

# The Lancashire Clog Dance

JULIAN PILLING

SINCE CLOG DANCING is not so familiar as it was to a past generation a definition will be found later in this paper after some discussion of the social setting of the dance—in street, dancing school and on the stage—and, first of all, an account of the clog itself. Further sections deal with the music, literary references to clog dancing, notes on clog dancers and, finally, a detailed description of the steps of some representative dances.

Taken as a whole, step dancing exists in very diverse forms. This applies to Lancashire as much as to the rest of the country and classification with our present knowledge is almost impossible and may unfortunately remain so. Nevertheless I have attempted a limited classification which I ask to be treated with circumspection, as also the opinion that I give here, that the "Heel and Toe" is the older type of dance and that the "Shuffle" type of dance was largely developed in the last century. I should also make it clear that I have intentionally excluded the "Broomstick" dance which was common in Lancashire but, while being an example of pedal dexterity, does not come into the more limited sphere of clog dancing.

## *Dancing Clogs*

The wearing of clogs was by no means confined to Lancashire; it was common in many parts of the country. I have, for example, seen an early photograph of chair-makers in High Wycombe with several of the men wearing clogs. A footwear that would last about seven years was an asset to poor people and in weaving, mining and quarrying areas they persisted until quite recently because of the protection and comfort they allow the feet. Of these areas Lancashire became the most noted for clogs and consequently for clog dancing. Nowadays only a minority of people wear them, even in Lancashire, but those who do so are regarded neither as old-fashioned nor unusual, for there is a strong and persistent belief that clogs are the ideal footwear. An oft repeated fiction is the tale that clogs were introduced by Flemish weavers in the thirteenth century, but the origin of the clog as we know it today is much more recent and probably dates from the indus-

trial revolution. Their development from the earlier pattens is well shown in the excellent collection at the Keighley Museum.

Dancing clogs were of many patterns and are often referred to as "Dandy Clogs". This term also covered the "Sunday" or "Neet" (night) clogs, *i.e.* "best" clogs worn by young bloods on a night out, which are often the same thing. Some, however, were made solely for dancing and among these there is a distinction, though sometimes small, between Morris and step dancing clogs. Other special-purpose clogs include those for the sport of "Clog Jumping" and should not be confused with dancing clogs. Dancing clogs are in all cases "lace-ups" and usually carry considerable decoration in the form of extra eyelets, extremely narrow toes (these were held in high esteem as evidence of the clogger's skill), square toes (for standing nearer to the bar) and above all the "crimping" which is the design tooled in the leather uppers. Morris clogs are usually semi-boot clogs and are worn somewhat loose to the foot as is the working clog, while stepping clogs are one size smaller than the foot. (The system of sizes in clogs differs from that of shoes.) Stepping clogs are most often low clogs so it is possible to get a pair of shoes "clogged" though this was frowned upon by many dancers. The practice of hollowing out the heels and putting pennies therein, or adding other jingles to the clog is admired by some and frowned upon by others. At one time it was possible to get dancing clogs from theatrical suppliers, while many would buy low miners' clogs and take the irons from them, to use as dancing clogs. Except for those men who made a practice of dancing in the street on the flags where they could make the sparks fly—and they were not usually known "clog dancers"—irons were never used on step dancing clogs.

The system of classifying clogs by a locality design (often found in collections) is not always a safe one as many factors are involved such as the dancer's or clogger's preferences. Dancing clogs usually have ash soles; alder is the wood normally used for working clogs although mass produced factory soles are now of beech. Ash is notoriously hard to "turn"; a clogger at Earby told me his father ruptured himself turning dancing clogs. Ash does give a nice sharp sound to the beats and the preference is understandable on this account. Contrary to the expectations of people who do not wear clogs they are very light and comfortable to wear and the widespread belief already mentioned that they are exceptionally



good for the foot can well be understood. Dick Turner of Clitheroe who is one of the main cloggers now working has made clogs for leper colonies and has travelled to Africa to teach the craft there.

#### *The Street Dancer*

Many old people, and some not so old, can do clog steps who would never call themselves "clog dancers"; sometimes they do the steps for the amusement of their children and it is often from the children that I have heard of them. Others will do steps while standing at a machine at work; it is something that everyone knows a little about just as nearly everyone knows the rules of snooker or table-tennis and can play a little. This is a remnant of the days when clogs were worn at school and one practised those steps that make sparks fly which so fascinated young children—and also men, especially after an evening in the pub. The steps such people do are often a mixture of "heel and toe" and shuffles. The men who toured pubs with a dancing mat made of laths which could be rolled up for carrying came largely into this category as far as steps were concerned. Some clog dancers did not approve of busking.

#### *The Dancing School*

Though not found in Lancashire as frequently as in the Yorkshire Dales or the Lake District in the last century the Dancing Schools are important to our subject as they often taught a clog dance known as the "Lancashire Hornpipe". This was the representative English solo dance that went along with the Irish Jig and the Highland Fling, a form of title always beloved of dancers, as we see in the Persian Dance, the Spanish Waltz, the Sicilian Dance, the Russian Dance *etc.* The Lancashire Hornpipe was often replaced by the Sailor's Hornpipe in the 1920s, an easier dance for teachers to learn and judges to judge. These Dancing Schools eventually became the ubiquitous Ballet and Tap establishments for children, but it is still possible to find teachers at these schools who know the steps of the Lancashire Hornpipe and, probably more frequently, the "Dutch Dance". This dance was expressly devised for the popular show, "Miss Hook of Holland", and was in waltz time using a tune with a Dutch-sounding title such as "By the Side of the Zuyder Zee". I learned this dance as a child and we used "Little Mister Baggy Breeches".

Clogs of a pseudo-Dutch style were available from theatrical suppliers for this dance.

#### *The Gymnasium*

Many clog dancers in Lancashire learned to dance at these establishments and many competitions were run under their auspices. At the gymnasium one did the vigorous sports of youth such as boxing, wrestling, acrobatics and clog dancing; it was here that visiting stage artists came to meet the local amateurs to exchange information and find lively competition. There was no great gulf between stage and amateur as far as clogging went and to call someone a "stage dancer" as a criticism would be incomprehensible. The gymnasium and its counterparts formed an important part of town life before the first world war and the subsequent development of instant entertainment. In competitions dancers used a pedestal which was a small table with a slate top about eighteen inches square and about a foot high. Sometimes they danced to music and sometimes without. Certain rules would be laid down, generally speaking the number of steps would be limited and each step would be done off each foot with the same break ending each step. There were very many of these competitions, each club holding its own annually with a high-sounding title and this accounts for practically every clog dancer claiming to be a "Champion".

#### *The Stage Dancer*

One development that the stage afforded was steps that allowed movement about the stage. Many stage artists learned to do clog steps; particularly if they came from Lancashire, it would be part of their training. Miss Hylda Baker is one who is proficient in the dance, and in the Music Hall days Dan Leno and Harry Leon were well known clog dancers. There were also several troupes of children such as the well-known "Eight Lancashire Lads" which eventually split into two groups, one being then distinguished as the "Eight Lads from Lancashire". The dress of the latter was obviously taken from the Lancashire Morris. Wearing shoes with taps gave greater mobility on the stage and as clog dancing declined in the nineteen-twenties its place was taken on the stage and at dancing schools by the tap dancing which had its origin in England and its development in the U.S.A. In America tap was



influenced by the soft shoe dance which was probably a negro development of the step dancing of the early English settlers. "The Old Soft Shoe" was also known as "Buck and Wing" and "Buck Dancing", and both these terms were used in Lancashire as synonymous with clog dancing. Buck Dancing probably refers to negro dancing and possibly Buck and Wing is a later term combining the former with the word "wing" meaning to kick out sideways as in the "Rigadoon" step of the late eighteenth century.

In earlier tap manuals "Buck Dance" means a dance done on the spot as clog dancing most usually was and it is specifically stated that this dance is the parent of tap. The term "Breakdown" was also used on both sides of the Atlantic; in the U.S.A. it came to mean the same thing as Buck Dance but in Lancashire it preserved its original meaning as a part of the dance where the music stopped and the dancer carried on with the steps, the music picking up later on.

#### *A General Definition*

It can then be said that clog dancing is step dancing done in clogs—an apparent axiom which must be stated because in certain areas where clog dancing has enjoyed a continuous existence this very popular term "Clog Dance" tends to be regarded as representing a tradition distinct from other varieties of step dance. Step dancing is found, and was formerly extremely popular in all parts of the British Isles and in English-speaking countries abroad. Several publications in the United States (see References, p. 179) give evidence of this, and it should be emphasised that although the word "clog" is used in the titles of these books the stepping they deal with is done in soft shoes.

The disciplining factors in clog dancing could be the dancing school or academy but otherwise a great amount of freedom in improvisation was allowed. Some of the dancers were semi-professional or professional. The semi-professionals danced in the street or toured the pubs and took collections. In specific clog dancing competitions, rules were observed while at "Go as you please" competitions, held usually on licensed premises (e.g. talent competitions as part of the Saturday evening entertainment), all varieties of clog dancers could well appear with sand dancers, musicians, singers and comics.

#### *The Music*

It is fairly well known that the clog dance is done to a hornpipe tune, that is a tune in 4/4 time with a dotted rhythm, often with excursions into triplets; it could be well argued that the time is really 12/8, however it is this contrapuntal rhythm that constitutes the delightful appeal of the dance. Step dancers did of course try their foot to other rhythms and this was one of the factors in the development of tap. The hornpipe of Purcell's time has no evident relation to the present-day hornpipe, neither has the dance as described by Michael Drayton in *Polyolbion*, 27th Song (1622):

- (11. 21-2) The neat *Lancastrian* Nymphes, for beauty that excell,  
That for the Hornpipe round doe beare away the bell;

and also:

- (11. 65-8) Yee lustie Lasses then, in *Lancashire* that dwell,  
For Beautie that are sayd to beare away the Bell,  
Your Countries Horn-pipe, yee so minsingly that tread,  
As ye the Eg-pye love, and Apple Cherry-red;

This is a round dance regrettably no longer with us; I would willingly change it for the egg-pie (custard pie), for that we still have.

Many of the hornpipes were composed by fiddlers and other musicians in the last century, sometimes by bass fiddlers (i.e. 'cellists) for this was quite a popular instrument in Lancashire, a descendant in popularity of the bass viol and in the nineteenth century often played in the streets, the musician standing and supporting his instrument by a strap round his shoulders and under the bottom of the instrument where the peg normally is. Sometimes the tunes came from the stage; probably the hornpipe "Harbour Lights" came from the show of that name for the leading lady, Mabel Love, introduced a country dance into this show which was staged in 1890. Many of the popular hornpipes still in use today such as Soldier's Joy, The Steamboat, Roxborough Castle (known as the Sailor's Hornpipe in Lancashire) are products of the eighteenth century, the changing of a mere note or so giving the flavour of a later period. Cf. versions of the Strand Hornpipe (Belfast Hornpipe) in *Kerr's Merry Melodies* Book XI and the *Second Fiddler's Tune Book* (E.F.D.S.S.).

In addition to the fiddle and 'cello already mentioned the popular instruments for music making included the concertina



(all types, English, Anglo and Duet—I know of two men who played the Duet by ear!), melodeon, banjo and flute. There was of course no specific instrument to accompany the clog dance, it depended on preferences and who was available, but the men who toured the pubs liked to have their own musician. The dance often rose to great heights in these circumstances and was more a duet than a dancer and accompanist. Mention should be made of the flute which was a small piccolo made in one piece and without keys; these could be purchased very cheaply and were popular with late night revellers to the annoyance of more sober citizens. Sometimes the turner in the mechanics shop in the mill was a specialist at making flutes when the boss was not looking!

### Literary References

Except in the excellent stories of T. Thompson (with the earlier "Tim Bobbin" or John Collier, in the present writer's heretical opinion, the only Lancashire authors of merit) there is no reference to clog dancing to speak of. *Ab-o'th'-Yate's Dictionary* compiled by Ben Brierley (1879) refers to "single step":

"Dance: to put in lively motion. That's what it used to meean. Whoa could ha seen a single step, or a three hond reel, or a Heelond Fling, or a gradely owd country jig witheaut one's heart and feet goo'in with it? Neaw there's nowt o'th'sort. What's co'ed dancing is nobbut slurrin on th'floor, bowing to one another, suppin coffee, and stoppin up o'neet".

Accounts of the Wakes festivities abound and the reader is referred to other works of Ben Brierley, in particular "Trevor Hall, or the Weaver of Windy-Gap" from *Chronicles of Waverlow* (1863) and *Daisy Nook Sketches*. Mostly these are concerned with the Rushcart and the Morris in a rather rosy glow of retrospection. In the "Lancashire Wakes" in *Daisy Nook Sketches* the Ribbon Dance is mentioned as a country dance connected with a particular inn and also: "There is a merry group in the cottage over the way there and the fiddler's elbow is going it briskly, and there is a light pattering upon the floor, and a white skirt slightly raised betrays a pair of slippered feet that set my heart a-going with them". One presumes this to be a step dance but obviously not a clog dance; though the date of publication is 1882 one can presume the author is writing of the 1850s. An assumption can be made that clog dancing would have been mentioned in works of this kind had it belonged to the past glories of Lancashire and

we can therefore take it that it was still going strong in the decadent "present". Certainly clog dancing was unmentionable in some circles, particularly the temperance oriented non-conformists who held Lancashire in a stranglehold as employers of labour and arbiters of morality. It is probable that careful search will produce further evidence in this field; the number of morris references we have is due to the fact that many people have put effort into the work of noting them.

### Notes on Some Clog Dancers

*Sammy Cash* (Nelson). A first rate dancer who learned his dancing at the Academy, Blackley, (c. 1905). He was well known in Nelson pubs as a clog dancer. When he was out of work he went down to London busking. Once a policeman was going to move him on but when he realised that he was a clog dancer he said "Carry on", and went away—the policeman came from Lancashire himself! Sammy was an expert in fitting steps to any rhythm and had a musical feeling that amounted to genius. (Visited 1959: see notation for Lancashire Clog Dance.)

*Mr Fawcett* (Failsworth). Formerly danced with Mick Coleman's Morris team at Failsworth (c. 1910). Mick Coleman finished this dance with two steps of the Lancashire Clog Dance instead of the usual cross morris of the area; otherwise the dance appears to have resembled that of Hollinwood. (Visited 1961.)

*John Hargreaves* (Blackburn). Won many competitions including one at Bournemouth when he was in the army in 1915; this was organised by Dan Godfrey and the prize money was £5. Steps included single, double and treble shuffles and heel and toe steps which had no shuffles; the latter were interspersed with the others, i.e. not done as a separate dance. Used about twelve steps to a dance. He had danced to piano and concertina but preferred the banjo, his favourite tune was the Liverpool Hornpipe. (There was an arrangement of this in *Brewster's Banjo Book*.) He bought his clogs for 7s. 6d. from a clogger at Ramsbottom. (Visited 1960.)

*Mrs Veronica Ryan* (Accrington). She was taught (c. 1930) by a Mr Parkinson who could dance on a piece of glass one foot square. She said that the proper name for clog dancing was "Buck Dancing". She had a dancing class where she taught children tap and clog dancing. She has an early pair of tap shoes with the aluminium plate completely covering the sole and also a pair of clogs made of brown leather simulating Dutch clogs that she used for the Dutch dance. These were a standard line from theatrical suppliers such as Hadlams of London E. Her father talking of clog championship competitions said that a bow-legged chap from Salford once won one of the local competitions, "There were a bit of a do over that". (Visited 1959: see Buck and Wing notation.)

*George Greenwood* ("Who Could a Thow't it", Blackburn). Was taught (c. 1905) by a man called Jack Burns who made a small charge for each lesson. As one of a trio he performed in amateur pantomimes etc. He spoke of an elderly woman who used to come in his pub and dance, he could



never see her steps because of her long skirt and she always refused to show him any. She danced to her own singing accompaniment, as:

I'm the girl that's dressed so neat  
A pair of clogs upon my feet,  
I know well how to use them  
Of that you need not fear,  
For I'm the happiest lass in all the world  
Because I belong to Lancashire.

(Visited 1959.)

*R. Mitchel* (Maryport, Cumberland). One of four boys who called themselves "The Arabian Minstrels", who used to dance on the Atheneum stage. They did a Football dance and a Statue dance. His clogs were made by Martin Walsh of Maryport and are now in Keighley Museum (see Plate I (a)). "My steps were all done on the toes, I seldom used steps that was helped out with heel work". (Correspondence in Keighley Museum.)

*Upton Hobson* (Colne). Used to dance at the Gymnasium at Nelson, now the premises of a vegetable wholesalers. Called himself a comic dancer and did acrobatic, clog and sand dances. He was one of a large family who often danced in the evening to their father playing the 'cello—quadrilles and country dances. He made himself a puppet clog dancer with a stick in the back to manipulate it and three joints in the legs. Jim Mainland of Glossop has one of these in his collection that dates to 1850. Another toy clog dancer that could be bought was made of tinsplate and driven by clockwork. Dot Arlin was Mr Hobson's teacher (c. 1905) and he used to do two-handed clog dances with her. (Visited 1959: see Heel and Toe, Soft Shoe Shuffle and Sand Dance notations.)

*Anthony Gallagher* (Blackburn). Learned to dance (c. 1910) from Jackie Smith of Blackburn who was a champion Lancashire Heel and Toe and Pedestal dancer. He used to dance in front of Great Harwood Jazz (kazoo) Band at carnivals and won the first Charleston competition held in Blackburn. He had a thigh wound in the First World War which put an end to his activities as a dancer. His clogs were made by a miner who made dancing clogs as a side line. (Visited 1959: see Plate I (b).)

*Mrs C. Goodwin* (Blackburn). Also taught by Jackie Smith (c. 1930). Her father was Bob Vause, a Lancashire champion clog dancer. They always danced to a metronome except at exhibitions when they danced unaccompanied. She called clog dancing "Buck and Wing" and said this referred to a step but could not remember which (I did the wing step of tap dancing but she said it was not that). Her clogs were of red leather with pointed (pigeon) toes and pennies in the heels. (Visited 1959: see Heel and Toe notation.)

*Mrs Holgate* (Downham). Was taught clog dancing at school at Clapham, Yorks (c. 1900). They used to do it in the playground. (Visited 1959.)

*Mrs T. Gregory* (Earby, Yorks.). Learned to do clog dancing at school in the 1920s. She said it was quite common for children to learn clog dancing in Dales schools as well as country dances. (Visited 1962.)

*Mrs Emma Vickers* (Burscough). Mrs Vickers is a melodeon player whose father worked on the Leeds to Liverpool Canal, an occupation like weaving that gave one an opportunity to practise clog dancing while working! Her playing has been recorded by Fred Hamer and shows the *tempo* of the dance, not too fast otherwise it is not possible to show steps to their best advantage. (Visited 1962.)

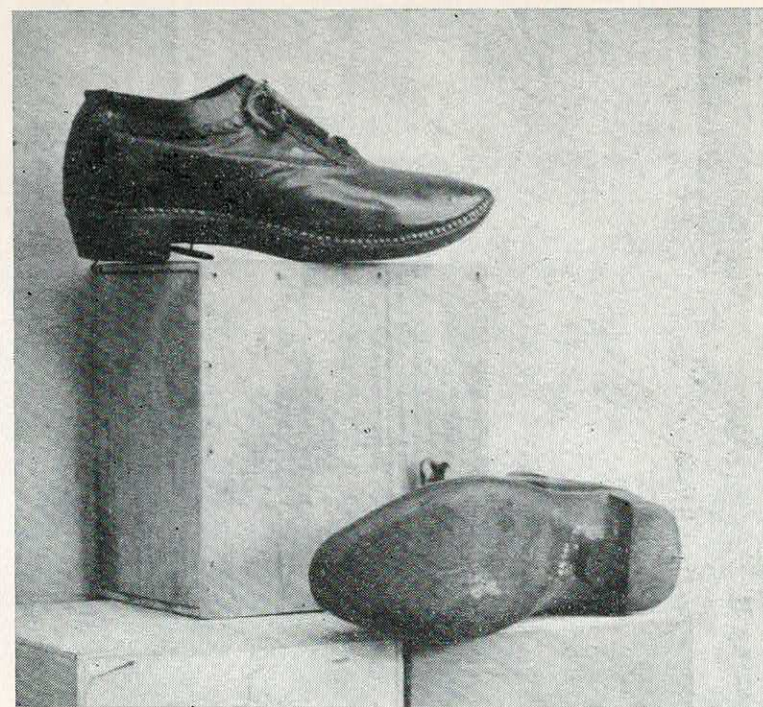


Plate I (a): DANCING CLOGS, Cumberland



Plate I (b): DANCING CLOGS, Blackburn





Plate II: HENRY WHITTAKER, Clog Dancer of Nelson, Lancs—c. 1963

Henry Whittaker (Nelson). A well-known clog dancer who has his own style of dancing which is akin to the Heel and Toe. One of his songs is given here, which he often sings while putting on his clogs (see Plate II):

#### WEAVER'S JINGLE

Noted by J. Pilling 1960.

Henry Whittaker (68),  
Nelson, Lancs.

Free

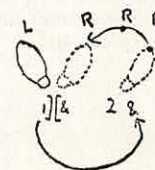
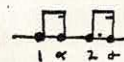
We start at six i't mornin, As soon as tow'd engine's on.  
Wey-vin us cuts as fast as we can, Ty-in us ends up one bi one, Sometimes Ah go caut ta get me wif/An  
find when Ah land back, Alive get-ten a loom ats gone bang up An med me a bloomin big trap.

#### THE STEPS OF VARIOUS CLOG DANCES

The method of notation employed below owes much to that of Dr & Mrs T. M. Flett (*Traditional Dancing in Scotland*, 1964), but the present author takes sole responsibility for any deficiencies that may appear here.

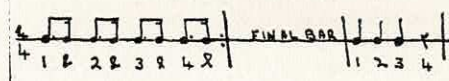
##### 1. The Lancashire Clog Dance

In these steps I am calling the double beat a shuffle but it is not the "brush forward, brush back", often associated with the name. This shuffle is done in the dotted rhythm of the hornpipe and is therefore more controlled. A light jump is made on to the (say) left foot and the right foot taps the ground about twelve inches away from the left and moves in to the side of the left in a small semicircle, tapping the ground at the halfway mark and then making a beat on the ground in feet together position. (*i.e.* 1st Pos.). Count 1 & 2 &. (*N.B.* Foot = Ball of foot.)





It is normal for the musician to play an eight-bar phrase and for the dancer to commence the dance with a break in the last two bars of this or alternatively a stamp with one foot on the final beat, individual dancers had their own preferences.



#### 1st step:

1. Left foot beat in position
- &. Right foot beat
2. Right foot beat
- &. Right foot down in position
3. Left foot beat in position
- &. Right foot beat in position
4. Left foot beat in position
- &. Hold

} Shuffle.

Repeat beginning with the right foot. This is done for six bars and followed by a break which occupies the last two bars. The whole is then repeated for another eight bars beginning with the right foot.

#### 2nd step:

This is similar to the first step but there are two shuffles on each foot before the double beat in position. This crosses the phrasing of the music but when done twice off each foot completes the same number of bars as the first step done three times off each foot, i.e. six bars, leaving two bars for the break.

- |              |   |                                |            |
|--------------|---|--------------------------------|------------|
| 1st Bar      | { | 1. Left foot beat in position  | } Shuffle. |
|              |   | &. Right foot beat             |            |
|              |   | 2. Right foot beat             |            |
|              |   | &. Right foot beat in position |            |
| 2nd Bar      | { | 3. Left foot beat in position  | } Shuffle. |
|              |   | &. Right foot beat             |            |
|              |   | 4. Right foot beat             |            |
|              |   | &. Right foot beat in position |            |
| 2nd Half Bar | { | 1. Left foot beat in position  | } Shuffle. |
|              |   | &. Right foot beat in position |            |
|              |   | 2. Left foot beat in position  |            |
|              |   | &. Hold                        |            |

This is repeated off the right foot beginning on the third beat of the second bar. The whole sequence is done twice and followed by a two-bar break, then the complete step repeated for another eight bars beginning with the right foot.

#### 3rd step:

This is identical with the first step except that the semi-circle of the shuffle is done round the supporting foot and the double beat is done with the legs crossed.  
i.e.



#### 4th step:

The shuffle is again done round the supporting foot.

1. Left foot beat in position
- &. Right foot beat
2. Right foot beat
- &. Right foot beat in position
3. Left foot beat in position
- &. Hop on left foot swinging right foot forward in air
4. Land on left foot
- &. Hold

Repeat as first step.

#### 5th step:

This is similar to the first except that there is a stamp in place of the double beat.

1. Left foot beat in position
- &. Right foot beat
2. Right foot beat
- &. Right foot beat in position
3. Left foot beat in position
- &. Hold
4. Stamp right foot in position
- &. Hold

Repeat as first step.

#### 6th step:

- |    |   |                                |            |
|----|---|--------------------------------|------------|
| 1. | { | Left foot beat in position     | } Shuffle. |
|    |   | &. Right foot beat             |            |
|    |   | 2. Right foot beat             |            |
|    |   | &. Right foot beat in position |            |
| 3. | { | Left foot beat in position     | } Shuffle. |
|    |   | &. Right foot beat             |            |
|    |   | 4. Right foot beat             |            |
|    |   | &. Hold                        |            |

2nd Bar 1. Right foot beat in position &c.

In this step the second shuffle is done with the foot moving outwards on the semi-circle, in the reverse direction to that of the first.

#### 7th step:

This is similar to the sixth step except that the shuffling is only done on one foot.

- |    |   |                                |            |
|----|---|--------------------------------|------------|
| 1. | { | Left foot beat in position     | } Shuffle. |
|    |   | &. Right foot beat             |            |
|    |   | 2. Right foot beat             |            |
|    |   | &. Right foot beat in position |            |
| 3. | { | Left foot beat in position     | } Shuffle. |
|    |   | &. Right foot beat             |            |
|    |   | 4. Right foot beat             |            |
|    |   | &. Right foot beat in position |            |

This step is repeated six times beginning each time with the left foot, and then followed by a two-bar break; the sequence is then repeated off the other foot.



**The Breaks:**

**Half-Break**, finishing the steps done off the left foot (the odd numbered eight-barred group):

- Bar 7 { 1. Left foot beat in position  
&. Right foot beat  
2. Right foot beat  
&. Right foot beat in position } Shuffle.  
3. Left foot beat in position  
&. Right foot beat  
4. Right foot beat  
&. Right foot beat in position } Shuffle.
- Bar 8 { 1. Left foot stamp in position  
2. Hold  
3. Right foot stamp in 5th position  
4. Hold



**Full-Break**, finishing the steps done off the right foot (the even numbered eight-barred group):

- Bar 7 { 1. Right foot beat in position  
&. Left foot beat  
2. Left foot beat  
&. Left foot beat in position } Shuffle.  
3. Right foot beat in position  
&. Left foot beat  
4. Left foot beat  
&. Left foot beat in position } Shuffle.
- Bar 8 { 1. Right foot toe beat  
2. Rock Right clog sole to beat Right heel on ground at same time raising Left leg in the air with knee bent  
3. Stamp Left foot in 5th position  
4. Hold

**Final-Break**, finishing a dance:

First Bar as in Full break.

Second Bar:

- Bar 8 { 1. Right foot stamp down in position  
2. Left foot stamp down in 5th position  
3. Right foot stamp down raising Left leg in the air with Knee bent  
4. Hold

**Kick-Break:**

- Bar 7 { 1. Left foot beat in position  
&. Right foot beat  
2. Right foot beat  
&. Right foot beat in position } Shuffle.  
3. Spring off both feet  
&. Hit soles of clogs together in the air  
4. Land on both feet  
&. Hold

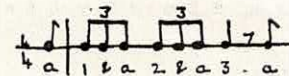
- Bar 8 { 1. Stamp Left foot in position  
2. Stamp Right foot in position  
3. Stamp Left foot in 5th position  
4. Hold.

These steps were learned from Sammy Cash of Nelson and were recommended for beginners as they are all variations on one theme.

## 2. The Buck and Wing Clog Dance

Learned from Mrs Veronica Ryan, Accrington. The shuffles in this dance are the normal brush out, brush in, foot down, each foot making a "triplet".

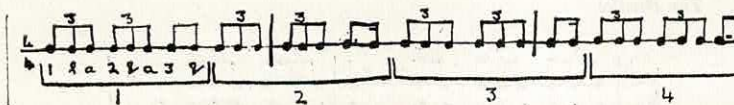
*1st step:*



- a. Slight hop left foot  
1. Brush out right foot  
&. Brush back right foot  
a. Right foot down in position  
2. Brush out left foot  
&. Brush back left foot  
a. Beat left foot in position  
3. Beat right foot in position  
a. Slight hop right foot

The step is repeated on the right foot and the whole repeated three times.

*2nd step:*



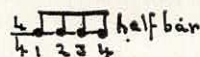
A syncopated step. This takes up three beats and is therefore done four times in three bars, the step is then repeated for another three bars leaving two bars for the break.

1. Brush out right foot  
&. Brush in right foot  
a. Right foot down in position  
2. Brush out left foot  
&. Brush in left foot  
a. Left foot beat in position  
3. Right foot beat in position  
&. Hop right

Repeat brushing out left foot.

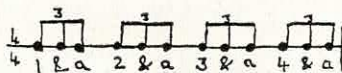


3rd step:



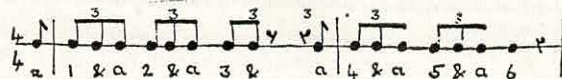
1. Brush out right foot
2. Brush in right foot
3. Beat right foot slightly in advance of left
4. Beat left heel by rocking down on the curvature of the clog sole ("heel catch").

4th step:



1. Brush out right foot
  - &. Brush in right foot
  - a. Slight hop left
  2. Brush out right foot
  - &. Brush in right foot
  - a. Jump on to right foot
  3. Brush out left foot
  - &. Brush in left foot
  - a. Slight hop right
  4. Brush out left foot
  - &. Brush in left foot
  - a. Jump on to left foot
- Repeat six times.

The Break:



- a. Hop left
  1. Brush out right foot
  - &. Brush in right foot
  - a. Right foot down in position
  2. Brush out left foot
  - &. Brush in left foot
  - a. Left foot down in position
  3. Brush out right foot
  - &. Brush in right foot
- (rests) Hold.

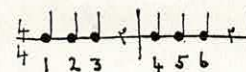
- a. Hop left
4. Brush out right foot
- &. Brush in right foot
- a. Right foot down in position
5. Brush out left foot
- &. Brush in left foot
- a. Left foot down in position
6. Beat right foot in 5th position.

In place of the shuffle at 3 & a. a stamp in 5th position or two toe kicks behind with the right toe may be substituted.

### 3. The Lancashire Heel and Toe Dance

In these steps the feet are under the body unless otherwise stated. This dance is done without music and so strict rhythm must be observed.

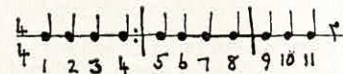
1st step: Learned from Mrs C. Goodwin, Blackburn.



1. Step on to right foot
2. Beat left toe holding foot with heel raised
3. Drop left heel
4. Step on to right foot
5. Step on to left foot
6. Step on to right foot

Repeat beginning on left foot. This then completes four bars which is the length of the stepping.

The Break (four bars): This and the remaining steps of the dance learned from Upton Hobson, Colne.

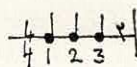


1. Beat right toe at same time raising left heel by rocking forward on left toe
2. Beat left heel
3. Brush forward right toe
4. Brush back right toe
- repeat all this
5. & 6. as 1 & 2
7. & 8. as 1 & 2
9. & 10. as 3 & 4
11. Beat right toe in position.

The whole of step 1 but beginning on the left foot is repeated followed by left Break.



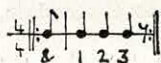
2nd step (for making sparks on the pavement!):



1. Standing on the left foot brush the right foot slightly forward from behind, the contact with the floor being about a length of 2 in. directly underneath the body.
2. Hop left
3. Drop on to the right foot.

This is repeated L.R.L., R.L.R., L.R.L., followed by break on right, and the whole repeated off the left foot.

3rd step (also for sparks):

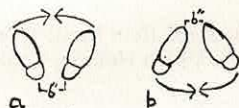
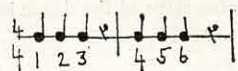


&. Hop left

1. Cross right foot over left and brush out diagonally left
2. Drop on to right foot in crossed position raising left foot at least six inches from ground—if you can—kick your bottom with it
3. Drop on to left foot.

Repeat this four times, *i.e.* off the same foot each time followed by right break and then the whole beginning with the hop right.

4th step:

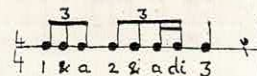


1. Step on to right heel with foot turned out
2. Step on to left heel keeping right heel still on floor
3. Pivot on heels to bang together toes of clogs (a)
4. Step on to right toe with heel turned out
5. Step on to left toe with heel turned out
6. Pivot on toes to bang together the heels of clogs (b).

Repeat all this again followed by break *etc.* as before.

4. **The Lancashire Hornpipe**—a dancing school clog dance. (My informant, who also gave the steps of "The Irish Jig", wishes to remain anonymous.)

1st step:

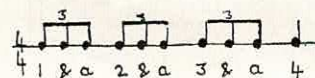


(Note this dance starts with the left foot shuffling)

1. Brush out left foot } Shuffle.
- &. Brush in left foot }
- a. Left foot down in position (toe only)
2. Brush out right foot } Shuffle.
- &. Brush in right foot }
- a. Right foot down in position (toe only)
- di. Beat left heel down
3. Beat right heel down.

Repeat off right and repeat the whole three times.

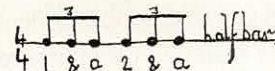
2nd step:



1. Brush out left foot } Shuffle.
- &. Brush in left foot }
- a. Left foot down in position
2. Brush out right foot } Shuffle.
- &. Brush in right foot }
- a. Right foot down in position
3. Brush out left foot } Shuffle.
- &. Brush in left foot }
- a. Hit left sole against right heel by bringing left foot to rear of right and pivoting right foot on the toe to bring the heel inwards into contact with the left sole as it passes behind
4. Beat both heels down.

Repeat off the right and repeat the whole three times.

3rd step (Double Shuffle):

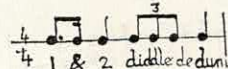


1. Brush out left foot } Shuffle.
- &. Brush in left foot }
- a. Place left foot in position
2. Brush out right foot
- &. Brush in right foot bringing sole vertical in front of the left shin
- a. Hop left.

Repeat the above beginning right foot, making one bar, and repeat the whole six times.



#### 4th step (The Crunch or Drumbeats):

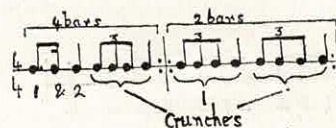


1. Jump to the left on left toe  
&. Pass right foot behind left hitting left heel with right toe
2. Jump on to the right, *i.e.* still moving to the left and springing into the air alighting feet parallel
- did. Left toe  
dle. Right toe  
de. Left heel  
dum. Right heel

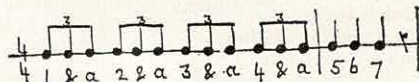
Crunch.

Repeat to the right and then the whole again (*i.e.* 4 bars).

The crunch is then done alone four times. That is by springing into the air immediately after the final crunch of the side step above and doing another crunch immediately springing into the air again. The six bars are therefore:



#### The Break:

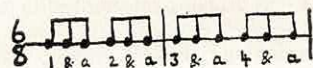


1. Brush out left foot  
&. Brush in left foot
- a. Place left foot in position
2. & a.
- Repeat right
3. & a.
- Repeat left
4. Brush out right foot  
&. Brush in right foot
- a. Hop left
5. Kick right toe behind
6. Hop left
7. Place right foot down flat in 5th position.

The steps below are examples for reference only, not complete dances:

#### 5. The Irish Jig.

Tune: Irish Washerwoman.



#### Step:

1. Brush right foot forwards  
&. Brush right foot back
- a. Close right foot to left
2. Brush left foot forwards  
&. Brush left foot back
- a. Close left foot to right
3. Brush right foot forward  
&. Brush right foot back
- a. Hop left
4. Brush right foot forward  
&. Brush right foot back
- a. Close right foot to left

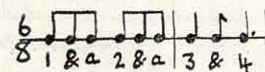
Shuffle.

Shuffle.

Double Shuffle.

This sequence is now repeated beginning with a left shuffle. Then the double shuffle 3. &. a. 4. &. a. is repeated as above followed by a double shuffle on the left foot, followed by the break.

#### Break:



1. Beat left foot in position  
&. Beat right heel in front with toe pointing up
- a. Beat right heel in front with toe pointing up
2. Brush out right toe  
&. Brush in right toe
- a. Hop left
3. Kick right toe on floor behind  
&. Hop left
4. Place right foot in 5th position.

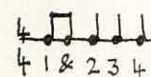
This sequence is then repeated (Step and Break) off the left foot.

#### 6. Soft Shoe Shuffle.

Learned from Upton Hobson, Colne.

This step can be done by one person (*i.e.* in a snippet of a dance with which a music hall comic may take himself off the stage) or by a chorus.

Tune: any suitable ragtime, *e.g.* High Society.



1. Brush right foot diagonally out  
&. Brush right foot diagonally back
2. Step across behind left with right
3. Step to side with left foot
4. Close right foot to left.

Shuffle.

Repeat beginning with left foot.



## 7. Sand Dance.

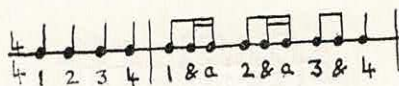
Learned from Upton Hobson, Colne.

Sand is sprinkled on the floor in the area where it is proposed to dance and the steps are mostly made by sliding foot along the floor. This gives a peculiar grating sound, not unattractive.

This step is for two dancers, male and female.

*Music:* any popular tune in common time, not too fast, e.g. Little Brown Jug.

The two dancers stand shoulder touching shoulder, holding inside hands, lady on man's right, feet together: the same step is done by both dancers.



1. Slide right foot forward diagonally, man's foot passing in front of lady
2. Slide left foot forward diagonally, lady's foot passing in front of man
3. Slide right foot forward diagonally, man's foot passing in front of lady
4. Close left foot to right foot.
1. Step back (no slide) with right foot
- &. Brush left foot forward } Shuffle.
- a. Brush left foot back
2. Step back with left foot
- &. Brush right foot forward } Shuffle.
- a. Brush right foot back
3. Close right foot to left
- &. Pivot to right 90° on heels
4. Beat both soles on floor at end of pivot.

In this position with the man close behind the lady the above steps are repeated.

## REFERENCES

There appear to be no authoritative works on Lancashire Clog Dancing and most if not all the information has been passed on orally. There have been occasional articles in E.F.D.S.S. publications and every now and then one turns up in a week-end edition of a local Lancashire newspaper. There is still much work to be done in collecting steps and information, this has to be practical work for one has to be able to dance before one can collect steps and so it is outside the sphere of the currently popular 'Folklore Surveys'. It is hoped that more people will take an interest in stepping for this is something that our social dances lack as we do them nowadays; formerly many of our popular dances such as the reels included steps closely akin to those of the clog dance.

The American publications referred to in the text are:

FROST, Helen. *The Clog Dance Book*, A. S. Barnes, New York, 1921.

*Clog and Character Dances*, A. S. Barnes, New York, 1924.

TUCKER, Henry. *Clog Dancing Made Easy*, Robert M. de Witt, New York, 1874.

Among the works of the Lancashire writer T. THOMPSON, see especially "Handel in the Strand" in *Lancashire Pride* (London, 1945).