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Sam Sherry.

The Jig Routine.

C. Metherell

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Introduction.

A full biography of Sam is already available, both in print (Sherry, S., "Actual Step Dancing", *English Dance and Song*, Vol 41 No 2, (1979)) and in DVD format (Callaghan, B. & Metherell, C., *Sam Sherry. A Memorial Compilation*, London: EFDSS (2007)) and accordingly all that is appropriate here is a brief resume.

Sam was born in 1912 in the village of Costock, Nottinghamshire, one of nine children, all of whom became involved in professional theatre. His father (under his stage name of Dan Conroy) had been a professional music hall artiste of considerable renown, until he retired shortly after WW1. Sam's brothers and sisters performed in a number of combinations under a variety of stage names the most famous of which was The Five Sherry Brothers, who became internationally famous between about 1929 and 1939.

Sam had been taught to dance by his father – "almost as soon as I could walk". He left school at 14 and began touring with his brothers, eventually beginning his professional career as a double act with his brother Peter. Although many of Sam's steps came from his father, he also acquired a large number from his brother Jim who was considered to be the best dancer in the family.

Sam retired from show business in 1956 and went into a boat hire and repair business.

The Routine.

Over the years Sam had taught his steps to countless dancers and, unsurprisingly the routines he devised changed from time to time.

This routine was devised by Sam some time prior to 1978. The steps are believed to come from a number of sources which are detailed in the notes to the individual steps. Several of the steps were later (about 1990) recycled into a Schottische routine (see Metherell, C., *Sam Sherry. The Schottische Routine*, Newcastle: Newcastle Series (2008).

Sam has suggested in the past that many of the steps are "soft shoe" in type, and owe much to the dancing of Eugene Stratton and G.H.Elliott. Although Sam danced these in jig rhythm (6/8 time), many of the steps almost certainly originated as 4/4 Schottische steps. Stratton was a contemporary of Sam's father, James Sherry, and Sam was of the view that his father had learned many steps from him.

The steps as a whole have some unifying characteristics which can perhaps best be dealt with before embarking on a consideration of the individual steps themselves.

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It is of note that the many of the finishes utilise the same step unit at the beginning, commencing with a fast shuffling unit at 1,an, and, e, 2,&,a. This unit is only used by Sam in his Schottische and Jig Steps and the use of this is perhaps one of the unifying features of both the Jig and Schottische routines, and leads credence to the view that they all, in fact, form one homogenous group of steps.

One other unit warrants mention at this stage and that is the *essence*. The *essence* is said to be one of the basic units of soft shoe dancing and was derived from an older (American) minstrel dance known as The Old Virginny, made famous by Dan Emmett. Essentially it involves the crossing of the feet with the moving foot either crossing in front of or, in a *back essence* behind, the supporting foot. Prior to the crossing the moving foot performs a catch in, shuffle or indeed almost any other suitable movement.

The Notations.

The dance has been notated from the film made of Sam dancing in 1978 by Garland Films. However the film only shows 13 steps, although when teaching the routine in the 1970s and 1980s Sam always referred to the routine as having 14 steps. The 1978 routine is given in the notations as Steps 1-13, in the order in which they are danced on the film. The extra step, given in the notations as Step A, has been notated from a film of Sam shot in about 1980 by Paula Earwaker. It was used as the second step of the routine which thus became Step 1, Step A, Steps 2-13. By the 1990s Sam taught a shortened version of the routine, possibly as a result of reusing some of the steps in his Schottische routine referred to above. Thus in about 1990 the routine became Step 1, Step A, Step 2, Step 3, Steps 6-10, Step 13. No attempt has been made to deal with the slight differences in foot positions which have occurred as Sam taught and danced these steps over a peropd of almost 25 years.

Acknowledgements.

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Step 1

A

a	tap) lazy		rb/c	:	
1	<u>step</u>)		a	:	
&		tap) lazy		:	b
a		<u>step</u>)		:	b/c
2	<u>shunt</u>		a,b*	:	
&		) shuffle		:	5,%
a		)		:	
3	<u>drop</u>	)	a	:	rc_
&		catch in		:	rc_,rb,a)
a		<u>flat step</u>		:	a
4	) shuffle		E,%	:	
&	)			:	
a	<u>flat step</u>		a	:	
5		<u>flat step</u>		:	a
&	) shuffle		E,%	:	
a	)			:	
6	)	<u>drop</u>	rc_	:	a
&	catch in	rc_,rb,a)		:	
a	<u>flat step</u>		a	:	
7		) shuffle		:	5,%
&		)		:	
a		<u>flat step</u>		:	b*
8	catch out		rb),a,C_	:	

B

a	catch in		H_t,F,rxc)	:	
1	<u>step</u>		rxc/e*	:	
a		<u>flat step</u>		:	c*
2	<u>flat step</u>		a	:	8_t
a		catch in		:	8_t,6,rxc)
3		<u>step</u>		:	rxc/e*
a	<u>step</u>		c*	:	
4		<u>flat step</u>		:	
a	) shuffle		F/G,f	:	
5	)			:	
&	) shuffle		F/G,f	:	
a	)			:	
6	tap		a	:	
a	) shuffle		F/G,f	:	
7	)			:	
&	) shuffle		F/G,f	:	
a	)			:	
8	<u>flat step</u>		a	:	

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Step is A B B and finish
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            |  |  |        |
            L  L  R        L
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Finish

beat	left	middle		:	
a	tap) lazy		rb/c	:	
1	step)		a	:	
&		tap) lazy		:	b
a		step)		:	b/c
2	shunt		a,b*	:	
&		) shuffle		:	5,%
a		)		:	
3	drop	)	a	:	rc_
&		catch in		:	rc_,rb,a)
a		flat step		:	a
4	) shuffle		E,%	:	
&	)			:	
a	flat step		a	:	
5		flat step		:	a
&	) shuffle		E,%	:	
a	)			:	
6	)	drop	rc_	:	a
&	catch in		rc_,rb,a)	:	
a	flat step		a	:	
7		) shuffle		:	5,%
an		)		:	
and	click toe,heel	)	rc)	:	Rc)
e	spring			:	r5*
8	step=		a	:	

Notes.

1. Sam danced the B part using slightly different foot positions off the R and L foot – these have been regularised in the notations.

2. Note the very flat footed style. This is created by the constant use of <u>flat step</u> and <u>drop</u> movements. These have tended to be replaced by <u>step</u> and <u>hop</u> respectively by modern dancers, and indeed it may be that Sam encouraged his pupils to dance with a much higher stance.

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Step 2

A

				:	
1		jump=	A	:	x3
2		jump=	XC	:	1
a	catch out		XC/D,d,d)	:	
3	step		d*	:	
&		click side, heel		:	r2)
a	heel drop		a	:	
4		step		:	rc
a	tap) flop		a	:	
5	step)		a[	:	
&		tap) flop		:	b
a		step)		:	b[
6	step		a	:	
&		) shuffle		:	5,%
a		)		:	
7	hop		a	:	
&		tap		:	rc/d*
a	)	step	C/Dt	:	a
8	catch in		C/D),C/D,XC_	:	

B

				:	
a	tap) flop		c	:	
1	step)		c[	:	
a		tap) flop		:	a
2		step)		:	a[
&	) shuffle		E,%	:	
a	)			:	
3		hop	re/h_	:	a
&	tap		re	:	
a	spring		a	:	
4		) shuffle		:	5,%
&	)			:	
a		step		:	x5
5	step		a	:	

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6	<u>hop</u>	)		a :	e/h_
&		catch in		:	e/h_,g,rc/d)
a	)	<u>step</u>		:	rc/d*
7	catch in		c/d),c/d,xc_	:	
8				:	

Step is <u>AB</u> <u>AB</u> no separate finish
      | |
      L R

Notes.

1.   The degree of forward and back travel in this step is somewhat variable.

2.   It should also be noted that there is a slight side to side movement in the step as noted above. In Sam's dancing this tended to be more evident when the step was danced off the R foot.

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Step 3

A

a		tap		:	f
1	)	step	at	:	g*
&	catch in		g),re/f,rxc)	:	
a	step		rxc	:	
2		step		:	a
a	tap		f	:	
3	step		g*	:	
&		catch in		:	g),re/f,rxc)
a		step		:	rxc
4	step		a	:	
a		tap) lazy		:	b
5		step)		:	c*
&	tap) lazy		b	:	
a	step)		c*	:	
6		step		:	rb*
&	) shuffle		%,%	:	
a	)			:	
7	)	hop	rd_	:	a
&	tap		rc	:	
a	spring		rb	:	
8		step		:	a

B

a	flat step		e*	:	
1		catch out		:	re),f,b)
7		click heel,toe		:	b)
a	drop		a	:	
2		step		:	xe*
&	rev click toe,heel		rb)	:	
a		heel drop		:	a
3	flat step		e	:	
&		flat step		:	a
a	flat step		e*	:	
4		catch out		:	re),f,b)
&		click heel,toe		:	b)
a	drop		a	:	

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5		<u>step</u>		:	xe*
&	rev click toe,heel		rb)	:	
a		<u>drop heel</u>		:	a
6	<u>flat step</u>		e	:	
&		<u>flat step</u>		:	a
a	<u>flat step</u>		e*	:	
7		catch out		:	Re,f,b)
&		click heel,toe		:	b)
a	<u>drop</u>		a	:	
8		<u>step</u>		:	xe*

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Step is A B A and finish
| | | | |
L R L   R

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<u>Finish</u>

1			<u>hop</u>		:	a	
an	)	shuffle		E,%	:		
and	)				:		
e		<u>step</u>		a	:		
2			<u>step</u>		:	a	
&	)	shuffle		E,%	:		
a	)				:		
3			<u>hop</u>		:	a	
&		tap		rxc	:		
a		<u>step</u>		rxe*	:		
4			) shuffle		:	5,%	
&			)		:		
a		<u>hop</u>		a	:		
5			<u>step</u>		:	rxe*	
6		)	<u>hop</u>	h+	:	a	
7		<u>step</u>		b/c*	:		
8					:		

Notes.

1.   The amount of sideways movement danced on beats 1-4 of the A part and the whole of the B part was somewhat variable. Note the unusually straight shuffle on A6&a.

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2.   Said by Sam to be one of his father's schottische steps.

Step 4

A

				:	
a		) shuffle		:	5,%
8		)		:	
&		step		:	xe
a		heel drop		:	xe
1	step	)	a	:	h+
2	hop	)	a	:	g_
3	hop	)	a	:	rd_
a		catch in		:	rd_,rc/d,rc)
4		step		:	rc*
a	) shuffle		E,%	:	
&	)			:	
a	step		xe	:	
5	)	step	h+	:	a
6	)	hop	g_	:	a
7	)	hop	rd_	:	a
&	catch in		rd_,rc/d,rc)	:	
a	step		rc*	:	
(8		step=			b)

B

				:	
8		) shuffle		:	5,%
&		)		:	
a		step		:	a
1	step		a	:	
&		heel tap		:	c/d
a		heel step		:	c/d
2	step		a	:	
&		) shuffle		:	5,%
a		)		:	
3	hop	)	a	:	rc/d_
&		tap) lazy		:	rc
a		step)		:	rb*
4	) shuffle		E,%	:	
&	)			:	
a	step		a	:	
5		step		:	a
&	heel tap		c/d	:	
a	heel step		c/d	:	

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6	)	<u>step</u>		:	a
&	) shuffle		E,%	:	
a	)			:	
7	)	<u>hop</u>	rc/d_	:	a
&	tap) lazy		rc	:	
a	<u>step</u>)		rb*	:	

Step is A B A and finish
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            |  |  |        |
            L  L  L        L
```

<u>Finish</u>

1	<u>spring</u>		a	:	
an		) shuffle		:	5,%
and		)		:	
e		<u>step</u>		:	a
2	<u>step</u>		a	:	
&		) shuffle		:	5,%
a		)		:	
3	<u>hop</u>		A	:	
&		tap		:	rxc
a	)	<u>step</u>	A)	:	rxe*
4	) shuffle		E,%	:	
&	)			:	
a		<u>hop</u>		:	a
5	<u>step</u>	)	rxe*	:	d+
6	<u>hop</u>	)	a	:	h+
7		<u>step=</u>		:	b/c*
8				:	

Notes.

1. Note the well crossed feet in the finish.

2. Beat A8 only occurs when the A part is repeated for the second time.

3. Note that the step pattern is written to reflect the foot used for the first strong beat (ie 1) of each part, although other movements occur on the

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upbeat.

4. This step was later (c1990) used by Sam as Step 4 of his Schottische
    Routine. He stated that it was a step which he had learned from his father.

Step 5

A

1	step			a	:	
a			catch out		:	rc),a,c)
2	hop			a	:	
&		)	shuffle		:	5,%
a		)			:	
3			step		:	a
a	catch out			rc),a,c)	:	
4			hop		:	a
&	)	shuffle		E,%	:	
a	)				:	

B

5	step			a	:	
a			catch out		:	rc),a,c)
6	hop			a	:	
&		)	shuffle		:	5,%
a		)			:	
7			step		:	a
&	tap			re/f	:	
a	step			rh/g*	:	
8			step		:	a
&	tap			re/f	:	
a	step			rh/g*	:	

Step is <u>AB</u> <u>AB</u> B B and finish
 | | | | |
 L   R L R   L

Finish

1	spring			a	:	
an		)	shuffle		:	5,%
and		)			:	
e			step		:	1

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2	<u>step</u>			a	:
&		) shuffle			: 5,%
a		)			:
3	<u>hop</u>			a	:
&		tap) lazy			: rb
a		<u>step</u>)			: a
4	) shuffle			E,%	:
&	)				:
a	<u>step</u>			xc*	:
5		<u>step</u>			: rxc*
&	catch out		xc),c,e)		:
a	<u>step</u>		e/f*		:
6		touch			: x5
a		)			: c/h_
7	<u>hop</u>	↓ catch in		a	: e_,f,rxe_p
8					:

1.   The amount of sideways movement can, of course, be varied to accommodate the available performance space.

2.   On the final B part, the last three beats become:-

8	<u>step</u>		a	:
&				:
a				:

3.   This step was later (about 1990) used by Sam as Step 5 of his Schottische Routine. Sam was certain that this was one of his father's steps.

Step 6

A

Beat					:	
1	)	spring			:	a
&	) shuffle			E,%	:	
1	)				:	
2	)	hop			:	a
&	) shuffle			E,%	:	
a	)				:	
3		spring		a	:	
&			) shuffle		:	5,%
a			)		:	
4		hop		a	:	
&			) shuffle		:	5,%
a			)		:	

B

Beat				:	
1	)	spring		:	a
&	) shuffle		E,%	:	
a	)			:	
2		hop		:	a
&	step		xc	:	
a	heel drop		xc	:	
3		step		:	f*
&	step		xc	:	
a	heel drop		xc	:	
4		step		:	a

C

Beat				:	
1	)	spring		:	a
&	) shuffle		E,%	:	
a	)			:	
2		hop		:	a
&	step		xc	:	
a	heel drop		xc	:	
3		step		:	f*
&	step		xc	:	
a	heel drop		xc*	:	
4		heel step		:	a
&	step		a	:	
a	heel step		a	:	

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Step is <u>AB</u> <u>AB</u> <u>CB</u> and finish

| | | | |
R L R   R

Finish

Beat		Action			Code	:	
1				<u>hop</u>		:	a
an	)	shuffle			E,%	:	
and	)					:	
e		<u>step</u>			a	:	
2				<u>step</u>		:	a
&	)	shuffle			E,%	:	
a	)					:	
3				<u>hop</u>		:	a
&		tap			rxc	:	
a		<u>step</u>			rxc*	:	
4			)	shuffle		:	5,%
&			)			:	
a		<u>hop</u>			a	:	
5				<u>step</u>		:	rxe*
6		)		<u>hop</u>	h+	:	a
7		<u>step</u>			b/c*	:	
8						:	

Notes.

1.   This step was called "The Percival" by Sam, who said he had based it on a step he had learned in the North-East of England from Johnson Ellwood who had used that name for the step. Presumably acquired in the late 1960s or early 1970s being the earliest that Sam could have met him. Johnson Ellwood knew no steps in 6/8 time and the original must have been in 4/4.

Step 7

A

1	spring			a	:
an		)	shuffle		: 5,%
and		)			:
e			step		: a
2	step			a	:
&		)	shuffle		: 5,%
a		)			:
3			spring		: a
an	)	shuffle		E,%	:
and	)				:
e	step			a	:
4			step		: a
&	)	shuffle		E,%	:
a	)				:

B

5	spring			a	:
an		)	shuffle		: 5,%
and		)			:
e			step		: a
6	step			a	:
&		)	shuffle		: 5,%
a		)			:
7			spring		: a
&	)	shuffle		E,%	:
a	)				:
8	spring			a	:
&		)	shuffle		: 5,%
a		)			:

Step is <u>AB</u> <u>AB</u> B B and finish

     | | | | |

     L   R L R   L

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<u>Finish</u>

Beat				:	
1	<u>spring</u>		a	:	
an		) shuffle		:	5,%
and		)		:	
e		<u>step</u>		:	a
2	<u>step</u>		a	:	
&		) shuffle		:	5,%
a		)		:	
3	<u>hop</u>		a	:	
&		tap) lazy		:	rb
a		<u>step</u>)		:	a
4	) shuffle		E,%	:	
&	)			:	
a	<u>step</u>		a	:	
5		<u>step</u>		:	a
&	<u>heel step</u>		B*	:	
a		<u>heel step=</u>		:	1
6	<u>heel swivel click toes=</u>		A,1,a	:	1,A,a
&	<u>drop</u>		a	:	
a		<u>drop=</u>		:	a
7	<u>swivel click toes=</u>		1,A	:	A,1
8				:	

Notes.

1.   Sam nicknamed this step "trebles" when teaching to assist pupils.

Step 8

(a	tap) lazy			rb)	:	
1	step)			a	:	
&		) shuffle			:	5,%
a		)			:	
2	hop			a	:	
&		step			:	xe
a		heel drop			:	xe
3	step			rxe*	:	
&		step			:	c
a		heel drop			:	c*
4	heel step			a	:	
&		step=			:	a
a		heel drop=			:	a
5	step			rb*	:	
&		) shuffle			:	5,%
a		)			:	
6	hop			a	:	
&		tap) lazy			:	rc/e
a		step)			:	rc/e*
7	) shuffle			E,%	:	
&	)				:	
a	step			a	:	
8		step			:	a
&	) shuffle			E,%	:	
a	)				:	

Step is three time though off same foot and finish

Finish

1	spring			a	:	
an		) shuffle			:	5,%
and		)			:	
e		step			:	a
2	step			a	:	
&		) shuffle			:	5,%
a		)			:	
3	hop			a	:	
&		tap) lazy			:	rc
a		step)			:	rc*
4	) shuffle			E,%	:	
&	)				:	
a		hop			:	a

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5	<u>step</u>		rxe*	:	
6	<u>hop</u>	)	a	:	h+
&		catch in		:	h+,a,rxc)
a	)	<u>step</u>	xe/f)	:	rxc*
7	catch out		xe/f),c,h+	:	
8				:	

Notes.

1.   The finish was later used by Sam as the finish to Step 2 of his Schottische Routine.

Step 9

A

				:	
1	spring		a	:	
an		) shuffle		:	5,%
and		)		:	
e		step		:	a
2	step		a	:	
&		) shuffle		:	5,%
a		)		:	
3	hop	)	a	:	rc)
&		tap) lazy		:	rb
a		step)		:	a
4	) shuffle		E,%	:	
&	)			:	
a	step		a	:	
5		step		:	a
&	heel step		B*	:	
a		heel step=		:	1
6	heel swivel click toes=		A,1,a	;	
&	drop		a	:	
a		drop		:	a
7	swivel click toes=		1,A	;	
a	flat step		b/c*	:	
8		flat step=		:	b/c*

B

				:	
1	spring		a	:	
an		) shuffle		:	5,%
and		)		:	
e		step		:	a
2	step		a	:	
&		) shuffle		:	5,%
a		)		:	
3	hop	)	a	:	rc)
&		tap) lazy		:	rb
a		step)		:	a
4	) shuffle		E,%	:	
&	)			:	
a	step		a	:	
5		step		:	a
&	heel step		B*	:	
a		heel step=		:	1
6	heel swivel click toes=		A,1,a	:	1,A,a
&	step		rb*	:	
a		step		:	a/f

_____

7	step				a	:	
a	hop		)		a	:	a/f)
8			click toe,heel		a)	:	rb)
&	hop		)		a	:	re/h)
			rev click toe ,heel		a)	:	re/f)

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Step is A A B and finish
| | | | | |
L L L   R

</div>

Finish

1		step		:	a
&	step		a	:	
a		step		:	a
2	flat step		b/c*	:	
&		click heel,toe		:	rb/c),a,b)
a	drop		a	:	
3		step		:	xe/f*
&	rev click toe,heel		re/f)	:	
a	step		rc*	:	
4		step		:	c
&	step		a	:	
a		step		:	b
5	step		b*	:	
&		heel step		:	2*
a	heel step=		A	:	
6	heel swivel click toes=		A,1	:	1,A
&	step		1	:	
a		step		:	A
7	swivel click heels=		1,A	:	A,1
8					

Notes.

1.   Note particularly the foot positions at beats a4&a5 of the finish.

2.   Over the years the pattern of the step has changed and the B part is now frequently performed off the R foot.

_____

3. From about 1981 onwards Sam taught the end of the finish slightly differently from the above, by reversing the feet on beats 6&a.

4. Nicknamed "Irish drop" by Sam when teaching to assist pupils.

_____

Step 10

A

a	spring		a	:
8		) shuffle		: r5,Re
an		)		:
and	click toe,heel		rc)	: a)
a	)	↓ spring	rc_	: a
1	catch out		rc_,a,d+	:
a		click heels	c/d_	: c/d_
2	spring	)	a	: d+
a		catch in		: d+,b,Rd_
3	hop		a	:
a		spring		: a
4	) shuffle		E,%	:
&	)			:

B

a	spring		a	:
4		) shuffle		: r5,Re
&		)		:
a	)	spring		: a
5	catch out		rc_,a,d+	:
a		click heels	c/d_	: c/d_
6	spring	)	a	: d+
a		click heels	c/d_	: c/d_
7	)	spring	d+	: a
a		click heels	c/d_	: c/d_
8	spring	)	a	: d+

Step A A A A B and finish

L	L	L	L	L	R

Finish

1		spring		: a
an	) shuffle		E,%	:
and	)			:
e	step		a	:
2		step		: a

_____

Count						:	
&	)	shuffle			E,%	:	
a	)					:	
3				hop		:	a
an	)	shuffle			rE/F,rE/F	:	
and	)					:	
e		spring			a	:	
4			)	shuffle		:	5,%
&			)			:	
a				step		:	a
5		step			a	:	
&			)	shuffle		:	c,c
a			)			:	
6		flat hop			b*	:	
an			)	shuffle		:	r5,re
and			)			:	
e	click toe,heel		)		rc)	:	a)
7	)			spring	rc_	:	a
a		click heels			c/d_	:	c/d_
8		spring		)	a	:	d+
						:	

Notes.

1. This step does, of course, cross the phrasing of the music and thus the counting sequence is not particularly useful.

2. In performance, Sam turned 90º to his left to dance the step, so that the first spring was performed facing that direction. He remained facing left until the finish, turning to face front by beat 4 of the finish.

3. Learned by Sam from his brother Jim and often called by him "The Jim Sherry Special".

Step 11

A

beat					
a	hop			a	:
1		)	shuffle		: 6,^
&	-	)			:
a	hop			a	:
2			catch out		: E),C/E,x5)
a			step		: xe
3	step			a	:
a			tap) flop		: e/h
4			flat step)		:
a	tap) lazy			a	:
5	step)			a	:
&			tap) flop		: c/d
a			flat step)		: c*
6	spring			rb	:
&		)	shuffle		: 5,%
a		)			:
7	hop			a	:
&		)	shuffle		: 6,^
a		)			:
8			spring		: rc/d*

B

beat					
a	step			D**	:
1			step=		: xe/f
a		swivel=		a,A**	: xe/f,XE/f
2	swivel			a,A**	:
a			tap) flop		: f/g
3			step)		: f/g*
a	flat step			a	:
4			flat step		: a
5	step			rxe	:
a			catch out		: xe),xc,h+
6	shunt			a,b*	:
a			catch in		: h+,a,rxe)
7			spring		: rxe*
a	catch out			xe),xc,h+	:
8			shunt		: a,b*
a	catch in			h+,e,a)	:

_____

Step is A B A and finish
```
             |  |  |          |
             L  L  L          R
```

Finish

1			<u>hop</u>	:	a
an	)	shuffle		E,% :	
and	)			:	
e		<u>step</u>		a :	
2			<u>step</u>	:	a
&	)	shuffle		E,% :	
a	)			:	
3			<u>hop</u>	:	a
&		tap		rxc :	
a		<u>step</u>		rxc* :	
4		)	shuffle	:	5,%
&		)		:	
a		<u>hop</u>		a :	
5			<u>step</u>	:	rxe*
6		)	<u>hop</u>	h+ :	a
7		<u>step</u>		b/c* :	
8				:	

Notes.

1.   Note the use of the flat step as the second beat of the flops, and in the B part. This gives the step its characteristic look.

2.   The effect of beats a1-2 of the B part is to make a complete turn c.cl. The timing is rather difficult to convey in Newcastle Notation, however the dancer makes a ¼ turn c.cl on beat a1, a further ¼ turn on beat a, and turns a futher ½ turn on beat 2.

3.   Learned by Sam from his brother Jim.

Step 12

A

				:	
a		tap) flop		:	f
1		flat step)		:	e/f*
a	spring		rc*	:	
2		flat step		:	c*
a	tap) lazy		a	:	
3	step)		a	:	
a		tap) flop		:	c
4		flat step)		:	b
a	tap) lazy		a	:	
5	step)		a	:	
&		tap) flop		:	c
a		flat step)		:	b
6	spring		a	:	
&		) shuffle		:	5,%
a		)		:	
7	hop		a	:	
&		tap		:	rb
a	hop		a	:	
8		step		:	a

B

				:	
1	flat step (drop)	)	b*(a)	:	re)
&		catch in		:	re),f,b)
a		click heel,toe		:	b)
2	drop		a	:	
&		step		:	xe*
a	click heel,toe		rxc)	:	
3	)	heel drop	re)	:	a
&	catch in		re),f,b)	:	
a	click heel,toe		b)	:	
4		drop		:	a

Step is A B B B B and finish
| | | | | |
R L R L R   L

Finish

Beat				:	
1	spring		a	:	
an		) shuffle		:	5,%
and		)		:	
e		step		:	a
2	step		rb*	:	
&		) shuffle		:	5,%
a		)		:	
3	hop			:	
&		tap) lazy		:	rc
a		spring)		:	rb*
4	) shuffle		F,^	:	
&	)			:	
a	step		rb*	:	
5		step		:	rb*
&	step		rb*	:	
a		step		:	rb*
6	step		rb*	:	
&		step		:	rb*
a	step		rb*	:	
7		step		:	rb*
&	step		rb*	:	
a		step		:	rb*
8	touch		a	:	

Notes.

1. In performance Sam made a ¼ turn c.cl. on beats 7&a8 of the A part, and performed the whole of the four B parts and the finish facing to his left.

2. The amount of movement forward and backward on the B part and the finish can be varied to suit the space available.

3. Note particularly the use of flops and lazy shuffles which give the A part its distinctive character.

4. The finish was also used as the finish for Step 9 of the Schottische routine.

5. Step 13

A

				:	
a	tap) lazy		rc	:	
1	step)		rc*	:	
&		tap) lazy		:	b
a		step)		:	a
2	step		rb*	:	
&		) shuffle		:	5,%
a		)		:	
3	hop		a	:	
&		) shuffle		:	6,^
a		)		:	
4		step		:	rc*
%	step		c/d*	:	
a		catch out		:	rc/d),a,c)
5	hop		a	:	
&		step		:	c/d
a	step		a	:	
6		step		:	c/d*
&	catch out		rd),a,c)	:	
a		hop		:	a
7	step		d*	:	
&		catch out		:	rd),a,c)
a	hop		a	:	
8		flat spring		:	d

B

				:	
a	)	hop	h+	:	a
1	catch in		h+,a,rb)	:	
&	spring		rb	:	
a		step		:	a
2	step	)	rb*	:	d+
a	hop	)	a	:	h+
3		catch in		:	h+,a,rc)
&		spring		:	rb*
a	flat step		c*	:	
4	)	flat step=	at	:	rc/d*
&	catch in		c/d),b,rc)	:	
a		shunt		:	a,a/b
5	step		rc/d*	:	
&		catch in		:	c/d),b,rc)
a	shunt		a,a/b	:	
6		step		:	rc/d*
&	catch in		c/d),b,rc)	:	
a		hop		:	a

Beat	Action L	Action R	code	:	code2
7	step		a	:	
&		step		:	a
a	flat step		b*	:	
8		step		:	a

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Step is A B A and finish
| | | | |
L R L   L

</div>

Finish

Beat	Action L	Action R	code	:	code2
1	spring		a	:	
an		) shuffle		:	5,%
and		)		:	
e		step		:	a
2	step		a	:	
&		) shuffle		:	5,%
a		)		:	
3		step		:	a
&	) shuffle		E,%	:	
a	)			:	
4	step		a	:	
&		step		:	b*
a	step		b*	:	
5		step		:	b*
&	step		b*	:	
a		step		:	b*
6	step		b*	:	
&		step		:	b*
a	step		b*	:	
7		step		:	b*
&	step		b*	:	
a		step		:	b*
8	step		b*	:	

Notes.

1. In performance Sam turned ¼ c.cl. on 1st A1-4. The rest A and B parts were all all performed facing left. Move forwards on A5-8, backwards to starting position on B part, in place 2nd A1-4, forward on A5-8. ½ turn on finish 1-4 and move off stage on the rest of the finish.

2. Sam called this step "The Pageant Step" as he had learned it in the 1930s from the choreograper of a show he was in called Pageant on Parade.

Step A

A

a	tap) lazy			a	:	
1	step)			b*	:	
a		catch out			:	rb),a,c/d_
2	heel drop			a	:	
a		catch in			:	c/d_,xc,xe)
3		step			:	xe*
a	rev click toe,heel			rxe)	:	
4		heel drop			:	a
a	tap) lazy			rb	:	
5	step)			rb	:	
&		tap) flop			:	a
a		step)			:	a[
6	step			rb*	:	
&		) shuffle			:	5,%
a	)				:	
7	hop			a	:	
&		tap) lazy			:	rb
a		step)			:	a
8	step			a	:	

B

a	tap) flop			rb	:	
1	step)			a	:	
a		heel step			:	b
2	heel drop			a	:	
a		) shuffle			:	5,%
3		)			:	
a	heel drop			a	:	
4		tip tap			:	rd
&	heel drop			a	:	
a		touch			:	a

Step is A A B B and finish
| | | |　　　|
L R L R　　　L

Finish

Beat				:	
1	step		a	:	
&		tap) flop		:	b
a		step)		:	b/c
2	step		a	:	
&	) shuffle			:	5,%
a	)			:	
3	hop		a	:	
&		tap) flop		:	rb
a		step)		:	a
4	) shuffle		C,£	:	
&	)			:	
a	step		a	:	
5		step		:	a
&	) shuffle		C,£	:	
a	)			:	
6		hop		:	a
&	tap) flop		rb	:	
a	step)		a[	:	
7		) shuffle	at	:	r5/8,r5/8
an		)		:	
and	catch in		a),b,rc)	:	
e		↓ spring		:	re*
8	step		a	:	

Notes.

1. The catch in at beats 7 an and e of the finish is performed with both feet off the ground. In later years Sam accepted a simpler version:

Beat				:	
7		) shuffle	at	:	r5/8,r5/8
an		)		:	
and		spring		:	re*
e	catch in		e),b,a)	:	
8	step		a	:	