

Welsh Folk Dance & Costume
Lois Blake

Langollen 1954

Isle of Man

Manx Folk Dances.
Their Notation & Revival.
Mona Douglas

JEF DSS
Vol 3 p110-116

Five Manx Folk Dances
Mona Douglas

Stainer & Bell
London n.d.

Seven Manx Folk Dances
Mona Douglas

Stainer & Bell
London n.d.

Some Ritual Dances of Mann
Mona Douglas

The Folklorist
Vol 4 p75

FESTIVAL INFORMATION

Clog workshops and the instructors taking those workshops for the period 1/4/82 to 1/7/82.

Date	Festival/Contact	Instructor
May		
7-9	Holmfirth. D.M.Keys 048489-2128	Green Ginger
21-23	Gloucester. A.Lewis 0452-292937	Not known
28-31	Chippenham & Lacock. J.Hargreave 0249-890726	Not known
29-30	Stonesfield Spring Weekend Mrs.Delves 3 Busby Cl. Stonesfield	Not known
June		
18-20	Lichfield. C.Eccleshall 03743-6497	Madeline Hollis
18-20	Crawley. G.North 09066-3888	Not Known
25-27	Berkshire. A.Pell 0734-83672	Not Known

We apologise for the lack of information regarding instructors.

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30p

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No 4

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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or rather feet, before they learned them), but a bad example of the dance in question, which unfortunately remains unpublished.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", it's 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>	<u>flat step</u>	:A
	8			A:

step is ABABBB and shuffle off.

|||||
=L=LLL

Shuffle off.

1	<u>step</u>	}	shuffle	: ^A C/D, ¹ C/D
& a				
2	<u>hop</u>	}	shuffle	: ^A C/D, ¹ C/D
& a				
3		}	<u>step</u>	^A C/D, ¹ C/b:
& a	shuffle			
4		}	<u>hop</u>	^A C/D, ¹ C/D
& a	shuffle			
5	<u>step</u>	}	shuffle	A: :B, B
& a				
6		}	shuffle	:B, B
& a				
7		}	shuffle	:B, B
8			catch in(f)	:C/D↑, B, RB↑

"Clattering Clogs" - a review by Alice Smith.

This book follows the success of Bob Dobson's earlier publication "Concerning Clogs". It consists mainly of a collection of reminiscences, in poetry and prose, on clogs, clog makers and clog dancers.

The author also includes brief surveys of the revival of clog dancing and the resurrection of the competitions together with a comprehensive list of clog makers and an incomplete list of teachers of clog dance.

The poems which comprise more than half the book are in Lancashire dialect. For those interested in the social background of clog dancing there are some interesting snippets of information. For instance in the passages about clog makers, Harold Lords "Memories of Rochdale" is particularly interesting.

For the most part however, this is a book for the general reader. Mr. Dobson's selection of recollections and facts is too random to be of lasting use to anyone with a serious interest in the social background of clogs and clog dancing.

APPALACHIAN CLOGGING
OR
Traditional Mountain Flat Footing

Alice Metherell

Reel Virginia are an Appalachian clog team who dance the "traditional" style of flat footing. At the Broadstairs Folk Week 1981 they performed in shows and took workshops throughout the week to teach their style of clogging. Jean Sandos, leader of the group, and Rudy Petke, of Dance Duo America were the two main teachers. I met Rudy again in March 1982 and he checked and corrected most of this article.

I tried to find out the history of Appalachian clogging and teaching from Reel Virginia. However they do not seem to be aware of the background except in the most general terms, possibly because they are not all from the Appalachians themselves. They did not mention doing any research. The general idea was the some clog or step dancing was brought over from Britain or Ireland and in the isolated communities in the mountains the flat footed Appalachian style developed. They would have obviously danced in whatever shoes or boots they had. Tap shoes - Reel Virginia danced some sequences in jingle taps - are a fairly recent innovation.

One distinction that Reel Virginia did make very clearly was between their traditional style of stepping in which the leg is bent and then straightened back in a chug, all the time, and other styles in which this chug is frequently missing. Jean Sandos also emphasised that Reel Virginia perform the traditional Big Circle Mountain Dance figures as they would have been performed - every dancer doing what steps he or she fancies and the figures being called in any order, withing a general structure which I outline later.

There are now many teams of "precision" cloggers who use the basic Appalachian steps and some of the figures, but their dancing is all choreographed and all the dancers perform the same steps at the same time.

The figures danced by Reel Virginia included the following :

BIG CIRCLE FIGURES

PROMENADE

Anti-clockwise - Gay Gordons hold (hands over shoulders)

Promenade figures -

London Bridge - Lead cu. arch and walk back (clockwise) over promenading couples who each in turn arch and follow.

Queen's Highway - Lead lady turns away from partner and walks clockwise round outside of promenading couples, followed by each lady in turn. Meet partner and carry on promenading anticl.

Cobblers Awl Instructional W'end

Saturday, 8th May - Noon to 6pm + Ceilidh (7pm - midnight)

Sunday, 9th May - 9.30am to 1pm

at Brynglas House, Newport, Gwent.

Sessions: Welsh Clog - Mike Hughes

Advanced Clog - Sam Sherry (Jigs)

Beginners Clog - Cobbler's Awl (Lancs. type routine)

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King's Highway - Lead man passes behind partner and walks clockwise round outside of couples as above.

Single File - Ladies go ahead of partner - keep walking anti-clockwise.

CIRCLE

Circle left or right - keep clogging
Into the centre and out - everybody whoop!
Grand Right and Left (Grand Chain)

SMALL CIRCLE FIGURES

- from a big circle or promenade the lead couple move to their right and facing away from the centre, face the next couple ie: 1st cu face 2nd, 3rd face 4th etc. Odd numbered couples are called active.

1st Chorus - Circle left and right in 4's
2nd Chorus - Swing your opposite (keep chugging)
Swing your partner (NB Not a pivot swing)

Figures -

Dive for the Oyster, Dig for the Clam,
Punch a Hole in the old Tin Can.
- Holding hands 4, active cu. duck under the arch of opposite cu. and come back to place. Opp cu. repeat. Active cu. go under arch, drop inside hands and turn out to place. Inactive cu. turn under own arms.

Birdie in the Cage, Crow Jumps In.
- Active woman goes into centre of hands 3. They circle L. Active man takes her place. They circle R.

Chase that Squirrel
- Active cu. fig.8 round stationary opp. cu. going between opp. cu. to start. Man chases woman (round man first), then woman chases man (round woman first).

Georgia Rang Tang
- With a forearm grip, turn opp. by R, once round to place, partner by L, opp. by R, partner by L.

You can clog, if you have the energy, throughout the dance. The alternative is a springing walking step. The timing of the figures is mostly in eight bar phrases, however it really depends on the caller. If he/she doesn't call "circle right" then you just keep circling left until he does.

Before I write out the steps a few notes on the style. This is a very free and individual type of dancing, but some points will help produce the impression given by Reel Virginia. The arms should be relaxed. The knees and feet should be turned out naturally. The "shuffle" is not a shuffle as danced in clog or tap dancing. It consists of two beats but it is not controlled - it could not be slowed down for instance. It is produced by the quick flick of the knee as the leg is straightened - if the ankle is loose and the foot is near the ground then the right sound and impression will be achieved.

Definition of Terms.

Reel Virginia talked about chugging forwards or backwards. For notation purposes I shall talk about a chug backwards and a shunt forwards. Both are on a flat foot, though the heel is unweighted in order to shunt forwards. Some of the names were produced by Reel Virginia, some of the more memorable ones (e.g. "William Tell") were labelled by others.

I'd like to stress that the positions of the feet and legs given here are by no means definitive - they indicate one way to do the steps, not the only way.

CHUG = slide flat step (foot moving backwards)

shunt = slide flat step (note. This is its normal Newcastle Notation definition, however in these steps it is always performed moving backwards)

Chugging Both Feet

and	CHUG=		CHUG=	Aex:Aex
1	shunt=		shunt=	Bbt:Bbt

Chugging one Foot

and	CHUG		↑	Aex:Cfex
1	shunt		↑	Bbt:Bfht

Single

and	CHUG		↑	Aex:Bfext
1			flat step	:Bbt

Double

and	↑		CHUG	Bfex:Aex
1	flat step			Bbt:
and			step	:A
2	flat step			Bbt:

Single (with shuffle)

an			shuffle	:C,Cex
and	CHUG			Aex:
1			flat step	:Bbt

Double (with shuffle)

an		shuffle		C,Cex:
and			CHUG	:Aex
1	flat step			Bbt:
and			step	:A
2	flat step			Bbt:

Indian

and	↑↑		CHUG	C:Aex
1	flat step		↑	Bbt:RBfht
and	CHUG		↑	Aex:Cfex
2	shunt		↑↑↑	Bbt:Cfht

Triples (2 Singles and 1 Double)

an			shuffle	:C,Cex
and	<u>CHUG</u>		Aex:	
1			:Bbt	
an		shuffle	C,Cex:	
and			:Aex	
2	<u>flat step</u>		Bbt:	
an			:C,Cex	
and	<u>CHUG</u>		Aex:	
3			:Bbt	
and	<u>step</u>		A:	
4			:Bbt	

William Tell

an			shuffle	:C,Cex
and	<u>CHUG</u>		Aex:	
1	<u>shunt</u>		Bbt:Ff1bt	
an			:F,Fex	
and	<u>CHUG</u>		Aex:	
2	<u>shunt</u>		Bbt:Af1bt	
an			:C,Cex	
and	<u>CHUG</u>		Aex:	
3			:Bbt	
and	<u>step</u>		A:	
4			:Bbt	

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20th NOVEMBER 1982

Full details in Instep 5.

LETTERS

We are pleased to publish in this issue a letter supporting the views expressed by Pat Tracey in the last issue.

120 Tuddenham La.
Ipswich
Suffolk
IP11 2HG

Dear Sir,

I would like to add my support to Pat Tracey's remarks about the use of the heel in the Lancashire Clog Dance style. I did not meet with this idea until I met with "Folk Cloggers" in the late 1960's. The men who taught me during the period 1941-44 considered themselves Lancashire through and through and they made great use of their heels, both as heel drops, heel catches, and heel clicks. Both these men were dancers who performed in pubs, clubs, farm houses and street corners of markets - they were not "Dancing School Cloggers".

Old Tom always taught me a "base step first", this gave the balance and the rhythm. Once this was mastered I was encouraged to fit in heel drops etc. for "they MAKE the step".

Mr. Scarisbrick of Prestcot used the term "dance off the toe" but the point was that one was up on the toe IN ORDER TO GET A GOOD HEAVY HEEL BEAT DOWN.

I did appear a couple of times with a theatrical school dance group and here I was told "no heel taps" largely because the school trained dancers were interested in getting a "routine" for a show that all could manage as a team whereas my tradition had been to develop the step as far as possible. Thus I feel that Pat's second point is the answer - many people learned a few simple routines at dancing schools and assumed that all steps were toe-only, possibly also confusing the idea with the stage tap dance routine of "no heel taps". Early step collectors similarly learned the simple toe-only steps being interested in learning a "routine" rather than development of step complexity.

Finally I would add that I abandoned clog dancing whilst at grammar school and it was only when going to King's Newcastle that I started to step again. I found that I picked it up quite rapidly again. In 1954/55 I visited Johnson Ellwood several times and he taught me a routine very similar to that reported in the last edition as Kit Haggerty's Nos. 1-8. I showed Johnson some of my steps as Lancashire Steps, they had heel beats and Johnson made no comment about my style then. At the time Jacky Toaduff was in his prime and the main difference I noted was how Jacky seemed to make more movement in the air than the style I knew. But perhaps the closed-up style of my teachers was just old age! I find that I get off the ground less as I get older.

Yours

Alex Boydell

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Editor's Note

The following is a list of references of interest to clog and step dancers. It is certainly not exhaustive, but is based on a reference list kindly supplied by Ms.A-M.Hulme which I have ammended and added to and thus any errors are mine and not hers. The references are to material which has some stepping content, or information relating to stepping, and includes references to social dances with a stepping element in them. The quality of the material varies from excellent to almost useless. Many of the books and magazines referred to are now out of print but most if not all are available from the Vaughan Williams Memorial Library, Cecil Sharp House. I should be very glad to recieve any additional references for inclusion at a later date.

England

Dances Collected in the
Lake District.
Clara Boyle

English Dance and Song
Vol 2 (1938) p101

Clog Dancing
R.Roberts

English Dance and Song
Vol 22 (1957) p30

Clog Dancing (Letter containing background material)
Julian Pilling

English Dance and Song
Vol 23 (1959) p85

Buck and Wing
Julian Pilling

English Dance and Song
Vol 23 (1959) p25-27

The East Lancashire Tradition
Pat Tracey

English Dance and Song
Vol 23 (1959) p39-41

The Lancashire Clog Dance
Julian Pilling

Folk Music Journal
Vol 1 (1967)

Memories of a Lancashire Clog Dancer
Eddie Flaherty

English Dance and Song
Vol 30 (1968) p42-46

The Hornpipe
George Emmerson

Folk Music Journal
Vol 2 (1970) p12-34

Lancashire Clog Dancing

Folk Music Journal
Vol 2 (1971) p.115-126

Contains - a) Sam Steele
b) Sam Sherry

Seven Lancashire Steps
Notes on Clog Dancing

Down Back o't'Shoddy
Julian Pilling and Bob Schofield

EFDSS
London 1973

Clog Steps for Beginners
Geoff Hughes

EFDSS Publications
London n.d.

Tips and Clates
A Report into the Beginning of an
Investigation into Step-dancing in
North Norfolk.
Jennifer Millest

English Dance and Song
Vol 36 (1974) p14-15

Clog Dancing in Notrthumberland and Durham
Ernest A Kirkby

English Dance and Song
Vol 36 (1974) p88-89

Since the 1976 Conference
Continuing Investigations into Dances
in Living Memory
Jennifer Millest

I.F.M.C. U.K. National Cttee.
Newsletter No.10 (1977)

Traditional step-dancing in Lakeland
J.F. and T.M.Flett

EFDSS Publications
London 1979

Actual Step Dancing
Sam Sherry an Autobiography
Ed. Ann-Marie Hulme and Peter Clifton

English Dance and Song
Vol 4 (1979)

Concerning Clogs
Bob Dobson

Dalesman Pub. Co.
1979

Social Dancing in a Norfolk Village 1900-1945
Ann-Marie Hulme and Peter Clifton

Folk Music Journal
Vol 3 no.4

Solo Step Dancing in North Norfolk
Within Living Memory
Peter Clifton and Ann-Marie Hulme

Traditional Dance
Vol 1 (1981) p29-58

Clattering Clogs
Bob Dobson

Landy Publishing Co.
Blackpool 1981

Originality
Michael Cherry

Private Publication
1981

Newcastle Notation
C.Hays, J.Jarman, A.Metherell
C.Metherell, A.Smith, E.Wilson

Newcastle Series
Newcastle 1981

An Introduction to Clog Dancing
in the North-East
C.Metherell and A.Smith

Newcastle Series
Newcastle 1981

Mrs Ivy Sands Double Hornpipe
A. and C.Metherell

Newcastle Series
Newcastle 1981

Aylis Armstrong
E.Wilson

Newcastle Series
Newcastle 1981

Scotland

Folk Music & Dance in Shetland
Patrick Shuldham-Shaw

JEFDSS
Vol.6 p74-80

Some Hebridean Folk Dances
J.F. and T.M.Flett

JEFDSS
Vol.7 p112-127

Highland and Traditional Scottish
Dances.
D.G.MacLennan

T & A Constable
Edinburgh 1952

Four Step Dances
Isobel Cramb

Royal Scottish Country
Dance Society
London 1953

Dramatic Jigs in Scotland
J.F. and T.M.Flett

Folklore
Vol 67 (1956) p84-96

Traditional Dancing in Scotland
J.F. and T.M.Flett

Routledge and Kegan Paul
London 1964

The History of the Scottish Reel
as a Dance Form
J.F. and T.M.Flett

Scottish Studies
Vol 16 (1972) pp91-119
Vol 17 (1973) pp91-107

A Social History of Scottish Dance
George Emmerson

McGill-Queens U.P.
London 1972

Wales

Welsh Folk Dance
Hugh Mellor

London 1935