

Editor: Chris Metherell

Address for all correspondence: 3 Fetcham Ct.
Newcastle upon Tyne
NE3 2UL
Tel 863992

Next issue: 1st.July 1982. Copy date - 1st.June 1982

Advertisement rates: Ready to copy +Typing & setting

FULL PAGE	£7	£8
HALF PAGE	£4	£4.75
QUARTER PAGE	£2	£2.50

EDITORIAL

This month Instep goes international with an article on Appalachian Clogging. We felt that this was particularly appropriate at the present time as considerable interest has been created in this area of dance by Rudy Petke who has been touring Britain and the continent teaching the dance since last summer. By the time you read this he will have returned to the USA - perhaps the article will jog some memories of steps learnt at one of his workshops. While on the subject of memory jogging I have a good example of just how important it is that dances and steps are published, so that dancers have a resource to fall back on when memory fails. I was teaching at a workshop session last year when I was asked by a group of two or three people whether I could teach them any extra steps for a particular dance in which they were interested. In order to find out which steps were missing from their repertoire I got them to perform the steps which they knew for me. I regret to say that the steps were almost unrecognisable - a good example of oral tradition at work (the steps having passed through several hands, or rather feet, before they learned them), but a bad example of the dance in question, which unfortunately remains unpublished. I should say at this point that I fully approve of developing or evolving steps to suit your own needs but not if you cheat and pretend that the dance has been collected from a particular dancer. To give a rather extreme example - suppose that you announce that you are going to dance the Liverpool Hornpipe, then that is exactly what you should try to do. If you have adapted the steps to fit say "I've Got a Lovely Bunch of Coconuts", its hardly fair to either the collector or the original dancer to call your development, however artistically satisfying, the Liverpool Hornpipe. If the people in question recognise themselves, my apologies, it is not my intention to suggest that you had purposely changed the dance. Your secret is in any case safe with me - I can't now remember who you were!

A tribute by Julie Jarman

Mrs.Mabel Stacey, known by everyone by her maiden name of Allison and the nickname "Tiny", was one of the best dancers to come from Co. Durham this century. Tiny was born around 1920 and started dancing when she was about eight years old. She was taught by Harry Robinson of Stanley, Co. Durham, for 1/6 a lesson. Her first love was stage and tap dancing but she was also an outstanding clog dancer and in 1936 entered for the Northumberland and Durham Championship competition at the Queen's Theatre, Gateshead. Although the competition was eventually won by Jack Daley of Blaydon, Dickie Farrell of Newbiggin, who was one of the judges, was so impressed with Tiny's dancing ability that he afterwards offered to teach her his championship steps. She went, on several occasions, to Newbiggin-by-Sea, a distance of some thirty miles, for lessons with him. Tiny was one of those rare people who make things happen by the sheer force of their personality. She once told of her first audition for a professional pantomime company. On arrival at the theatre she discovered scores of other budding dancers all vying for a place in the chorus. Tiny was called onto the stage with some twenty or so other girls and found herself at the end of a long row of dancers, almost in the wings. Not thinking very much of this, she walked to the centre of the stage, stepped between two of the girls, politely telling them "excuse me, but I've been told to stand here", and did her audition from the middle of the line. Her boldness paid off - she got the part! After the Second World War, Tiny started up her own dancing troupe and taught tap, stage and ballet as well as clog dancing. She made a very clear distinction between tap and clog dancing and said that in the former one could and should make up steps but in the latter one never did so and only danced the steps as they had been taught. In 1949 Tiny won the Open Clog Competition at the Hexham Festival, the judges being Dickie Farrell, Harry Robinson and Douglas Kennedy. One of her pupils, Jackie Toaduff won the Junior Competition. In 1951 at Hexham, her pupils gained the first three places in the Open Competition, Jackie Toaduff being placed first and Dorothy and Brian Kennedy second and third places respectively. Tiny's troupe mainly danced at charity shows and concerts and she kept teaching until about 1978. Unfortunately a series of strokes made it impossible for her to dance in her later years although her enthusiasm remained unquenched. Tiny, through her many pupils, has passed on a valuable tradition to us and perhaps the best tribute I can pay to her is to give a sample of her steps.

Note.

Due to ill health Tiny was unable to teach her steps and we are indebted to Mrs. Doreen Kerr, one of Tiny's pupils for the step and shuffle off printed below.



The step given below was the first step to be taught by Tiny to her pupils, together with her "simple break".

4/4

A	a	<u>jump=</u>	<u>jump=</u>	RB/C:RB/C
	1	<u>heel drop=</u>	<u>heel drop=</u>	RB/C:RB/C
	a		<u>flat step</u>	:A
	2	<u>flat step=</u>		A:
---	a	<u>jump=</u>	<u>jump=</u>	RB/C:RB/C
	3	<u>heel drop=</u>	<u>heel drop=</u>	RB/C:RB/C
	a		<u>flat step</u>	:A
	4	<u>flat step=</u>		A:
B	&	<u>hop</u>		RB:
	a	<u>heel drop</u>		RB:
	5		<u>tip tap</u>	:RXC/D
	&		<u>spring</u>	:RB
	a		<u>heel drop</u>	:RB
	6	<u>tip tap</u>		RXC/D:
	&	<u>spring</u>		RB:
	a	<u>heel drop</u>		RB:
7		<u>tip tap</u>	:RXC/D	
a		<u>flat step</u>	:A	
8	<u>flat step</u>		A:	

step is ABABBB and shuffle off.

|||||
=L=LLL

Shuffle off.

1	}	<u>step</u>	}	shuffle	:A; :C/D, C/D
		<u>hop</u>		shuffle	:A; :C/D, C/D
2	}	shuffle	}	<u>step</u>	C/D, C/D: ^A
				<u>hop</u>	C/D, C/D: ^A
3	}	shuffle	}	shuffle	:B, B
				shuffle	:B, B
4	}	shuffle	}	shuffle	:B, B
				shuffle	:B, B
5	}	shuffle	}	catch in(f)	:C/D†, B, RB†
				catch in(f)	:C/D†, B, RB†