

Dot Murphie.
The Hornpipe Steps.
P. Smith

Newcastle Series 2008.
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Notes.

1. It will be appreciated that this step involves ankle rocks. These are notoriously difficult to notate and the fine detail of the performance often relies on the degree of elevation of the toes and the degree of flexion of the legs.
2. On the ankle rocks held her hands at just below waist level, arms fairly straight, fingers interlaced, palms down.

Step 14

Step is A part from Step 7. 6 times through off alternate feet and finish

Finish

a	tap) lazy		RB :
1	<u>step</u>)		A :
2		<u>step</u>	: A
&		<u>heel drop</u>	: A
a	<u>step=</u>		A :
3	<u>heel drop</u>		A :
4		<u>flat step</u>	: C*
5			:
a	click side, heel		RXB↑ :
6	<u>spring</u>		RXB* : C/D↑
7		touch	: C
8			:

Notes.

1. This was always the last step of Dot's routine and accordingly has a flamboyant finish having speeded up "to the death"!
2. In the event that the dancers wished to perform the step for 16 bars, (ie repeat off opposite feet), a further finish would be required, however no finish was recovered from Dot for this purpose.

Dot Murphie was born Dorothea Wilkie in 1918 and lived at Edge Lane, Liverpool, an only child. Her parents had a grocers shop and coal delivery business. At 11 years old she had dancing lessons which were a bit of everything for 6d and private tap lessons, which was all the rage, at one shilling. When she was about 12 her father asked a customer, Jack Callaghan, to give Dot and a friend clog dancing lessons. Jack had an older friend who sat in on the lessons and had been one of 'The Twelve Lancashire Lads' (the juvenile act that Stan Laurel started with). The teaching was strict, feet straight and shuffles rounded inwards. When this was mastered they progressed to shuffle tap shuffle hop and then full steps. They had their legs flicked with a little cane if they let their heels drop. The steps were hornpipes and a few waltzes. She won a gold medal at the All England Championship for a Dutch character dance in Lancashire clogs, which she now realises were Lancs waltzes. The Championship was held at the 'Blue Coat School' (for orphan children) off Church Street in Liverpool.

When she was 14 a friend, Hilda Beard, saw an advert in 'The Stage' and persuaded Dot to audition for the 'De Vere Babes' juvenile tap dance troupe. Off they went to the Hammersmith Palais de Dance, London, with Dot's Mum. They were then looked after by chaperones. There were age and height restrictions (under 16 and less than 4'8"), and any sign of 'boobs' were squashed with wide elastic! Dot stayed with the show for nearly two years, but then had to come home to look after the shop following her mother's hysterectomy.

At 17 she joined Frank O'Donovan's 'Dash of Dublin' which toured Ireland for nearly two years. Frank's wife, Kitty MacMahon who had been a dancer, taught her daughter, Dot and Dot's friend Clare, an Irish Hornpipe which the three of them performed with a fast finish, letting down their bibs to make the Irish flag. The show then came to England and on the first night in St Helens Dot noticed a Dorothy O'Neill on the billing. She asked Frank who that was and he said 'you!' (up 'til then she'd been called 'Little Dorothy'). The Irish audiences also called her 'Angeline' because of one of the songs to which she danced, and was much requested. While the show was at the City Variety Theatre, Leeds, Clare (who had returned from Ireland homesick) came to see her and begged her to form a double act, to which Dot agreed. They rehearsed, an agent got them auditions and they joined a Scottish Concert Party for a summer season. Dot was 20 and Clare 18. Clare took the part of a man and would begin 'Phil the Fluter's Ball' with Dot joining in the chorus, and then performing her Irish Hornpipe while Clare clapped. Using tap and clog, they did a jig to 'The Irish Washerwoman' finishing with a hornpipe duet. They were billed as 'Dorothy and Clare, the peppy, snappy steppers, Dancing Distinctly Different'.

Clare became ill with nephritis and sadly died. Their next booking at the 'Argyll', Birkenhead, with Tommy Handley of ITMA fame at the top of the bill, Dot performed solo and continued touring alone until the outbreak of war. Anyone over 21 had to register for war work, so at 22 she was assigned to the Automatic Telephone Co. Liverpool, who made autopilots for aeroplanes. A week later she realised from a radio announcement that as a performer she could have joined Entertainments National

Step 12

A			
1	step		A :
a		heel swivel	: C,Ċ
2	step		A :
&		) shuffle	: Ċ,Ċ
a)	: :
3		step	: A
a	heel swivel		C,Ċ :
4		step	A :
&			: :
a	) shuffle		: Ċ,Ċ
)		:
B			
5	step		A :
a		heel swivel	: C,Ċ
6	step		A :
a		swivel	: Ċ,C
7	step		A :
a		heel swivel	: C,Ċ
8	step		A :
&		) shuffle	: Ċ,Ċ
a)	: :

Step is AB AB B B and finish

| | | | |
L R L R L

Finish

A part of step followed by:-

5	step		A :
&		click heel, heel	: A↑
a	heel drop		A :
6		step	: A
&	click heel, heel		A↑ :
a		heel drop	: A
7	step=		A :
8		shunt=	A,B :

Step 1

A			
1	step		A :
a		) shuffle	: Ċ,Ċ
2)	: :
a		step	: XE/F
3	step		A :
a		tap) lazy	: C
4		spring)	: C*
B			
a	tap) lazy		RB :
5	step)		A :
a		) shuffle	: Ċ,Ċ
6)	: :
&		) shuffle	: Ċ,Ċ
a)	: :
7		) shuffle	: Ċ,Ċ
a		↑	: D↑
8		catch in	: D↑,C,A↑

Step is AB AB B B and finish

| | | | |
L R L R L

Finish

a	tap) lazy		RB :
1	step)		A :
a		tap) lazy	: RB
2		step)	: A
a	tap) lazy		RB :
3	step)		A :
a		) shuffle	: Ċ,Ċ
4)	: :
a	hop		A :
5		step	: RC
a	tap) lazy		RB :
6	step)		A :
a		tap) lazy	: A
7		step)	: B*

&	step		A :
a		heel drop	: A
8	heel drop		A :

Notes.

1. When the B parts are danced on their own the initial tap is omitted. Dot was certain of this detail.
2. Note the spring on beat 4, again confirmed by Dot in 2007. She said she liked to be flamboyant!

Step 2

A = A part from Step 1.

B			
a	tap) lazy		RB :
5	step)		A :
&	) shuffle		: Ć,Ć
a)		: :
6	hop		A :
&	step		: XÉ/Ĥ
a	heel drop		: XÉ/Ĥ
7	step		A :
&	step		: C
a	heel drop		: C
8	step		A :

Step is AB AB B B and finish



Finish = Finish from Step 1.

Notes.

1. When the B parts are danced on their own the initial tap is omitted, as in Step 1

Step 11

A = A part from Step 9.

B			
5	step	) shuffle	A :
&	)	)	: Ć,Ć
a	)	)	: A
6	)	step	Ć,Ć :
&	) shuffle	)	A :
a	)	)	: Ć,Ć
7	)	step	: :
&	) shuffle	)	A :
a	)	)	: Ć,Ć
8	)	hop	: :
&	) shuffle	)	A :
a	)	)	: Ć,Ć
))	: :

Step is AB AB B B and finish



Finish

1	step	) shuffle	A :
&	)	)	: Ć,Ć
a))	: :
2	hop	) shuffle	A :
&	)	)	: Ć,Ć
a	)	)	: A
3	)	step	Ć,Ć :
&	) shuffle	)	A :
a	)	)	: A
4	)	hop	Ć,Ć :
&	) shuffle	)	A :
a))	: :
5	step	catch out	A :
6	)	touch	: RXÉ↑,A,C↑
7	)	)	: XÉ/Ĥ
8))	: :

Finish

a	<u>step</u>		A :
1	<u>heel drop</u>		A :
a		<u>step</u>	:
2		<u>heel drop</u>	A :
a	<u>step</u>		A :
3	<u>heel drop</u>		A :
a		tap) flop	:
4	↑	<u>step</u>)	Atup :
&	<u>drop</u>		A :
a	<u>heel drop</u>		A :
5		<u>step</u>	A :
a	<u>step</u>		A :
6	<u>heel drop</u>		A :
a		tap) flop	:
7	↑	<u>step</u>)	Atup :
&	<u>drop</u>		A :
a	<u>heel drop</u>		A :
8		<u>flat step</u> [f]	:

Notes.

1. Dot normally performed this step without music.
2. Note the interesting “rocking” movement on, for example 4&a.
3. Note also the use of flops rather than lazy shuffles.

Step 3

1	<u>step</u>	)	shuffle	A :	Ċ, Ċ
a				A :	
2)		:	
a			<u>step</u>	:	A
3	<u>step</u>			A :	
4	<u>hop</u>		↑	A :	D↑
a			catch in	A :	D, C, A↑

Step is six times off alternate feet and Finish

Finish

1	<u>step</u>	)	shuffle	A :	Ċ, Ċ
a				A :	
2)		:	
3	<u>step</u>		<u>step</u>	A :	
a		)	shuffle	A :	Ċ, Ċ
4)		:	
a			<u>step</u>	A :	A
5	touch			X Ċ :	
6	<u>step</u>			A :	
7			touch	:	XÉ/Ī
8				:	

Notes.

1. Dot was very particular that the catch was performed very straight.

Step 4

1	<u>step</u>	)	shuffle	A :	⌒, ⌒
a)		:	
2		)		:	XÉ/Ě
a	<u>step</u>	)		A :	
3	<u>hop</u>	)	shuffle	A :	⌒, ⌒
4)		:	
&)		:	
a)		:	

Step is six times off alternate feet and Finish

Finish = Finish from Step 3.

Notes.

1. Dot was unsure whether she had originally learned this with or without the feet crossed on 2a, or whether she had added this herself.

Step 10

A

a	<u>step</u>		A :
1	<u>heel drop</u>		A :
a		<u>step</u>	:
2		<u>heel drop</u>	A :
a	<u>step</u>		:
3	<u>heel drop</u>		A :
a		tap) flop	:
4	↑	<u>step</u>)	Atup :
&	<u>drop</u>		A :
a	<u>heel drop</u>		A :
5		<u>step</u>	:
a	<u>step</u>		A :
6	<u>heel drop</u>		A :
a		tap) flop	:
7	↑	<u>step</u>)	Atup :
&	<u>drop</u>		A :
a	<u>heel drop</u>		A :
8		touch	:

B

a	<u>step</u>		A :
5	<u>heel drop</u>		A :
a		tap) flop	:
6	↑	<u>step</u>)	Atup :
a	<u>drop</u>		A :
7	<u>heel drop</u>		A :
&		<u>step</u>	:
a	<u>step</u>		A :
8	<u>heel drop</u>		A :

Step is A A B B and finish



Finish

1	<u>step</u>	)	shuffle	A	:	Ċ,Ċ
&)		:	:	
a		)		A	:	Ċ,Ċ
2	<u>hop</u>	)	shuffle	:	:	
&		)		A	:	Ċ,Ċ
a)		:	:	
3	<u>step</u>	)	shuffle	Ċ,Ċ	:	A
&))		:	:	
a	shuffle	)		A	:	Ċ,Ċ
4		)	<u>hop</u>	:	:	
&	)	)		A	:	Ċ,Ċ
a	shuffle)		:	:	
5	<u>step</u>	)	heel tap	A	:	C
&		)	<u>heel step</u>	:	:	C
a		)		A	:	C
6	<u>step</u>	)	shuffle	A	:	C,C
&))		:	:	
a		)		A	:	RC
7	hop	)	tip tap	A	:	
&)		:	:	
a	hop	)	heel touch	A	:	C
8)		:	:	

Notes.

- Note the use of :C,C as the shuffle position, giving a straighter appearance to the movement.

Step 5

A

1	<u>step</u>	)	shuffle	A	:	Ċ,Ċ
a)		:	:	
2		)		A	:	Ċ,Ċ
&)		:	:	
a	<u>step</u>	)	shuffle	A	:	A
3)		:	:	
a	<u>hop</u>	)		A	:	Ċ,Ċ
4)		:	:	
&		)		A	:	Ċ,Ċ
a)		:	:	

B

1	<u>step</u>			A	:	XĒ/Ĵ
a			<u>step</u>	:	:	
2	<u>step</u>			A	:	XĒ/Ĵ
&			<u>step</u>	:	:	
a	<u>step</u>			XĒ/Ĵ	:	A
3			<u>step</u>	:	:	
a				A	:	A
4	<u>step</u>			:	:	
5	<u>step</u>			A	:	XĒ/Ĵ
a			<u>step</u>	:	:	
6	<u>step</u>			A	:	A
&			<u>step</u>	:	:	
a	<u>step</u>			XĒ/Ĵ	:	
7			<u>step</u>	:	:	
a				A	:	A
8	<u>step</u>		<u>step</u>	:	:	

Step is A A B A A and Finish



Finish = Finish from Step 3.

Notes.

- On the B part of the step, the dancer may circle c.cl when performing the unit off the L and cl. when performing the unit off the R. The finish should be performed facing front.

Step 6

A = A part from Step 5.

B			
1	<u>step</u>		A :
a		<u>heel swivel</u>	: Ċ,Ċ
2	<u>step</u>		A :
a		<u>swivel</u>	: Ċ,Ċ
3	<u>step</u>		A :
a		<u>heel swivel</u>	: Ċ,Ċ
4	<u>step</u>		A :
a		<u>swivel</u>	: Ċ,Ċ
5	<u>step</u>		A :
a		<u>heel swivel</u>	: Ċ,Ċ
6	<u>step</u>		A :
a		<u>step</u>	:
7	<u>step</u>		A :
8			:

Step is A A B A A and Finish



Finish = Finish from Step 3.

Notes.

1. Contrast the expansive heel swivels with the more reduced swivels.
2. The step pattern means that the finish comes “off the wrong foot”. Of course this has no effect as no repeats are danced, the following step simply coming off the same foot Step 6.
3. Dot was unsure whether the end of the B part was in fact correct. She thought it may have been:

8	<u>hop</u>	)	shuffle	A :
&		)		: Ċ,Ċ
a)		:

Step 9

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

B				
5	<u>step</u>		heel tap	A :
a			<u>heel step</u>	: C
6	<u>step</u>	)	shuffle	A :
&		)		: C,C
a		)		: C,C
7	<u>hop</u>	)		A :
&		)	click toe,heel	: RB↑
a		)		: RB↑
8	<u>hop</u>	↓	<u>touch</u>	A :
				: RB↑

Step is AB AB B B and finish



Finish

1	<u>step</u>		A :	
a		<u>heel swivel</u>	:	Ċ,ć
2	<u>step</u>		A :	
a		catch in	:	Ċ↑,B,A↑
3		<u>step</u>	:	
a	<u>heel swivel</u>		Ċ,Ĉ :	
4		<u>step</u>	:	
a	catch in		Ċ↑,B,A↑ :	
5	<u>heel step</u>		C :	
a		<u>heel step=</u>	:	C
6	<u>heel swivel click toes=</u>		C,Ĉ :	C,Ĉ
a	<u>step</u>		A :	
7		<u>step=</u>	:	A
&	<u>swivel click heels=</u>		A,Ā :	A,Ā
a	<u>heel drop</u>		A :	
8		<u>heel drop=</u>	:	A

Notes.

1. When first spoken to, Dot was certain that the repeated C parts were danced off the same foot. However, in late 2007 she suggested that alternate feet were possible also.
2. It is possible that the heel drops on a8 of the finished may be reversed.

Step 7

A				
a	tap) lazy		RB :	
1	<u>step</u>)		A :	
a		) shuffle	:	Ċ,ć
2)	:	
a	<u>hop</u>		A :	
3		<u>step</u>	:	RC
a	tap) lazy		RB :	
4	<u>step</u>)		A :	
B				
1	<u>step</u>	) shuffle	A :	
a		)	:	Ċ,ć
2		<u>spring</u>	:	Ā
an			XĈ :	
and	<u>step</u>		XĈ :	
e	<u>heel drop</u>	<u>heel drop=</u>	:	Ā
3			:	
4	<u>spring</u>		Ā :	
an		<u>step</u>	:	XĈ
and		<u>heel drop</u>	:	XĈ
e	<u>heel drop=</u>		Ā :	
5		<u>spring</u>	:	Ā
6			XĈ :	
an	<u>step</u>		XĈ :	
and	<u>heel drop</u>	<u>heel drop</u>	:	Ā
e			:	
7		<u>heel drop</u>	B/C :	
8	flat tap			

Step is A A B A A and Finish

| | | | | |
L R L L R L

Finish

1	<u>step</u>	)	shuffle	A	:	Ċ,Ċ
2				:		
a	<u>hop</u>	)	<u>step</u>	A	:	RC*
3				:		
a	) shuffle	)		Ċ,Ċ	:	
4				:		
a	<u>hop</u>			A	:	
5	<u>step</u>			A	:	D↑
6	<u>heel drop</u>		↑	A	:	XÉ/Ĥ
7			touch	:		
8				:		

Notes.

1. Although the toe/heel movements have been noted in Ĥ:XĊ, Dot was apparently, when younger, able to turn her feet out to quite an extravagant degree in this step, almost into “a classical ballet position”.

Step 8

A					
1	<u>step</u>	<u>heel swivel</u>	A	:	Ċ,Ċ
a			:		
2	<u>step</u>	catch in	A	:	Ċ↑,B,A↑
3			<u>step</u>	:	
a	<u>heel swivel</u>	<u>step</u>	Ċ,Ċ	:	
4			:		
a	catch in		Ċ↑,B,A↑	:	
B					
5	<u>heel step</u>	click toe,heel	A	:	B↑
a			<u>step</u>	A	:	XÉ
6	<u>drop</u>	rev.click toe,heel	A	:	XE*
a			<u>heel drop</u>	A	:
7		<u>step</u>	A	:	
8			A	:	
C					
1	<u>heel step</u>	click toe,heel	A	:	B↑
a			<u>step</u>	A	:	XÉ
2	<u>drop</u>	rev.click toe,heel	A	:	XE*
a			<u>heel drop</u>	A	:
3		<u>step</u>	A	:	A
a			:		
4	<u>step</u>		:		
a		<u>step</u>	:		

Step is AB AB C C and finish

| | | | |
L R L L L