

1/3/82.

Today myself, Julie Jarman + Alice S. visited Stanley.

We first saw Mrs Doreen Kew of

She was a pupil of Tiny Allison. She began going to dancing classes with Tiny in about 1946 when aged 7. She danced with Tiny until she was 15 or 16 when she stopped for a year, going back at 17 and continuing until she was 27. During this time she helped Tiny with the classes as well as appearing in her shows. Tiny had taught hundreds of people in Stanley and at one time had put on charity concerts almost every night.

With regard to clog-dancing she had learnt when she first went to the class and had continued until after the first Hexham Competition (1949) when it seems that Tiny stopped teaching clog. Doreen thought that this might have been a result of the unpleasantness at the competition.

When she was learning she said that all the children learned clog dancing and she

remembered lines of children dancing different steps. She said that each child did the same steps - even in competitions, although of course the older children knew more steps. Of the other dances she particularly remembered Jackie Toaduff, Brian + Dorothy Kennedy (brother + sister), Michael Smarthen all of these were older than she was and thus learnt more steps before dog teaching stopped. She also remembered another man named Walter who was much older than she was (he would now be about 50). She still sees several of these people and will try to contact them.

Doreen danced in the Junior competition at Hexham in 1949 - (she may? have won but I think not) - she still has a medal for this. - she was 10 at the time. She said that there was a lot of unpleasantness. She told us that someone had thrown a cardigan over Dorothy's head while she was dancing (thrown from the balcony) causing her to stop (and? fall from the pedestal). She said that they often danced on a pedestal and that this was one of her standard routines in Tiny's show. She also told us that Johnson Ellwood's pupils had booed and shouted at the bus on which Tiny's team was leaving. She said she was too young to fully understand what was

happening but Nat Tiny was very upset and could not enter any of her team after that.

She just told us that she could remember 9 or 10 steps but later said 15.

Her clogs she said had very high heels - $\approx 1\frac{3}{4}$ " high. These came from a store in Stanley. The same shop sold children's shoes with wooden soles and rubbers. These were very common at the time and had two-colored uppers. (This must have been 1946-1950). The children often took the rubbers off and used them for dancing.

The favourite tunes were the Bluebell Polka and the Trumpet Hornpipe. When dancing I played Navore on the line for her and she seemed pleased with this although I don't think she recognised it.

She seemed to remember her steps very easily and accurately. She said that there was no special order for the steps, other than that the simpler steps were taught first, together with the simpler of the two breaks. It did not matter which break you used but you had to keep to one break all the way through. She stressed that the shuffles were rounded and that the style should have 'lift'. She had seen one of the Durham Competitions (? 1979) and remembered both Donis Hawkes and Brenda Walker. She said that although she approved of their neat footwork

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That there was not enough 'bounce' in their dancing. She said that although the body should be kept erect, with hands by the sides the dance should not be flat. She particularly said this of the 'flap' (i.e. a slap) which she did with considerable verve, and beginning from a quite high position.

She told us that Tiny had told Doreen of us and that a couple of years ago Tiny had, with her help, revived her class although this was not very successful and that Tiny had had a stroke after their first (and as it turned out last) charity show. Apparently Tiny had had considerable trouble with the cartilages in her knees after the Hexham Competitions and had had several operations. Tiny had also taught her son although he was not really interested.

All steps are repeated just beginning with the left foot and then the whole step again with the right.

She called a shuffle a 'shuffle' and a slap a 'flap' otherwise she had no names for steps or parts of steps.

Doreen's A:A position was later wider than normal - feet $\sim 6''-8''$ apart and this is reflected in the rest of her stepping which is later wide - this should be borne in mind when leading the modifiers.

Step 1 - the first step taught to pupils.

A a
1
a
2
a
3
a
4
B +
a
5
+
a
6
+
a
7
a
8

jump=
heel drop=

flat step=

jump=
heel drop=

flat step=
hop
heel drop

tip tap
spring
heel drop

flat step

jump=
heel drop=
flat step

jump=
heel drop=
flat step

tip tap
spring
heel drop

tip tap
flat step

RB/C : RB/C

RB/C : RB/C

: A

A :

RB/C : RB/C

RB/C : RB/C

: A

A :

RB :

RB :

: RxC/D

: RB

: RB

RxC/D :

RB :

RB :

: RxC/D

: A

A :

step is ABABBB + shuffle off.
 $\frac{1}{2} \frac{1}{2} = \frac{1}{2} \frac{1}{2} \frac{1}{2}$

It is not clear whether in the repeat of the A part the step forward is made on the other foot although this seems completely logical.

Step 2

1
4
a
2
4
a
3
4
4
a

step

} shuffle
}
} shuffle

step

step
hop

} shuffle

A:
: ċ/ḃ, ċ/ḃ

x ċ/ḃ
A:
A:
: ċ/ḃ, ċ/ḃ

6 x through on alternate feet + shuffle off.

Step 3.

A 1
4
a
2
+
a
B 7
4
a
8
+
a

spring

heel tap
heel step

step

} shuffle.

step

} shuffle

} shuffle

step

A:
: c
: c
A:
: ċ/ḃ, ċ/ḃ

A:
: ċ/ḃ, ċ/ḃ
: A
ċ/ḃ, ċ/ḃ:

step B $\frac{AB}{\leftarrow R} \frac{AB}{\leftarrow R} BB$ + shuffle off.

The rhythm of this step is possibly wrong.

Step 4.

<u>A</u> 1 4 a 2 a+ 3 a 4 <u>a</u>	<u>step</u> <u>drop heel</u> catch out catch in <u>step</u>	shuffle ↑ tap <u>step</u> <u>drop heel</u>	A : : B, B̄ A: xB̄t : B̄ : B̄ RB̄t, A, c/dt : B c/dt, B, At: A: : c/d̄, φ̄ A: : c/d̄, c̄/d̄ : A c/d̄, c̄/d̄ : : A c̄/d̄, c̄/d̄ :
<u>B</u> 1 + a 2 + a 3 + a 4 + a	hop shuffle shuffle.	shuffle shuffle step hop	

Step 3 $\frac{AABA}{\angle} \frac{AA}{\angle} + \text{shuffle-off.}$

Step 5.

1	<u>step</u>	}	shuffle	A:
+ a				: c/d, d/d
2	<u>hop</u>			A:
+ a		<u>step</u> <u>heel drop</u>		: x c/d : x c/d
3	<u>step</u>			A:
+ a		<u>step</u> <u>heel drop</u>		: c : c
4	<u>heel swivel</u>			ċ, ċ:
+ a		<u>step</u> <u>heel drop.</u>		: c : c
last time :-				
7			<u>step</u>	: A
+ a	<u>step</u> <u>heel drop</u>			C : C :
8	step		<u>flat step</u>	: C/D.

Step 5 is 6x through (with variation on last 4 bars) and shuffle off.

This step is done turning through 360° coming

back to face front for the shuffle off. Turn to left for just 8 bars and to R for repeat.

Step 6

A	1	<u>step</u>	click toe(L) heel(R)	
	+		<u>step</u>	
	a		click toe(R) heel(L)	
	2	<u>step</u>		
	+		<u>heel drop</u>	
	a	click toe (R), heel (L).		
	3	<u>step</u>		
	+		<u>heel step</u>	
	a	click toe (L), heel (R).		
	4	<u>step</u>		
	+		<u>step</u>	
	a	click toe (L), heel (R).		
B	5	<u>step</u>	<u>heel drop</u>	
	+		click toe(L) heel(R)	
	a		<u>step</u>	
	6	<u>step</u>		
	+		click toe (R) heel (L)	
	a	<u>heel drop</u>		
	7		} shuffle.	: B, B
	+			
	a	<u>swivel</u>	<u>step</u> =	$A, \bar{A} : \bar{A}$
8		<u>swivel</u> click heel (R) =	<u>swivel</u> click heel (L) =	$\bar{A}, \bar{A} ; \bar{A}, \bar{A}$

Step 15 $\frac{AB}{L} \frac{AB}{R} \frac{B}{L} \frac{B}{R}$ + shuffle off.

Step 7 "Double shuffles"

This is 3 doubles (with hop of shuffle-off).

2 singles

3 doubles

2 singles.

Double 2 singles

Double 2 singles.

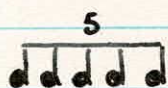
i.e. $\frac{ABABBB}{L R L R}$ + shuffle-off.

Mrs Kern performed the double shuffles + single shuffles exactly as described elsewhere in the notes.

I did not note exact foot positions for the "kicks" [my word] and there is some uncertainty over the precise position of the 2nd shuffle in step 2.

Break 'A' . 'the simple shuffle-off'

1	<u>step</u>	}	shuffle	A :
a				: c/d, c/d
2	<u>hop</u>	}	shuffle	A :
a				: c/d, c/d
3			<u>step</u>	: A
a	} shuffle			c/d, c/d :
a				
4		}	<u>hop</u>	: A
a	} shuffle			c/d, c/d :
5		<u>step</u>	}	shuffle
an		: c/d, c/d		
an				A :
and	<u>hop</u>			A :
a	<u>deep heel</u>			
6			tip tap	: RD
7			catch in (f) [flap]	: c/d, B, RB
8				



'Flap' was Doreen (+ Tiny's) word for a slap - a later energetic one.

Break B.

1	<u>step</u>		A:
2		} shuffle	: $\dot{c}/\dot{b}, \dot{c}/\dot{b}$
a		}	
2	<u>hop</u>		A:
+		} shuffle	: $\dot{c}/\dot{b}, \dot{c}/\dot{b}$
a		}	
3			: A
+	} shuffle		$\dot{c}/\dot{b}, \dot{c}/\dot{b}$:
a	}		
4			: A
+	} shuffle		$\dot{c}/\dot{b}, \dot{c}/\dot{b}$:
a	}		
5	<u>step</u>		A:
+		} shuffle	: \dot{B}, \dot{B}
a		}	
6		} shuffle	: \dot{B}, \dot{B}
+		}	
a		} shuffle	: \dot{B}, \dot{B}
7		}	
8		catch in (f) [Flap]	$\dot{c}/\dot{b}, \dot{B}, \dot{B}$

Note that the catch in B is later less energetic than in break A.