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Editorial

A certain amount of interest has been expressed in what I call "speciality" or "fancy" dances and so this issue contains a notation for a simple dance of this type. Since this is primarily a clog dance magazine I have chosen on with a high step content. The names of many others (for example the Skirt Dance, the Tambourine Dance and Horse to Newmarket) are known and several occur in instruction books written for dancing schools. Very little has been collected from oral tradition however, except for the names and an occasional photograph. It would be interesting to know more. I make no apologies for the "bookish" turn this magazine has taken over the last two issues. The amount of material I can publish on dance collected from oral tradition is limited by the amount collected and made available during the previous few months, and there hasn't been a lot recently. Winter is upon us, or will be very shortly and I have every intention of firmly twisting a few arms for contributions for next year's issues. What better way to spend a cold winter's evening than knocking up a quick article for Instep!

The observant amongst you will have noticed a change in the typeface used for this issue. This is the first step in what I hope will be a considerable improvement in the standard of production both of this magazine and of the Newcastle Series. We have taken seriously the comments made by Ms. Hulme in the previous issue and are attempting to do something about them. It is hoped that the new typeface will be more legible and combined with an increased margin size will make the magazine easier to read. The Newcastle Series will be printed by offset litho in future although this will not affect those volumes published before 1/11/82. This should improve photographic reproduction considerably, I am afraid however that the number of typing mistakes will remain fairly constant!

Finally the "back page" this issue consists of a list of clog makers and sellers. It has not been possible to do more than list the names and addresses of each and inclusion in the list does not mean that Instep approves of the maker's products. It seems that good dancing clogs are still very difficult to obtain. I feel that clog dancers have in the past accepted without complaint low quality products, in many cases not really suitable for step dancing, without complaint. If we tell the clog makers exactly what we want and refuse to accept an inferior product some improvement might occur. I know it's difficult when you've waited four or five months for a new pair of clogs and that the temptation is to "make do" but with some people now charging £25 for a pair, I for one shall be making sure I get exactly what I want.

THE DUTCH DANCE

For four girls.

This dance is taken from E.T.Bell. 50 Figure and Character Dances. London 1921. The book consists of 50 "fancy" dances for children and is aimed at primary school teachers. (Ms.Bell was a mistress at Ancrum Rd. School, Dundee during the 1920's) The book is lavishly illustrated and of considerable interest. The Dutch Dance is the penultimate dance in the book (at p.213) and forms part of the section entitled "Dances of Many Nations". Among these are an Irish Jig and a Welsh Dance. "Fancy" or "speciality" dances formed part of the teaching repertoire of many if not most dancing teachers during the nineteenth and early twentieth centuries, although most remain unrecorded in detail. A Dutch Dance is however comparatively rare, although its obvious connection with "waltz clog", whether performed in clogs or taps is obvious. Many of these "fancy" dances have links with both the entr'acte dances of the eighteenth century theatre and later music hall performances.

Five steps are given in the text and these have been translated into Newcastle Notation using the photographs where possible as an aid to interpretation.

Step 1.

1			<u>flat step</u> (ff)	:A
2	catch out			A†,B,C/D†:
3			<u>hop</u>	:A

Step 1a.

1	<u>jump=</u>	<u>jump=</u>	F:F
2	<u>jump click heel(L)=</u>	<u>jump click heel(R)=</u>	A:A
3	<u>jump=</u>	<u>jump=</u>	F:F
4	<u>jump click heel(L)=</u>	<u>jump click heel(R)=</u>	A:A
5			
6			

"Arms akimbo for both parts."

Step 2.

1		<u>slide step</u>	:XA*
2	tip tap		RB:
3		<u>hop</u>	:A
4	heel touch		E:
5			
6			

"Circle arms downward in front bringing hands back to back. Complete the circle, and finish with arms extended sideways, palms uppermost, on second bar."

Step 3.

1	spring	tip touch	A:RXC
and	tip touch	drop heel	A:RXC
2	drop heel	tip touch	A:RXC
and	tip touch	drop heel	A:RXC
3	drop heel	tip touch	A:RXC
and	tip touch	drop heel	A:RXC

This is an interpretation of a rather obscure description in the original. "with a spring bring R toe to heel of L foot and rock quickly forward and backward on L and R toes alternately (1 bar)...(for each beat there ought to be a forward and a backward rock)"

"Arms akimbo."

Step 4.

1		step	:A**
2	tip tap		RXC:~
3		hop	:A**
4	touch		E:~
5			
6			

Bend body to right on beat 1, bringing hands down out in front, palms downwards for beat 2. Three times through on alternate feet and then -

1	jump=	jump=	A:A
2	jump=	jump=	A:A
3	jump=	jump=	A:A
4	jump=	jump=	A:A
5			
6			

"Arms akimbo on the jumps."

Step 5.

1		spring	:C*
2	tip tap		RXC:~
3		hop	:A
4	heel touch		E:~
5			
6			

The costume recommended for the dance is as follows: "Blue skirts with bands of red (or white skirts with bands of blue); white aprons with waistband of blue chequered silk; Dutch caps of white lawn; frilly white petticoats; scarlet or white stockings; white wooden sabots. Hair arranged in two plaits with red or blue ribbons." The tune given in the accompanying tune book is an arrangement by Herbert A Stephen of "Aus du Liebe Augustine."

The dance is divided into four figures, performed one after another without pause. "Features of this dance are the clatter of the clogs executed in perfect rhythm, and the roll of the body."

Fig.1. (32 bars)

4	3	
2	1	Diagram 1.

- Beginning with the inside foot, all do step 1, six times "rolling the body over with the characteristic Dutch roll toward inside and outside. Then do step 1a facing front. (8 bars)
- Repeat, facing partner on the jump. (8 bars)
- All do step 1 six times, changing places with partners by the R, then do step 1a, turning to face each other again on these last two bars. (8 bars)
- Repeat d) back to places. (8 bars)

Fig.2. (32 bars)

- Beginning on the inside foot, all do step 2 twice with alternate feet. Then do step 1 and 1a. (8 bars)
- Repeat a) (8 bars)
- All do step 3 with alternate feet, beginning with the R (6 bars) "and turn singly on the spot to face front again." Then do step 2, starting R, and face front. (8 bars)
- Repeat c) (8 bars)

Fig.3. (32 bars)

- All do step 4 starting R. (8 bars)
- Repeat a) with the L. (8 bars)
- 1/2 and 3/4 join R hands, and do step 1 three times beginning R, turning partners once round as they do so. Then do step 1a in places. (8 bars)

- Repeat c) joining L hands. (8 bars)

Fig.4. (48 bars)

- 2/3 do step 5 to change places, passing by the R, (step performed off R,L then R), then do step 1a to turn to face inwards. At the same time 1/4 do step 1 three times moving c.cl round the outside to change places, then do step 1a to turn to face inwards. (8 bars)
- Repeat a) with 1/4 crossing and 2/3 going round the outside(c.cl) (8 bars)
- All do step 5, moving half a circle round c.cl, on alternate feet, starting R, and finish with step 1a in opposite places. (8 bars)
- Repeat c) moving cl. to places and facing partners on last two bars. (8 bars)
- All do step 5 to go out, 1/3 and 2/4 passing R shoulders cross over and exit. (16 bars)

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Mr.Metherell,

Some of the comments you make about the Morpeth Clog Competition have made me rather angry, so I am writing to put you right about a few facts.

1. The junior competition. The entrants came from at least four different sources. Why did you not check this out?
2. The child who came scnd in this competition was let down badly by the musician. She was entered for the Novices for the experience and won because she was the best entrant. What exactly is your objection to this?
3. You say that two of the competitors should not have entered the pedestal competition as they were not placed in the novices. Are you saying that this competition should be limited to previous novice winners and runners up? You must have realised that without these two entrants the competition would have been a non-event. It may interest you to know that the marks were quite close for all four entrants, and the person placed third was beaten by only half a mark by the person placed second in the novices. The one criticism which you could have made and didn't was regarding the musician, who worked very hard but was just not good enough. Did this escape your notice. The music is surely a very important factor. In spite of your comments we will try to go to Morpeth again next year, and hope to do better. Everyone has their "off" days.

Eileen Simcox

Competitor.

Newcastle Series

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COMPETITION REPORTS

Northern Counties Championship

Durham August 7/8

This year the competitions were expanded to include not one but two junior competitions. This followed discussions after last year's junior competition regarding the fairness of allowing an 8 yr old to compete against a 15 yr old, and the junior class was thus split into two separate groups - under 12 and 12 to 15. For the novice competition there were 11 entrants. The judges were John Surtees, Mary Jamieson, Margaret Hickman and Janet Frost. (these two last being Mary Jamieson's daughters.)

1. Ann Harper.
2. Sue Butler.
3. Penny Marshall.

The pedestal competition was judged by the same panel.

1. Brenda Walker.
2. Lynette Eldon.
3. Jane Metcalf.

In the open competition (10 steps and double shuffles), there were 9 competitors. On the judging panel, Mrs Hickman was replaced by Alan Bell (organiser of the Lancashire and Cheshire Competitions).

1. Lynette Eldon.
2. Brenda Walker.
3. Jane Metcalf.

This completed the competitions for the 7th. The whole event had an air of being a contest between Green Ginger (who seemed to provide half the competitors) and the rest of the world - and I might add that Green Ginger won hands down. This is the first time the open belt has gone outside Co.Durham, and it is no reflection on the previous winners of the competition to say that this victory was the most popular I have seen.

On Sunday 8th then junior competitions were held.

Under 12.

1. Tiffany Walker.
2. Katherine Harrigan.
3. Julie Simcox.

12 to 15

1. Hayley Walker.
2. Rhoda Willerton.
3. Alison Simcox.

In all there were some 30 competitors spread among the 5 competitions, a slight rise on last year's total.

Lancashire and Cheshire Championship

Fleetwood Sept.4

A much more convivial and less tense event than the Northern Counties - not because the competitors took it any less seriously - perhaps because it was held in a bar.

The judges for all the competitions were Don Watson (organiser of the Northern Counties Competitions), Mary Jamieson, Lindsey Smith, Vera Aspey and Pat Tracey.

Junior

1. L.Hill
2. S.Broome
3. J.Walker

Novice

1. Gary (Bantams)
2. Jackie Hamilton
3. Kevin (Bantams)

Open

1. Sue Bousfield.
2. Chas. Fraser
3. Gary (Bantams)

Open Waltz

- 1= Sue Bousfield
- 1= Jane Metcalf
3. Brenda Walker

As usual the competition was excellently organised and M.C.'d by Alan Bell. I actually enjoyed this one. It makes a change to see some originality in the choice of steps. Even the novices had made up at least a proportion of their steps, and the informality and complete lack of self-importance which pervaded the whole event made it a pleasure to watch. This is the only competition I go to out of choice, rather than as a duty in order to write a report.

Westmorland

Kendal. Aug 28 No details available.

Saddleworth

Aug 21.

I wasn't there. Judge Sue Bousfield. 6 entrants.

1. Chas Fraser
2. Suzanne Lawless

INTERVIEW

With Don Watson, organiser of the Northern Counties Championship.

Much criticism is levelled at competitions and competitive dancing in general, and the Northern Counties Championship in particular, not least by this magazine. After this year's competitions were over I interviewed Don Watson, the organiser of the Northern Counties Championship, to give him a chance to put his point of view.

Perhaps the commonest criticism is that the judges represent a family clique, and that this perpetuates a style of dancing which has become the only acceptable competition style.

Don pointed out that during the competition the judges were separated and unable to collude and that for the open this year a completely independent judge (Alan Bell) was brought onto the panel, thus giving more variety to the judging. Further, the Festival Committee had tried to find other judges but had been unable to do so. When Johnson Ellwood was alive he had been very strict about not judging his own pupils and that most of the entrants for the competitions were now not pupils of the judges. In the final analysis the competition was run by the Festival Committee which was a totally independent body with no connection with the clog dance world at large.

I next asked Don about the vexed question of "Northumbrian style".

He suggested that this was indefinable, and that what it really boiled down to was a style compatible with the judging structure. He was particularly concerned that the purity of North East clog dancing should be preserved and that this should be done through the strictness of competition dancing which was the only true traditional expression of clog dancing. Dancing for entertainment purposes was apt to deviate from a theoretical traditional norm and that competitive dancing brought things back into line.

To the point that as far as the adult competitors were concerned, the total for the competitions had been about 20, and that this represented a very small percentage of the clog dancing world, Don suggested that this was primarily because most dancers lived in the South of England and were unwilling or unable to make the journey North. There was the further difficulty involved in obtaining enough steps to perform. When I suggested that although there were plenty of steps available to the average dancer but that many were in a style quite different from those seen in the competition, which derive almost exclusively from the Ellwood family, he repeated the point that one enters a competition within the judging structure and that people should enter anyway and let the steps and style be seen.

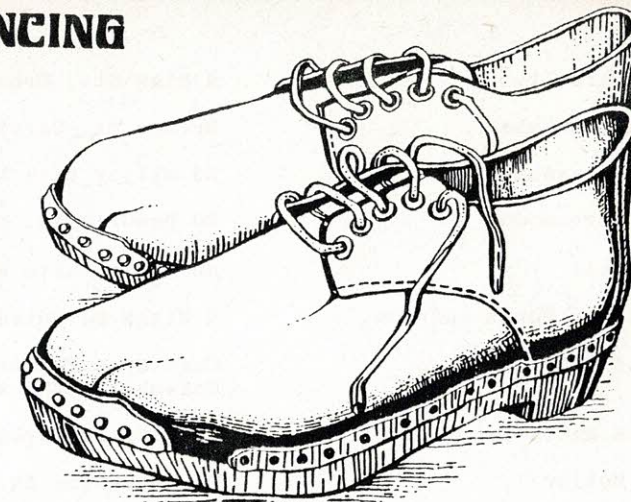
A final point which he was able to clarify concerned the name of the championship. The correct title being the Northern Counties Clog Championship, this name having been used since the competitions were revived in 1976.

DAY OF CLOG DANCING

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-Clog Makers

This list is undoubtedly incomplete. It is the result of research done by D. Broomhead (who will shortly be publishing a monograph on clog makers), based on material supplied by Ms A-M Hulme. Inclusion in the list is no guarantee of quality. Those marked (*) failed to reply to survey enquiries and may have ceased making clogs.

T. Anderton.	6 Hampden Rd., Leyland, Lancs.
Jeremy Atkinson (Kite Clogs)	New Lodge Farm, Peterchurch Herefordshire.
Jack Ashworth	73 Henrietta St, Leigh, Lancs.
*William Bell	118 Manchester Rd. Nelson, Lancs.
*Charlie Brown	Hawkshead, Westmorland.
R. Butcher	52 Eldon St, Preston, Lancs.