

NEWCASTLE CLOGGIES
WEEKEND OF CLOG DANCE

will be held in

SHEFFIELD

14 - 16th November 1987

Workshops include:

Marion Cowper: The Hornpipe Routines (Advanced)

Mrs Willis: The Second Hornpipe Routine

Veronica Ryan's Buck and Wing Steps

John Surtees Durham Waltz

Doreen Kerr Tap Routine

Improver's North East Hornpipe

Beginners North East Hornpipe

For further information contact:

Chris Roscoe, 16 Woodholm Rd, Sheffield

tel 0742-20911ex2150 (work)

or

0742-364781 (home)

INSTEPINSTEPINSTEPINSTEPINSTEPIN
EPINSTEPINSTEPINSTEPINSTEPINSTEP
NSTEPINSTE INSTEP NSTEPINSTE
PINSTEPINST PINSTEPINST
STEPINSTEPINSTEPINSTEPINSTEPIN
EPINSTEPINSTEPINSTEPINSTEPINSTEP
INSTEPINSTEPINSTEPINSTEPINSTEPIN

30p

No 19

INSTEP 19

January 1987

Editor: Chris Metherell

15 Wolveleigh Terr
Newcastle upon Tyne
NE3 1UP
tel 091-284-1259

EDITORIAL

Here we are again after what I am afraid has been a rather long gap. For those of you who thought that I had absconded to the Seychelles with your subscriptions - no such luck. In fact it was simply that the production of three new titles in the Newcastle Series got in the way of the September edition. My apologies. This should mean that there is now six months of hot gossip saved up for you to hear.

The first major item is that the EFDSS have been supporting a video project to record a number of Suffolk step dancers. I'm not quite sure what is going to be done with the tapes, but a project is afoot to transcribe the steps and write a booklet to go with them by way of commentary. As so little is published on step dancing this should be a valuable addition to the presently available material. On the 16mm film front many of you may be asking what has happened to "Pat Tracey Rides Again". Well, I know you've heard this one before, but I'm told that it is almost finished and that it is hoped to hold a premiere in Reading in late March.

The Lancashire and North East competitions were, I believe poorly attended. On the other hand the Step Competition in Derby was completely the opposite, attracting a good number of entries and the largest audience that I have ever seen at a dance competition. As this was the last year of Dancing England, under whose auspices the competition is organised, its fate hangs in the balance.

Perhaps the hottest news has been the predicted imminent collapse of the EFDSS. After you have all stopped shouting hooray, you might like to consider the matter further. I am not renowned for my support or sympathy for the Society, but I thought it worthwhile to travel to London for a meeting on the fate of the Vaughan Williams Library to do a bit of investigative journalism (Any rumours that I have paid 4/6 to Nibs Matthews for his life story to be published in this magazine's colour supplement are quite unfounded!). It seems that the Society's finances are in a truly parlous state, although perhaps more by luck than judgement it now appears that liquidation may just be avoided. The infighting has begun however between the Society's various factions meaning that a lot of tail chasing and hot air production are going on at present. The National Executive, who got the Society into this mess have done the decent thing and resigned almost to a man.

Now the punch line. There are moments, albeit rare, when it is possible to make major changes in any area of life and it has occurred to me that for the EFDSS this may be just such a moment. I know that 90% of you will not be members of the Society. I know its image is appalling and it seems to do next to nothing. Perhaps the time has come to join and have your say in the restructuring of the Society on more realistic terms and to do something about that image. Think about it. And if by some chance you happen to see my name on the ballot papers for the National Executive, well.....

LANCASHIRE CLOG WALTZ

with

Pat Tracey

Two one day workshops in Leeds.

Saturday April 11th. 10am - 4pm Improvers/Intermediate

A Lancashire Clog Waltz Routine.

This routine is based on steps handed down through Pat's family. Special attention will be paid to presentation.



Sunday April 12th. 10am - 4pm Intermediate/Advanced

Heel and Toe Waltz. A Lancashire routine based on family steps. This routine is designed for people with experience of old Lancashire "Heel and Toe" dancing or with sufficient skill in Clog Waltz routines to be able to adapt to a different style of footwork. Attention will be paid to technique, style and presentation.

Cost: £8 or £6 (students, UB40's, senior citizens)

Venue: Yorkshire Dance Centre, 3 St Peters Buildings
St Peter's Square, Leeds, LS9 8AH

Please book stating name and address and enclosing fee and SAE for confirmation.

 **COBBLERS** **AWL** 

... REGRET THAT THEY ARE UNABLE TO HOLD
A WEEKEND OF DANCE IN 1987. MANY THANKS TO ALL
THOSE WHO HAVE SUPPORTED OUR PREVIOUS W'ENDS. WE
HOPE TO BE BACK ON THE SCENE AGAIN IN 1988.

C METHERELL

At some time between 1925 and 1928 Douglas Kennedy, the then Director of the EFDS, visited the Lake District. There is some uncertainty as to the exact dates. Clara Boyle, who was the local EFDS teacher, at whose behest Kennedy had come, in an interview with Tom Flett in 1960 (Flett MS English Material TRAD 1 p12) said that Kennedy's visit was some time in about 1925. It is known that Kennedy was in the North East in the summer of 1928, when he made an attempt at recording the Murton sword dance (Kennedy MS, VWL, Library Coll GRQ30 p37). It is possible that he made the trip across to the Lakes either before or after visiting the North East. In his transcript of the relevant parts of Kennedy's notes, Flett gives the date as "22/2/27" although the source of his information is not known. In 1961 Flett wrote to Clara Boyle concerning Kennedy's visit and in her reply she gives the date as 1926 (Flett MS English Material TRAD 2 p194). The exact date is, perhaps, somewhat unimportant.

In any event, Kennedy (and Boyle) visited Richard Allen, a dancing master, and incidentally also a clog dancer, at Langwathby. He collected versions of the Long Eight, Six Reel and Circassian Circle. He seems to have made no attempt to record any clog steps from Allen, or if he did he made no record in his notes.

Shortly afterwards, perhaps the next day he visited Mr Clifton and his son in Ambleside and noted several steps from Clifton senior. To the author's knowledge these are amongst the earliest notations of traditional clog stepping to survive, and 60 years later an appreciation of their value seems appropriate.

It has been suggested that Kennedy's MS was in the Vaughan Williams Library Collection. A recent search by the librarian has however failed to reveal it. Luckily a copy survives in the collection of the late Tom Flett, and a copy of this transcription is contained in the photocopy of his note in the Vaughan Williams Library. In the absence of the original it is from this transcript that these notes are prepared. It must be said that Flett was a most meticulous worker and the author has no hesitation in putting forward his transcript as an accurate copy of the original.

It must first be said that the notation is somewhat opaque unless one already knows the steps. With the benefit of hindsight however the notations become surprisingly accurate, bearing in mind that Kennedy was at the time no clog dancer. It is all too easy to be dismissive of such early material. One wonders how many dancers, being confronted for the first time with the problem of writing down a clog step would make such a good attempt.

A. The informants.

Of Clifton senior little is known. Boyle told Flett (Flett MS English Material TRAD 1 p12) that he knew 21 steps and had taught his sons to dance. On 18/9/62 Flett visited one of his sons, Fred Clifton, and noted 17 steps from him (Flett MS English Material

Notebook 2 p60-65). Clifton jnr said that he had been taught by Old Jos Robinson for two years, until he died, and then went to Alf Robinson's classes. Old Jos and Alf were two well-known members of the extensive Robinson family of dancing teachers. (For further information see Traditional Step Dancing in Lakeland J F and R M Flett London 1979 p 6-9)

B. General Notes.

In Kennedy's notations capital L and R seem to be used for weight bearing beats with the left and right feet respectively. No distinction is made between a hop and a step, although which is intended is usually obvious unless the weight is evenly distributed on both feet. It is unfortunately not possible to tell when the latter occurs as the notations are non-specific on this point.

A small r or l are used to denote non-weight bearing beats. Where two non-weight bearing beats are made with the same foot this has normally been interpreted as a shuffle although with the exception of the step called "Treble Shuffle" there is no indication in the notations that this is correct. Knowledge of the Lakeland style makes this interpretation viable for the majority of the notations at least.

Kennedy frequently attempts to clarify the notations by adding what is taken to be the weight bearing foot in brackets e.g. (L) or (R) underneath a non-weight bearing movement, this helps to determine the weight distribution.

Various other markings are used, some with less clarity than others. An x seems to mean that the feet are clicked together in mid air and combinations of curved lines at some points seem to be an attempt to show the relative positions of the feet during a step.

A vague attempt at showing timing is made in some steps but no repeat patterns are suggested. These have been added, based on Flett's subsequent visit to Clifton Junior in 1962.

C. The Steps.

Kennedy collected eight steps, two with variations, and a shuffle off. Each is considered separately. In each case the step as collected by Kennedy is compared to that collected by Flett and the page reference to the step as published by the Fletts in 1979 is also given). Each step is given in facsimile form as collected by Kennedy, the comparative notations are given in Newcastle Notation. (See Newcastle Notation. C Hays et al. Newcastle 1981)

1) The Shuffle Off.

1 2 3 5 6 78
L r R l L r r L(heel) R L R

This is recognisable as one of the common Lakeland shuffle offs (Traditional 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: \acute{E}, \acute{E}
and 5		shuffle	
6	<u>drop heel</u>		A: $\acute{R}X\acute{C}$
7	<u>step</u>		A:
8		<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: \acute{E}, \acute{E}
and 2		shuffle	:XÉbt
and 3	<u>step=</u>		Abt: \acute{E}
4	<u>hop</u>	↑	A: \acute{E} †

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 - Tom 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:

3		<u>step=</u>				Abt:
4		<u>hop</u>				A:
&)		:C, E
a)		
)		shuffle

This is as published in Traditional Step Dancing in Lakeland, p31 Version III.

5) Half Cut

1	2	1	2
L	r	r	(1 r)
	x		x
		R	1 1 (r 1)

"The step is done out sideways and the heels are clicked during the transference of weight."

Recognisable as a step recorded from Clifton Jnr (Flett English Material Notebook 2 p61 and Traditional Step Dancing in Lakeland p59). The foot positions given below are as noted by Flett, although these accord with Kennedy's description.

1		<u>spring</u>				A:
and)		:F, F
2)		
a						shuffle
3						click heel(L) heel(R)
and		shuffle				:A
4						:A
a		click heel(R) heel(L)				:F, F
						A:

Step is six times through off same foot and shuffle off.

The rhythm is rather interesting and is taken from Flett's notes, the rhythm given by Kennedy being incomplete. This is in fact a rather rare step, only known by two of Flett's other informants (Mrs D Chaplow - Flett English Material Notebook 3 p101 and Mrs "Diddy" Dixon Notebook 2 p78).

6) Running on the toe

L r r R / L r r R
(L) (L)

"Done to the left moving continuously. The steps are reversed if done to the right."

Here we are in a more interesting area. No other informant other than Clifton Jnr taught Flett this step. The Kennedy Notation (with interpretive foot positions and rhythm) suggests the following:

1		<u>step</u>				A:
and)		:XE/F, XE/F
2)		
and		<u>step</u>				:XE
3)		F*:
and		<u>step</u>				:XE/F, XE/F
4)		
and		<u>step</u>				F*

The repeat pattern suggested is six times through off the same foot and shuffle off.

Flett (English Material Notebook 2 p62 and Traditional Step Dancing in Lakeland p59) gives:

1		<u>step</u>				A:
and						:XE/F
2				heel tap		:XE/F
and				tap		:XE
3		<u>step</u>				B*:
and				heel tap		:XE/F
4				tap		:XE/F
and				<u>step</u>		:XE

The repeat pattern being as above.

It will be noted that Kennedy's version the step moves crabwise to the left. In Flett's version the step moves almost straight forwards. This is not perhaps particularly important as one might suppose that the direction of movement would in any event be at the dancer's discretion.

More interesting is the difference between the shuffle (if that is what Kennedy meant) in the Clifton Snr version and Clifton Jnr's double beat. It is quite possible that Kennedy failed to distinguish between the two, but it is less likely that he mistook a heel beat for a toe beat.

Flett in his notes points out that the version collected from Clifton Jnr is markedly similar to the repeated treble step collected by Frank Rhodes in Cape Breton Island, Nova Scotia. See Traditional Dancing in Scotland. J F and R M Flett. 1964 p283-4.

7) Pick the shuffle and rolling

L — r — L r — L — r — r — r
(heel) side of foot

can be done separately L — r — L — r

and L r rr R L Ll

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 very 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.