

This is recognisable as one of the common Lakeland shuffle offs (Praditional Step Dancing in Lakeland p27 Version II). Flett collected the same shuffle-off from Clifton jnr in 1962. A notation is given below. The foot positions are interpretative as Flett did not record exact foot positions for the shuffle-off on this occasion (he recorded "with a heel beat on 2.1 rather than a hop." - Flett MS English Material Notebook 2 p60)

1	<u>step</u>		A:
and 2		tap) lazy	:A
and 3	tap) lazy	<u>step</u>)	:A
and 4	<u>step</u>)		A:
and 5		shuffle	:É,É
6	<u>drop heel</u>		A:
7		<u>step</u>	:RXĈ
8	<u>step</u>		A:
		<u>step</u>	:A

2) Single Shuffle (swing step)

r R R 1 L L
(L) (R)

Once again this is recognisable as the less common of the two versions of Single Shuffle known in the Lakes (Traditional Step Dancing in Lakeland p29 Version II). The version given by Kennedy does not give any special method of getting into the step, although this is just the sort of detail a non step dancer would miss.

A	1	<u>step</u>	A:
B	2	<u>hop</u>	A:D
and	3	catch in	:D†,XC,XE/F†
		<u>spring</u>	:XE/F*

Step is an A followed by B danced off alternate feet to fill out six bars of music.

In his field notes (Flett MS English Material Notebook 2, p60) Flett seems to give an extra step and catch in on the anacrusis, thus effectively starting the step on the opposite foot to that given above.

4	<u>hop</u>		A:
and 1		catch in	:D†,XC,XE/F†
		<u>spring</u>	:XE/F*

The rest of the step repeats as above. This makes the entry to the step rather more difficult and makes getting into the shuffle-off rather awkward.

3) Shuffle Slip (hockle back)

r R R 1 L L
(L) (R)

It is here that the deficiencies of the notation employed by Kennedy become all too apparent. It will immediately be noted that the above notation is identical with that given for single shuffle above! I cannot guess what this step is, perhaps the reader might like to try.

Kennedy then goes on to say "Both 2 and 3 can be doubled by putting in an extra tap off the first foot."

In the case of step 2 this might mean:

1	<u>step</u>		A:
2	<u>hop</u>		A:
&		shuffle	:C,C
a			
3		<u>step</u>	:XE/F*

etc. repeating as step 2 given above. This is a complete guess, no similar step having been recorded by Flett or found subsequently.

In view of the uncertainty surrounding step 3, the relation of this note to that step is not considered further.

4) Preble Shuffle

1 2 34
L rr R LL Rll LRR

"The weight carried on left foot and the right brought round as it does two light taps."

Here we are on rather firmer ground.

This translates into Newcastle Notation as follows:

1	<u>step</u>		A:
and 2		shuffle	:É,É
and 3	<u>step=</u>		:XEbt
4	<u>hop</u>	↑	Abt:É† A:É†

The suggested pattern being six times through off alternate feet and shuffle off.

The foot positions are of course interpretative. This step is interesting in that it has only been recorded from one other dancer in the Lakes - Pom Barnes (see Traditional Step Dancing in Lakeland p31, and Flett English Material, Notebook 1 p15-22). When Flett visited Clifton Jnr in 1962 (Flett English Material, Notebook 2 p61), Clifton taught him a variant of the above, substituting the following for beats 3/4:

and L r rr R L L

We are now on rather more hazy ground.

The first part of the notation

L r L r

is clearly the same as that collected under the name Pick the Shuffle by Flett (English Material Notebook 2 p65 and Traditional Step Dancing in Lakeland p55)

1	<u>spring</u>		A:
and		catch out	:A↑, B, B↑
2	<u>hop</u>		A:
and		catch in	:XC/D↑, B, A↑

If performed as a separate step a repeat pattern of twelve times through off alternate feet and shuffle off would be appropriate.

The second half of the notation, the "rolling" part of the step is rather less intelligible.

L r r r
(heel) side of foot

suggests the following, the rhythm and foot positions being entirely interpretative:

3	<u>step</u>		A:
and		catch out	:A↑, B, B↑
4		heel touch swivel	:B, B
and		side(L) catch in	:B↑, A, A↑

Flett records from Clifton Jnr a simple heel roll, both as part of a more complex step and on its own (Flett English Material Notebook 2 p64 and Traditional Step Dancing in Lakeland p56 Version II)

1	<u>step</u>		A:
and		<u>heel swivel</u>	:B, B
2	<u>step</u>		A:
3		<u>step</u>	:A
and	<u>heel swivel</u>		B, B:
4		<u>step</u>	:A

Repeat pattern being six times through off alternate feet and shuffle off.

If the above interpretation of the Kennedy version is correct it is most unusual. Firstly it has not been recorded elsewhere in the Lakes and secondly the non weight bearing swivel is a rather rare movement.

What is perhaps more likely is that the notation is simply erroneous and represents an attempt by Kennedy to write down the following step which is much more common, and was possibly that shown to him by Clifton Snr;

3	<u>step</u>		A:
&		catch out	:A↑, B, B↑
a		<u>heel swivel</u>	:B, B
4	<u>step</u>		A:
a		catch in	:B↑, A, A↑

This would imply that Kennedy's note should have been:

L r r L r
(heel)

and that he simply missed the step on the left between the heel swivel and the catch in.

The final line of Kennedy's notation makes no sense in its present form. It is suggested that to add to the confusion in this step, he may have written capital letters for small letters. However it would seem that the notation at any rate bears out the suggested repeat pattern given above.

8) The Crunch

L R R L
(L) (L)

Short Crunch L R L R R L
(H) (H)

R L R L L R
(H) (H)

Long Crunch L R L R L R R L
(H) (H)

The crunch seem to be accurately recorded as a toe, toe, heel, heel semi-circular crunch. This can be rendered into Newcastle Notation as follows:

1	<u>step</u>		A:
&		<u>step</u>	:A
a		<u>drop heel</u>	:A
2	<u>drop heel</u>		A:

Flett collected the crunch from Clifton Jnr in 1962 as:

1	<u>step</u>		A:
&		<u>step</u>	:A
a	<u>drop heel</u>		A:
2		<u>drop heel</u>	:A

See Flett English Material Notebook 2 p60 (as part of a shuffle off). This is the version he published (traditional Step Dancing in Lakeland p38 Version II) but he noted "but doubtful since DNK recorded Version I." i.e. as noted in the Kennedy MS. It would seem that there was some doubt in Flett's mind as to the accuracy Clifton Jnr's memory of dancing and that he was inclined to accept Kennedy's version.

The Short Crunch is eminently recognisable as:

1	<u>spring</u>		F*:
2		<u>spring</u>	:XE*
3	<u>step</u>		A:
&		<u>step</u>	:A
a		<u>drop heel</u>	:A
4	<u>drop heel</u>		A:

Flett recorded from Clifton Jnr in 1962 (Flett English Material Notebook 2 p65) "Single Crunch O.K." whatever that meant.

He published (Traditional Step Dancing in Lakeland p40/41 Version(a)) the above with a repeat pattern of six times through off alternate feet and shuffle off, but using the version of the crunch he had collected (see above). This repeat pattern would accord with the Kennedy notation.

The leftwards displacement of the "(H)" in the second line of Kennedy's notation for short crunch would seem to be a simple writing error.

When we come to consider the notation for Long Crunch we are in trouble. The pattern given by Kennedy does not fit the music. He gives what must be one and a half bars of step. I would suggest that this is simply a notational error and that he meant to write:

L/R L/R L/R L R R L
(H) (H)

This is the common form of Long Crunch found elsewhere in the Lakes and collected from Clifton Jnr by Flett in 1962. (see Flett English Material Notebook 2 p65) This was later published in Traditional Step Dancing in Lakeland (p40/41 Version(d)) with the crunch collected from

Clifton Jnr (see above) rather than the semi-circular crunch as given by Kennedy.

1	<u>spring</u>		F*:
2		<u>spring</u>	:XE*
3	<u>spring</u>		F*:
4		<u>spring</u>	:RXE*
5	<u>spring</u>		F*:
6		<u>spring</u>	:XE*
7	<u>step</u>		A:
&		<u>step</u>	:A
a		<u>drop heel</u>	:A
8	<u>drop heel=</u>		A:

No repeat pattern is given by Kennedy. The repeat pattern used by all other sources is the above twice through off alternate feet, followed by the single crunch twice through off alternate feet and a shuffle off. It is possible to dance the step as three times through off alternate feet and shuffle off although if this is what Clifton Snr did it would be the only recording of this pattern.

9) Hag Worm Crawl

L R. Lr LR Rl

This is a very well known step although it is very doubtful whether anyone seeing the Kennedy notation for the first time without having previously seen the step danced would guess its meaning! Kennedy gives the step as moving to the left first.

1	<u>step=</u>		Á:Á
2	<u>heel swivel=</u>		Á,Á:RXĆ
3	<u>heel swivel=</u>		Á,Á:Á
4	<u>step=</u>	<u>heel swivel=</u>	RXC:Á,Á

Six times through off alternate feet and shuffle off

(See Traditional Step Dancing in Lakeland p51 and Flett English Material Notebook 2 p62)

In 1962 Flett recorded the following further steps from Clifton Jnr.:

	Notebook 2	Trad S D in L
Double Shuffle off	p60	not published
Treble and Single Shuffle	p61	p32 Version V
Long Shuffle	p61	p33

Heel and Toe	p62 mention only	p52
Wriggly Twist	p62	p50
Crow Walk	p62/4	p53
Shuffle Slip	p62 mention only	p53 footnote
Kicking Step	p64	p49
Knock Toe and Heel	p64 part only	not published
Back Treble and Kick	p65	p50
Shuffle and Stamp	p65	p37 Version II

LETTER

Congratulations Instep on five years of publication. As an emigrated clogger I have been particularly grateful for the existence of the magazine and all that has been available in the Newcastle Series of publications, so, with many thanks to the editor I look forward to future editions and long may Instep continue.

In my experience the people I now live amongst - Scandinavians, especially folk dance oriented ones, react with great interest, fascination and curiosity to the British version of "tre sko dans" - wooden shoe dancing. There is no equivalent in Norway, a land where almost everyone possesses a pair of Scandanavian made slip on clogs for comfortable wear in the house.

Norwegian folk dancing is executed quite a lot along the lines of ballroom dancing for couples, and includes waltz, polka and mazurka amongst others. However there are a number of reels related to Scottish dancing and several "longways for as many as will" in a style not unlike that of John Playford. Each of the valleys is represented by its own individual costume and dance and these dances are characterised by the accompanying music and sequence of complicated movements, equally clearly recognisable to enthusiasts as are the clog and step dance styles from different areas of Britain. Another interesting similarity between Norwegian folk dancing and British clog and step dancing is the great desire to be taught properly from qualified teachers in order to maintain special styles and traditions of dancing and to encourage the next generation to learn the steps correctly. This has most clearly been achieved in the traditional performance of the traditional Norwegian song dance.

British culture generally receives favourable attention in Norway, so maybe anyone planning a holiday abroad would like to bear that in mind.

Best wishes for the future of Instep

Mariion Eskdale Moen

Sarpsborg, Norway

READING DAY OF DANCE 1986

As usual I made the 600 mile round trip to the Reading Day without any qualms that my time would be wasted. I was not disappointed although the day was a little different this year, no longer being under the guiding hand of Ann-Marie Hulme.

The workshops offered were those for which the Reading group have become well-known in recent years, and, although I was only able to pop my head round the door of most, I spent some time asking the opinion of those attending the classes I was not able to visit.

But first the two classes I sampled. Ann-Marie Hulme has spent the last year lecturing at a teacher training college and she is able to apply her teaching technique to her dancing classes as I believe she does in her classroom. She was taking a class in Devon step dancing, one of those styles which looks easy when one sees Bob Cann performing, but which is difficult to emulate in practice. Backed up with good notes provided by the instructor this was an excellent class.

Having tried my hand at the dancing of the deep south in the morning, I went to Ian Dunmur's Lakeland class in the afternoon. One could not have had a greater contrast. Ian presents a style of teaching similar in many ways to that which one is often confronted with when collecting from traditional dancers, the unstructured approach. I found his workshop fascinating, although I suspect that those who were trying to learn the steps for the first time may have found life rather difficult. I knew the steps being taught very well and so it was interesting to compare stylistic nuances and interpretations. I also know Ian vey well and am used to his method of imparting steps to his class, I did however hear some adverse comments from some of those who were not.

My experience of teaching is more and more that dancers want their steps in pre-digested, easy to learn bites. I also feel most strongly that one should try and impart the style and feel of the dance as well as a few of the steps. Those attending Janet Allyard's North East Class may have got rather more than they bargained for. I was told that during the course of the day she taught 21 steps! Surely the days of this "stamp collecting" are past, and who needs 21 steps anyway. For all that I understand that her teaching was of a high calibre and at any rate no-one could complain that they hadn't got their money's worth.

The dance displays were a little short on guests but as usual the organisation was superb and I was particularly pleased to see a creche being run for the first time. Another good day, I shall go again.