

Reading Traditional
Step Dance Gp

Royal Oak Clog

Saddleworth Garland

Sam Sherry (classes)

Sandgate Morris

Sheffield Celebrated
Clog Dancers

Sun Oak

Sweet Coppin

Throstles Nest

WESSEX WOODS

WESTMORLAND

I Dunmur Rose Cott, Sulhampstead Abbots,
Reading, Berks. tel. 073529-2662. 2. Tues 3.00
Watlington House cellar, Watlington St,
Reading. 4. W,ND,NDW,SSH,SSJ,SSW,LTH,LH,EFL,EFL
1A. 5. Stepping in country dances and reels,
Devon stepping, collection and research.
1. J Halliwell 41 Bristol Rd, Earlsdon, Coventry
Warwicks. tel. 0203-713847 2. Mon 8.00 Royal
Oak, Earlsdon St, Earlsdon. 3. Ribbon Dancing.
4. W,ND,LTH,SSR,SSW.

1. H Woodcock tel. 04577-70200. 2. Mon 8.00 Cr
Cross Keys Inn, Saddleworth, 3. Clog Morris.
4. SSH,SSW 5. Practice weekly, lessons once a
month.

1. S Sherry 53 Meadow Pk, Galgate, Lancaster,
Lancs. tel. 0524-751785. 2. Sun Lancaster Guitar
Studio and thurs Polytechnic Arts Centre.
4. SSH,SSR,SSJ,SSW.

1. S Spencer 18 Roxburgh Pl, Heaton, Newcastle,
Tyne and Wear tel. 0632-652425. 2. Thurs 7.00
St Lukes Church, Claremont Rd, Newcastle. 3. NW
Morris. 4. ND,SSW.

1. C Roscoe 98 Greystones RD, Sheffield, W Yorks
2. Tues 7.30 Croft House settlement, Garden St,
Sheffield. 4. W,ND,LTH,SSH,SSJ,LH,EFL.

1. K Nightingale, Meadow View, 3 Byfleets Lane,
Warnham, Horsham, W Sussex. tel Horsham 66086
2. Mon 8.00 Queens Head, Queen St, Horsham,
4. W,ND,NDW,LH,SSW,EFL

1. A Higgs Blackdown Cott, Heathcross, Whiteston
Exeter, Devon. tel. 06476-305. 2. Mon 8.00
Trinity church hall, Taunton. 3. Ritual and
garland dancing 4. W,ND,LTH,SSH,SSW,LH 5. Welsh
broom dancing and reels.

1. S Mycock 1 East Ct, Blennerhasset, Aspatria,
Cumbria tel. 0965-20546 2. Wed 8.00 St Cuthberts
Sch Wigton. 3. NW Morris 4. W,ND.

1. N White, 10 Old Wareham Rd, Parkstone Rd, Poole,
Dorset 2. Tues, 8.00. Pemborke Arms, West Hill Rd
Bournemouth. 3. Garland Dancing 4. W,LH, SSJ, EFL

1. M Neve, 13 Burntbarrow, Storth, nr Milnthorpe,
Cumbria tel 0524-761982 2. Mon 8.00. Brewery Arts
Centre, Kendal. 3. Ladies Clog Morris 4. W

WORKSHOP DIARY Contact

Instructor

Event	Contact	Instructor
Feb 27 Preston Day of Clog Dancing	M Hollis 07744 22079	Pat Tracey
March 6 American Stepping Workshop Newcastle	B Williams 0632 560624	Dance Duo America
27 Royal Oak Workshop, Coventry	J Mackintosh 0203-713208	

C. McNeill

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30p

Jan 1982

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EDITORIAL

I must first apologise for the late arrival of this issue, due to difficulties with printing. This time the magazine includes a fairly comprehensive list of dance groups. I fear that this is not exhaustive and that apologies should be tendered in advance to all those who have been missed out. There are over 40 groups listed and using the information given it is of some interest to be able to compare the relative popularity of the different types of dances which are performed.

Westmorland stepping comes top of the list with 29 entries i.e. almost 75 of groups. Northumberland and Durham is a close 2nd. with 24 entries (presumably mostly steps from the Ellwood family). In 3rd. place comes Lancashire Hornpipe with 21 entries. Separate entries are given for Sam Sherry's steps, and it would be interesting to be able to break this figure down further, perhaps you might write and tell us exactly what steps you do. The scorecard continues with Sam Sherry's waltz 19, Lances Toe and Heel 17, Sam Sherry's hornpipe 15, with other entries averaged 5 or 6.

READING STEP AND TRADITIONAL DANCE GROUP - THIRD ANNUAL CLOG AND STEP DANCE FESTIVAL - A REVUE BY JOHN THE FISH

It was with youthful excitement that we six left Cornwall for the 3rd. Reading Day of Clog, a must for all enthusiasts. A whole day of goodies including - instruction by Sammy Bell, Jennifer Millest, Ian Dunmur, Mike Cherry and John Walford, a continuous film show by Barry Callaghan including Sammy Bell's new one. We could buy books, records and instruments from Old Father Abraham, clogs from Jerry Atkinson; Neil Stadring had a vast display of clogs and cloggers' accoutrements. Food was provided by club members and music while we ate, led by Pete Clifton. In Sam Sherry's absence, Alex Boydell gave 'the lecture'. Outstanding in the dance displays were Anthony O'Connor's broom and candle dance (he'd still be dancing had he not slipped and shed a clog), and Pat Tracey (the group are planning to film Pat in 1982). We used up our remaining energy dancing to The Rakes directed by Roy Dommett, then crawled home to consolidate what we had learned. Thank you Reading - until October 2nd. 1982.

Off-the-toe Dancing in Lancashire

Pat Tracey

In 1977 the first Lancashire and Cheshire Clog Dancing Championship was held at Fleetwood in Lancashire. The rules of the competition stated that dancers should perform ten steps entirely off-the-toe (i.e. no heel beats to be used). Before the rules were decided upon, enquiries had shown that in the past there had been competitions with similar rules, where the dancers heels were marked with chalk so that a dropped heel would be readily detected. Some former dancers had asserted that Lancashire dancing was performed entirely off-the-toe, anyway. It was this assertion that put the cat among the pigeons. Following discussions after the 1978 and 1979 Championships, the organisers decided to retain the off-the-toe ruling for the Championship itself, but to add a clog waltz contest where the heel could be used. This was generally accepted at a 'clog forum' following the discussion. It was a recognition, on the one hand, that Lancashire clog dancing was not confined to one narrow style, and on the other, that competitions had to have rules. Although the controversy was over as far as the Lancashire and Cheshire Championship itself was concerned, it still goes on among clog dancers. For this reason I have been asked to say why I disagree with the state statement that 'Lancashire clog dancing was performed entirely off-the toe'.

"The one thing you must remember in clog dancing is to use all the wood wood."

This advice comes down to us from the 1870's. It was given by my great-uncle, a talented step and clog dancer. His aim was to use the clog to maximum advantage, making the taps with the base and sides of the soles, and the base and sides of the heels. Born about 1867 in Colne in Lancashire, he learnt to dance as a boy in the 1870's, during the great hey-day of clog dancing.

The old Lancashire toe-and-heel dancing, a flat footed style, where the heel was used as much as the toe to make the sounds, had developed earlier in the century when cotton factories were spreading over East Lancashire and clogs were increasingly becoming the accepted footwear. These early Lancashire clogs were heavy and loose-fitting and slipped off at the ankle. For this reason, clog dancing in Lancashire began as a flat-footed toe-and-heel style, where the whole foot was kept close to the ground and the dancers inevitably made use of 'all the wood'.

By the late 1860's however, dancers were also performing a style of clog dancing where the basic step was a shuffle danced off-the-toe, the heel being used for special effects. Where did this style come from? My grandfather, born in 1856, always said that there was 'dancing before there was clog dancing' and my mother remembered this as referring to a style of hornpipe dancing which could not have been performed in the early working clogs. This pre-industrial dancing seem seems to have been lost, but perhaps there are echoes of it in the dancing we do today. During the 1860's the expanding cotton towns were attracting entertainers from all parts of the country. Contemporaries of my grandfather believed that these professionals, coming into Lancashire, saw the local clog dancers and realised the potential of the the clog for their own use. Certainly, by the 1870 s, neat, light-weight, tight-fitting clogs were being made for professional dancers, who went on to develop to spectacular heights a basis off-the-toe style of dancing where the heels and the sides of the clogs were used to provide extra taps. Aspiring artistes competed with each other in Championship contests. Clog dancing became a national craze.

Altered and embellished, clog dancing came back to the streets of Lancashire from the professional stage. Although the 'old' style remained predominant, enthusiasts for the new packed the toes of their working clogs, and the better dancers among them scrimped and saved to buy neater fitting clogs. An accepted way of dancing developed among them. It is reflected in my great-uncle's dancing. The steps he passed on to my mother included use of dropped heels, heel beats, heel scuffs, crunch-style steps, pick-ups and half pick-ups, as well as the use of the wooden sides of the soles and heels.

A generation later, my uncle, whom he also taught, was clog dancing in Nelson. At a time when most people could do a bit of clog dancing, my uncle was in the mainstream of local tradition. The message was the same. 'Use all the wood.'

Clog dancing in Lancashire virtually died out with the First World War. There was a hint of revival towards the end of the 1950's. During the 1960's I spent some time tracking down former clog dancers and talking to them about their dancing. Most of those I spoke to had been born in the 1880's and 1890's, and were dancing before the First World War. All who could remember their steps had used heel beats when dancing in the off-the-toe style. Of course I did not meet everybody, but the point is that all these dancers from Blackburn to Colne regarded themselves as Lancashire clog dancers.

So where does the idea come from that heels were not used in Lancashire clog dancing?

1. Could it be harking back to the dancing of pre-industrial Lancashire? If so, it would not have been clog dancing as such.
2. Did it stem from professional teaching in the days of theatrical clog dancing? It is usual to teach the easier off-the-toe steps first and add the heel beats later. Youngsters then, as now, would often not get beyond a few simple routines.
3. What of the complications themselves? A 'no heel beats' rule might have been a way of ironing out local styles for the purpose of judging. It is all too easy for rules to be taken as the criterion of correctness - especially years later.
4. Could a 'toe only' style have been used in a particular area of Lancashire, or been adopted by one dominant dancer and his follower followers? There was plenty of variety in clog dancing, and a 'toe only' style could develop its own standards and intricacies. My own conviction is that such a style could only have been a small part of the clog dancing done in Lancashire.

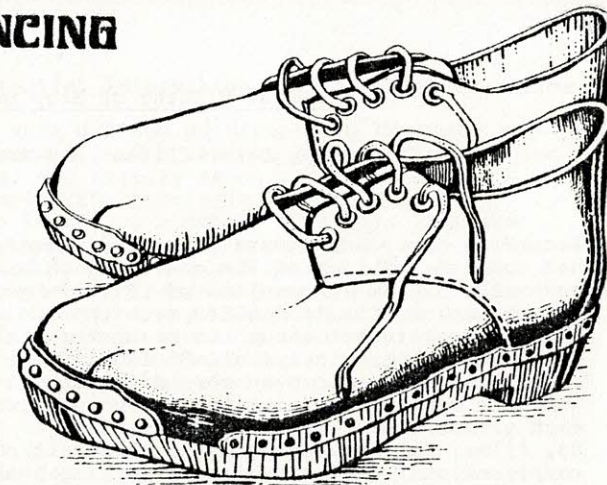
Ultimately, a 'toe only' style, except perhaps as a means of getting conformity in competitions, does not fit the Lancashire working-man's image of himself, the image that had to be preserved at all costs - the image of toughness! In a county which went in for clog-fighting, male dancing had to be fairly robust to be acceptable. Good strong heel beats, hitting the sides of the clogs, using 'all the wood', gave power to the dancing. If the professionals and semi-professionals wanted to dance on their toes only, so be it, but it would not have suited the ordinary working man wearing ordinary working clogs. And that I believe is what folk tradition is all about.

DAY OF CLOG DANCING

WITH

Pat Tracey

OLD LANCES STYLE



SATURDAY 27 FEBRUARY 1982

Clayton Brook Village Centre, Great Greens La. Bamber Bridge, Preston

PROGRAMME

PRICES

TICKETS FROM

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10.00-12.30 First Session £1.50/Session 21 Parkgate Drive Leyland

2.15-5.30 Second Session £1.25 EFDSS Preston 0774422079

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Reading Traditional Step Dance Group

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Saturday October 2nd 1982

further details available June 82

to be on mailing list contact

Ann-Marie Hulme 19 Winterbrook, Wallingford
Oxon OX10 9DX. 0491 39609

Royal Oak Clog (Coventry)

AVAILABLE FOR BOOKINGS

CONTACT

J Halliwell 41 Bristol Rd, Coventry.

Tel Coventry 713847

M Hatton 131 Charter Ave, Canley, Coventry.

Tel Coventry 461433

NEW MEMBERS WELCOME

Archival Filming of Step Dancing

Barry Callaghan, Peter Clifton and Ann-Marie Hulme

Recording dance has always presented great problems; and step dancing has special problems of its own. Any form of dance notation is of necessity extremely complicated if it is going to be detailed enough for the specialist, and often even the addition of sound recording and photographs are not enough to bring the notation to life. Step dancing, as essentially an individual dance and the expression of an individual style, is even more difficult, as there is no ideal to which it strives, and its excitement derives from the uniqueness of each person's performance.

So, film. But that decision is the start of a long chain of complications, too, and here we outline some of the problems and considerations we have encountered during the past few years of recording step dance on film.

The EFDSS library at Cecil Sharp House contains odd fragments of film showing various kinds of traditional dancing - notably morris and sword - and includes an occasional snatch of step dancing such as in Peter Kennedy's film 'The Barley Mow', which shows Suffolk stepping at the Blaxhall Ship in 1956, or the Anglia TV film of the Cromer lifeboat crew, shot in 1976. So, about five years ago, the Collection and Research Committee of the EFDSS grasped the nettle and instituted an attempt to introduce the horribly expensive medium of filming into its recording policy. Although film was to be used in relation to all aspects of traditional culture, most of the first projects centered on step dancers. This seemed appropriate both because up till then virtually no step dancers had been recorded on film (whereas custom, ritual, morris, singing, instrumental music etc. had at least some coverage), and also because of the major revival of interest in step (particularly clog) dancing that was under way in the late 1970's. Indeed, so important was this latter point that other groups have taken up the lead of EFDSS and sponsored film recording projects of their own.

Because film is so expensive to use, the scope and ambitions of these film had to be severely limited. So clear aims were established, to make the most of the circumstances. These aims were;

- i) To show sequences as danced, in their entirety.
- ii) To show overall posture in dancing and to show close-up detail of the stepping.
- iii) To include a short section of facial close-up and speaking voice to give some indication of the personality of the dancer.
- iv) (After the first film 'Sam Sherry')
To film the dancer in an appropriate setting.

In some films there has been scope to include a certain amount of back-up and contextual information, but in all cases it has been the intention from the start that the films should be accompanied by

written material giving essential information, and of which the films would be illustrative.

The objectives of the film were defined as firstly to document major performers for posterity, secondly as a vehicle for the transmission of the dances and the steps, and thirdly as an aid to spreading information about and enhancing the popularity of the dance. At this stage of experience there are a number of points that are becoming clear. Most important is that films should be made by an association of an experienced fieldworker and an experienced film-maker, working in close co-operation, and they must be willing to adjust their preconceptions about the way things should be done. Particularly, perhaps the film-maker, who will find that many of the requirements of this kind of work go against the accepted wisdom of film production. But also the fieldworker must realise that all is not as straightforward as may at first appear! Next, it is of great importance that the subject of the film be as fully involved as possible in the project. A film is inevitably a disruptive and inconvenient process, and it can be very disturbing for the dancer to be ignored on the sidelines while the film gets set up. In any case, the full co-operation of the dancer is essential to record the dances in a proper and relaxed manner, and of course the rôle of the fieldworker in building up the film is crucial in creating the proper atmosphere for this. In many cases there is the lingering resentment of a previous intrusion by a television crew to be overcome before the dancer is willing to be filmed. We feel that it is necessary for the film-maker as well as the researcher to spend a significant amount of time with the subject before the actual filming, to build up a mutual trust, and for the film-maker to understand as fully as possible the uniqueness of the event that he/she is filming. And finally, a great deal of attention must be given to the expected audience for the film. Unlike many forms of recording, film has to be highly selective of what it chooses to record; and the way in which this selection is presented is vital to the film's success. Because of its very nature, film is suitable for wide distribution, to a fairly wide variety of audiences. In fact, only a handful of potential viewers of these films are likely to have the academic specialised knowledge that would make a totally technical film essential; but on the other hand most people who see them are going to have a serious interest and fairly deep understanding of dance. So the film must be serious, comprehensive and above all accurate - yet at the same time the film-makers must judge at what stage they are likely to become tedious to the target audience. This is a much more difficult judgement to make than one might suppose; and we feel that we have not always achieved the optimum balance in the projects to date. For an interim balance sheet we can draw up some successes and some failures. On the credit side we can list:

- i) Important dancers have been filmed, in a clear and sympathetic manner.
- ii) The films have, already, been very widely shown.
- iii) It has been proved by experience that it is possible to learn even complicated steps (like Sam Sherry's jig steps) from film.

On the debit side we can point to:

- i) Limitations due to constrictions of cost and lack of experience.
- ii) Faults due to haste in production or to corner cutting -

Such blemishes will last long into the future, when there is no-one left

left to say "Oh, but it only cost £250."

iii) The difficulties in resolving a film in relation to its intended audience, outlined above.

We hope that the accumulating experience will help overcome some of these problems in future projects.

And what of the future? Well, more projects are in hand, sponsored by different bodies. Reading Step and Traditional Dance Group, who have recently produced a film of Sammy Bell, a Northumbrian Champion Clog-Dancer, have a project in hand* to make two films of Pat Tracey (the first, of Lancashire toe and heel, to be shot in March 1982), with the aim of recording a very fine dancer in her prime.

Proposals have been discussed for a film of Suffolk stepping, and step dancing, song and stories in a traveller family. It may be hoped that with experience, and building on the reputation of earlier films, it may soon be possible to set up some more ambitious projects, enabling more wide-ranging discussion of the dance.

And video? Why have we not mentioned video? Not because we are ignoring it, that's for sure. But video is not a substitute for film; it is a different medium, with a different but equally important rôle to play in the documenting and propagation of traditional culture. Video already plays a part in some film projects under discussion, and will undoubtedly be of major significance in the future. But we must save that for another discussion.

Films made so far:

- 1 Sam Sherry - Lancashire Step Dancer. 1978.
- 2 Dick Hewitt - The Norfolk Step Dancer. 1979
- 3 Bill Gibbons - Lancashire Canal-boat Clog Dancer. 1981
- 4 Sammy Bell - A Northumbrian Champion Clog Dancer. 1981
- 5 (In production) Pat Tracey 1982

The first three films are available on hire from Cecil Sharp House; the other two from Reading Step and Traditional Dance Group.

Suggestions for suitable subjects for further films can be made to the Collection and Research Committee of EFDSS, c/o Cecil Sharp House, 2 Regents Park Road, London NW2, or direct to the authors of this article at 107, Rustlings Road, Sheffield S11 7AB.

*Editor's Note

Money is being sought for this project. Please support Reading Cloggies worthwhile ambition to film Pat Tracey. Filming is a very expensive activity and any contribution, however small would be accepted with gratitude. Donations to the Reading Cloggies c/o Miss Ann-Marie Hulme, 19 Winterbrook, Wallingford, Oxon OX10 9DX. tel 0491-39609

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CLOG DANCE TEAMS

This month we publish what we hope is a fairly comprehensive list of teams - if we've left you out send us details of your group and we'll include you in a later issue. Each entry is coded as follows:

1. Name and address of contact.
2. Day, time and place of meetings.
3. Other interests of group apart from clog dancing
4. Types of dances performed:

ND Northumberland/Durham	W Westmorland (incl Reels)
NDW " " Waltz	SSH Sam Sherry Hornpipe
LH Lancashire Hornpipe	SSJ Sam Sherry Jig
LRH Lancs Toe & Heel	SSW Sam Sherry Waltz
EFH E Fife Clog Hornpipe	SSR Sam Sherry Reel
EFL E Fife Liverpool Hornpipe	1A 1st of August

5. Extra dances/interests & comments

Addison Rapper and Clog 1. M Boyle 2 Oakwood Cotts, Wylam, Tyne and Wear tel. Wylam 2760. 2 Fri. 8.00 3. Rapper 4. ND.

Bradford Clog 1. H Whiteley 4 Fartown Cl., Pudsey, W.Yorks tel. 0532-575601 2. Mon. 8.00 Bradford Univ. 4. W,NDW,ND,LH.

Charnwood Clog 1. L.M.Goodfellow 26 Wanlip La., Birstall, Leicester. tel. 0533-676957. 2. Mon 8.15, Rawlins Community Coll., Quorn, Loughborough. 4. W,ND,LH,LTH,SSH,SSW,SSJ,EFH,EFL,1A.

Chesterfield Garland 1. V Simpson 3 Highbold Terr, Newbold, Chesterfield, Derbys, tel. 0246-35718. 5. Group reforming in the New Year.

Chelmsford Morris 1. M Harris 8 Prince of Wales Rd, Gt. Totham, Maldon, Essex. tel. 0621-891225. 2. Tues/Wed 8.00 Writtle Christian Centre. 3. N.W. and Garland dancing. 4. W,ND,LTH,SSW,EFH. 5. Meet alternate tues and wed.

Chestnut Cloggies 1. H Cross 2 Palmer's Wy, Hutton, nr Weston-super-Mare, Avon. tel. 0934-812993. 4. L,W.

Claygate Clog Dancers 1. F Jenkins 389 Kingston Rd, Ewell, Surrey. tel. 01-393-3804. 2. Alt. tues 8.00 Foley Arms, Claygate, Surrey. 4. W,ND,LTH,LH. 5. Dances involving stepping.

Cleveland Clog 1. V Alsop 43 Bentinck Rd, Stockton, Cleveland. tel. 0642-584822. 2. Irregular. 4. ND,W,NDW,LTH,SSH,SSW,SSJ,EFL.

Clogs and Co. See Milton Keynes Clog Group.

Cobblers Awl 1. C Stone 170 Oaksford, Coed Eva, Cwmbran, Gwent. tel. 06333-62146. 2. Mon 7.45 Brynglas House, Newport. 4. W,ND,LTH,LH,SSW. 5. Welsh broom dance and welsh reels.

Conwy Norris Men 1. B Gregson, Whinacres, Conwy, Gwynedd. tel. 049263-2427. 3. Morris. 4. Welsh broom dance.

Corn Dollies 1. C O'Rourke, 20 Charlton Rd, Wantage, Oxon. tel. 02357-65884. 2. Mon 8.00 Lains Barn, Wantage. 4. W,ND,NDW,SSH,SSW,SSJ,EFH,1A. 5. Social; dances involving stepping.

Dandy Clog Dance Club 1. John the Fish 2 The Bungalows, Tarrantean La Perranwell Sta, Truro, Cornwall. tel. 0872-863825. 863825. 2. Tues 8.00 Highertown church hall, Truro. 4. W,ND,LTH,SSH,SSW,L,SSJ.

Glebe Clogs 1. A M Moss 80 Mickleholme Dv, Alrewas, Burton-on-Trent, Staffs. tel. 0283-790093. 2. Wed 8.30 Royal Naval Club, Mount St, Stafford. 4. W,ND, LTH,LH.

Glewn Longsword

1. John Boucher 4 Brookway Dv, Charlton Kings, Cheltenham, Gloucs. tel. 0242-581300.
2. Sun (except 1st in month) 10.15 Lockhampton scout hut, Cheltenham. 3. Longsword and country. 4. LH.

Green Ginger

1. S Jenkinson 9 St Mary's Dv, Hedon, North Humberside tel. 0482-896217.

Harrow F D C

2. Thurs 8.00 Ensleigh Convent, Beverly R, Hull. 3. Garland dancing 4. W,ND,NDW,LH. 1 C Wilson Glendale, The Chase, Pinner Middx tel. 01-868-5185. 2. Fri fortnightly Harrow Arts Centre. 4. W,SSW.

Hoddesden Crownsmen

1. M Hirst 27 Currie St, Hertford. tel. 0992-50040. 2. Sun 10.30 Crown pub, St Margarets, Stanstead Abbots. 3. Rapper 4. W,ND,SSW,LTH,LH

S ILLINGWORTH

1. S Illingworth, 59-61 New Rd, Middlestown, Wakefield, Yorks. tel 0924-276838 2. Mon 8.30, The George, Morends La, Dewsbury Moor 4. ND

Island Cloggies

1. S Norris Bodarth, Chillerston, I.O.W. tel 098370-654. 2. Mon 8.00 Corn Exchange, Newport 4. W,ND,SSH,SSW,EFH. 5. Reels involving stepping

Jenny Geddes

1. A Nuttall 15 Barclay Pl, Edinburgh. tel. 031 229-6086. 2. Old St Pauls church hall, Jeffrey St. 3. N W Morris. 4. W,SSH,SSW.

Kesteven Morris

1. M Fletcher Amulree, Holme Rd, Kirton Holme, Boston, Lincs. tel. 0205-64601 ext 22(work). 2. Tues 8.00 Nags Head, Southgate, Sleaford. 3. Morris 4. W,ND,NDW,LTH,SSW,EFL.

Leopard Spot

1. C Noble 22 Keele Rd, Newcastle-under-Lyme, Staffs. tel. 0782-627139. 4. W,ND,SSW,EFH. 5. Clog music-hall routines.

Locksmiths Sword

1. John Aubrey 18 College Rd, Isleworth, Middx. tel. 01-560-8564
2. Wed 8.00 Brook Green Hotel, Shepherds Bush. 3. Mixed sword 4. SSH,LH.

Lymington Clog

1. C Couchman Tiptoe Lodge, Middle Rd, Tiptoe, Lymington, Hants. tel. 0590-682881. 2. Irreg. 4. W,LTH,LH.

Milton Keynes Clog Gp

1. G Porter 31 Victoria St, Wolverton, Milton Keynes tel. 0908-312330. 2. Alt thurs 8.00 Radcliffe Sch, Aylesbury Rd, Wolverton. 4. W,SSH,LTH. 5. Display team called Clogs and Co.

Manchester Cloggers

1. Mrs Fiorth 160 Fog Lane, Didsbury, Manchester tel. 061-445-8805
2. Tues 7.30 University postgrad club. 4. W,ND LH.

Newcastle Cloggies

1. A Metherell 3 Fetcham Ct, Newcastle NE3 2UL tel. 0632-863992. 2. Thurs 7.30 Polytechnic students union. 4. W,LH,LTH,SSR,SSJ,SSW,ND,NDW,EFH,EFL,1A. 5. Social dances involving stepping, collection and research.

Pennyroyal

1. S Nunn 32 Kings Ave, Redhill, Surrey. tel. 0737-65608. 2. Tues 7.30 Manor PK Infants Sch, Greyhound Rd, Sutton. 3. Cheshire morris and garland. 4. W,LTH,SSH,SSW,LH,EFH,NDW. 5. Welsh broom dance.

Plymouth Maids

1. K Wilson 5 Brookfield Cl, Plympton, Plymouth Devon. TEL Plymouth 332291
2. Thurs 7.30 St Marys church hall, Laira, Plymouth. 3. Ladies clog morris and garland. 4. LH.