

24-26	Summerfield Folk Festival Alan Franklin. 021-783-0870	Not Known
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7-8      Amber Folk Festival      No Workshop  
Mick Peat. 077385-3428

In the last issue of Instep I published what I hoped was a fairly comprehensive list of active clog groups. There were inevitably some mistakes and also a few omissions. Here are some corrections and additions.

Cat Nab Clog                    1.J Brown, 4 Windyhill La, Marske,  
Dancers                            Redcar, Cleveland . 2.Mon 7.30, The Victoria  
    Saltburn, Cleveland. 3.Song & music club.  
    4.ND,W,SSH,SSW.

Tommy Grice 1.L Austin, 32 Glossop Rd, Little Hayfield, Nr  
Cloggers Stockport, Derbys 0663-46089. 2.Mon 4.15  
Banks La Junior Sch. 3.NW Morris. 4.LTH, LH,  
W, SSW, SSH, SSJ, SSR. 5.Tap dancing. Teenagers and  
children's group.

Harrow FDC                      Address should read 29 Tenby Ave, Harrow  
HA3 8RU.

Furness Clog 1.C Powley, Homelands, Little Urswick, Ulverston,  
Dancers Cumbria 0229-88589. 2. Tues 8.30 Broughton Beck  
Village Hall. 3.NW Morris 4.W,LH,LTH,SSH,SSW.

Haughley Hoofers 1.H Alexander, 60 Lime Tree Pl, Stowmarket,  
Suffolk 0449-615816 2.Sun 11.00 Haughley  
Vill Hall. 4. SSH,ND,NDW,LTH,LH. 5. Bill Gibbons  
steps, Appalachian Clogging.

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INSTEP 18  
May 1986

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EDITORIAL

So what's new.

Quite a bit seems still to be happening on the research front. I gather that the Mendip step researchers have been successful in capturing at least one of the existing dancers on video. The newly found Yorkshire dancer is proving to be a mine of information and once again has been videoed for posterity. Her favourite rhythm seems to be the schottische, a form of stepping which seems to have been little recorded. Perhaps more interesting still was the revelation that she learnt from her grandfather who was Yorkshire professional Champion in the 1880's.

A brand new step dancer from Cumbria has materialised on the scene, although no details are yet available. She lives in Newcastle so I should have no difficulty in keeping you informed. The Instep Research team are commencing a major project into the origins of the Waltz clog. An appeal for help appears elsewhere in the magazine. Please help if you can.

A new collecting initiative has also just begun in Cumbria, a few new names have come to light and are being followed up by the Furness Clog Group - if you hear of any useful leads I'm sure they'd be pleased to hear from you. I hear that they have high hopes of tracking down a film of Norman Robinson dancing!

A visit has incidentally been paid to a Cumbrian step dancer living in Clitheroe (yes the Instep Research Team get everywhere), she was most informative, having been a pupil of Bobby Doran as well as learning from her father. The steps are coming back slowly but so far they look rather interesting. Another example of good co-operation by the way. The lady in question was first discovered by the Reading group who passed her address onto us.

On the gossip front I hear that next year's Dancing England is to be the last. Whether the rapper and step competitions will continue is another matter. I await enlightenment.

Another weekend of step dance has been born. This one being organised by the Beetlecruisers in Wells. I hope it went well. The Newcastle weekend will probably be held in Nottingham this year. Same format as in the past, but just a little bit further south in the hope that we might interest some different dancers. Full details later.

Have a good summer.

JUDY NEIBERLEIN

Another Canadian Step Dancer

In a previous Instep I reviewed an excellent workshop taken by Pierre Chartrand, a step dancer from Quebec. I learnt in early 1986 that another Canadian step dancer, Judy Neiberlein from Ottawa, was to be in the country for a few weeks and quickly arranged a workshop with her. Pierre taught French-Canadian stepping, and although I knew that Judy's style was quite different I believed that her stepping would be equally interesting.

Interesting it indeed was, but rather a disappointment. It transpired that there is a very active competitive stepping tradition in English speaking Canada at the present time. The direction in which interest has gone is however quite different from that found for example in the U.K. In this country stepping, apart from the recent revival of interest in tap dancing, is the preserve of the "folk" enthusiast, and a rather special breed of enthusiast at that. This is not the case in Canada. There, although the stepping style is loosely based on traditional styles, the steps have been improved for competitive work and there is apparently no interest in the origins or traditional basis of the dance. In fact Judy found our, or perhaps it was my, attitude rather strange and quaint. I felt that she had really approached the wrong sort of people to teach in the U.K. - Pineapple Dance Studio was perhaps closer to her requirements than a draughty hall in South Shields. In Canada, upwards of a thousand (yes 1000) people enter the national championship, and Judy regularly teaches classes of four hundred dancers.

That said, the steps were of some interest from a technical point of view. The styles we were shown showed a considerable affinity with current competitive Irish dance styles. For competition work the dancer must perform a set pattern of steps, so many bars in each of hornpipe, jig and reel times. Judy told us that originally the steps had been much simpler but had been developed into more complex forms for competitions. A certain amount of tap style hand movement had also been injected.

What I felt was interesting was viewing from the outside a tradition which is in a high state of flux. In fifty years time I wonder whether Canadian folklorists will be searching out dancers like Judy to tell the of the competitions of the 1980's and to teach them her steps?



## A POEM ON MENDIP STEPPING

The following cutting was kindly sent to me by Mrs Ann Smith of the Bettelcrushers. With the current interest in Mendip stepping I thought others might be interested to read it.

Yesterday I came upon the enclosed verses which I wrote during the early 1950's. By a strange coincidence your paper of July 15 came to me today, and it contained the article Dancing in the steps of Mendip Miners.

I had been told that The Cup Was competed for by teams of dancers, and the Gilbert referred to was a Mr Gilbert Weeks, a very regular customer at Hunter's Lodge.

If you could find The Cup, maybe Perth W.A. could send a team of dancers to win it, and it could stand beside the Americas Cup.

Grace Baker. 16/46 Rutland Ave, Victoria Park, W Australia.

### PRIDDY STEP DANCERS

They tell the tale at Hunters  
How the dancers won the cup,  
A jigging and a hopping  
And a-tapping table top.

Old Gilbert played the music,  
Though a young man he were then,  
And the tunes he well remembered  
For his prancing eager men.

A stepping and a-clapping  
And a-laughing they did go,  
The Westbury lads they tried right hard  
To beat 'em do-ee know.

But a crafty crowd on Mendipers  
As tough as they be made,  
The lowland chaps were bound to lose  
No matter what they said.

The tale is told that cup were won  
And taken home 'tis true,  
But who it were that took it -  
Well no one ever knew.

T'were long ago this step were danced,  
And all the folks be gone now,  
Tis neverdone, and tune be lost  
The modern folks do say so.

But when the winter storms do come  
No strangers venture near,  
Then who's to say what songs be sung  
And dances jigged and hopped here?

## "Stepping Competition in Derby 1986"

A Review by Helen Horner

The second S.C.I.D. (Stepping Competition in Derby) was held in the afternoon before Dancing England at Derby Assembly Rooms, on Saturday 25th January 1986. The general standard of dancing in the competitions was, overall, better than last year, though the total number of entries was dissapointing. The split from a single competition class to two classes, "solo" and "more than one" meant that there were only two entrants left in the solo class, both young Irish dancers. The range of styles in the "more than one" class varied from straight virtuoso clog stepping to novelty numbers. There were some uninspired entrants, but the most imaginative interpretations came from the novelty numbers and from the eventual winners, Hoddesden Crownsmen, combining visual display with crisp stepping. There was a hiccup in the system when one of the judges failed to arrive, though a stand in judge was pressed into joining the panel of three. In my conversations with them afterwards, the judges felt that they had not been given enough time either to discuss the criteria of judging or the individual merits of the performers.

I think that S.C.I.D. has enormous potential for development, and could have a tremendous influence on raising the standard of display. As a step dancer, I would be the first to admit that clog displays often do not do justice to the amount of work that goes into practice, and that presentation could be dramatically improved. The existing northern competitions mostly test for technical virtuosity. The original concept of S.C.I.D. was for a "go as you please", anything-goes-as-long-as-it-is-entertaining-step-dancing-competition, and I wholeheartedly support the concept. But simply because it is so wide a field, it was hard for both judges and competitors to know what was expected of them.

With just a little more defining of parameters, even if to say that there are none, S.C.I.D. could have a real influence on standards of display. The judges and competitors should have some guidance on the proportion of marks awarded for, say, technical skill, entertainment value, presentation, entry and exit, audience response, or even the elusive "originality". And some feedback on why some entrants won, or why others didn't, would be enormously helpful. The prizes of a "spot" in the main display or ceilidh, plus the existing trophies, are already adequate, but a bit more preparation on the organisation and advertising could make S.C.I.D. the biggest influence on step dancing display since Sam Sherry.



## REPERTOIRE BUILDING

### Part Three - Solo Step Dancing

In previous issues of Instep I have featured suggestions for building an individual's or team's repertoire in particular areas of dance. (See Instep 9 - The North East and Instep 15 - Lakeland)

This time it's step dancing that gets the treatment. I feel that this is one of the great "ignored" areas of dancing, although one in which many dancers have been showing an increasing interest over the years. I have confined myself to solo step dances, but have included both those which involve beating, and thus are specifically hard-shoe dances and those without this element which could be done in the footwear of your choice. As far as I know, all the examples from England are hard-shoe dances, but those from elsewhere in the British Isles are not so consistent.

Beginning in England, one immediately thinks of the deep south in general and Devon in particular as the home of some of the best known and most accessible forms of stepping.

Both the steps of Bob Cann and Leslie Rice have been collected and workshops are beginning to appear. The steps are not particularly difficult, but to capture the style and feel of the dance takes some perseverance. The steps are of set length, and the format is that familiar to most clog dancers. Other steppers are known from Devon, notably the Orchard family, but research is still at quite an early stage as far as these are concerned.

Moving east, the steps of Ted Duckett of the New Forest were collected by members of the Reading Traditional Step Dance Group in the 1970's. I can recall five steps although my knowledge is somewhat rusty. Once again the steps are fairly easy and fall (as far as I remember) into the usual eight bar phrases. Also theoretically available is the dancing of Peter Ingram, also of the New Forest. I have never really seen anyone try to emulate his style, but a short 8mm film has been made and it would be just possible to pick up some details from this.

Mention has already been made (see Editorial) of the current interest in Mendip stepping, but it will clearly be some time before any material is fully available.

Suffolk and East Anglia provide the next port of call. Here the situation is rather difficult, as I might add is the stepping style. The predominant form of the dance is freestyle, which makes it particularly difficult to learn. A real challenge however for some expert dancer with time on their hands! The best known example must be Dick Hewitt, who may be seen on film as well as being available in the flesh. Carole Pegg's video of Suffolk music and Song contains some good dance sequences.

The Cromer Lifeboat Crew are perhaps one of the better documented groups of dancers from East Anglia (see the available 16mm film and the article in Traditional Dance Vol 1 by Peter Clifton and Ann-Marie Hulme.) Using the available notations and the film it

would probably be possible to use these steps, which are essentially eight bar phrases, although somewhat variably.

There is now a rather large gap until we reach the Lake District. Stepping was known in the Yorkshire Dales, but none now appears to survive. (If anyone fancies looking I should be pleased to point them in the right direction) In the Lakes however it was particularly common to dance the steps which these days are almost exclusively danced in clogs, in hard shoes. If performed in this way, Lakeland stepping takes on an entirely new character, well worth trying for something a little bit different.

In Scotland, we find that the available solo dances are all collections of steps, normally performed to a special tune, and given a unique name. Those which are specifically for hard shoes are marked (H), the rest are non-specific.

Turning first to the Hebrides - most of the known material is from the repertoire of Ewan MacLachlan although different versions exist from other sources we have:

The First of August (H)  
Blue Bonnets  
Tulloch Gorum  
Highland Laddie  
Over the Water to Charlie  
Miss Forbes  
Aberdonian Lassie  
Flowers of Edonburgh (H)

Most have 6 steps and some 10.

From Aberdeenshire, via the Hill MS of the early 19th century comes the Earl of Errol (H). Unfortunately the original MS is missing and although reconstructions of some of the other dances are available (e.g. Scotch Measure, King of Sweden (H), Go to the Barracks Johnny) these appear to have been "Interpreted" out of recognition, and are fairly worthless to the traditional dancer. There is also a published version of Flora MacDonald's Fancy, which I find a little dubious.

South again into Angus and we are into the stamping ground of some of the most famous Scottish dancing masters of the 19th century. David Anderson has published a version of Highland Laddie (different from the Hebridean version) and from Dancie Reid's repertoire we have an exquisite soft shoe dance called Callum Bronach. A little further south and we are in Fife and back on familiar territory with the dances of William Adamson. The Liverpool Hornpipe (H) may also be done in clogs (see Instep 12) and is so well known as to require little comment save to say that the version commonly seen bears so little resemblance to the original as to make it almost unrecognisable. Less well known from Mr Adamson is Scotch Jig (H) a very simple five step dance to the tune of The Laird O'Cockpen.

Finally from Scotland mention must be made of Miss Gayton's Hornpipe, a dance from the repertoire of Joseph Wallace a dancing



master from Kilmarnock. He always taught it to girls who had to wear bells on their wrists!

Where else is left? I know nothing of Welsh step dancing although I would be only too pleased if someone enlightened me. The Isle of Man however boasts at least two solo dances, which although probably rather "reconstructed" are not too difficult for those looking for "something completely different". One is a Dirk Dance, involving waving a carving knife about, the other, I feel rather better dance, is known as Cum y Oanrey Chey, or for those with no Manx Gaelic - Keep the Old Petticoat Warm.

Well there it is. When collected together the amount of material is quite large. Much is however unpublished, and up till now has only been available to those "in the know". If anyone is interested in any of the dances listed above I should be pleased to put them in touch with a suitable instructor.

## KENDAL FESTIVAL

AUG 22-24 1986

Events include the Westmorland Clog Competition to be held on 24th August.

Artists booked include

Catherine Tickell, John Kirkpatrick, Umps and Dumps, Wild Geese, Dab Hand, June Tabor, Maddy Prior, Flaco Jimenez, Alistair Anderson, Newcastle Kingsmen, Whippersnapper, and many more...

Plus clog workshops on Sat and Sun.

## HELP

As most of you will know, the Instep Research Team is concerned with research into clog and step dancing. The results frequently appear in Instep and are also published in the Newcastle Series.

The team have just commenced a major new project concerning the origins and form of Waltz Clog, and are seeking the assistance of the clog community at large. Many waltz routines are well known enough to need little further work, for example those of Sam Bell or Sam Sherry. There exist however a large body of waltz steps for which no provenance is known. It is part of the team's work in this area to trace the origins of these steps before the information is lost.

So - how can you help?

If you or your group either perform or know of any waltz clog steps EXCEPT those taught by one of the following:

Sam Sherry  
Sam Bell  
Mrs Marhoff  
Marion Cowper

it would greatly assist us if you are able to send us notations for your steps. Don't worry if these are in your own personal notation, we will probably be able to work them out! We will of course pay all photocopy charges. No steps will be published or passed on without your express permission if you so desire - please indicate.

For EACH step, let us know:

- 1) Who you learnt the step from - name and address if possible.
- 2) Where and when you learnt it.
- 3) Where, as far as you know, the step comes from.

If any or even all the above information is not available don't worry, everything is useful.

PLEASE HELP. Every snippet of information is valuable and will help to complete the jigsaw.

If in any doubt, or you have any queries, telephone the Editor.

When the final results are published, all those who contribute will receive a free copy of the paper and we will try to keep you up to date with progress as it is made if at all possible.



# FESTIVALS 1986

Once again we present as complete a list of festivals holding clog workshops as possible from the information available at time of going to press.

## MAY

2-4	Wath-upon-Dearne Joan M Binns. 0709-873431	Keble's Queen
2-5	Manx Heritage Year Festival David Speers. 0624-824400	Carlisle Cloggies
9-11	Holmfirth Mic Hale. 0484-686528	Throstles Nest
9-11	St Neots 4th Folk Festival Robin J Windrush. 0480-55301	No Workshop
23-26	Cleethorpes Folk Festival Kath Compton. 0472-698750	Lynette Eldon Feet First
24-25	Clitheroe Weekend of Trad Dance Ian Lowcock. 0282-812842	No Workshop
24-26	Chichester Spring Folk Festival Richard Gough. 0293-29892	No Workshop
30-1 JUN	3rd Wymondham Folk Festival Helen Johnson. 0603-667563	Helen Johnson

## JUNE

12-14	Norwich Folk Festival Liz Matthews. Gilwell, Newmarket Rd Norwich.	Not Known
13-15	All Folk Around the Wrekin Jenny Johnson. 0952-460712	Jackie Hamilton
13-15	Folk on the Green (Stony Stratford) Bob Adams. 0908-565576	No Workshop
20-22	Beverly Folk Festival Chris Wade. 037781-662	Green Ginger
20-22	Lichfield Folk Festival Geogg Legg, 16 School La, Shareshill	Not known
27-29	Meriden Folk Music and Dance Festival Pat Hoban. 021-784-2728	Brenda Gurnham Justine Badrick

## JULY

4-6	Bognor Regis Folk Festival. Richard Gough. 0293-29892	Not Known
4-6	Shrewsbury Folk Festival Julie Moore. 0743-56975	No Workshop
11-13	18th Redcar Folk Festival Festival Organiser. 0947-840928	Not Known
18-19	Nettlebed Folk Festival Mike Sanderson. 0734-413131	Not Known
18-20	Ely Folk Weekend Anne Sayers. 0353-741161	Chris Coe

## AUG

1-3	15th Durham City Folk Festival Ian McCulloch. 0385-65754	Mary Jamieson
1-3	Warwick Folk Festival Frances Dixon. 0203-78738	Kebles Queen
1-8	Sidmouth John Dowell. Festival Office.	Madelaine Hollis Gill MacNab
8-15	Broadstairs Folk Week Pam Porritt. 0843-603321	No Workshop
16-23	Whitby Folk Week Malcolm Storey. 0482-634742	Green Ginger Lancs Wallopers
22-24	Kendal Folk Festival Bill Lloyd. 0539-25133	Chris Metherell
22-25	Towersey Folk Festival Steve Heap. 084421-2231	Island Cloggies
22-25	Cornwall Folk Festival Sue Millington. 0208-4783	John the Fish
23-25	Stainsby Folk Festival Brenda Whitmore. 0773-834421	No Workshop
29-31	14th Fylde Folk Festival. Alan Bell. 03917-2317	Sam Sherry Pat Tracey Sue Bousfield
SEPT		
5-7	Whitchurch Folk Festival Maggie Finnicane. 0256-781954	Jill Blackwell
19-21	Bromyard Folk Festival Festival Organiser. 053183-593	Newcastle Cloggies