from as diverse avenues as street dance, tap and Irish have made their way into the popular lingo of modern clogging terminology. Yet, we all share the umbrella of "clogging."

It is hard to imagine that organized group clogging was not

introduced until Bascom Lamar Lunsford's first Mountain Dance and Folk Festival at Asheville in 1928. Less than 40 years ago it would have been unheard of to "clog" dance with taps on your shoes. And less than 30 years ago, no one had ever seen the high-kicking style of clogging that has since become synonymous with the Green Grass Cloggers and considered by many to be a traditional clogging style.

Workshops and competitions have tried to offer classes and categories that recognize solo expression in different styles of clog dancing from buck to flatfoot to double-double to percussive a capella. Labels like "Green Grass Style" and drag-slide clogging offer insight into the methods, styling and steps used by certain groups.

It is when we try to classify all cloggers under one definition that some find it difficult to find our collective identity. Some think of clogging only as a freestyle solo expression dance, others see it as a square dance activity that keeps time with the feet during the execution of figures, and others think of clogging as a line dance form only that must be cued to prearranged choreography.

Like you describe with your own group, clogging continues to grow and change because of the influences of the diversity of dances we come in contact with, the availability of resources and the marvelous creativity of those involved in our

art form.

I think you said it best, "we dance for the joy of it and don't worry about what box we are supposed to fit in."

Best of luck to you and keep up the great work with your website and your promotion of clogging from our seat of freedom.

Jeff Driggs, Editor

GETTING...

We welcome your comments and suggestions via letters, faxes or e-mails.

Send them to us at:
The Double Toe Times
P. O. Box 1352
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...YOUR POINT ACROSS



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Friday, May 24, 2002

7 - 7:30 pm Registration
7:30 - 10:30 pm Welcome Fun Dance

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8 am Registration
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Sunday, May 26, 2002

9 am - 8 pm

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All competition categories danced Sunday

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2002

February

- 9 Potomac Double Down Clogging Workshop
Leesburg, VA
Alexander (VA)
- 9 Footworks Performs
Reston, VA
Footworks (MD)
- 9 Clover Classic Workshop
Noblesville, IN
King (IN)
- 15-16 Florida State Fair Clogging Competition
Tampa, FL
see ACHF Ad Page 5
Phillips (GA)
- 15-16 La Clog Workshop
New Orleans, LA
Fielder (LA)
- 16 "Stars on 45" Workshop
Cape Coral, FL
Revercomb (FL)
- 16 Clog Colorado Winter Workshop
Fort Collins, CO
Pond / Littlefield (CO)
- 16 Blue Ridge All-Star Clogging Competition
Clemson, SC
Directed by Kerry Thomas
C.C.A. Contact - Ogle (TN)
- 16-17 Marvonna Prod. Clogging Competition
Rome, GA
Marvonna Productions (NC)
- 23 Country Note Cloggers 14th Annual Workshop
Note new Sat. Date
Windsor, ONT, CAN
Gill (MI)
- 23 Riverview Barn Dance
Phillipsburg, NJ
Snyder (NJ)
- 23 Queen City Stampede
Dallas, NC
See ACHF Ad Page 5
Phillips (GA)
- 28 Footworks Performs
Conway, AR
Footworks (MD)
- 28, Mar 1-2 Spring Fling Workshop
Gallatinburg, TN
Ogle (TN) Pace (SC)

March

- 1-2 Texas Cloggers Rally
Waco, TX
Jones (TX)
- 2 3rd Annual Crowley Ridge Roundup and Clogging on the Ridge Workshop
Jonesboro, AR
Miller-Wilson (AR)

- 2-3 Marvonna Prod. Clogging Competition
Wentworth, NC
Marvonna Productions (NC)
- 8 Footworks Performs
Lake Wales, FL
Footworks (MD)
- 8-9 Possum Trot Workshop
Victorville, CA
Pam Smiley (CA)
- 9 Footworks Performs
Tarpon Springs, FL
Footworks (MD)
- 9 Utah Open Championships
Cobia (UT)
- 9 Panoramaland
Directed by ReNae Woolsey
Steele (UT)
- 15-16 Tennessee Clogging Classic
Kingsport, TN
Glass (TN)
- 15-17 Spring Fever Workshop
Chilliwack, B.C. Canada
LeCounte (CAN)
- 16 March Madness Clogging Workshop
Indianapolis, IN
Rucker (IN)
- 16 Southside Clogging Workshop
New Location!
Peachtree Peddlers
Showcase Exit 218
Nelson (GA)
- 16 Footworks Performs
St. Charles, IL
Footworks (MD)
- 16-17 SCCC Stampede
Columbia, SC
see ACHF Ad Page 5
Loftin (SC)
- 22 Footworks Performs
Garrett Lakes, MD
Footworks (MD)
- 22 Northeast Clogging Competition
Burlington, VT
Directed by Beth Kendall
C.C.A. Contact - Ogle (TN)
- 22-23 Tuachan Championships
Directed by Karen Carter
Steele (UT)
- 23 Mason-Dixon Spring Stomp
Westminster, MD
Wilson (MD)
- 23-24 Marvonna Prod. Clogging Competition
Jacksonville, NC
Marvonna Productions (NC)
- 29-30 Minnesota Mega-Clog
Minneapolis, MN
See Ad Page 15
Keller (MN)

April

- 5-6 Illinois Prairie Clog Assoc. Workshop
Springfield, IL
See Ad Page 19
Newton (IL)
- 5-7 Marvonna Prod. Clogging Competition
Lincolnton, NC
Marvonna Productions (NC)

- 11 Footworks Performs
Murray, KY
Footworks (MD)
- 12-13 Indian River Cloggers Pow Wow Workshop
Merritt Island, FL
See Ad Page 19
Smallwood (FL)
- 12-13 Intermaountain Championships
Directed by Chas West
Steele (UT)
- 18-20 Nickle City Clogging Festival
Grand Island, NY
Haley (NY)
- 19-20 Saltair Championships
Directed by Karen Carter
Steele (UT)
- 19-21 California State Square Dance Conv. w/ Clogging Program
Seaside Park - Ventura
See Ad Page 17
Thompson (CA)
- 20 Southern Junction Clogging Championships
Greenville, SC
See ACHF Ad Page 5
NHC Contact - Phillips (GA)
- 26-27 Swing Into Spring Clogging Workshop
Lake Cumberland, KY
Stine (KY)
- 27 Wyoming Clogging Championships
Cobia (UR)
- 27-28 ACHF Workshop and Stompin Ground Competition
Maggie Valley, NC
See ACHF Ad Page 5
See Ad Page 9
Maiuri (WV)
- 27-28 Marvonna Prod. Clogging Competition
Banner Elk, NC
Marvonna Productions (NC)
- 30 Footworks Performs
TN Wesleyan College, TN
Footworks (MD)

May

- 2 Footworks Performs
Wise, VA
Footworks (MD)
- 3-4 San Antonio Cloggers Showcase
San Antonio, TX
Hadley/Thompson (TX)
- 4 Clogfest 2002 Clogging Competition
Brevard, NC
C.C.A. Contact - Parries (NC)
- 4 Garden State Stomp Clogging Workshop
Mt. Holly, NJ
Shinn (NJ)
- 4 NHC Top Ten
at Lagoon
(formerly America West)
Steele (UT)
- 4-5 Marvonna Prod. Clogging Competition
Elizabeth City, NC
Marvonna Productions (NC)
- 7-8 Footworks Performs
Queens, NY
Footworks (MD)

- 10-11 Rocky Mountain Clogging Championships
Steele (UT)
- 10-11 Showcase Spectacular
Steele (UT)
- 17-18 America West Championships
Farmington, UT
Phillips (GA)
- 17-18 Western Nationals and CCA Qualifying Championships
Steele (UT)
- 24-26 Memorial Day Dance Spectacular Clogging Workshop and Midwest Clogging Championships
Columbus, OH
See Ad Page 7
Adkins (OH) Driggs (WV)
Burns (KY)

June

- 1 Mt. Nebo Clogging Competition
Directed by Ree Crouch
Steele (UT)
- 8 Coastal Carolina Clogging Classic Competition
Burgaw, NC
See ACHF Ad Page 5
Aycock (NC)
- 8 Grand Lake National Clogging Contest
Grove, OK
See ACHF Ad Page 5
See Ad Page 21
Maiuri (WV)
- 8 Lonestar Shoot Out Clogging Competition
Dallas, TX
Ball (TX)
- 13-15 Grand National Challenge of Champions
Branson, MO
Phillips (GA)
- 14-15 Dieter's Beach Jam Championships
Myrtle Beach, SC
Brown (SC)
- 20-22 Cougar Clogging Classic
Brigham Young University
Provo, UT
Austin (UT)
- 21-22 Western Clog Dance Championships
Anahiem, CA
Rigby (CA)
- 21-22 GCLA GA National Clogging Convention
Macon, GA
Duchemin (GA)
- 22 Clemson Clogging Classic
Clemson, SC
See ACHF Ad Page 5
Mills (SC)

July

- 2-5 International Clogging Expo
Parade, Exhibitions, Tour
Washington, D.C.
Deadline extended!
See Ad Page 24
Adams (OH)

- 12-14 Triple "S" Stomp
Oregon
Roxbury (OR)
- 13 GA State Clogging Competition
Macon, GA
directed by Gail Hardison
C.C.A. Contact - Ogle (TN)
- 19-20 Southwest US Clogging Championships
Tempe, AZ
Pearson (AZ)
- 19-20 Double Toe Jam Clogging Workshop
Waco, TX
Moeller (TX)
- 20 3rd Annual Gateway to the Ozarks Clogging Workshop
Walnut Ridge, AR
Wilson (AR)
- 20 Bash At the Beach
Virginia Beach, VA
See ACHF Ad Page 5
Phillips (GA)
- 20 Sound FX Clogging Championships
Lincolnton, NC
See ACHF Ad Page 5
Phillips (GA)
- 24-27 CCA Clog Camp
Mars Hill College
Mars Hill, NC
Glass/Ogle (TN)

August

- 8-10 Suncoast Jamboree Clogging & Line Dance Workshop & Competition
Daytona Beach, FL
See Ad Page 2
Gallina (MI) (FL)
- 9-10 American Heartland Clogging Classic
Kansas City, MO
Shinoski (MO)
- 10 Bama Blast 2002
Oxford, AL
Directed by Shannon South
C.C.A. Contact - Ogle (TN)
- 17 Hickory Festival of Champions
Hickory, NC
Phillips (GA)
- 21-24 USA West Square Dance Conv. w/ Full Clogging Program
Boise, ID
Thompson (CA)
- 31 Kentucky State Clogging Championships
Lexington, KY
See Ad Page 19
Driggs (WV) Parrott (KY)
- 31, Sept. 1,2,3 Armadillo Stampede Competition
Irving, TX
Zion (TX)

September

- 6-7 NC Mountain State Fair
Fletcher, NC
See ACHF Ad Page 5
Powell (NC)
- 6-8 23rd Annual Folk Dance
Mountain View, AR
Peterson-Wilson (AR)

Events Cont. Page 31

All Competitions are designed with a bullet •. For more information, contact the person listed under the event. Address and Phone numbers are in the instructors and dancers directory in the back of this issue.



ACHF Spring Workshop AND Stompin' Ground Competition

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Back to our Dance Roots

Pennsylvania Family Concert Features Clogging in Look at Dance from Bach to Rock

Excerpted from Ellen E. Dodge
Butler Eagle, Butler, PA

In an innovative family concert, the Tamarack Lake Cloggers of Pennsylvania joined classical musicians, dancers and actors in a November performance that showcased dance from Bach to Rock.

The program by the Butler County Symphony Orchestra, under the direction of Elisabeth Heath-Charles offered pieces by Haydn and Bach in the evening's concert which culminated with a lively dance tribute and performance by the cloggers.

During the third segment of the show, called "Let's Dance," a spirited potpourri of American dances of the early 20th century was set to familiar music of the period. Following a movement of Respighi's "ancient Airs and Dances" accompanied by dancers from Slippery Rock University, Appalachian clogger Charlie Burton of Kentucky took to the stage. Burton became serious about the flatfooting style of clogging while taking lessons in Pittsburgh six years ago. Since that time he has taught at Tamarack Lake and in workshops in Pennsylvania, West Virginia, New York and Ohio, including Davis and Elkins College and Kent State.

Organized and taught by Marion Mackey in 1991, the Tamarack Lake Cloggers were first known as the Tanglewood Cloggers. In 1993, their practice site changed from Tanglewood in Lyndora to Marion's new home on Tamarack Lake near Slippery Rock, thus the name change. About 5 years ago, a knee injury forced Marion to choose a new teacher. Cindy Rihel, one of her

pupils, was the logical choice. Cindy, a fast learner, added to her repertoire by attending workshops. With unlimited energy and a sparkling personality, she has proved to be a tireless, enthusiastic and inspirational teacher.

All of these cloggers learn the same steps for a choreographed routine, known as precision clogging. The dancers are of varied professions, including: teachers, secretaries, aquatic directors, beauticians, nurses, mill worker, real estate, retirees and others. Ranging in age from the 30's to late 70's, they travel anywhere from 12 to 100 mile round trips for Tuesday night lessons. Their greatest pleasure comes from sharing their enthusiasm and joy of clogging through entertaining. Their many appearances have included the Canfield, Butler and Dayton Fairs, Clintonville and McConnell's Mills Festivals, Bear Run and Moraine Campgrounds; Butler and Pittsburgh Veterans Hospitals; Zelienople, Slippery Rock, Mercer Community Days; Ford City Cancer Drive, Cook Forest Sawmill Center for the Arts, Butler Ethnic Days and Butler 4th of July Freedom Celebration.



Photo:

The Tamarack Lake Cloggers performed at the Butler County, PA Symphony Orchestra Concert in November as part of a family concert called "Dancing from Bach to Rock." Along with members of the Slippery Rock University dance department, Appalachian dancer Charlie Burton of Kentucky and Johann Sebastian Bach impersonator Don Orwald, The cloggers received good reviews for a program that featured music from Haydn to Bill Haley and the Comets.

Photo from the Butler Eagle



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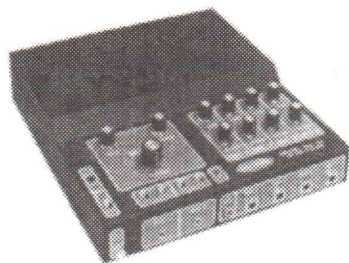
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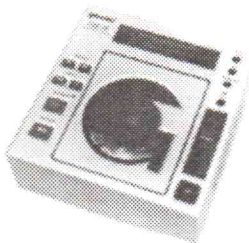
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An Olympic Effort

North Carolina Clogging Instructor Jay Ledford Travels to Salt Lake City to Assist in Choreographing the Games Opening Ceremonies

By Carol Mallet
Citizen Times
Asheville, NC

As the opening ceremonies of the 2002 Winter Olympics drew near, professionals from all over the country - including a clogging instructor from Western North Carolina - descended on Salt Lake City to start work on the television production and onsite entertainment.

The games have traditionally been a forum for presenting the best of the host country's cultural and performing arts to the world, and this year clogging will once again be represented at the games. Jay Ledford, managing director of the Bailey Mountain Cloggers at Mars Hill College, flew west to start work as a choreographer for the opening ceremonies.

"It's a huge opportunity for me, and I'm really excited about it. Just the level of competency they work at is amazing," said Ledford, who worked as an assistant choreographer for the opening ceremony of the Atlanta Olympics and won the Pioneer Award from the National Clogging Leaders Organiza-

tion for his work in promoting and preserving clogging.

"This is one of the largest shows ever, 3.8 billion people watched the Atlanta show. It helped promote clogging all over the world."



Jay Ledford, managing director of the Bailey Mountain Cloggers at Mars Hill College, was selected to work as a choreographer for the 2002 Olympic opening ceremonies in Salt Lake City. Jay Ledford, left, leader of the Bailey Mountain Cloggers, assist students Bethany Cannon, top, and Brian Staggs holding Bethany.



It's not the first time clogging has been showcased at the Olympics. Asheville's Green Grass Cloggers were featured at the 1980 Winter Olympics at Lake Placid and other regional folk acts representing Southern Appalachian-style music and dance were featured in Atlanta.

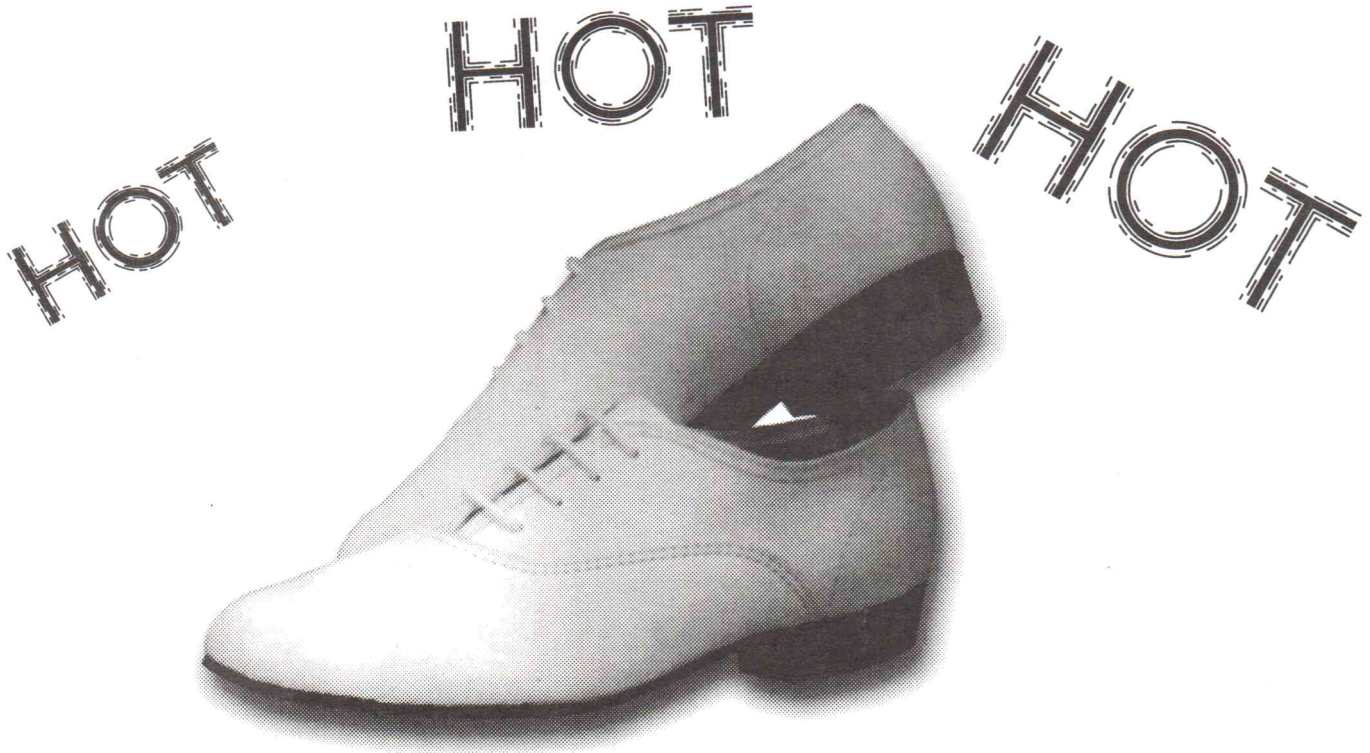
Ledford's own dance group at the time, Leather and Lace, auditioned for the Atlanta show and were so well received they were part of the opening ceremonies. Ledford was chosen to work on the choreography.

The Bailey Mountain Cloggers won't be appearing in the opening ceremony with him this time. The award-winning group has toured internationally and won the National Clogging Championship at the Stompin' Ground in Maggie Valley the last 11 years in a row. But because of the cost, distance and time involved, the decision was made not to fly the whole group out there.

Bailey Mountain Cloggers was formed in 1974 at Mars Hill College. Ledford joined the
(Continued on Page 14)

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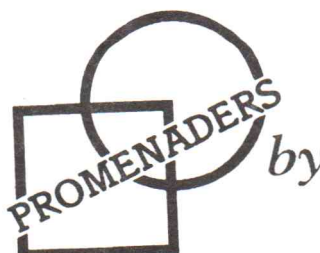
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An Olympic Effort

(Continued from Page 12)

team in 1992 as a Mars Hill freshman and was captain of the team for three years prior to his graduation. In June 1998, he became their full-time, managing director.

"There are 50 students in the company," said Ledford. "I do recruiting, coordinate events, choreography, musical direction, bookings and sometimes I'm a surrogate parent, listening to their problems," he said.

"We perform both contemporary and Southern Appalachian-style dance, everything from a mountain smooth dance to a Green Grass Clogger 'progressive' style," he said.

Traditional clogging remains at the heart of what they do.

"If you are deeply rooted in what you do, you can branch out in any way you want to go," said Ledford. "The possibilities are endless."

Ledford grew up in Western North Carolina and started dancing at age 3. His mother, Joyce Ledford, founded the Leather and Lace Cloggers in 1982. They won the East Coast Championship their first year and the national competition three years later.

Taking over direction, Ledford moved the group more toward contemporary dance and won numerous international competitions with appearances on shows like Hee Haw and the Grand Ole Opry.



Photo: Rocky Mountain Express is one of three studios that are represented in the Opening Ceremonies. Directors Greg and Maria Tucker were invited to clog in the Opening Ceremonies, and not only dance, but they were part two of seven people who choreographed the clogging portion! Nine other cloggers from the group were asked to be a part of the Opening and Closing ceremonies as Children of Light! These cloggers are: Caitlyn Ainge, Laurie Blackhurst, Jamie Christiansen, Nichole Hall, Trent Hepting, Hannah Moore, Justine Sanders, Sydney Sanders, and Becca Telfer.

Photo and Info from

the Rocky Mountain Express Website

Now 34 years old, Ledford also does residencies with the National Dance Institute, under the direction of ballet master Jacques d'Amboise.

Ledford can't tell us much about the opening ceremony: He's sworn to secrecy.

"I just got a lot of the music and information yesterday, we're sworn to confidentiality," he said. "I can't discuss the content of the show but it will be wonderful."

Editor's Note: In addition to Rocky Mountain Express, 32 members of the BYU Folk Dance Team, and members of Powerful Precision directed by Randy and Lachere Vawdrey, and Utah Express directed by Jason Wells will participate. Be sure to watch February 8 as these fine dancers make America proud.



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Healthy Clogging

Helpful Tips to Avoid Dance Injuries and Improve Benefits of Clogging

by Michael Hanson.

Clog Dancing is not only great fun; it is also good exercise. It promotes pleasant social interaction and aerobic activity, both important parts of good mental and physical health. As with any exercise, it is important to dance properly to maximize enjoyment and prevent injury. Dancing includes warming up before dancing and cooling down afterwards; it is also important to stay in good condition. Most dance injuries come from overuse of certain muscles, especially when combined with underuse at other times.

Keep in Shape

A regimen of cardiovascular fitness and regular aerobic exercise is important, for example: brisk walking, aerobics, bicycling, cross country skiing, swimming, dancing. Your heart rate should be elevated for 15-20 minutes of continuous exercise (30 minutes including warmup and cooldown), 3 times a week. It is better to exercise on alternate days (e.g., Saturday, Monday, Thursday); this allows the body time between sessions to strengthen and rebuild. Don't smoke.

General Health

Get plenty of sleep, eat a balanced diet, keep your weight near your ideal weight, limit stress.

Warmup

Before dancing, warm up with light activity and stretching. Warmups increase blood and oxygen supply to the muscles, raise body temperature, relax muscles, increase coordination and prepare you to move. Joint rotation facilitates motion by spreading synovial fluid to lubricate joints. Rotate toes, ankles, knees, legs, trunk/waist, neck, shoulders, elbows, wrists, fingers and knuckles.

Walk or move to raise muscle temperature and

increase blood circulation before trying to stretch. If the weather is very cold, or if you are feeling very stiff, take extra care to warmup before you stretch.

Do slow, gentle stretches (no bouncing). Tense and relax muscles, then stretch again. Be sure to include arches, calves, and thighs in your stretching. Also stretch your torso, arms and hands. Work the tension out of your shoulders. Stretch gently and hold for 15-

20 seconds; if it hurts, back off a little. While stretching, take slow, relaxed breaths from the abdomen, this improves circulation and helps relax your muscles and your mind.

End warmups with some gentle skip change and pitter-patter to get your feet, legs and mind into the swing of dancing. Gently move to the rhythm of the music, without trying for great extension or flight.

Dance Properly

Good dancing habits go a long way toward preventing

injuries. Make the following suggestions an automatic part of your dancing:

- Maintain control of your body. Keep your center of mass over your feet, especially when turning or circling. Shoulders over hips, hips over knees, over ankles will help maintain balance, which not only prevents injuries and falls, but is also less fatiguing and presents a better form to the viewer.
- Maintain good posture
- Avoid rigid muscles. Use your arches, bent knee and leg muscles to land gently and absorb impact - especially for buck, Canadian or Irish dancing.
- Use good handing. When turning by one hand, point elbow down and maintain firm muscles. Floppy arms can result in injury to the shoulder/arm. If you lose your balance, good arms can help keep you from falling. Avoid thumb injuries by not grasping your

(Continued on Page 16)



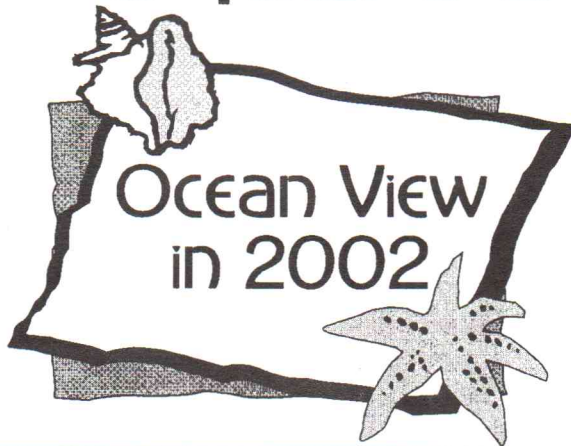
Photo: Proper general health, warm up and cool down can help you to avoid painful dance injuries.

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Healthy Dance

(Continued from Page 16)

partner's hand with your thumb. Cup your hand and glue your thumb to the inside edge of your hand.

- Turn out from the hip, not from the knee, to prevent knee problems.

- Don't dance if you know you are tired.

- Do not attempt movements beyond your ability.

Strive to improve technique, but be aware of your body's limitations - if it hurts, back off a bit. Dancing involves movements and muscles that you may not have used much, so work into it gradually. If you can't do a 90° turnout, settle for 80. If your feet won't take a too much double-double or buck, cut down on the height, while maintaining the rhythm.

- Never skip step practice. This is your chance to develop and maintain the technique that will keep you going.

- Be sure your shoes fit snugly, but not tight. Wear cushioned insoles to help absorb impact when landing. If your shoes are too slippery, spray the soles with nonskid, apply rosin, or roughen the sole by scraping it with a knife or rubbing it against a rough surface, such as cement. Moistening the sole with a damp towel can also temporarily keep you from slipping.

- Avoid wearing rings when dancing, especially ones with rough stones that can dig into your hand or scratch people you dance with.

- Keep your toe and finger nails trimmed.

Cool Down

After dancing, cool down. Light exercise reduces tightness, cramping and soreness of fatigued muscles and may make you feel better. The cool-down is similar to the second part of the warmup, but in reverse.

Gentle dance-type movements. Like the last part of the warmups, do gentle skip-change, or walk for 5 to 10 minutes after dancing.

Relaxed stretching, as in the warmups. Stretch each body part, giving special attention to ones used in dancing. Assume a position and hold it with another part of the body for 15-20 seconds.

If you are still sore the next day, doing some light exercise and stretching may help.

Treating Minor Discomfort and Injuries

Even if you stay in shape and dance properly, you may occasionally experience discomfort. For minor discomfort, the following may help:

Cramps are usually caused by reduced blood flow to a muscle, and build up of lactic acid. This may indicate insufficient warmup or cool down. Massage, careful stretching, calcium (e.g., milk, or 2 Rolaids or Tums), or potassium (eat oranges or bananas) may help relieve cramps.

For acute pain, cold often helps. Soak feet/legs in cool water after dancing or rub sore muscles with ice. First aid for minor acute injuries, remember the word

RICE:

Rest

the injured body part.

Immobilize

the area by wrapping with an elastic bandage.

Cold

or ice, for 20 to 30 minutes several times a day for two or three days. Wrap ice in a towel to protect skin or move ice "popsicle" over injured area.

Elevate

the injured part above the level of the heart as often as possible.

Start immediately, to limit swelling and further damage. For major injuries, consult a physician.

Exercises

The most common injury clog dancers sustain is damage to the cartilage in the knee and hip joints. Ankles are also vulnerable. Damage is less likely if the muscles around these joints are strong. These exercises can be used to strengthen them:

Knees

Tighten muscles in the front of the thigh (move kneecap), repeating ten or more times several times a day.

Hips, knees and abdomen

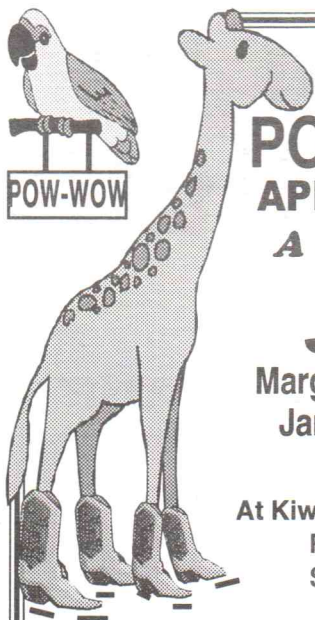
Sideways leg lifts. Regular leg lifts. Repeat ten times each.

Ankles

Sit on one chair and face another. With heels on the floor, push out with the feet against the inside of the legs of the second chair.

Arches and backs of legs

Put a catalogue or 2 inch thick phone book on the floor against the sink. Stand barefoot with your toes and the balls of your feet on the phone book and your heels turned out, extending over the edge, touching the floor. Lift your heels up as high as possible, coming up onto tiptoe on the book, and then bring your heels slowly back down to the floor again. Use your hands for balance only, if you can, or for support if you have to. Move your heels toward each and repeat.



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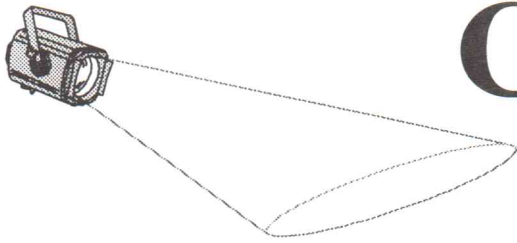
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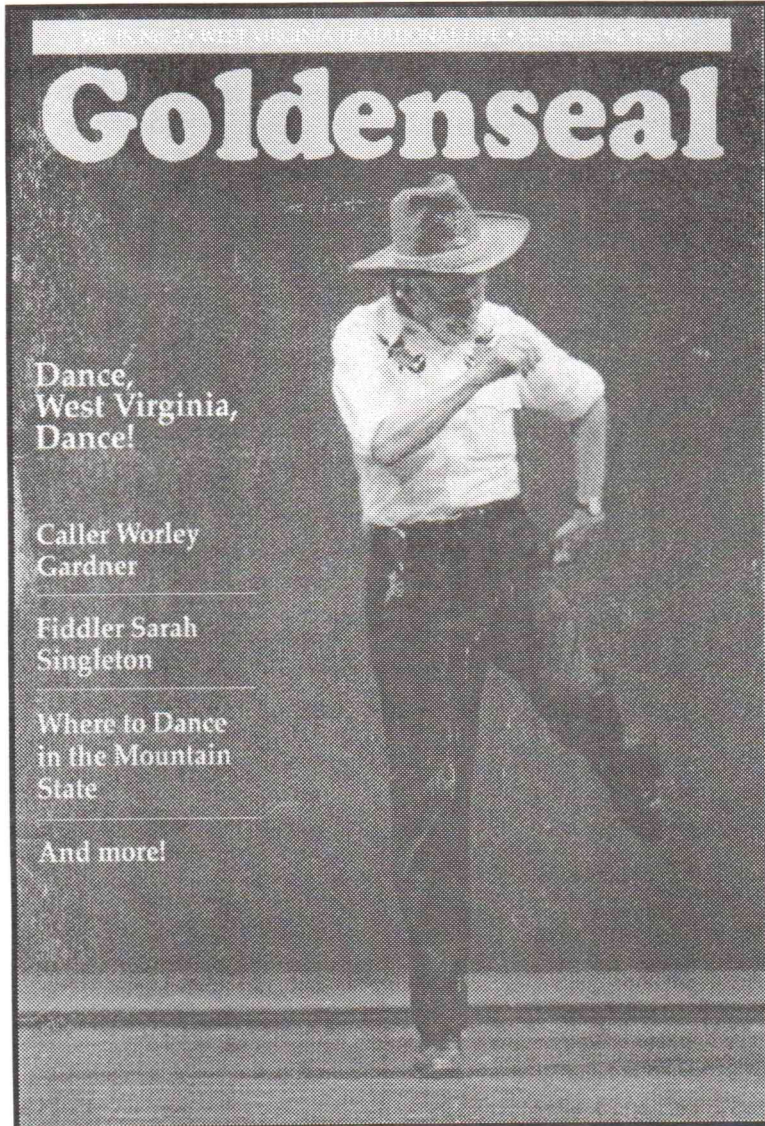
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Dancing Into His Second Century

From the Front Cover

Dancer and clogger Henry Neylon danced at the party thrown on January 29th at the Charleston Town Center Shopping Mall in honor of his 100th birthday. Neylon, of Charleston, West Virginia, dresses up every day and takes the bus to the mall, where he visits with friends and mall regulars. He is also a regular at the city's Capital Market and the Vandalia Gathering heritage festival held at the West Virginia Cultural Center each Memorial Day Weekend. The weekend event features old time dance, music and crafts.

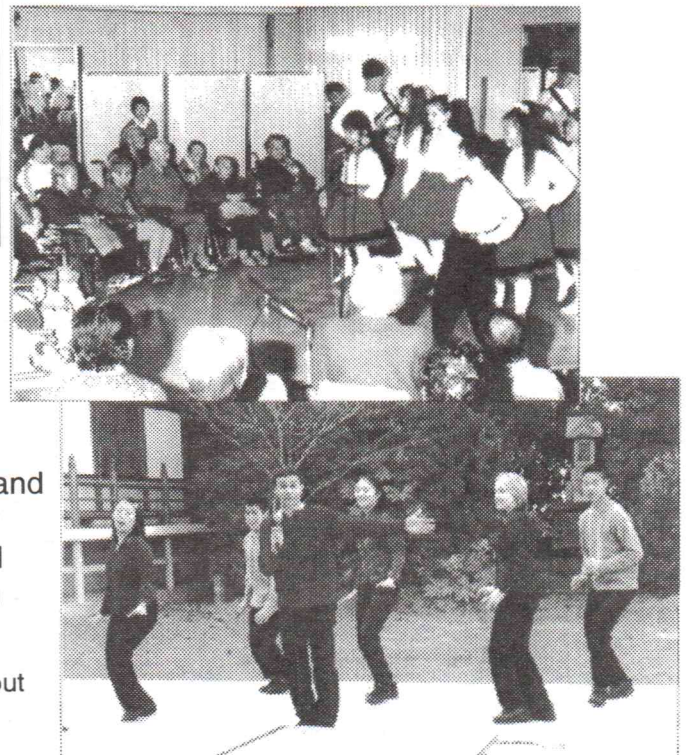
Neylon was featured on the cover of the West Virginia magazine *Goldenseal* during its *Dance, West Virginia, Dance* issue in 1992 during his 90th year.

Cover Photo by F. Brian Ferguson of the Charleston Gazette
Goldenseal Photo by Michael Keller, Goldenseal Summer 1992

Spreading Good News

Clog dancer Troy LeBlanc of Vancouver, Canada has turned his love of dance and performing into an outreach ministry that has taken him to Japan, Russia, India and now Mexico as he and his wife Aurelie use dance and music to open doors to share their mission and as a medium to inspire, bring hope and comfort. Their Family Missions organization also helps to provide food clothes and aid to these needy areas and helps to train young people to continue the work.

Photo: Troy LeBlanc (bottom center) teaches clogging throughout the world as part of his family missions ministry which provides food, clothes and aid.



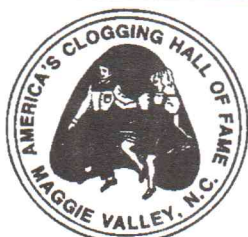


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Choreographer's Corner

This issue's choreography is by Kathy Rucker of the Circle City Cloggers of Indianapolis, Indiana.
The music, by Brett James, is a great tempo to get your feet moving!



Dark Side of the Moon

Record By: Brett James
Choreo By: Kathy Rucker
1819 Englewood Drive
Indianapolis, IN 46219
317-356-0514 ccclog@aol.com

Intermediate Line

Wait 16 beats and start on left foot

Part A

3-2-1 Basic	DS-DS(xif)-DS-DH-DH-DS-DS-RS
Dbl Drags	DS-Drg-S-Drg-S-RS (turn ½)
Fancy Double	DS-DS-RS-RS
3-2-1 Basic	DS-DS(xif)-DS-DH-DH-DS-DS-RS
Dbl Drags	DS-Drg-S-Drg-S-RS (turn ½)
Fancy Double	DS-DS-RS-RS
Football	DS-Kick-RS-Kick-RS-DS-RS-Kick
Samantha	DS-DS(xif)-Drg-S-Drg-S-RS-DS-DS-RS

Part B

Moon	DS-DT-H-DS-RS
Triple	DS-DS-DS-RS
Moon	DS-DT-H-DS-RS
Triple	DS-DS-DS-RS
Lucy Brush	DS-Brush-Slide-T-H-Tch-H
Ankle Breaker	DS-DS-Dbl(xif)-Roll-Roll-Roll
Lucy Brush	DS-Brush-Slide-T-H-Tch-H
Ankle Breaker	DS-DS-Dbl(xif)-Roll-Roll-Roll

Part C

Rocking Chair	DS-Brush-up-DS-RS
Turkey	Heel-Flap-S-DS-RS
Rocking Chair	DS-Brush-up-DS-RS
Turkey	Heel-Flap-S-DS-RS
Traveling Vine	DS-DS(xif)-DS-S (turn ½ right)
Fancy Double	DS-DS-RS-RS
Traveling Vine	DS-DS(xif)-DS-S (turn ½ right)
Fancy Double	DS-DS-RS-RS



Sequence: A - B - C - A - B - C - A(1/2) - B - C(1/2) - Traveling vine & Fancy double
4 times turning ¼ right on each vine - DS



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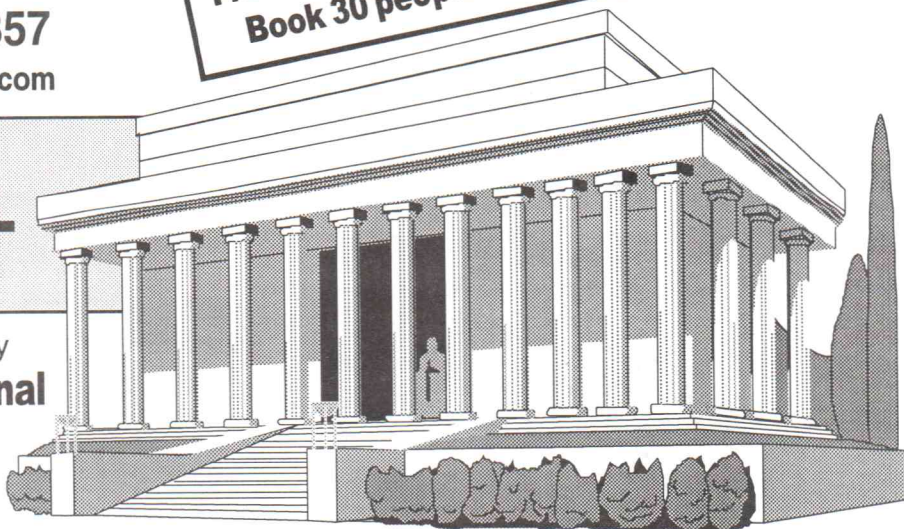
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*New Location! Lincoln
Center Concert Hall*
Fort Collins, CO
Meehleis (CO)

•14 **Mid-Atlantic
Clogging Championship**
Mechanicsville, MD
See ACHF Ad Page 5
Loveless (MD)

•14 **Eastern U.S.
Clogging Competition**
Knoxville, TN
Directed by Terry Howard
C.C.A. Contact - Ogle (TN)

20-22 **NWCA Workshop
Jailhouse Rock**
Milton, Free Water, OR
Welch (WA)
Guenette (CAN)

October

11-12 **Georgia
Mountain Clogfest**
Tallulah Gorge
Nelson (GA)

19 **OktoberClogFest**
Columbus, IN
Fleetwood-Pyle (IN)

19 **Southern Clogging
Organization New
Orleans Workshop**
New Orleans, LA
See Ad Page 5
Points (LA)

•19 **Clogarama
Clogging Competition**
Chattanooga, TN
C.C.A. Parries (NC)

•26-27 **ACHF Annual
Grand Championships**
Maggie Valley, NC
See ACHF Ad Page 5
Deery (SC) Maiuri (WV)
Mills (SC) Powell (NC)

November

•2 **5th Annual Clogging
Contest**
Fort Meade, FL
See ACHF Ad Page 5
Enfield (FL)

•28-30 **ClogFest Intn'l
Workshop & CCA
Qualifying Competition**
Reno, NV
Lee (NV)
www.clogfest.com

•28-30 **Midwest Clogging
Workshop & Hills of KY
Clogging Competition**
Fort Mitchell, KY
Hill (KY)

•28-30 **CLOG National
Convention and NCHC
Dance-Off**
Atlanta, GA
Phillips (GA)
www.clog.org

December

•7 **The "Maine" Event**
Portland, ME
C.C.A. Contact - Joyal (ME)

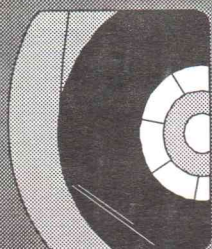
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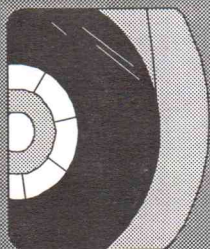
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