

cover and is untrimmed. But then at 20p what do you expect? As value for money it is good. As a presentation of a piece of research which must have taken some time one feels that at a later date a more decently produced version might do better justice to the work.

FESTIVAL INFORMATION

Clog workshops and the instructors taking those workshops for the period 1/4/83 to 1/7/83.

Date	Festival/contact	Instructor
April		
1/2/3	Poynton. E Brock 0625-872626	Sam Sherry
29-1 May	Eastbourne. P Mays 0323-35346	Dorothy Beckford
29-1 May	Llantrisant. M Tems 0443-226892	Newcastle Cloggies
May		
7/8	Cobblers Awl Instructional Weekend C Stone. 06333-62146	Huw Williams Sam Sherry Wessex Woods
13-15	Felixstowe. A Potter 0473-716511	Sue Jenkinson
27-30	Chippenham & Laycock. Festival Office 0249-657190	Dot Mulliner
June		
10-12	Wrekin. 0952-460712	Lynette Eldon
17-19	Lichfield	Pat Tracey
24-26	Beverly. C Wade 037781-662	Green Ginger
July		
1-3	Shrewsbury. Shrewsbury 63487	Sweet Coppin

CORRECTIONS AND ADDITONS TO GROUP LIST

It seems that I made at least one (only one?) error in the group list published in the last issue. Charnwood Clog may be contacted via Lindsay Goodfellow on Leics. 676957 and the team do not perform the Liverpool Hornpipe.

NSTEPINSTEPINSTEPINSTEPINSTEPINS
EPINSTEPINSTEPINSTEPINSTEPINSTEP
VSTEPINSTE INSTEP NSTEPINSTE
PINSTEPINST PINSTEPINST
STEPINSTEPINSTEPINSTEPINSTEPINST
EPINSTEPINSTEPINSTEPINSTEPINSTEP
NSTEPINSTEPINSTEPINSTEPINSTEPINS

INSTEP No.8

Editor: Chris Metherell
Address for all correspondence

3 Fetcham Ct
Newcastle upon Tyne
NE3 2UL
tel 0632-863992

Next Issue 1st July 1983. Copy date 1st June 1983.

EDITORIAL

With this issue of Instep the magazine is two years old. Now this may not seem a lot to the average person but for an independant magazine of limited ineterest which receives no financial support other than subscriptions I don't feel it's a bad achievement.

The competition season is upon us again and a list of dates and venues will appear in the next issue. Apologies are due to the organisers of the Morpeth Gathering Competition which will have happened by the time you read this. Unfortunately I did not have the dates in time for inclusion in the January issue. The London Competition has been postponed until next year, and if I understand aright the Westmorland "competition" may well be cancelled (Did I hear anyone shout hooray?). How much nicer it would be if the Kendal Folk Festival could become an occasion for the dissemination of the local step dance tradition rather than a rather pointless and as far as I am aware, untraditional exercise in semi-competitive dancing. A few workshops run by one of the handful of people who specialise in this type of stepping coupled with a chance to meet and chat to some of the local "old folk" about their stepping memories would in my opinion be worth ten competitions.

Perhaps I might say a word about the "back page". In the two issues which cover the summer, I try to provide a list of who's doing what workshops where. I might add that this page takes more effort than the rest of the magazine put together. It would be helpful if dancers and groups could tell me of the workshops which they are running. If for example you are teaching at a festival, or organising an instructional day with a particular teacher which is open to people outside your group please write and let me know and it can be put in the list published in each issue (free).

This issue contains a review of the Newcastle Cloggies Weekend of Dance by Ann-Marie Hulme. Perhaps I might quote from the note which accompanied the review; "You might wish to comment about the somewhat incestuous nature of two sister groups reviewing each other's festivals in subsequent issues." If anyone has any observations on the festivals concerned if they send them to and me I'll fit them in in the next issue - I've received one or two already.

A DALES CLOGMAKER

Melanie Getgood

On my frequent visits up the Yorkshire Dales, I had often passed a sign saying "Bruce Haw Clogmaker" and on one occasion I decided to stop and find out more about him.

He is now the only clog maker in Wensleydale, but fifty years ago, he says, there were still clog makers in every village. The last one to retire was Mr Jack Miller of Hawes (I approached him on another occasion but he was not willing to talk to me) and he gave Bruce Haw all his equipment.

Mr Haw has been making clogs "on and off for twenty years". His father employed a cobbler who was not willing to make clogs, so as a young boy, Bruce was taken to Bradford and left for the day with the firm of James Horsfield, where he learnt the craft of clog making.

Mr Haw went into the army as a young man, after which he became a long distance lorry driver and made a few pairs of clogs in his spare time. He is now a full-time cobbler, who produces very sturdy looking clogs, usually with beech, but sometimes sycamore soles. These are made on a lathe and come from a firm in West Yorkshire. The clogs are sold mainly to farmers, with irons on the soles, or to tractor and heavy haulage drivers who generally have rubber from car tyres put on their soles. The former sell for #20 and the latter for #21.

The uppers come ready-cut from a tannery in Carlisle and are usually black. Mr Haw will also put anybody's old shoe upper onto a clog sole, providing the upper is made from good quality leather. He admits that he is not a traditional clog maker, more of a "clog producer" who is just trying to make a living.

Reading Traditional Step Dance Group

5th ANNUAL

FESTIVAL of STEP DANCING

Saturday October 1st 1983

details from:

Ann-Marie Hulme 19 Winterbrook, Wallingford, OX10 9DX

NEWCASTLE CLOGGIES WEEKEND OF DANCE

November 27-28 1982

A Review by Ann-Marie Hulme

I thoroughly enjoyed my first visit to Newcastle Cloggies Weekend of Dance. As organiser of the Reading Festival, I understand the months of hard work that go into producing the well run, friendly and informal event. The East Boldon Comprehensive Community Centre has all the facilities required and what the centre staff couldn't lay on then Newcastle Cloggies filled the gap, providing accommodation for those travelling long distances and supplies of tea and coffee. It was nice to see that Newcastle's event has its own character - it differs from Reading's in a number of ways and the two are complementary not rival events. The weekend format gives time to take things at a more leisurely pace.

There were five workshops on offer, each accompanied by a booklet in the excellent Newcastle Series. I can only discuss the workshops attended by the three of us from Reading:

I had learnt the so-called Sunderland Steps from Geoff Hughes at Sidmouth in 1976 and I had never managed to "double them up", so I was looking forward to the opportunity of meeting Mrs Viona Marhoff whose steps these are. I approached it as one would a "Master Class". Knowledge of the steps meant I could concentrate completely on listening to and observing Mrs Marhoff and attempting to dance to her satisfaction. I found her an endearing, strong and convincing personality and the class benefitted from her insistence on precision of beats, neatness of style and upright carriage. True, it was difficult to expose yourself to censure in front of fellow pupils but at the end of the weekend I felt that I thoroughly understood the steps, the technique required to achieve a good performance - in short I was a better dancer. It was called an Intermediate class and so it was - the emphasis was on technique and style. It was assumed we had met the steps before and if not could learn the components quickly. The few beginners had difficulty here and perhaps should have read the notes more closely. For the rest of us it was a superb class.

Peter and Paula had been looking forward to learning from a traditional dancer and to attending a truly advanced class. They signed up for Mrs Ivy Sands who was to teach her Exhibition Steps, but owing to a recent eye operation was unable to contribute more than her presence. Instead Alice Metherell taught the steps. Surely the definition of an advanced class goes further than covering the maximum number of complex steps in the minimum time? What about style and technique? The class comprised some of the most advanced dancers in the country and the common feeling was that the steps were taken at breakneck speed with no time for consolidation. Whilst style was discussed, technique (the dynamics of the constituent beats) was hardly touched upon. The truth is that there are only a handful of teachers in the entire country capable of taking an "advanced class". A further disappointment arose when the recently made video of Mrs Sands was not shown due to a technical hitch.

The Saturday afternoon display is a feature which characterises the Newcastle event. It was an opportunity not to be missed, a chance to see some half dozen northern teams, including the local Irish school of dance, perform, in costume, items from their repertory in a friendly and informal atmosphere. The visiting team's performances were linked by items from Newcastle Cloggies. The two hour show was a delight and of a high standard.

The session on Scottish social dances was an ambitious task. Handling large numbers of dancers who may be unfamiliar with both stepping and the figures of our traditional dances is not easy and Alice never really sounded confident. It might have been better to have discussed the finer points of the dance after teaching the basic figures. The amplification was inadequate and difficult to hear. The hour was all but used up learning the Hebridean Weaving Lilt (without the strip the willow figure) and there was time to hurriedly cover the treepling for Petronella - a little unsatisfactory.

Joan Flett's talk "Twenty Years of Dance Collecting" is one I have heard before. Her lighthearted approach understates the amazing talents of her husband and the immenseness of his achievement. One point - I would have preferred a smaller self contained room for such an intimate gathering.

The ceilidh on the Saturday night was a relaxed affair - perhaps too relaxed. Madeline Hollis' expert calling of carefully chosen dances was not always matched by the Borderers' music. It lacked life and lift, occasionally the tempo was misjudged and worse still the music did not always fit the dance. The occasional Scottish Country Dance led by Chris Metherell was refreshing and here the band seemed more at home.

The new film of Pat Tracey and the old style of Lancashire Toe and Heel Dancing was shown after the classes on the Sunday morning - it was a pity that the hall did not have adequate blackouts, as this gave the film a "washed out" appearance.

This review is a comment on those sessions we personally attended - I should have liked to have gone to everything. Despite my few criticisms (and there are always things which can be improved and or don't quite work at any event) it was worth every mile of the 400 mile trip and we'll be there next time - well done Newcastle Cloggies.

LETTERS

121 Lingmoor Rise
Kendal
LA9 7PL

Dear Sir,

It was with considerable concern that I read the comments made by L.M.Goodfellow concerning last year's Westmorland Step Dancing Competition.

I think that before answering the various criticisms it would be appropriate to give a brief history of the competition. The history of Lakeland Step Dancing is well known to most people through the work of Dr Tom Flett; however there has been no tradition of an annual competition such as at Durham and Fylde.

After the successful re-birth of the Lancashire Competition, Alan Bell, Fylde Festival organiser, contacted the Kendal Folk Festival and said that under the guise of Tamlyn Music he would like to present a trophy if a Westmorland Competition were inaugurated and so in 1978 the first competition was held and the Norman Robinson memorial trophy was presented.

The competition is adjudicated as part of the Kendal Folk Festival and is therefore open to all and I would suggest that it is not the fault of the organisers that there were so few competitors. To correct L M Goodfellow on one startling inaccuracy, the dancers come mainly from our group "The Westmorland Step and Garland Dancers" and not as suggested from Westmorland packet who are in fact a local folk group.

It would be petty to list and correct all the other inaccuracies contained in one paragraph though the comment by L M Goodfellow though the comment that we all performed identical steps produced many derisive remarks from those of us who entered. The organiser of the festival goes to considerable trouble each year to arrange the competition yet is thwarted by lack of entrants and a singular lack of interest from various experts approached to judge the competition, as we are fully aware that the local ladies and gentlemen perhaps lack experience beyond what they were taught some 50 or 60 years ago.

As a result of this general apathy from all those outside Westmorland the festival organisers have decided that unless there is a considerable positive response the competition will not be held this year.

There will of course be workshops in Westmorland Step Dancing and I would hope that dancers from the many groups who include Westmorland as one of their traditions will feel welcome to come and share their expertise, which after all is more important than competing for a prize.

Yours sincerely

Helen E Birlett (Mrs)
(Westmorland Step Dancers)

52 James Lane
Leyton
London
EH10 6HL

Dear Editor,

The Bantams Clog Day has hit a problem.

Unfortunately we underestimated the time it takes for publicity to filter to the public; found ourselves with 2 months to go and no response; panicked; cancelled band and halls to cut our losses; THEN came the enquiries.

However we have learned our lesson and will get things "together" earlier next year. We are therefore looking forward to running our clog day in April '84, "party-piece" competition and all.

Yours sincerely

Pete Saunders
(Bantams)

170 Oaksford
Coed Eva
Cwmbran
Gwent

Dear sir,

I have recently received my latest copy of the Folk Directory and, surprise, surprise, Cobblers Awl (along with a lot of other clog groups) is listed under "Women's Morris" (Note: not even an "etc.")

Having read your editorial in Instep No 5 I specifically wrote on the application form that I was sent (headed "social dance" that Cobblers Awl is a mixed clog dance group - not womens morris, social dance, women's clog or mixed morris and that if it was at all possible, I would prefer to have Cobbler's Awl listed seperately. Obviously EFDSS ignored my request.

However, I note that on p.109 of the Directory, Newcastle Cloggies have a special group heading all to themselves, viz. "Mixed Clog Dance". Please tell me how you did it.

Yours

Dave Stone

Editor's note: smacks of favouritism! I only wish I knew - we filled our form in in similar terms to yours. The ways of EFDSS have always been a total mystery to me, and I suspect to EFDSS themselves. I will pass your message on to them and if there are any more disgruntled teams please write and let me know and I'll conduct negotiations on our collective behalf.

PAT TRACEY

A Film Review

This new offering from the Callaghan/Hulme /Clifton stable represents the most recent in a series of films devoted to recording step and clog dance performers. Pat Tracey performs three routines from East Lancashire, all using the toe and heel style.

The format of the film is not dissimilar in style from the previous output of the Callaghan camera. The alternation of long shots of the dancer performing a sequence of steps followed by more of the same, this time in close-up. All this interspersed with background information from the dancer serves to provide the viewer with not only a record of the dancer's steps, but also the social and personal backdrop against which to place the performance. The advantage of having dancers produce films of dancers is that we are allowed to see a complete sequence of steps, and are not tantalised by the camera suddenly panning across to show the audience's reaction in mid-step.

One major criticism must however be levelled against not only the film which is the subject of this review but also of the previous output of these film-makers, and that is the lack of an accompanying booklet containing full background information and notations for the steps shown on the films. I remain surprised that such a vital adjunct to archival filming of this nature has been ignored.

The film of Pat Tracey is a classic of its type; a virtuoso performer in her prime. The film is of the format described above but with innovations. Two of the three sequences shown (all of which are in the Lancashire heel and toe style) are performed on a small stage in a theatre in West Yorkshire. As Pat performs the Sailors Hornpipe and the Stage Dance one can almost sense the audience craning forward on the edges of their seats in the stalls. The third sequence is performed on stone flags outside a house which could belong to Nora Batty, to music played on home-made tommy-talkers by two suspicious looking reprobates thinly disguised as Peter Clifton and Ian Dunmur. Pat is wearing a costume typical of those worn in the cotton mills of Lancashire in the early 1900's. On paper the whole thing sounds appallingly kitsch. It has no right to work. It should be awful. But work it does, and most effectively.

The film is a tour de force, carried throughout by the sheer staggering ability of the dancer herself. One can ignore the slight faults in camera work or lighting and the obvious nervousness of the subject when talking face on to the camera. On the occasions when I have seen this film as part of an audience of clog dancers, they have erupted into applause at the end of the dancing sequences. It is virtually impossible not to if the viewer possesses any dancing soul at all. Not only does Pat dance like an angel but she has also done extensive research into the dance. Between sequences she explains how the sounds made by particular steps imitate the noises made by the machinery used in the different operations of weaving.

Of the sequences themselves, all three utilise the toe and heel style of Lancashire dancing which has in recent years become synonymous with the name of Pat Tracey. The Sailor's Hornpipe I have not seen before and have no idea of the background of the dance apart from what is provided on the film. The dance has certain features in common with most other versions of the sailor's Hornpipe which I have come across, particularly as regards the hand movements, but the steps themselves are from the local clog tradition. The two other sequences show similar steps, one or two of which will be familiar to those who dabble in the toe and heel style of dancing. It would be interesting to know the sources of the steps and how they were utilised in sequences by the original dancers, but this information could be more appropriately published alongside notations for the steps themselves.

This film however represents much more than just a superb recording of an outstanding dancer; The finance for the film comes from step and clog dance teams from all over the country. It was not financed through a central organisation or a national body but by individual dancers putting their hands in their pockets and supporting something which they see as valuable and important. More remarkable still, this is no mere flash in the pan. A second film of Pat Tracey, showing further sequences from her extensive repertoire is in production, sponsored in the same way.

Note: This film is available from B Callaghan, 107 Rustlings Rd, Sheffield, of A-M Hulme, 19 Winterbrook, Wallingford, Oxon. Sponsors may hire the film free of charge (except postage cost and insurance).

NEWCASTLE CLOGGIES

3RD.

Weekend of Dance

November 19th & 20th

Booking begins July, reserve the date now to avoid missing this event, which will be of the same format as last year, including workshops with new traditional dancers and featuring new routines never before taught to the public. Not to be missed.

OLD FATHER ~ ABRAHAM ~

folklore and traditional life SPECIALIST BOOKSELLERS

**also
RECORDS
INSTRUMENTS
CLOGS
CANALWARE**

**12 MARKET STREET
HATHERLEIGH DEVON
tel 413**

and at good festivals

BOOK REVIEWS

The Sailors' Hornpipe and The Irish Jig. S.O.B.H.D. 1982

This latest edition of the booklet, published by the Scottish Official Board of Highland Dancing contains notations for the two fancy dances which are still part of the repertoire of the Highland Dancer of today. The preface states "The Scottish version of the Sailors' Hornpipe is a development of the traditional English version...". As is common with most publications on Scottish Dancing the booklet contents itself with laying down the law without any attempt at a rigorous consideration of the material or its sources. Fifteen steps are given for this dance, and if one ignores the competition "musts" and "will be allowed" notes it is relatively easy to understand. The Irish Jig is also given fifteen steps. For those of you who have never seen this dance performed I will not attempt to describe it but will content myself with saying that it's well worth keeping a watch out for a local Highland Dancing Competition and going along for a quick look. There is no suggestion other than the quote above that either of the dances has any basis in oral tradition and it should be borne in mind that the versions published are the result of consideration by a committee.

Troyl and Troyl 2. M & A Davey. Kam Kernewek 1981 & 1982
(Meneghyjy, Withiel, Nr Bodmin)

These two publications are the result of researches into Cornish Dancing by Kam Kernewek, a dance team from Bodmin. The first volume contains seven dances, several of which were collected from oral tradition by the authors. Of those which were not, two have been extensively reconstructed and another comes from an unnamed MSS in the VWL. The second booklet contains a further seven dances, all from oral tradition. Whilst commending the energy and enterprise of the authors, it must be said that the standard of scholarship is not high and that the descriptions of the dances and steps are distressingly incomplete. What the booklets do reveal however, is that there are unknown areas of dance still to be tapped and that there are a few people with the interest to go forth and collect. The description of the "Three Hand Reels" in Troyl 2 leaves the tongue hanging out wanting to know more - "they are all danced to lively reel tunes the step is quite complex but the pattern of the dance itself is fairly simple." Unfortunately only one step is described, in rather vague terms, but it is obvious that the potential here is great. The authors should be commended in their enterprise in joining the all too small band of researchers publishing their results.

Clogmakers. A Directory. D Broomhead. Manchester Dist EFDSS. 1983

This booklet is an attempt to list information about known clogmakers who are still working and who will supply clogs to order. It is excellent in its scope and the author has evidently gone to great trouble to obtain information on the types and styles of clogs made by each maker. It must be said at the outset that the printing and layout are appalling and the relationship of the rather faded line drawings of crimp styles to the text itself takes some sorting out. The booklet is "bound" in a paper