

23-24	Kendal Folk Festival Brewery Arts Centre 0539-25133	?Westmorland Step Dancers
23-26	Towersey Village Festival S Heap 084421-2231	Not known
24-26	Cornwall Festival Wadebridge S Millington 0208-4783	Truro Dandy
24-26	Stainsby Folk Festival B Whitmore 0773-834421	Sam Sherry
30-1	Wareham Folk Harvest M Incledon 0929-462662	No workshop
30-1	Fylde Folk Festival A Bell 03917-2317	Sam Sherry Pat Tracey Sue Bousfield Newcastle
SEPT		
20-22	Bromyard Folk Festival 053183-593	Pat Tracey

NEWCASTLE CLOGGIES

DANCE WEEKEND

16TH-17TH NOVEMBER 1985

Full details available shortly. Contact:

Ed Wilson, 7 Dodsworth North, Greenside, Tyne and Wear.
Tel 091-413-4633

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No 15

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EDITORIAL

It has been an interesting week.

Every year, one of the less exciting jobs which I have to do is to compile the list of festival workshops for the summer issue of Instep. Armed with copies of the Folk Directory and the Folkweave Festival Guide I attempt to telephone every festival organiser and enquire as to the state of his, or increasingly, her clog workshops.

I am pleased to say that with one or two exceptions, people now understand what clog dancing actually is and do not try to fob me off with a clog-morris workshop. What surprised me however was just how many different dancers and teams were appearing and taking workshops at this summer's festivals.

A few years ago it seemed that everyone had Sam Sherry booked, now the interest seems to have widened considerably. This can only be healthy. It would seem that with more people up and teaching at more and more festivals, even more dancers may be encouraged to take up clog dancing. One suspects that this may be a spin off from the ever increasing number of specialist clog weekends.

Apart from the workshop list, this issue features the next installment in the "Repertoire Building" series. Having dealt with the North East in Issue 9, this part deals with the Lakes. Much of the material from this area is well-known but I hope the article contains some new ideas which many may find interesting.

People tell me I don't publish enough steps. Well no-one ever sends me any! This issue however contains a suitable "fix" of goodies.

Finally, my grapevine tells me that the Mrs Marhoff video is now complete. All is however being kept horribly secret until the lady herself has seen the product and given it her own personal approval. Speaking of videos, the sale of step dance video cassettes by the EFDSS does not seem to be a roaring success. The only comment I have received is that they are too expensive. It is planned to market future Instep videos very cheaply so it will be interesting to see if there is any difference in response.

A Review by Penny Smith

The 7th Dancing England at Derby on Jan 19th was as usual a most enjoyable event. If you haven't been, a brief description. The event is held in the Assembly Rooms and comprises an evening concert performance by good, on the whole traditional, teams and groups in the balconied main hall, followed by two ceilidhs in the main hall and another smaller hall. Plus records, book and craft stalls in the extensive foyer areas.

Last year a rapper competition was also staged in the afternoon, and this year it was followed by a "Go as you Please" step dance competition. (As mentioned in Instep 14 editorial.) Perhaps the criteria of the competition - to be judged on entertainment value and to have some "step" content - were not clear to the entrants, because very competent "straight" step dance performances were ignored in the judging. The two (not three) finalists performed in the evening concert and audience judging was not by applause but by a very unsatisfactory method. A charity collection is a regular part of the proceedings and this year we were invited to vote with our contributions, an orange bucket for one finalist and a brown bucket for the other, which considering that large sections of the audience only saw one of the buckets was not even a rough choice. Competitions are not meant to be life or death matters but to base the winning selection on mere chance would not encourage much, if any, effort for future events. The irritation over the judging was somewhat compounded by the fact that we arrived several minutes after the advertised time of 3.30 because the venue had been altered, only to find that the competition had begun at 3.00p.m.

Reading Traditional Step Dance Group

Seventh Annual

Festival of Step Dancing

SATURDAY 5th OCTOBER 1985

Lodden Hall, Twyford, nr Reading

Full details and brochure from:

Angela Brown, 18 Hurley Ct, Hardmans Water, Bracknell. 0344-485208

A 1920's TAP ROUTINE

Now we all know that there is some relationship between tap dancing and clog dancing. Some people even believe they know what the relationship is. Be that as it may, we can all learn a lot by studying tap routines and comparing these to the (to us) more familiar clog steps.

It is generally assumed that tap routines are not built up in the same way as a clog routine is. Somehow one doesn't expect to find "steps" as such conforming to an eight bar phrasing pattern, even including a two bar break. Certainly in modern "hoofing" this is generally true.

Going back some 60 years however it seems that the situation was a little different.

During the 1920's and 30's, a number of booklets devoted to tap stepping appeared. A particular example has been in my collection for some time but I had never really looked at it in depth until my wife's aunt was given an identical copy and a pair of tap shoes for Christmas this year and asked me for help. The booklet is "Tap Dancing in 12 Easy Lessons", Rosalind Wade, W Foulsham & Co Ltd., London n.d. Ms Wade styles herself "World's Champion Tap Dancer and Director of the BBC's Dancing Daughters"! Twelve steps are given, each with its own break. I give here three of the beginner's steps. The foot positions are fairly interpretative, but anyone who has danced Sam Sherry's exhibition steps may well notice certain similarities.

In the booklet, the steps are given in 2/4 time and each step, including the break, lasts for 8 bars. I have rewritten these steps in 4/4 time thus each step/break sequence lasts for 4 bars, half as long as a normal clog step. Incidentally, the booklet actually uses the word "break" for the ending of each step.

Music is given to accompany the steps but I'm not sure what the tune is. Any 4/4 would presumably do well enough.

Step 1

8	)	shuffle	:B/E,B/E
and)		
1	)	<u>step</u>	:A/F
2	)	shuffle	B/E,B/E:
and)		
3	)	<u>step</u>	A/F:
4	)	shuffle	:B/E,B/E
and)		
5	)	<u>step</u>	:A/F
and	)	shuffle	B/E,B/E:
6)		
and	)	<u>step</u>	A/F:
7	)	<u>flat step</u> [ff]	:B/E

Step is 3 times off alternate feet and break 1.

Break 1

8	)	shuffle	B/E,B/E:
and)		
1	)	<u>hop</u>	:A/F
2	)	shuffle	B/E,B/E:
and)		
3	)	<u>step</u>	A/F:
and	)	shuffle	:B/E,B/E
4)		
and	)	<u>step</u>	:A/F
5	)	shuffle	B/E,B/E:
and)		
6	)	<u>step</u>	A/F:
and	)	shuffle	:B/E,B/E
7	)	<u>flat touch</u> [ff]	:A/F
8	)		B/E:

Step 2

4	|	<u>flat step</u> f	|	)	shuffle	|	A/F:
&	|		|	)		|	:B/E,B/E
1	|	<u>hop</u>	|	)		|	A/F:
2	|		|	)	catch out	|	:RC ,A,C
3	|	<u>hop</u>	|	)		|	A/F:
4	|		|	)	<u>flat step</u> [f]	|	:B/C*
5	|	)	|	)	shuffle	|	B/C,B/C:
a	|	)	|	)		|	RB/C:
6	|	<u>step</u>	|	)		|	:A
a	|		|	)	<u>flat step</u> [f]	|	RB/C:
7	|	<u>flat step</u> [f]	|	)		|

Step is three times through off alternate feet and break 2.

Break 2

4	|		|	)	shuffle	|	:B/C,B/C
and	|		|	)		|	A/F:
1	|	<u>hop</u>	|	)	shuffle	|	:B/C,B/C
&	|		|	)		|	:A/F
a	|		|	)	<u>step</u>	|	B/C,B/C:
2	|		|	)		|	A/F:
and	|	)	|	)	shuffle	|	:B/C,B/C
3	|	)	|	)		|	A/F:
and	|	<u>step</u>	|	)		|	:B/C,B/C
4	|		|	)	shuffle	|	A/F:
and	|		|	)		|	:A/F
5	|	<u>hop</u>	|	)	tap) flop	|	B/C:
and	|		|	)	<u>step</u> )	|	:A/F
6	|		|	)		|	:A/F
and	|	<u>flat step</u> [f]	|	)	<u>flat step</u> [f]	|	:A/F
7	|		|	)		|
8	|		|	)		|

Step 3 "The Time Step"

4	|		|	)	shuffle	|	:B/C,B/C
and	|		|	)		|	A/F:
1	|	<u>hop</u>	|	)	<u>flat step</u> [f]	|	:A/F
2	|		|	)		|	A/F:
and	|	tap) flop	|	)	<u>flat step</u> [f]	|	:B/C
3	|	<u>step</u> )	|	)		|
and	|		|	)		|

Step is six times through off alternate feet and break 3

Break 3

4	|		|	)	shuffle	|	:B/C,B/C
and	|		|	)		|	A/F:
1	|	<u>hop</u>	|	)	shuffle	|	:B/C,B/C
&	|		|	)		|	:A/F
a	|		|	)	<u>step</u>	|	B/C,B/C:
2	|		|	)		|	A/F:
and	|	)	|	)	shuffle	|	:B/C,B/C
3	|	)	|	)		|	A/F:
and	|	<u>step</u>	|	)		|	:A/F
4	|		|	)	shuffle	|	:A/F
and	|		|	)		|	:A/F
5	|	<u>hop</u>	|	)	tap) flop	|	B/C:
and	|		|	)	<u>step</u> )	|	:A/F
6	|		|	)		|	:A/F
and	|	<u>flat step</u> [f]	|	)	<u>flat step</u> [f]	|	:A/F
7	|		|	)		|
8	|		|	)		|

REPERTOIRE BUILDING

Lakeland

So, what can I tell you about this area of dancing that you don't already know? Surely it's all been published already hasn't it? Also, so many dancers perform Lakeland steps that it must all be very well known. Like all the best dogmatic statements these are only partly true. New dancers and dances are still being found - the rediscovery of Marion Cowper a few years ago is just one example. Again, most dancers perform a very limited number of steps from the large number already published. Many people tell me that the Flett's book (Traditional Step Dancing in Lakeland) is difficult to understand. Now although I don't personally agree, perhaps you should encourage those who run Lakeland workshops here and there to be a little more adventurous.

As regards standardisation, I give one example - the Shuffle Off. Now I'm sure that most of you can do a standard Lakeland Shuffle Off. If you care to look at pages 27/8 of the Flett's book, you will find not one but six different versions. There are many variants of other steps which might be rather interesting. Two long routines have already been published in Instep. It would clearly be possible to construct a large number of such routines featuring some of the more unfamiliar steps and variants.

To commence, here is a list of dancers with reasonably large repertoires, showing who learnt from whom. Most seem to be able to trace their steps back to one member or other of the Robinson family.

<u>Old Jos Robinson</u>	<u>Young Jos Robinson</u>	<u>Stainton Robinson</u>	<u>Tommy Cannon</u>
Young Jos	Norman R	Sarah Ridding	Theodore Cannon
Ethel Wall		Mrs Pickthall	Mrs Storey
Fred Cowerd			Diddy Dixon
Tom Barnes			Fred Clifton
Mrs Langhorn			Muriel Todd
Chris Parkinson			
Lucy Short			
Dorothy Chaplow			
May Rigg			

It might be interesting to pick a dancer from each teacher and for a member of your team to "specialise" in those steps. By using the Flett's book it is possible to reconstruct individual repertoires. e.g.

Diddy Dixon

Shuffle Off I
Shuffle Off IV
Shuffle Off V
Single Shuffle I
Double Shuffle II
Treble Shuffle II
Double Treble Shuffle IV
Long Sidestep III
Short Sidestep
Shuffle and Stamp I
Crunch V & VI
Single Crunch (a)
Swivelling Crunch IV & (d)
Jump Crunch
Hagworm
Toe and Heel
Crow Walk
Rolling I
Half Cuts
Forward Step III
6 Exhibition Steps

Dorothy Chaplow

Shuffle Off II
Single Shuffle I
Double Shuffle I
Treble Shuffle I
Dble Treble Shuffle III
Shuffle and Stamp II
Crunch II
Single Crunch (a)
Double Crunch
Hagworm
Toe and Heel
Pick the Shuffle
Rolling I
Half Cuts

A good example of this type of approach is the use of Diddy Dixon's Exhibition Hornpipe. This consists of six excellent steps, which if kept together make a fine little dance.

Did you know that what are usually seen as clog steps were in fact danced rather more commonly in hard shoes. The steps take on a quite different character when performed in shoes.

Outside the "Robinson" area, Marion Cowper has become known in recent years, particularly for her clog waltz routine. She also has two hornpipe routines of considerable interest. A pupil of Robert Doran, another Lakeland dancer, has recently been discovered in Clitheroe and I hope to be able to report at some future date that her steps have been fully recorded.

Finally one must not forget the reels. The three and five hands in which the solo steps can be used and the six and eight hands utilising just a Shuffle Off have all been published.

On a more esoteric note, many dancing masters taught "fancy dances" to children. These may not be interesting to the mainstream clog dancer, but one or two are really rather good. The following are but a small selection:

Garland Dance. Not much use for clog dancers, rather more so to a ladies morris team perhaps. Simplistic.

Horse to Newmarket. A proper step dance in which one dresses up as a jockey and dances brandishing a whip.

Sailor's Hornpipe. Usual type of step dance.

Skirt Dance. Invented by Arthur Cowper. Graceful movements in an extremely full skirt.

Skipping Rope Dance. Steps performed over a skipping rope.

Sword Dance. Cowper family version of the crossed sword dance.

If anyone requires further information on any of the above, or advice on where to learn any particular step the editor would be pleased to answer any queries.

FESTIVALS 1985

A listing of festivals from May to September 1985, showing details of clog workshops, or lack of them.

MAY

3 - 5	Wath Folk Festival. J.M.Binns 0709-873431	Keebles Queen
3 - 5	Eastbourne International Folk Festival. P Mays 0323-642116	Jane Lloyd Justine Badrick
4 - 6	Gloucestershire Folk Festival P Derbyshire 0452-424387	No workshop
5 - 6	Bulford Folk Festival D Slater 09807-70326	Not known
10-12	Holmfirth Folk Festival E Keys	Newcastle
17-19	Felixstowe Folk Weekend P Woodgate 0473-70516	Madelaine Hollis
17-19	Moulton Village Festival B Care 0604-46818	No workshop
24-26	St Neots Folk Festival R James 0480 55301	No workshop
24-26	Chippenham Folk Festival Festival Office 0249-657190	Not known
24-27	Chester Folk Festival J Finnan 0244-43734	Jane Lloyd
25-27	Cleethorpes Folk Festival K Compton 0472-698750	Green Ginger
25-27	Clitheroe Weekend of Traditional Dance. I Lowcock 0282-812842	No workshop
27	Islwyn Folk Festival Festival Office 0495-222173	Not known

JUNE

7 - 9	Wimborne Folk Festival L Wild 0202-623740	No workshop
7 - 9	Folk on the Green (Stony Stratford) B Adams 0908-565576	No workshop
14-16	South Petherton A Bryden 0460-40469	No workshop
14-16	All Folk Around the Wrekin J Johnson 0952-460712	Jackie Hamilton
21-23	Lichfield Folk Festival G Legg 16 School La, Shareshill	Madelaine Hollis
21-23	Beverley Folk Festival C Wade 037781-662	Green Ginger
28-30	Meriden Centre of England Folk Festival P Hoban 021-784-2728	Brenda Gurnham Justine Badrick
28-30	Skinner's Bottom Cornish Folk Festival C House 0209-820441	Truro Dandy Clog
28-July 14	Norwich Folk Festival L Matthews 0603-26295	No workshop
28-30	Whitehaven Folk Festival Box Office 0946-2422	Not known

JULY

5 - 7	White Horse Village Folk Festival B German 0980-630628	?April Morning
5 - 7	Shrewesbury Folk Festival 0743-56975	No workshop
12-14	Redcar Folk Festival 0947-840928	No workshop
19-22	Village Pump Folk Festival J King 0225-332779	No workshop

AUG

2 - 9	Sidmouth Festival Office 03955-5134	Geoff Hughes Gill Macnab
2 - 4	Durham City Folk Festival 0385-65754	Mary Jamieson
2 - 4	Warwick Folk Festival F Dixon 0203-78738	April Morning
9 -11	Dartmoor Folk Festival M Kiely 18 Pikes Rd, Okehampton	Not Known
9 -16	Broadstairs Folk Festival P Porritt 0843-603321	Not known