

# Bleddington

Bledington basics: The basic steps for common figures ("A" music) are 2 double-steps (ds), hookleg (hl). The usual "A" figures are: foot-up & down (FU), half-gyp (HG), whole-gyp (WG), rounds (Rds), and whole-hey (WH). Other steps (mostly found in choruses, aka distinctive figures, done to "B" music) include plain capers (pc), forry capers (fc), toe-backs (tb), splitters (sp), huckle-backs (hkbk), side-steps (ss), and side-doubles (ss-ds). Note that abbreviations for figures are in CAPS, for steps are in lower case. (r) and (l) indicate right and left.

As a general Bledington rule, stick dances end with hookleg & 2 capers, landing on both feet & clashing at end. Hankie dances end with 4 pc, hands doing "scoops". (Except only 3 in Klezmorris.) Black Joke ends with the same 6 capers & 5 clashes as in all its figures, just face up on last caper.

## William & Nancy (hankie for 6)

"A"s : FU, HG, WG, Rds.

"B"s : Corners, in sequence, do something in place. Then all hl (tops & middles up, bottoms down) and half-hey (HH). Repeat all that (middles follow original tops in 2<sup>nd</sup> HH). The "somethings" (all r in 1<sup>st</sup> half, l in 2<sup>nd</sup> half) are: salute, fc, tb, sp. Last HH ends with 4 pc facing up.

## Trunkles (hankie for 6)

"A"s : FU, HG, WG, Rds, WH. The first 4 "A"s are followed by corner challenges (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> corners in sequence), then corner crossings (also in sequence.)

Challenges are ds (r) into center, fc (l) face-to-face with corner, hl (r) back to place.

Crossings are, in order and all starting r, 4 ss, 4 fc, 4 tb, 4 sp, then hl (r) to corner's place. All caper out (4 pc) facing up at end of the WH.

## Klezmorris (hankie for 6) (Tune: Lustig Sein; dance by Ken Smith, Laurie Andres, Claude Ginsberg)

"A"s: FU, HG, WG, Rds.

"B"s are corner crossings thus: 4 ss (rlrl), then "something" facing out, then hl (r) to corner's place. "Somethings" are (2 of each, r then l), in order, salutes, fc, tb, sp. When 3<sup>rd</sup> corners hl, everyone jumps in face-to-face with partner, then 6 hkbk (start r), step & jump, then 2 ds (one forward into set lines, one in place, hl (r) and into next "A" (or caper out facing up with 3 pc if last chorus.)

## Curly-headed Ploughboy (stick for 6)

"A"s: FU, HG, WG, Rds, WH.

"B"s are: (done 4 times) Middles clash high, while ends strike tips to floor to their own right rear; middles bend over and strike floor in front while ends (1 with 5, 2 with 6) clash over middles

(where middles' heads would be if standing up), repeat those 2 moves, then turning to l, fc, step & jump. Now repeat all of that.

### **Gilbertsville Jig (Jig for 3)**

formation of set: an equilateral triangle with one dancer in front, two in back.

"A"s ("A" figures - all begin left foot)

- 1) 4 ds (by all 3 at once) then 2 fc (l,r), hl (l) to new position (front & right rear dancers cast to r; left rear goes straight ahead all moving cw 2 places. Curve in together on 2<sup>nd</sup> fc, then hl out to place). Repeat in new positions, advancing again on fcs
- 2) 2 tb (1 by front, 1 by both rear), 2 fc (l,r), hl (l) to new position as in 1. Repeat.
- 3) 2 sp " " " " " " " " " "

"B"s are ("B" music/figures - begins right foot) 2 ss (r,l); 2 fc (r,l); 2 ss (r,l); 4 pc (r,l,r,l) These are done in place by all 3 at once; but on last chorus, 2 in rear caper forward into a line on the 4 pc.

### **Old Peculiar (stick for 6) (5 "A"s, 4 choruses)**

"A"s: FU, HG, WG, Rds.& WH

"B"s are: At end of "A", set forms into a circle, with sticks held pointing horizontally into center. 1<sup>st</sup> corners strike middles & throw, middles strike 2<sup>nd</sup> corners & throw, 2<sup>nd</sup> corners strike 1<sup>st</sup> corners & throw (i.e. strike the stick to your right around circle), then repeat those 3 sets of throws, hl (r) into next "A". The throws are "cross-body", meaning from your r shoulder to your corner's right shoulder, in a fairly high arc (except very last throw is flatter & quicker). The sticks need to fly in a very vertical orientation and pass "right shoulders" (if sticks had such) with each other. It is rather tricky to make them do this and not collide or fall short of your corner's reach. (Actually, point sticks to be hit next somewhat to left of center to make it easier to hit.) End the WH with hl, caper, caper-clash.

## Fieldtown

Fieldtown basics: The basic steps for common figures ("A" music) are 2 double-steps (ds), followed by either 2 hop-backs (hb) or a galley (g), then foot-together-jump (ftj). The usual "A" figures are: foot-up & down (FU(hb) or FU(g)), half-gyp (HG), back-to-back (BB), rounds (Rds). The latter 3 figures and whole-gyp (WG), rarely used, all have hop-backs. Whole-hey (WH) may also be an "A" figure (as in Leapfrog) and consists of 2 open side-steps (oss), 2 hb, ftj. All the foregoing figures have, of course, "halves" (up & down, or right shoulder & left shoulder, or clockwise & counter-clockwise.) Half-hey (HH) is often part of a chorus. Steps also include plain capers (pc), forry capers (fc) (not traditionally in Fieldtown, but used in newer dances), squash-beetle capers (sbc), upright capers (uc), hucklebacks (hkbk), closed side-steps (css), and side-doubles (ss-ds). Abbreviations for figures use CAPS, with lower case for steps (r) and (l) indicate right & left.

Foot-up (& down): 2 ds (start outside foot), galley (g) out & around to face partner, ftj. Repeat for foot-down (start on "new" outside foot.)

Half-gyp: ds (pass partner by r. shoulder, start l. foot); ds (in place), hb,hb,ftj. Repeat other side (pass l. sh., start r. foot.)

Back-to-back: 1<sup>st</sup> ds as in half-gyp, 2<sup>nd</sup> ds sideways, hb,hb,ftj.. Repeat other way.

Rounds: in 2 ds (turn easy way, start outside foot) go halfway around clockwise, spiraling in on 2<sup>nd</sup> ds, then hb,hb (to your corner's place), ftj. Then hard turn to go back counter-clockwise to own place as above.

Half-hey: 2 open side-steps (oss), 2 hb, ftj. Tops & bottoms, turning toward their own end, then out, turn a full 360 degrees on the 1<sup>st</sup> oss (including the hop), then another quarter turn on 2<sup>nd</sup> oss coming to face each other closely (bottoms went outside tops), while middles go between tops (always the original tops, no matter where they are) and around to just outside their own places in 2 oss, spinning 1 and \_ times (now with backs toward center of set). Then everyone does 2 hb to place, then turn to face partner on the ftj. (tops & bottoms - \_ turn; middles - \_ turn in the direction to "unwind" from the way you just came.)

### Stick dances

Standard Fieldtown stick dances have FU(g), HG, BB, Rds, each followed by a chorus of "sticking, HH, sticking, HH" done the same each time except for capering out at end of last chorus. The sticking is what makes the dances different, everything else is the same.

### Young Collins:

"A"s are FU(g), HG, BB, Rds each followed by a chorus of "sticking, HH.

"B"s are (in front) Dib 3 times, tap butts together 3 times (softly); dib 3 times, then clash forehead 3 times (loudly). [OR Berkeley variation: toss, catch, clash in place of 3 clashes; throwing (in successive whole choruses- i.e. both halves) to partner, right around the set, left around the set, then on 4<sup>th</sup> chorus, 3 dibs, 3 taps of butts, then 1<sup>st</sup>, 2<sup>nd</sup>, & 3<sup>rd</sup> corners throw to their corner in rapid succession, with all clashing at the usual point.]

### **Balance the Straw:**

"A"s are FU(g), HG, BB, Rds each followed by a chorus of "sticking, HH

"B"s are Dib (behind, to r.), dib (more forward), clash forehand, backhand; repeat the same 2 dibs, then 3 forehand clashes (clash, pause, clash, clash).

### **Three Musketeers:**

(while not in Bacon, this follows the classic pattern. Marguerite Dommett told me she invented this for her stave-dance team, though I think Roy may have had a hand in it too.)

"A"s are FU(g), HG, BB, Rds each followed by a chorus of "sticking, HH

"B"s are

1<sup>st</sup> corners leap in to face, middles leap out & face adjacent 2<sup>nd</sup> corner, all stick forehand high, backhand low (left hand on hip when sticking).

1<sup>st</sup> corners leap out & 2<sup>nd</sup> corners leap in, middles face 1<sup>st</sup> corners, all stick as before.

2<sup>nd</sup> corners leap out, all face partners, all stick as before, then all stick forehand high, backhand high. Now you do a half-hey & repeat the sticking - same people are still 1<sup>st</sup> corners, etc., but middles need to remember that the person they stick with first is now on the other side of them.

### **Grandfather's Clock:**

(choreographed by Antone Cepernich; world premiere performance was at H'Ale Victoria in 1991.) The pattern is different! It makes the clashes come on the "tick-tocks" in the song, which dates, I think, from the 1870's.

Pattern is: A, B, A, B, C, C, A, B, A, B, C, C, fast-C.

"A"s are standard foot-up & down (with galleys), half-gyp, back-to-back, rounds.

"B"s are all alike, but are half-hey, then sticking, and done only one time after each A, not down & back. In a "B", do a standard half-hey (ss,ss,hb,hb,ftj with clash), then clash low (backhand) & high (forehand), then ds past partner (r. shoulder) turning in a "J" pattern to face them, then hb, hb, ftj with clash.

"C"s are "clockwork", where we make like gears of a clock turning. In a "C", # 1,4,&5 face down; #2,3,&6 face up, clash 8 times with a person or the ground, turning a \_ turn left after each of the 1<sup>st</sup> 7 clashes. Then if facing out, 2 plain capers (l,r) turning 180 degrees to r.; if facing in, clash low-high (as in "B" part); then everyone does the same "J-shaped" ds, hb,hb,ftj & clash (as in "B" part.) Repeat for 2<sup>nd</sup> "C" (each person faces same way as before, even though on opposite side of set.) After the final "double-time" clockwork, cross & face up on the ds, then caper out with 4 plain capers (clash on last one.)

### **Knick knack (stick for 8)**

"A"s are FU(g), HG, BB, Rds done in 2 groups of 4.

"B"s are a sticking pattern done 3 times, then all galley r, ftj. Then repeat all that. The sticking pattern is dib (i.e. hit butt of stick on floor), clash "long", clash partner, clash neighbor, clash

"long". Neighbor means 1&3, 2&4, 5&7, 6&8. "Long" means 1&5, 3&7, 2&6, 4&8. In order for this to work, 1&5 and 2&6 shift to the right (as you look down set) for the "long" clashes.

### **Rambling Sailor (by Randall Cayford) (stick for 6)**

Standard sequence as above, but set orientation changes throughout.  
(Randall should describe latest version of the sticking and heys.)

### **Hankie Dances**

Fieldtown hankie dances are quite varied in pattern, though "A" figures are consistent in most.

### **Leapfrog (aka Glorishears) (hankie for 6)**

"A"s are FU(g), HG, BB, then WH (since the "B"s are all a kind of rounds.)

"B"s are walking around in a circle (smaller circle with 2 steps per position in 1<sup>st</sup> & 2<sup>nd</sup> choruses, much larger circle with 4 steps per position in 3<sup>rd</sup> & 4<sup>th</sup>) with each dancer in turn doing a "solo bit" at the top (except for the leapfrogging) then all galley left together & go into next "A" (or galley, caper out at end.) The walking around is r,l until your "solo", then l,r until you galley. The solos (all r footed) are:

1<sup>st</sup>: ds (hop on l for catch step);

2<sup>nd</sup>: galley (no turn; hop l for catch step, leap on r to galley);

3<sup>rd</sup>: sbc;

4<sup>th</sup>: uc done as a "leapfrog" (1 over 2, 5 over 3, 4 over 6, 2 over 1, 3 over 5, 6 over 4). The "leapee" must stop in place and bend over on beat 1 (head toward center of circle), bracing well & tucking head down with one hand. The "leaper" takes off just past beat 2 to land exactly on beat 3 on far side on both feet, falling back slightly onto r foot on beat 4.

### **Ludd's March (hankie for 6) (by Antone Cepernich, who doesn't like us calling it "General Ludd")**

Set should be square, not the usual rectangle.

"A"s: FU(hb), HG, BB, Rds.

"B"s are "explode" out (toward the corners of a regular hexagon is the concept) with a modified left ss-ds, curving to your left & back in and leaping off the last of the 3 changes of weight in the ds part to land on both feet with all 6 dancers in a fairly tight circle facing in. Now 2 hkbk (r,l) & ftj back to set lines. Then cross with partner (pass r shoulder) with 2 oss (r,l) curving to face each other on 2<sup>nd</sup> one, then 2 hb, ftj. However, the middles go \_ of the way around each other before backing up (which reorients the set 90 degrees clockwise.) On the ftj, all land facing the new direction (90 degrees to the right of the previous "up" direction. Some do \_ turn, some \_ turn, some none, as needed to face the new "up" toward where #1 is now.) Now all do 2 css (r,l), 4 pc (turning to face across set on 4<sup>th</sup> one and going right into next "A". However, the final chorus ends with the 2 css (now facing up in the original starting direction), then 6 pc.

### **Stepback (Fieldtown extended-figure hankie for 6)**

"A"s: extended form of FU, HG, BB, Rds. All hopbacks are replaced with 4 stepbacks. "A" figures are half the figure with 4 stepbacks, 2 ds in place facing partner, galley; repeat for other \_ of figure. (Galleys are r,l, except for foot-up is \_ g down, for foot-down is \_ g up.)

"B"s are ss-ds, ss, ftj, HH. Repeat that for 2<sup>nd</sup> half of chorus. End with 4 stepbacks facing up. Foot-up & down each start on the inside foot (as is the rule for extended figure dances, the opposite of most dances; however, other "A" figures are not different here.) Hankies on stepbacks have 4 sharp side-to-side shows, one hand in front, one in back.

### **The Idiot (hankie for 6)**

"A"s: FU(hb), HG, BB, Rds., but with "fugal" crossing after each half figure. Fugal crossing is 1<sup>st</sup> corners do 3 oss (r,l,r) & g (r); 2<sup>nd</sup> corners wait 1 ss, do 2 oss (l,r) & g (r); Middles wait 2 ss, do 1 oss (r) & g (r). Pass belly to belly on these crossings, getting to place on 1<sup>st</sup> ss. The galley has only one twizzle & no ftj.

"B"s are cross with partner (pass left shoulders every time), turn left, do 1 ds up or down set lines as you face, 2 hb along lines, ftj (turning to face partner.) Repeat back to place. The chorus crossings are (in order and all starting right): 1 oss, 1 sbc, 1 uc, 3 swagger steps & salute right. After the 2 partner crosses, finish chorus with a whole hey.

### **Berkeley Fieldtown Trunkles**

(hankie dance with challenges & corner crossings - not the same as in Bacon. I think Brad Foster choreographed this in the late 70's.)

Pattern: "A" figure, challenges (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> corners), crossings (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>)

A's: Foot-Up is: ds,ds, galley to face partner, ftj . (repeat down.)

Half-Gyp, Back-to-Back, Rounds are all 2 ds, 2 hb, ftj. (repeat other way)

Challenges: Open sidestep r. past corner, then a short open sidestep l. to end closely back to back with corner (don't overshoot); then galley r. around each other halfway, step on l. and bring r. foot (& leg) back for a kick (pretended fierce) on the beat. (Try to contact inside edges of your right feet about one inch above ground. Keep it low! so as to avoid your corner's ankle.) Turn quickly & walk back to your own place (getting out of way of next pair.)

Corner crossings:

1<sup>st</sup> time: 4 oss (r,l,r,l) to cross (passing behind on 3<sup>rd</sup> one), then galley r. (in your corner's place).

2<sup>nd</sup> time: 8 plain capers (4 toward each other, shift a bit left to pass & do 4 more) Start the capers on the r., galley r. after crossing.

3<sup>rd</sup> time: 4 Squash-beetle capers (begin r., 1<sup>st</sup> 2 at each other, then pass), galley r.

4<sup>th</sup> time: 4 Upright capers (as above)

Ending: As 3<sup>rd</sup> corners galley r. on 4<sup>th</sup> crossing, everyone galley r. and capers into a circle in the center ("galley-caper-in" is the call) and shouts "hey!"

Squash Beetles: beat 1- r. heel "bounce" in front (as if squashing a bug); hankies snap out to lower balance position. Beat 2- step on r. and launch into air: hankies come together & shoot straight up, reaching top on 2 \_ . Beat 3 - land on l. beat 4 - fall back on r. From 2 \_ through 4,

hankies float steadily downward at sides to lower balance, then in. (It only took me 10 or 12 years to get this to work smoothly.) Repeat with opposite footing.

Upright capers: beat 1 - r. foot back (l. just off ground), beat 2 - on balls of both feet, knees bent, on 2 point-something jump up & forward, beat 3 - land on both feet exactly on the beat (you timed your take-off to make that happen), beat 4 - fall back on r. foot (so it's right, both, both, right). Repeat with opposite footing (left, both, both, left). The hankies are similar to squash beetles, but start & end in lower balance position, rather than snapping out to there on beat 1 and coming in after beat 4.

### **London Rounds (Fieldtown hankie for any number. About 8 to 20 seem reasonable.)**

Start in big circle (with musicians in middle). We currently do 4 "A"s and 3 "B"s, with everyone capering out facing out on final "A".

"A"s are all alike, big rounds consisting of 2 ds (clockwise, with no spiral in), 4 pc turning out and to face back around circle, 2 ds back, 4 pc turning out & then around to face into center.

"B"s are 4 swagger steps into center (high hankie show on 4<sup>th</sup>), g (r) to face out, ftj. Then 2 "something" moving out and a g (l) to face back in. The 2 "somethings" are (in order, & all l, then r) 2 oss, 2 sbc, 2 uc.

### **Windlass (by Randall Cayford) (Fieldtown hankie for 4)**

"A"s: FU(g), HG, BB, "Windlass Hey" For the hey, 1<sup>st</sup> corners cast around to left, coming face-to-face in center on 2 oss, then 2 hb, ftj to corner's place; repeat to home. 2<sup>nd</sup> corners follow 1sts (like middles in a 6-person hey) on 2 oss, then 2 hb (backing into place facing out), with 180 degree turn on the ftj; repeat to home.

"B"s are, facing clockwise, all oss (r) into center, then oss (l) outward progressing 90 degrees.

Repeat all

that 3 more times. Then continue around circle with 2 fc & g (r) to corner's place. On last chorus, after the 2 fc, do 4 pc (turning r) ending facing out.

### **Princess Royal (Fieldtown jig for 1, 2, or many)**

"A"s are: 1<sup>st</sup>: 4 ds; 2<sup>nd</sup>: 16 pc, 3<sup>rd</sup>: 4 sbc; then (each time) 2 css (r,l), 2 hb, ftj. (All begin right.)

"B"s are: ss-ds, ss-ds, css, css, "something", css, css, galley (r) back to starting point.

"Somethings" are (in order):

2 "Mrs. Casey" steps (r heel, l toe, r heel, change; repeat starting l);

2 clap front, clap under leg, clap front; r leg 1<sup>st</sup> time, l leg 2<sup>nd</sup>; and

2 clap-clap-salutes (l hand show, then r)

Come in with hb. If done as a double, whenever actives either galley or hb, inactives hb. As a double, when 2<sup>nd</sup> dancer(s) does last chorus, 1<sup>st</sup> dancer(s) repeats it with them, but mirror-imaged (i.e. instead of starting everything right-footed, start everything left-footed. This takes much practice to not get mixed up on it.)

All caper out together at end.



## Other stick dances

### Badby Beansetting (stick dance for 6)

There are 5 "A" figures & 4 "B" figures (all different) in this dance. Basic pattern is 3 ds, "tap,tap" (latter are 2 on floor in "A"s, 1 on floor & 1 clash in "B"s - all with tip, i.e. tap floor & clash with same end of stick.)

"A"s are:

- 1) Starting from a tight double file, curve r (as a group) for 3 ds, tap-tap; curve r again to original orientation in 3 ds, tap-tap, but spread out at end to normal set width facing partner.
- 2) HG (1 ds into line, 1 ds in place, 1 ds back home; repeat all) ( r shoulder, then left)
- 3) BB ( 1 ds to pass partner, 1 ds sideways, 1 ds back into line: then go back other way - forward, sideways, backward to place.)
- 4) Hands Around: with stick held in r hand at about 45 degrees to vertical, hook one finger of stick hand with partner & do 3 ds around, tap-tap; switch hands & go back other way.
- 5) Hey: Mirror hey - 3 ds to halfway, tap-tap; 3 ds, tap-tap ending in the tight starting position.

"B"s are corner crossings (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> in order): 1 ds in place (or slightly forward), clash with corner on 1<sup>st</sup> beat of 2<sup>nd</sup> ds (as you pass r shoulders), curve 180 degrees r on 3<sup>rd</sup> ds coming back to meet corner in center, strike tip on floor, clash forehand (high), then do "something", then 1 ds backward to place, tap-clash.

The "somethings" are

- 1) hit butt, then tip of stick on floor, clash forehand, backhand;
- 2) "airplane"- swoop stick to r, to l, to r, clash forehand;
- 3) "bang the floor" (stick in both hands) - hit to r, to l, to r, clash forehand;
- 4) "swordplay" - (after usual initial high forehand clash) clash 2 more high (backhand, forehand), then 2 low clashes ( l to r, then r to l, with a spin all the way up & around to the 2<sup>nd</sup> one.)

The "tap-clash" at end of "B" is as follows: 1<sup>st</sup> corners tap tips on floor then clash 2<sup>nd</sup> corners; 2<sup>nd</sup> corners end by doing likewise with 3<sup>rd</sup>s; when 3<sup>rd</sup>s (middles) finish, everyone taps floor & clashes with partner.

### Durham Jail - dance for 4 with a short stick in each hand.

From 4 corners of room (or dance space) dance into square set on chorus of song (sung by Robin)

"A"s are foot-up, half-gyp, stars (cw, then ccw), a hey for 4 on the 1<sup>st</sup> corners' diagonal (2<sup>nd</sup> corners pass left shoulders in the middle and turn right to face ends to begin a normal hey-for-4, passing right on the ends, left in the middle, right on the ends, left in the middle, clash own sticks; then repeat to home)

"B"s are clash own sticks twice (r over l), then right w/ neighbor, left w/neighbor; jump a \_ turn and repeat all thatwith partner; repeat all that again with neighbor; then all clash own sticks twice and 1<sup>st</sup> corners jump to face out (on 3<sup>rd</sup> beat), then clash own high (on 4<sup>th</sup> beat), while 2<sup>nd</sup> corners clash rights & lefts w/ each other; then repeat the neighbor- partner-neighbor parts, followed by everyone clashing own sticks twice, then jump-turning out & clashing own (high) on beat 3. (Note: if #1 wants to clash partners, then neighbors, then do it that way. It doesn't really matter just so we all agree.)

## **Hereburgh Windmill (circular stick dance for 8)**

Basic step is 2 ds, 2 single steps, ftj. Basic formation is a pair of dancers facing each other at each of the four cardinal points of the compass (i.e. each 90 degrees around a circle.)

"A" are: Dance in, squares, whole gyp, rounds, back-to-back, reel, dance off. All but the last are followed by a chorus ("B" figure) which are all the same. Sticks are held vertically in the right hand and move up & down during "A" figures.

Dance in: starting with pairs facing in from 4 directions, front dancers ("innies") of each pair dance into a small circle with 2 ds, 2 sgl steps, then turn 180 to face out on ftj. Other 4 ("outies") now dance in similarly to face partners. (then chorus).

Squares: Outies to their left to form corners of a large square; innies to their left to center of a side of the square Get there on 1 ds, then 1 ds in place, then 2 hb(i.e. backward singles) back home & ftj. Repeat with all going to their own right.

Whole Gyp: to your own left & pass r shoulders; then to your own right & pass left shoulders.

Rounds: Go to your own left (Outies \_ way around clockwise, innies all the way around counter-clockwise Clash with person you meet.) Go back to your right and at home trade places with partner, looping around each other. (Innies now become outies & vice-versa.)

Back-to-back: as with whole gyp

Reel: Outies pass partner r shoulder, all 4 outies at once pass l shoulder with imaginary post in center, pass r with innie on other side (all on 2 ds), then curve r to face back in on 2 singles, ftj & clash. Meanwhile, innies pass partner (r) going out & curve r back in (on 2 ds), and do the "reel" through the center on 2 really vigorous single steps, then ftj-clash with partner. Now all that gets repeated.

Dance off: In clockwise circle (innies falling in behind their outie partners) with someone designated to lead it off after circling a bit.

Chorus: Facing partner, dib butt to r, clash forehand, dib to l, clash backhand; now 2 pc, during which you clash fore & back, then turning to face clockwise around circle, do 2 more pc, during which you connect with partner (outie extends r arm with stick inward, innie extends l arm out and grasps stick), then extend other arm (outies left; innies right with stick so that 4 sticks are close together in center.) Now 2 ds, 2 singles, ftj-clash, moving \_ way around circle, keeping "vaness" of the "windmill" spaced evenly. Now repeat all that, continuing clockwise \_ way around to home.

## **Berkeley Windmill - stick dance for 8** (choreographed by Randall Cayford)

all single stepping. Longways set of 8, symmetrical around the center (i.e. no real top or bottom, just center & ends)

"A" are: "Concentric circles", normal back-to-backs, "shunt" back-to-backs in pairs, and diagonal back-to-backs in pairs. Each of these is followed by a chorus (same each time, except last chorus is repeated at "double-time" speed, ending with a "held" clash with partner.) Sticks are held diagonally across body (right end high) with both hands close together in middle of stick. "Concentric circles" - 4 end dancers circle once clockwise (large circle) while 4 inside dancers circle 3 times counter-clockwise (very small circle), all ending in the longways set of 8.

Back-to-backs: with partner, r shoulder, then left.

Shunts: #3 followed by #1 do a r shoulder BB as a pair with #5 followed by #7; then same pairs do it again passing left shoulders. Meanwhile, the even side does the same pattern. They don't come all the way home halfway through, but instead the front members of the pairs are in line across the set.

Diagonals: In each foursome, 2<sup>nd</sup> corners lead a r shoulder "pair BB" while 1<sup>st</sup> corners cast behind their neighbor to follow them, then at end, cast back home; then 1<sup>st</sup> corners lead a similar left shoulder BB, with 2<sup>nd</sup> corners casting behind neighbor to follow, then casting back home at end. (Cast on beats 1&2, then back home on 7&8.)

"B"s are: Clash tips, then butts with partner; tips, then butts with neighbor (i.e. #1&#3, 5 & 7, etc.); then clash tips with partner as you start to pass left shoulders and progress (in 4 steps) \_ of the way around the center point (ends moving faster than insiders), tips with right diagonal as you pass (except 2 on far ends with no one to right), then tips with neighbor (who is moving next to you), then tips with your "alternate partner" (whom you always meet at the \_ and \_ points in the chorus.) Repeat all of that 3 more times, which gets you back home.

Warning: do not start this dance without knowing which corner you will be in the diagonals!

## **Ockington - stick dance for 4**

single stepping - stick held two-handed mostly

"A" figures are: Dance around, Back-to-back, Baseball, Inner Hey, Outer Hey, Fast Sticking; Chorus is same each time. Dance around: Start in circle facing in. Hit tips on floor 3 times, then dance around cw (once), ending with 3 more hits on floor. (then chorus). Remaining figures are done by 1<sup>st</sup> corners, then by 2<sup>nd</sup> corners.

Back-to-back: 8 single steps. Clash forehand on #2 while passing r shoulders, clash backhand on #6 while backing. In this & all other figures, all 4 hit tips on floor toward center of circle after each pair finishes the movement.

Baseball: 4 steps forward, passing r shoulders, clashing on #2; 180 degree jump-turn to left & clash on beat 5, return to place on 6-8, passing r shoulders.

Inner Hey: Only active corners moving, clash left, partner, moving across, then other left, partner coming back. Clashes are on beats 1,3,5 & 7. (Pass r shoulders with corner, but spin to left to face each inactive corner as you pass them. You actually spin a full 360 degrees to the left, 90 degrees at a time.)

Outer Hey: Everyone moves at once. Hey around 4 sides of a square, passing r,l,r,l (& sticking forehand on r, backhand on left), hit sticks on floor 3 times; repeat all in opposite direction (still r,l,r,l). The first half starts with your neighbor, the second half with your partner. (But if #1 wants to start with partners first, do it their way, just be sure you are all agreed before you start.)

Fast Sticking: Active corners clash r,l,partner on beats 1,2,3 while crossing on 4 beats: repeat back home. This is usually done 3 times by each pair, faster each time, raising sticks in center at end. (No chorus at end.)

Chorus: On successive beats, #1,#2,#3,&#4 bring their sticks (with a big swing) to the horizontal at about waist level into center (each stick coming on top of previous one), then each in turn pull their stick off the bottom of the stack & swing it to the top again, followed by usual 3 hits of tips on floor.

## **Four Lane End - stick dance for 4 -**

"Shropshire Bedlam" stepping (step-hop, step-hop, run-run-run-hop)

Dance in: (set numbers cw) In 1-2-3-4 order, circle ccw to a small square (or if in 1-4-3-2 order, circle cw.)

"A"s are each in 4 parts: 1<sup>st</sup> corners cross, 2<sup>nd</sup> corners cross, all cross along sides of set with partner, then with neighbor. (right shoulder crosses).

1<sup>st</sup> figure (called "Allemand") is crosses with stick on shoulder, but last one with neighbor is a 1 \_ turn ccw with left arm around neighbor's waist, ending in your home place.

Other figures are same all 4 parts. They are:

2<sup>nd</sup>: clashing "1-2-quick 123" while passing (called "Multiples");

3<sup>rd</sup>: clashing high as you approach, then low as you pass (called "High-Low")

4<sup>th</sup>: clashing once facing, then spinning 360 degrees to r and tossing stick in front of other dancer to catch.

Chorus: Each in turn (#1, then #2 to #1's left, then #3, then #4) do the following 8-clash pattern with the other 3 who are in left, center, & right positions relative to person clashing. Going l to r, clash l,c,r on counts 1,2,3: then going r to l, clash c,l on counts 4,5: then going l to r, clash c,r on counts 6,7: then active and active's corner both clash forehand (r to l) with person to their right. When #4 has finished the above pattern, everyone hits backhand once with the person they just did the previous clash with, then everyone does a fast clashing pattern to end of music. The 2<sup>nd</sup> corners are hitting outside (to l,r,l,r,etc.), while the 1<sup>st</sup> corners are hitting inside (to r,l,r,l,etc.) in this part. On the last chorus, this last hitting part goes on longer, speeding up, then ends with all sticks raised up in the center.