

GUAM STICK DANCE or EL BAILE DEL PALO

Many years ago Francis Shergold of Bampton told of starting to learn from Jinky Wells a dance for two men each with two sticks, probably to the tune of "The Forestry Keeper's Daughter". Finding any dance in this genre has been difficult, even though it seems such an obvious form.

- Source** : "Dance a While" 6th Edition 1988.
- Music** : Just the rhythmic striking of the sticks alone, backed by a guitar. The count is given for an even 4/4 meter, 32 beats = 8 bars, but in 3/4 time the "cross own sticks or clash own" is a double strike. There are no pauses between figures.
- Sticks** : 24-30" long, depending on the height of the dancer, two per dancer, one in each hand. The sticks are struck sharply, with a swing, not a push, making full use of wrist action.
- Steps** : Body weight shifts naturally with the stick action, with no set foot patterns in the movements. Jerky movements and emphasis on position and turns distracts from the clashing which is intended to be the centre of interest.
- Set** : Pair start by standing side by side, facing forward, separated sufficiently for easy striking, about the length of a stick between the outside feet. Being too far apart makes the dance look stiff and off balance. The left hand dancer is the **lead**, "A", responsible for cueing and counting, and the partner is "B".

TECHNIQUE

- a) In general the right hand stick should cross over the left hand one on a clash, except where the crossing seems awkward or unnatural. When dancers cross and strike their own sticks, the stick positions will be defined, if not in front of the chest. This movement will be called "**clash own**" and in general occurs on the 2nd and 4th or "weak" beats of the bars.
- b) When the dancers strike the ground with the ends of their sticks, the sticks are parallel to each other and at a 45° angle with the surface struck.
- c) When the dancers clash each other, the dancers still hold both their own sticks almost parallel. The necessary turn is of the upper body as well as of the arm, and the inactive arm is turned across to keep the parallelity.
- d) When the dancers clash their own in front of their chests, the sticks are sloped across the body so that they form a right angled cross in a vertical plane, that is, they are not sloping away from the body, so that the forearms are nearly horizontal and pointing forward.

FIGURE ONE - "STRIKE GROUND & CLASH OWN"

Strike ground with ends then clash-own with sticks barely leaving the ground. The body is slightly bent forward throughout and the dancer does not stand up for the clash-own. The action is like "cross-sticks" in hockey. Fig 2 can be thought of as the end of Fig 1.

The following is done 12 times to fill six bars.

Bar 1 beat 1 : strike ground with both.

beat 2 : clash own.

FIGURE TWO - "UNDER LEGS & CLASH OWN"

Swing the right leg forward and clash own underneath it, stand erect and clash own in front below waist level, swing right leg forward and clash own underneath it, in front of body, behind bdy, in front again and

hit neighbour. This is similar to the common Cotswold Morris “Shepherd’s Hey” chorus, but the clash-own comes second not first.

The following is done once to fill two bars.

- Bar 1 beat 1 : swing right leg forward, leg straight, thigh horizontal, and clash-own underneath leg.
(Perhaps lean forward a little_
- beat 2 : stand erect and clash-own in front below waist level.
- beat 3 : swing left leg forward and clash-own underneath leg.
- beat 4 : stand erect and clash-own in front below waist level, as 2.
- Bar 2 beat 1 : stand erect, swing sticks behind waist and clash-own behind.
- beat 2 : stand erect and clash-own in front at chest level.
- beat 3 : strike near stick of partner. As it is made, A makes a ½ turn clockwise to face the other way, so that they are side by side with left shoulders almost touching.
- beat 4 : stand erect and clash-own in front at chest level, as this 2.

FIGURE THREE - “SIDE BY SIDE & CLASH ACROSS”

Step sideways, overlapping the back of inside legs and clash the partner’s stick as it swings through between their own legs. Step back and clash-own, clash partner’s near stick and clash-own. Step sideways into back to back position, swinging sticks down and to sides to clash with partner’s. Step back and clash-own, clash partner’s near stick as turn in to face other direction so that they are right shoulder to right shoulder and then clash own.

The following is done four times to fill eight bars, every two bars facing opposite directions and the movements mirror imaged as is appropriate.

- Bar 1 beat 1 : step to left into astride position, left legs just crossed at the ankles, clash sticks between the knees, swinging the right hand stick between own kness and the left hand stick through partner’s knees from behind.
- beat 2 : step back to right, to feet together, and clash own.
- beat 3 : clash partner’s near stick at chest level.
- beat 4 : clash own, as 2.
- Bar 2 beat 1 : step to left into astride position but back to back, swing both sticks down and back to clash with partner’s low at sides.
- beat 2 : step back to right to feet together and clash own, as 2.
- beat 3 : clash partner’s near stick at chest level, as 3, and both make ½ turn anticlockwise to face the other way, right shoulder to right shoulder.
- beat 4 : clash own, as 2.

FIGURE FOUR - “WALK & CLASH CIRCLING”

Walk anticlockwise round each other smoothly and “catlike” in semi-crouched posture taking four bars, striking ground, clash own and partner’s near stick, four times. *Posture and clashing could be similar to fig 1.*

The following is done three times to fill three bars, then a different finish.

- Bar 1 beat 1 : strike ground with both sticks.
 beat 2 : clash own.
 beat 3 : clash partner’s near stick.
 beat 4 : clash own, as 2.
- Bar 4 beat 1 : stand side by side, left shoulder to left shoulder. A kneels on right, B remains standing as sticks strike ground.
 beat 2 : clash own.
 beat 3 : clash partner’s near stick.
 beat 4 : clash own.

FIGURE FIVE - “KNEEL, CLASH & TURN”

Start with A kneeling on the right facing toward B’s left side and B standing erect with left side towards A. The following is done four times, as described below, to fill eight bars with A kneeling and alternately facing B’s left and right sides. Then there is a repeat of FIGURE FOUR to fill four bars. FIGURE FIVE is repeated in reverse with B kneeling throughout to fill eight bars. Then there is a repeat of FIGURE FOUR again to fill four bars. Finally a mixture of all the movements to fill another twelve bars.

1. A kneels and faces B’s left side.

- Bar 1 beat 1 : A swings left stick parallel and across behind B’s legs, as B steps slightly sideways to the left into astride position and swings right hand stick down between knees to clash A’s stick.
 beat 2 : clash own.
 beat 3 : clash partner’s near stick.
 beat 4 : clash own.
- Bar 2 beat 1 : A swings left stick parallel and fully across behind B’s legs to the other side of B, who steps slightly sideways to the left and swings right stick down to the right of the body to clash A’s stick outside and slightly behind B’s right knee.
 beat 2 : clash own.
 beat 3 : clash partner’s near stick, and B makes ½ turn anticlockwise to face the other way. A remains kneeling, but can shift position a little to the left for comfort.
 beat 4 : clash own.

2. A kneels and faces B’s right side.

As above but A uses right stick on beat 1’s. B makes clockwise ½ turn

3. A kneels and faces B’s left side.

4. A kneels and faces B’s right side.

Figure Four.

End with B kneeling and A standing.

5. B kneels and faces A’s left side.

6. B kneels and faces A’s right side.

7. B kneels and faces A’s left side.

8. B kneels and faces A’s right side.

Figure Four.

9. A kneels and faces B’s left side.

Figure Four.

10. B kneels and faces A’s left side.

Figure Four, but end with both standing and facing each other.

To shorten the dance, 9 till the end could be dropped.

FIGURE SIX - "TWIST & CLASH"

Stand facing, sufficiently apart to allow the clashing. Without moving the feet, twist the body, from the waist, to face to the right or left and strike the ground to the right or left side, then clash own and then clash partner's near stick as twisting to other side.

The following takes four bars in all.

- Bar 1 beat 1 : twisting to own left, strike both sticks to ground to left side of body.
 beat 2 : clash own in front.
 beat 3 : twisting to own right, clash partner's near stick.
 beat 4 : clash own to right side of body.
- Bar 2 beat 1 : strike both sticks to ground to right side of body.
 beat 2 : clash own in front.
 beat 3 : twisting to own left, clash partner's near stick.
 beat 4 : clash own to left side of body.
- Bar 3 as Bar 1
- Bar 4 beats 1 & 2 as Bar 2.
 beat 3 : A twists left to face front, B takes ¼ turn clockwise to face front, and clash near sticks. They carry on to face front.
 beat 4 : clash own, A crosses sticks to right side of body while B crosses sticks in front of the body below their waistline.

ENDING

- Bar 1 beat 1 : strike both to ground.
 beat 2 : clash own.
 beat 3 : clash partner's near stick.
 beat 4 : clash own.
- Repeat for bars 2 & 3.
 Repeat for bar 4 beats 1 to 3, then,
 Bar 4 beat 4 : Cross sticks without making a sound, in front of chest.

LICHFIELD SHEPHERD'S HEY

- Source** : The Lichfield Mss which became available piecemeal in the mid 1950's. The conventional explanation is that they were a copy of notes made by two women collectors about 1897, it was not unusual for Sharp to let informants copy his notes. However the completeness of the total information given and the sophistication of the terminology was beyond that available at that time and would suggest a time after Sharp had started to publish, ie at least a decade later. Recent examination of the paper and its watermark gives a much more recent date, perhaps about 1930, making a hoax a possible explanation. However the Journal published the material after evidence of local memories of some of the dance movements was assembled. Of course to today's dancers it does not matter! Lionel Bacon's book has an error in the path given for the other jig "All the Four Winds".
- Music** : local variant of "Shepherd's Hey".
- Steps** : walk, double step, crossed sidestep, Lichfield Caper, given as two plain capers onto right and then left, swing the right back and caper onto the right. Start dance onto right foot.
- Set** : three dancers starting in a circle, numbered anticlockwise.

Figure 1 Part 1

Foot-Up is two double steps and a Lichfield Caper, repeated on opposite feet, all on the spot facing in, end right foot off ground.

Part 2 - The Push

Hold hands (or touch palm to palm), body facing and leaning in to the centre, but legs twisted for sidesteps, cross right over left, sidestep to the left, twice, circling to the left clockwise, then one Lichfield Caper facing in, repeat the other way, to the right, using opposite feet.

Figure 2 Part 1

as Fig 1 but with cross over steps, instead of the Lichfield Caper, the short sidesteps to the left and to the right are done with the body well bent over and hands together on the tummy.

Part 2 - The Toss

No 1 turns to face out on two double steps while Nos 2&3 standing still join both hands (cross hands, palms down) to form a cradle. No 1 backs and sits on the hands, Nos 2&3 swing No 1 forward, back and throw them forward and up to land on both feet.

Repeated by Nos 2&3.

Figure 3 Part 1

as Fig 2 Part 1.

Part 2 - The Jump

No.1 only does two double steps, capers onto the right, then puts feet together while putting hands on the shoulders of Nos 2&3 who have turned to stand side by side facing No 1, who capers high, passes through and swings legs apart, and together to land. All turn in to the left with a caper.

Nos 2&3 repeat but the last time No 3 swings legs apart as rise through and the others catch hold so that they finish held up high. It is best if No 3 puts in an extra preparatory step before the leap.

HEADINGTON REELS

- Source** : Dr Kenworthy Schofield collection in the mid 1930's from William Kimber. At a Ring Meeting Kimber criticised the dancing, although it was as Sharp had sanctioned it since 1913 and in some details it had even differed from the Morris Books. The careful recollection would have been published but for WWII. The Reels existed for 3, 4 or 6 dancers, but were not "morris".
- Music** : "The Bold Huzzar" and "Soldiers Joy".
- Steps** : **"Three-in-Four" Travelling Step** - used in the reels, consists of three running steps taken on the first three beats of each bar and a hop on the fourth beat. At the same time the arms are given a rhythmical swing movement from the shoulders, down to end a little past the sides at the beginning of each bar and up again to about chest level in the middle of the bar. The sequence starts with a preparatory hop and a forward swing of the arms.
"Reel" Step - it is similar to the stationary "polka" step of Northern country dances such as "Morpeth Rant". It is a mostly stationary not a travelling step. On the ½ beat before the first beat of the bar, a hop is made on one foot, usually the left, and on the first beat the ball (or heel) of the right foot is tapped on the ground in front of the left foot, which remains in position. On the second beat another hop is made on the left foot and on the third beat the right foot comes to the ground beside the left foot and the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the Reel Step, the hands are on the hips, fingers to the front.
- Set** : 6, 4 or 3, face up towards the music in two/one line. There is no Once to Yourself, and no use of handkerchiefs.
- Hey** : The heys are danced twice through continuously when they occur. They begin progressively with No 1 at the top casting to their left and passing the dancer behind by the left shoulders and the next by the right. The path is a true figure eight, not any of the morris heys, with no pauses at half way, and speed regulated to complete the two figures eights in the 16 bars. When there are six dancers the evens dance a mirror image of the odds path. When there are four dancers both Nos 1 & 3 cast to their left to start a three looped figure of eight.

DANCE FOR SIX

- A1/2 Hey twice through, ending facing opposite across the set.
- B1 Reel with Toes, stepping on the spot with the toe well turned out and tapped on the ground in front of the supporting foot.
- B2 Opposites change places across the set, passing right shoulders and turning to the right to face back using the same reel step.
- A3/4 Hey twice through on the other side.
- B3/4 Reel with Toes and cross back to place.
- A5/6 Hey twice through.
- B5/6 Reel with Heels tapping the ground and cross over.
- A7/8 Hey twice through.
- B7/8 Reel with Heels and cross back to places.
- A9 Hey once and end facing up. In the eighth bar reform the lines and jump raising the arms landing on both feet then throwing the left foot forward and the dancers pause.

DANCE FOR FOUR

End the heys by facing in pairs along the line, 1> <2 3> <4. In B2 2&3 change places by casting to their right, to end 1> <3 2> <4. The next hey is started by passing the facing person by the right. In the repeats of the reeling it is 2&3 who change, never the ends.

DANCE FOR THREE

End the heys always by No 1 facing down and No 3 facing up. The first hey has No 1 passing No 2 first by the right. The first reel starts with No 1&2 facing, then No 2 turns to face No 3. The second hey starts with Nos 2&3 passing by the right etc.

ILMINGTON BUFFOON

- Source** : Sharp saw Sam Bennett's side dance a comic Buffoon dance and commented on it with reference to the Wyresdale dance in the Sword Books. Bennett gave it to Kenworthy Schofield as a dance in a line of six and here it is combined with the village revival's interpretation of the dance which they do in a normal morris set.
- Music** : Ilmington version of the tune.
- Steps** : single or double steps for the reel, depending on which period of Ilmington morris is being simulated.
- Set** : in a line of six, 1> <2 3> <4 5> <6, to start.
- A1/2 Reel of Six for 16 bars, ending in two rings of three, one at each end of the set, 1, 2 & 3; 4, 5 & 6.
- B1 bar 1 on each beat, one person in each circle claps both hands together, slaps their right knee with their right hand, strikes their right hand on their right hand neighbour's shoulder, ie going round anticlockwise, pause.
- bar 2 on the first beat, knee the same neighbour up their backside.
- bar 3/4 the receiver does it to their right hand neighbour.
- bar 5/6 the last does it to the first.
- bar 7/8 all get back to their place in the line, perhaps turning round.
(use hop backsteps and a step and jump)
- A3/4 Reel of Six.
- B2 as before but instead of kneeling, make a feint with the fist.

This sequence was repeated ad lib.

The village side has the order of 'business' as kick backside, punch the face, stamp on the left foot, and pull the nose. They end the dance by going into whole rounds and all-in from the reel.

BACUP NUTS

- Source** : films at Bacup 1959-73, Albert Hall 1969, from TV about 1968 and pre-WWII EFDSS film.
- Equipment** : five small blocks of wood. Two in palms of hands held by a strap around the hand, two at the knee held by a strap around the leg and one on a waist-band on right side front.
- Dance form** : for 8 dancers, working for most of dance in sets of 4. The full dance has 24 movements. For some years only half of this seen which can be done by a set of 4. First seen by me at full length on TV show ("Come Dancing") and then at Albert Hall show of EFDSS.

Subsidiary forms : (1) **Processional** along street :

Two sets of 4 work along opposite sides of street, one progressing with 1 hop 2 3 step while the other faces centre of road and does a few of the 24 movements. No discernable order or reason for choice of movements.

(2) **Quadrille** formation :

Square set as for garlands. Like the Waltz figure of the garland dance, seldom seen. Was filmed by EFDSS.

Breaks : Usually done bent forward, standing feet together.

(1) **Full Break** : 2 bars long

Clap Rhythm = / 1 2 3 4, 1 2 3 4 / 5 6 7 - /

1234 = standing still, clap with rotary motion of hands,

1= both hands together in front at waist level right hand going out & down.

Right hand palm down, left hand palm up

2= right hand hit right knee going outwards to right

3= left hand hit left knee going outwards to left

4= right hand hit right waist coming up and inwards.

5= both hands hit knees going outwards

6= both hands hit together in front coming inwards, palms vertical

7= as 5 and pause hands out at sides

(2) **Half Break** : 1 bar long

Clap Rhythm = / 5 6 7 - /

The names given to movements and figures below are for the convenience of this description. The traditional titles, if they exist, are not known.

Standard Descriptions :

(1) **Listening**

Can be standing upright or bending forward. Both arms well bent at elbows, forearms up, hands behind ears, palms facing forward, fingers curled around ears.

(2) **Clap "both-and-knees"**

Usually done while travelling or turning on spot with stephops.

The following is done for as many bars as is required. Clap both hands together, then clap right on raised right knee, clap both together and clap left on raised left knee.

O2YS - line of 8 (2 sets of 4), stationary, upright and listening, jump to face left at end. Each set of 4 numbered 1 2 3 4, with the leader No 1 at left end of line of 4 from dancers' position facing forward

1. Cast to Right in 4's,

Follow the leader in each 4, go round to right and back to place in 4 bars with stephops, starting on left foot, clapping both-and-knees. End facing front for 2 bars and then a full break.

2. Forward and Back,

All face 2 bars forward and 4 bars back to place with stephops, clapping both-and-knees. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all. The turns are to the front each time and made on all or on the 2nd half of the 2nd bar.

Stepping : / l (hl) r (hr) / l r l r / each 2 bars. Free leg is swung forward. Body rises on the hop but the clog sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into bent listening posture.

4. Listen and Clap I,

All bend forward in listening position and clap in turn, using ½ a half break, ie clap knees going outwards and clap both together in front.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

End by standing upright.

5. Clap Under Legs,

All face front and move slightly forward only on the first step. The clapping is both hands together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clapping : over left leg, under left leg, over left leg, pause /
 over right leg, under right leg, over right leg, pause /
 repeat 2 more times, then,
 both in front, under left leg, both in front, under right leg /
 both in front, both behind body, both in front while turning to
 face neighbour. The "both in front" is well up in front.

6. Go Round,

Clap with partner and turn as a pair, in a whole gip path clockwise, in 4 bars or less using stephop. Face Partner throughout bars 1-6, may face front in bar 7 but still clapping across.

Clapping : both front, partner's right (r+r), both front, partner's left (l+l)

End in bar 8 with Nos 2-4 of each set, No 3s turning clockwise, No 1s do not turn, facing to left and clap both together 3 times.

7. Cast in 4's, as 1.

8. Cross Steps,

Upright posture. The following sequence of cross steps is done 4 times, alternating the leading foot. The feet are well crossed and the body drops as knees bend a little. In the first bar the hands are in the listening position, in the second they are clapped,

/both in front, both behind body, both in front, pause /

The cross steps are,

/ right in front, pause, left in front, pause/ right in front 3 times, pause/

repeat off other foot etc.

9. Sidestep and Clap,

All move to left with slip step / l r l pause / hitting feet when brought together, while "winding wool" with hands in front of body.

Then with feet still, swing both arms to side in direction of the sidestep movement, and clap 3 times at side, at head or waist level.

Repeat to right and then to left again, three times in all.

End with full break, moving into a cross formation, on four walking steps, No.3 stays where they are.

10. In and Out in 4's,

In 4's, face in and do break, jumping off and landing on both feet together, clockwise to face out at end of bar 2 with hands in listening position briefly. face out and do break and jump anti-clockwise to face in at end of bar 4. Repeat all. Not progressive.

11. Turning and Circling,

All four dance all around centre clockwise. Each rotating anti-clockwise as go round, one complete turn for each half of circle traversed in one bar, and stationary facing centre for half breaks. Use stephops and clap both_ and-knees for the rotation and face into centre for the half breaks.

12. Creep Round,

In 4's, creep round, with walk step and hands clapping, knees going out and both together in front as in movement 4, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright in the listening position. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clapping both and knees, then faces front about 4/6ft forward of the rest for a full break. Retire to place in the next bar with stephops, clapping both and knees, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars, and all do the full break at end facing forward.

14. Point and Clap,

Face neighbour, stand still, point with forefinger, swinging hand from near face, finger vertical, to point at neighbour's chest.

Point with right, then left / clap both hands 3 times, pause /

point with left, then right / clap both hands 3 times, pause /

clap both, r+r with neighbour, both, l+l / repeat while turning to face front/ end front and a full break.

15. Jump and Clap,

Start from standing upright listening. Jump forward and back twice (2 bars) and clap / over right, under right, over left, under left / both in front, both behind and both in front, pause /. Jump forward and back again twice then turn on spot clockwise with stephops and both-and-knees clapping. End half break facing forward.

16. Breaks,

All face forward, bent position, listening. the following done one at a time.

Bar 1, No.1 does first half of full break,

Bar 2, all do second half of full break.

Bar 3, No.2 does ditto etc.

17. Clap and Turn,

Face neighbour and clap / both r+r both l+l / b b b - / twice, then turn clockwise on spot with both-and-knees and full break facing forward.

18. Clap Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 claps 3 times on first 3 beats,

bar 2, No. 2 claps 3 times,

bar 3, No. 3 claps 3 times and

bar 4, No. 4 claps 3 times,

bar 5, all clap twice on strong beats,

bar 6, all clap 3 times,

bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clapping / both, r+r, both, l+l / move, using stephops, as a line of 8 in a cast to right, clockwise, down and back again.

End all facing to left and clap both 3 times in last bar.

20. Left (and Right) II,

Very similar to movement 3 but no turns, always face to left, and miss final step in bar 2 so that starting feet alternate. / l (hl) r (hr) / l r l (hl) / done through 4 times. The hops are lifts without the supporting foot leaving the ground, however the free foot is kicked well forward. The arms are swung with the leg, twice in bar 1 and three times in bar 2.

21. Listen and Clap II,

Bent, listening, facing to left, listening and clapping as movement 4, but starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, stand still and swing both arms to right and clap once, swing both back and clap once in front of body. Repeat jumps but turn on spot clockwise in only one bar, with stephops and both and knees clapping, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, stepping / l (hl) r - /. Clapping / both, knees, pause, pause/ and face in at end for full break.

24. Off.

Usually just stand up and walk off but have seen them circle clockwise, with hopstep, and clapping both and knees leading off.

INTERPRETED AS A HANDCLAPPING VERSION

The wooden blocks can discourage performance. The knee and waist blocks are important for the breaks. The dance could be danced with simple hand clapping without the blocks if the breaks were modified. It is proposed that the breaks be based on the clapping of the end of fig 5.

(1) Full Break : 2 bars long

Bar 1 beat 1. clap both hands in front.

2. clap both hands under left leg.
3. clap both hands in front.
4. clap both hands under right leg.

Bar 2 beat 1. clap both hands in front.

2. clap both hands behind body.
3. clap both hands in front.
4. pause.

(2) Half Break : 1 bar long

As Bar 2 above.

FOUR HANDED STICK DANCE

Source : based on the Bacup Nuts dance, using all the figures but only arranged for four. A selection can be made. Figs 3 & 20 may seem out of character when using sticks.

Sticks : each dancer to have two short sticks.

Steps : walk, jumps, stephop, cross-steps,
Usually start on the left foot.

Clash : **High** - point of clash above the dancers head.

Front - point of clash in front of chest.

Waist - point of clash at waist level or a little above or below as appropriate.

Low - point of clash at knee level or lower.

Breaks : **Full**

Bar 1 beat 1. clash both sticks in front.

2. clash both sticks under left leg.

3. clash both sticks in front.

4. clash both sticks under right leg.

Bar 2 beat 1. clash both sticks in front.

2. clash both sticks behind body.

3. clash both sticks in front.

4. pause.

: **Half**

As Bar 2 above.

Set : for four dancers working for most of the time in a line of four. No.1 the leader is at the left hand end of the line facing forward.

Standard Descriptions :

(a) **Listening**

Standing bending forward, "attentive", sticks crossed at waist level.

(b) **Clash "both-and-**"**

Usually done while travelling or turning on spot with stephops, for as many bars as is required. Clash both sticks together then strike as directed. Clash own on the main beats, 1&3, and strike or wave on the weak, 2&4.

Clash and Strike Ground with Both - clash low, then hit with tips.

Clash and Strike Ground with One - hit with tip of given stick.

Clash and Strike Partner - clash a stick with the same stick of

partner's, usually at chest level. Usually a backhand movement.

Clash and Wave - a flourish with one stick at head level or above.

O2YS - line of 4, stationary and listening, jump to face left at end.

1. Cast to Right in 4's,

Following the leader, go round to right and back to place in 4 bars with stephops, starting on left foot, clashing both and striking the ground with one stick. Bars 1/2 hit ground with right sticks, bars 3/4 the left, and bars 5/6 the right again. End facing front for 2 bars and then a full break.

2. Forward and Back,

All face forward and dance 2 bars forward, 2 on the spot and 2 bars back to place with stephops, clashing both and striking neighbour's stick to the pattern of fig 1. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all.

The turns are always to the front and occur on the 2nd half of the 2nd bar.

Stepping : / l (hl) r (hr) / l r l r / each 2 bars. Free leg is swung forward. Body rises on the hop but the sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into listening posture.

4. Listen and Clash I,

All in listening position, then clash in turn, using clash own and strike both on ground in front. End by standing upright.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

5. Clash Under Legs,

All face front and move slightly forward only on the first step. The clashing is both sticks together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clashing : over left leg, under left leg, over left leg, pause /
over right leg, under right leg, over right leg, pause /
Repeat 2 more times, then a full break ending turning to face neighbour.

6. Go Round,

Clash with partner and turn as a pair, in a whole gip path clockwise, in 4 bars or less using stephop. Face Partner throughout bars 1-6, face front in bar 7 but still clashing across.

Clashing : both front, partner's right (r+r), both front, partner's left (l+l)
End in bar 8 with all facing to left and clash both together 3 times.

7. Cast in 4's, as 1.

8. Cross Steps,

Upright posture. The following sequence of cross steps is done 4 times, alternating the leading foot. The feet are well crossed and the body drops as knees bend a little. In the first bar the sticks are in the listening position, in the second they are clashed,

/both in front, both behind body, both in front, pause /

The cross steps are,

/ right in front, pause, left in front, pause/ right in front 3 times, pause/
repeat off other foot etc.

9. Sidestep and Clash,

All move to left with slip step / l r l pause / hitting feet when brought together, while "winding wool" with sticks in front of body.

Then with feet still, swing both arms to side in direction of the sidestep movement, and clash 3 times at side, at head level.

Repeat to right and then to left again, three times in all.

End with full break, moving into a cross formation, No.3 stays where is.

10. In and Out in 4's,

In 4's, face in and do full break, jumping clockwise to face out at end of bar 2, face out and do full break and jump anti-clockwise to face in at end of bar 4. Repeat it all. Not a progressive movement.

11. Turning and Circling,

All four dance all around centre clockwise twice. Each rotating anti-clockwise as go round, one complete turn for each half of circle traversed in one bar, and stationary facing centre for half breaks. Use stephop and clash own and wave for the rotation and face into centre for the half breaks.

12. Creep Round,

In 4's, creep round, with walk step and clash own and strike both sticks on the ground, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright with crossed sticks. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clashing own sticks and waving each stick alternately between clashes, then faces front about 4/6 ft forward of the rest for a full break. Retire to place in the next bar with stephops, clash and waves, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars so that all do the full break at end facing forward.

14. Point and Clash,

Face neighbour, stand still, point with hand and stick, swinging hand from near face, stick vertical, to point at neighbour's chest.

Point with right, then left / clash both own sticks 3 times, pause /
point with left, then right / clash both own sticks 3 times, pause /
clash both, r+r with neighbour, both, l+l / repeat / end front & full break.

15. Jump and Clash,

Start from standing upright listening. Jump forward and back twice (2 bars) and full break. Jump forward and back again twice, then turn clockwise on spot in one bar with stephops and clashing both and waving alternate sticks. End with a half break facing forward.

16. Breaks,

All face forward listening. the following done one at a time.

Bar 1, No.1 does first half of full break,

Bar 2, all do second half of full break.

Bar 3, No.2 does ditto etc.

17. Clash and Turn,

Face neighbour and clash / both, r+r, both, l+l / both, both, both - / twice, turn clockwise on spot with clash both and alternate waves and full break facing forward.

18. Clash Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 clashes 3 times on first 3 beats,

bar 2, No. 2 clashes 3 times,

bar 3, No. 3 clashes 3 times and

bar 4, No. 4 clashes 3 times,

bar 5, all clash twice on strong beats,

bar 6, all clash 3 times,
bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clashing / both, r+r, both, l+l / move using stephops as a line of 4 in a cast to right, down and back again.

End all facing to left and clash both sticks together 3 times in last bar.

20. Left (and Right) II,

Similar to movement 3 but no turns, so all face to left, and miss final step in bar 2 so that starting feet alternate. / l hl r hr / l r l - / 4 times.

21. Listen and Clash II,

Bent, listening, facing to left, listening and clashing as movement 4, starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, 2 bars, stand still and swing both arms to right and clash once, swing both back and clash once in front of body, two bars. Repeat jumps and turn on spot clockwise in only one bar, both and waving, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, walk step, 2 steps per bar, as in movement 12. Clashing / both, both strike ground, pause, pause/ etc. End with an all-in.