

Mrs Ivy Sands'

Exhibition Steps

A Methereell

C Methereell

Newcastle Series

Mrs Ivy Sands Exhibition Steps

A.S.& C.Metherell

The authors would like to thank Mrs Ivy Sands and her husband John, who invited us into their home with such kindness, and allowed their kitchen to be used as a practice area for the many weeks it took to learn these steps.

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Mrs Ivy Sands first began clog dancing at the age of four in about 1925 when she lived at Bedlington Station, Northumberland. This was at the instigation of the family doctor, who advised it as an aid to her health. She learnt all her steps from Charlie Hunter over a period of four years ending when she was eight. He charged her one shilling a lesson. Charlie and his brother Norman had both been pupils of Dickie Farrell, who was perhaps the most famous of all Northumbrian dancers, having come second to George Mackintosh in the last World Championship competition. (this was held in London prior to W.W.I) Dickie was responsible for training many local dancers and was judging competitions until 1945. He died in 1950 or 1951. The Hunters came from Barrington and Charlie taught a number of people in and around the Ashington area. Ivy has told us that he claimed to have made up several steps, but at present we are unable to say how much invention plays a part in the steps which he taught to Ivy, who says that she has not altered the steps at all. Charlie died in about 1960.

Ivy frequently danced at go-as-you-pleases at local theatres. On one occasion at the age of five, she performed a duet under the billing of "Mutt and Jeff", her partner, Tommy Makepeace, another of Charlie's pupils, was over six feet tall. In later years Ivy danced at charity concerts, her regular musician being a concertina player named Bower.

Ivy had danced in three main competitions. In 1936 she had been placed fifth in the Northumberland and Durham Championships held at Durham, the winner being Joe Daley of Blaydon. During the war she was placed third in a competition in Stanley, organised by Harry Robinson. (a clog teacher in that area) Finally she had been placed second in one of Johnson Ellwood's competitions at Boldon Colliery in the mid 1950's.

During and after the war Ivy ran a dancing class and had taught several local people clog dancing. (she also taught stage and tap dancing) At least one of her pupils entered the competitions held in Hexham in 1949.

Ivy's clogs are of black leather with a slightly turned up toe and high heels - these have extra pieces of wood added to heighten them. Ivy said that many people did this to make kicking the heels together easier. Her clogs were bought in Castlegarth in Newcastle, a street where many clogmakers used to work.

Ivy divided her steps into three categories, as taught her by Charlie Hunter. The "Single Hornpipe" consists of six steps and a double shuffle, the "Double Hornpipe" of eight steps and a double shuffle, and her exhibition steps of which there were about twelve. (the other two sets of steps are published separately)

Ivy always performed the Single and Double Hornpipe steps in the same order, but when composing a sequence of steps for a performance, she would include some of her more difficult exhibition steps. Her style is rather higher on her toes than that taught as "North East Style" by the Ellwood family, and with much more movement and lift. As will be seen from the notations her shuffles were mostly straight although she told us that Charlie Hunter had danced with round shuffles but she was unable to do this herself.

Ivy made a distinction between dancing for competitions and dancing for shows. In competitions the steps were to be performed on the spot, with the arms by the sides. In a concert performance on the other hand, she would move about rather more and dance in a much freer style. She would always dance each step off both feet, beginning with the left.

Her favourite tune was called "Three Little Blackberries" (other dancers around the North East have also used this tune which seems to have been popular in the 1930's), although she said that the tunes used for dancing could be either schottisches or hornpipes, the latter being more "proper" and always used for competitions.



Step 1

1		<u>step</u>	)	shuffle	A:
a			)		:C,C
2)		
&			)	shuffle	:C,C
a)		
3				<u>step</u>	:A
a	)	shuffle			C,C:
4)				
&	)	shuffle			C,C:
a)				
<u>B</u>					
5		<u>step</u>	)	shuffle	A:
a			)		:C,C
6)		
&			)	shuffle	:C,C
a)		
7	)			<u>step</u>	:A
&	)	shuffle			C,C:
a					
8		<u>step</u>	)	shuffle	A:
&			)		:C,C
a					

Step is ABABBB and cast off A

| | |
 L R LR

Step 2

1		<u>step</u>					A:
&					<u>touch</u>		:B
a					<u>drop heel</u>		:B
2		<u>step</u>					A:
a					click toe(L),heel(R)		:RB†
3		<u>hop</u>					A:
a					click toe(R),heel(L)		:RXC/F†
4		<u>hop</u>					A:
a					<u>heel swivel</u>		:C,C
5		<u>step</u>					A:
a					<u>step</u>		:A
6		<u>heel step</u>			<u>heel step=</u>		:B
a					<u>heel swivel click toe(L)=</u>		:B,B,B,B
7		<u>heel swivel click toe(R)=</u>			<u>step</u>		A:
a		<u>step</u>					:A
8					<u>step=</u>		
B							
1		<u>step</u>					A:
&			)		<u>shuffle</u>		:E,C
a)				
2		<u>hop</u>					A:
&					<u>touch</u>		:XC
a					<u>drop heel</u>		:XC
3		<u>step</u>					A:
&					<u>touch</u>		:A
a					<u>drop heel</u>		:A
4		<u>heel swivel</u>					C,C:
&					<u>step</u>		:A
a		<u>catch in</u>					:C†,C,A†
5		<u>step</u>					A:
&			)		<u>shuffle</u>		:C,C
a)				
6		<u>hop</u>					A:
&					<u>touch</u>		:XC
a					<u>drop heel</u>		:XC
7		<u>step</u>					A:
&					<u>touch</u>		:A
a					<u>drop heel</u>		:A
8		<u>step</u>					

Step is AAB and cast off C.

|||
LRL

Step 3 "Walking Step"

A	1	<u>step</u>							A:
	&				click toe(R),heel(L)				:RB↓
	a				<u>step</u>				:RXÉ
	2	<u>step</u>							A:
	&				click toe(L),heel(R)				:RXÉ/F↓
	a	<u>drop heel</u>							A:
B	1	<u>heel step</u>							B:
	&				click heel(L),toe(R)				:C↓
	a	<u>drop</u>			<u>step</u>				B*:
	2								:XE/F
	&	click toe(L),heel(R)			<u>drop heel</u>				A↓:
	a								:XE/F*
	3	tap							F:
	&	click heel(R),toe(L)							B↓:
	a				<u>drop</u>				:A
	4	<u>step</u>			click toe(R),heel(L)				XE/F:
	&								:A↓
	a	<u>drop heel</u>							XE/F*:

Step is AAB three times through off alternate feet and cast off D
 |||
 LRL

Note.

On the last time through the end of the B part becomes -

7	<u>step</u>			A:A/F
&	click heel(R)		click heel(L)	A↓:A↓
a			<u>spring</u>	:A
8	touch			A:

Step 4 "The One-Legged Step"

	<u>hop</u>			A:)
( &		)	shuffle	:C,C
a)		
1		)	shuffle	:C,C
a)		
2		)	shuffle	:C,C
a)		
3		)	shuffle	:C,C
a)		
4		)	shuffle	:C,C
B)		
a		)	shuffle	:C,C
5)		
&		)	shuffle	:C,C
a)		
6		)	shuffle	:C,C
&)		
a		)	shuffle	:C,C
7)		
a		)	shuffle	:C,C
8)		

Step is ABABBB and cast off F

$$\begin{array}{ccc} | & | & || \\ \text{L} & \text{L} & \text{LL} \end{array}$$

Note.

Ivy did this step with the flat of the supporting foot on the ground "otherwise you'd fall over!"

Step 5

A		)		A:
1	<u>step</u>	)	shuffle	:C,C
a)		
2			touch	:A
&			<u>drop heel</u>	:A
a	<u>step</u>			A:
3			tap) lazy	:A
a			<u>step</u>)	:A
4				
B				
a	tap) lazy			A:
5	<u>step</u>)			A:
a			heel catch out	:A† ,B,C†
6	<u>drop heel</u>			A:
a		)	shuffle	:C,C
7)		
&			touch	:A
a			<u>drop heel</u>	:A
8	<u>step</u>			A:

Step is ABABBB and cast off B.

L R LR

Step 6 "Rolling Screw"

1	<u>step</u>	)	shuffle	A:
&		)		:É,Ć
a				
2	<u>hop</u>			A:
&			touch	:XC
a			<u>drop heel</u>	:XC
3	<u>step</u>			A:
&			touch	:A
a			<u>drop heel</u>	:A
4	<u>heel swivel</u>			Ć,Ĉ:
&			<u>step</u>	:A
a	catch in			:Cf, B, At

Step is six times through off the same foot and cast off E

Step 7 "Sloping Step"

and		<u>hop</u>	)	shuffle	A:	C,C
e			)		:XCI	
1				catch in	:XCI	B,AI
&				<u>step</u>	:A	
a		tap) lazy			A:	
2		<u>step</u>)		heel catch out	:A	B,C
a		<u>drop heel</u>			A:	
3			)	shuffle	:C,C	
a)			
4				touch	:A	
&		<u>heel step</u>		<u>drop heel</u>	:A	
a				<u>heel step</u>	B:	
6		<u>heel swivel click toe(R)=</u>		<u>heel swivel click toe(L)=</u>	B,B,B,B	
&		<u>step</u>		click heel(L),heel(R)	A:	
a		<u>hop</u>			A:	
7				touch	:A	
and						
e						
8						

B = B from step 2.

Step is AAB and cast off B

|||
LRL

1	<u>step</u>)	shuffle	A:	E, C
2)			
3	<u>step</u>		<u>step</u>	:	X C
4)	shuffle	A:	C, E
5	<u>step</u>)	<u>step</u>	:	A
6			click toe(L), heel(R)	A/F:	RXB/C†
7	<u>step</u>		<u>step</u>	:	RXC/E
8	<u>drop heel</u>		click tip, heel(T)	A/F:	RXC/E†
9			<u>step</u>	A:	
10	<u>step</u>			A/F*:	
11	<u>drop heel</u>			A:	
12			<u>step</u>	:	RXC
13	tap) lazy		<u>drop heel</u>	:	RXC
14	<u>step</u>)			A:	
15	<u>drop heel</u>		catch out	A:	RXC†, A, E†
16				A:	

III
LRLR

Care should be taken to ensure that the change from triple time in the first half of the A part to duple time in the second half is emphasised. It is very easy to slip back into triple time and lose the sense of the step.

Step 9

A	1		<u>step</u> (<u>spring</u> )	)			A:
	&			)	shuffle		:C,C
	a)			
	2		<u>hop</u>	)			A:
	&			)	shuffle		:C,C
	a)			
	3			)	<u>step</u>		:A
	&	)	shuffle	)			C,C:
	a))			
	4			)	<u>hop</u>		:A
	&	)	shuffle	)			C,C:
	a))			
B							
	5		<u>step</u>				A:
	&				touch		:A
	a				<u>drop heel</u>		:A
	6		<u>step</u>				A:
	&				touch		:A
	a				<u>drop heel</u>		:A
	7		<u>step</u>				A:
	a				click toe(L),heel(R)		:RB!
	8		<u>hop</u>				A:
	a				click toe(R),heel(L)		:RXE/F!

Step is ABABBB and cast off B

L R LR

Note.

The spring to change feet is awkward at first but definitely correct.

&	<u>hop</u>)	shuffle	A:
a)		:C,C
1)		
a)	shuffle	:C,C
2)		
a)	shuffle	:C,C
3)		
a)	shuffle	:C,C
4)		
<hr/>				
&	<u>spring</u>)	shuffle	A:)
a)		:C,C
5)		
&)	shuffle	:C,C
a)		
6)	shuffle	:C,C
&)		
a)	shuffle	:C,C
7)		
a)	shuffle	:C,C
8)		

L R LR

The spring on a5 only occurs on the last two B movements.
i.e. not between an A and a B.
This step is a variation on step 5, but done off alternate feet.

Cast off A

1		<u>step</u>			A:
an		<u>drop heel</u>			A:
2					:A
3		<u>step</u>			A:
an			)	shuffle	:C,C
an)		
and				touch	:A
e				<u>drop heel</u>	:A
4		<u>step</u>			A:
5		<u>hop</u>			A:
an			)	shuffle	:C,C
and)		
e				touch	:A
6				<u>drop heel</u>	:A
an	)	shuffle			C,C:
and)				
e		touch			A:
7		<u>drop heel</u>			A:
an				catch out	:A, B, C
8				tap(ff) snap	:A
an				↑	:B

Note.

Ivy called the tap(ff) on beat 8 "snap" and performed it with a whip crack like motion. She obviously felt that the precision and verve wiht which this was performed was of importance. The timing of this cast off was very difficult to note and we made several attempts at it before Ivy was satisfied with the result.

Cast off B

1		<u>step</u>			A:
a			)	shuffle	:B, B
2)		
&				touch	:B
a				<u>drop heel</u>	:B
3		<u>step</u>			A:
a			)	shuffle	:B, B
4)		
&				touch	:B
a				<u>drop heel</u>	:B
5		<u>step</u>			A:
a			)	shuffle	:B, B
6)		
&				touch	:B
a				<u>drop heel</u>	:B
7		<u>step</u>			A:
&				↑	:C
8				tap(ff) snap	:A
an				↑	:B

Cast off C

1		<u>step</u>	)	<u>shuffle</u>	A:
&			)		:C,C
a				<u>step</u>	:A
2		<u>shuffle</u>	)		C,C:
&	)				A:
a	)	<u>step</u>	)	<u>shuffle</u>	:C,C
3			)	<u>shuffle</u>	:C,C
an			)	<u>touch</u>	:A
and			)	<u>drop heel</u>	:A
e			)		B:
4			)		B*:
a		<u>tap) lazy</u>		<u>catch out</u>	:A†,B,C†
5		<u>step)</u>		↑	A:
a		<u>drop heel</u>		tap(ff) snap	:C/D†
6				↑	:A
a					:B†
7					
&					
8					
an					

Cast off D

A = A from step 3.

B		<u>step</u>		<u>touch</u>	A:
5				<u>drop heel</u>	:A
&					:A
a		<u>heel step</u>		<u>heel step=</u>	B:
6				<u>heel swivel click toe(L)=</u>	B, B, B, B, B
&		<u>heel swivel click toe(R)=</u>		<u>heel swivel click toe(L)=</u>	B, B, B, B
a		<u>heel swivel click toe(R)=</u>			A:
7		<u>step</u>		<u>step=</u>	:A
&				<u>swivel click heel (L)=</u>	A, A, A, A
a		<u>swivel click heel(R)=</u>			
8					

Cast off is AB.

Cast off E

1		<u>step</u>	)	shuffle	A:
&			)		:C,C
a					
2		<u>hop</u>			A:
&				touch	:XC
a				<u>drop heel</u>	:XC
3		<u>step</u>			A:
&				touch	:A
a				<u>drop heel</u>	:A
4		<u>heel swivel</u>			C,C:
&				<u>step</u>	:A
a		catch in			:C†,B,At
5		<u>step</u>			A:
&				touch	:A
a				<u>drop heel</u>	:A
6		<u>heel step</u>			B:
&				<u>heel step=</u>	:B
a		<u>heel swivel click toe(R)=</u>		<u>heel swivel click toe(L)=</u>	B,B,B:B,B,B
7		<u>heel swivel click toe(R)=</u>		<u>heel swivel click toe(L)=</u>	B,B:B,B
&		<u>step</u>			A:
a				<u>step</u>	:A
8		<u>swivel click heel(R)=</u>		<u>swivel click heel(L)=</u>	A,A:A,A

Cast off F

(&		<u>spring</u>	)	shuffle	A:)
a			)		:C,C
1			)	shuffle	:C,C
&)		
a			)	shuffle	:C,C
2)		
&			)	shuffle	:C,C
a)		
3			)	shuffle	:C,C
&)		
a			)	shuffle	:C,C
4)		
&			)	shuffle	:C,C
a)		
5			)	shuffle	:C,C
&)		
a			)	shuffle	:C,C
6)		
&			)	shuffle	:C,C
a)		
7			)	shuffle	:C,C
&)		
8			)	↑	:C†
an				tap(ff) snap	:A
				↑	:B†