

Sam Sherry.

The Schottische 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 has taught his steps to countless dancers and, unsurprisingly the routines he devised changed from time to time.

This routine was devised by Sam in the early 1990s, and contained a mix of steps he had not used before in previous dances together with two steps, numbers 4 and 5 which formed part of Sam's original Jig Routine (see Metherell, C., *Sam Sherry. The Jig Routine*, Newcastle: Newcastle Series (2008)). The steps are believed to come from a number of sources which are detailed in the notes to the individual steps.

Originally this style of performance was known as a "light dance", and was performed in light shoes with suede leather soles. Originally made famous in the USA by George Primrose, who was performing in the late 1800s, the dance was performed by Eugene Stratton and subsequently by G.H.Elliott in the UK. This style was widely copied by many dancers, sometimes using tap shoes and sometimes clogs. Sam often referred to this style as "slow four in a bar", describing the appearance of the dance which (depending upon the tune used) can be one of slow music overlain by double time stepping.

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.

It is of note that the majority 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 was notated after Sam's death from the dancing of his pupils, Melanie Barber and Harry Cowgill and the fine detail thus reflects their style of performance rather than Sam's. For example, Sam's A:A position was rather wide, for most dancers it would be noted as A/F:A/F, however no attempt had been made to reconstruct the steps as Sam might have danced them.

#### **Acknowledgements.**

The project to record Sam's steps was conceived by Barry Callaghan. The end result was the DVD referred to in the introduction which, regrettably was not completed until after Barry's untimely death in 2007. This booklet is one of the spin-offs of that project. The background to Sam's steps was researched by Alex Fisher and I am grateful to her for access to her notes. Additionally I must thank both Melanie Barber and Harry Cowgill for their comments on the steps and to Ian Craigs for typing the original notations for the DVD from which this booklet is derived. Any remaining errors are of course entirely my own.

**Step 1**

1		<u>spring</u>			a	:
&			tap		:	b
a			<u>step</u>		:	b
2		<u>step</u>	)		a	:
3		<u>hop</u>	)		a	:
&			catch in		:	h+,e/f,rc)
a			<u>step</u>		:	rc
4		<u>step</u>			a	:
a			catch out		:	rc),a,c/d_
5		<u>hop</u>			a	:
&			catch in		:	D_,c,c)
a			<u>step</u>		:	c*
6	)	shuffle			C,£	:
&	)				:	
a			<u>hop</u>		:	a
7		<u>step</u>			c/d*	:
a			catch out		:	rc/d)b,c_
8		<u>hop</u>			a	:
&			)	shuffle	:	3,£
a			)		:	

Step is three times through off alternate feet and finish

**Finish**

1			<u>spring</u>			:
an	)	shuffle			C,£	:
and	)				:	
e		<u>step</u>			a	:
2			<u>step</u>		:	a
&	)	shuffle			:	
a	)				C,£	:
3			<u>hop</u>		:	a
&		tap			rb	:
a		<u>step</u>			a	:
4			)	shuffle	:	3,£
&			)		:	
a			<u>step</u>		:	a

5	<u>step</u>	)	shuffle	a	:	
&		)			:	3,£
a					:	
6	<u>hop</u>		tap	a	:	rb
&			<u>step</u>		:	a
a		)	shuffle	C,£	:	
7		)			:	
&	<u>step</u>			a	:	
a			<u>step=</u>		:	a
8					:	

**Notes.**

1. The degree of forward travel on beats 1-7 can be varied depending on the performance space.
2. The dancer makes a ½ turn cl. on beats 8&a of the first time through, and another ½ turn cl. to face front on beats 8&a of the second time through. The third repeat is danced facing front throughout.
3. On the third repeat beat 8 is performed in A:.
4. According to Sam, definitely a step done by G.H. Elliot, and possibly Stratton before him. The style of this step, particularly its use of a "ronde" (which is really a rather loose *back essence* movement at beats 2 and 3 which appears only to be used in schottische steps, is perhaps typical of this type of dance.

**Step 2**

1		<u>spring</u>	)	shuffle	a	:	
an	)		)			:	3,£
and	)		)	<u>step</u>	a	:	a
e						:	
2		<u>step</u>	)	shuffle	a	:	3,£
&	)		)			:	
a	)				a	:	
3		<u>hop</u>		tap		:	rb
&				<u>step</u>		:	a
a	)		)	shuffle	C,£	:	
4	)	<u>step</u>				:	
&	)				xC/E	:	a
a				<u>step</u>	E	:	
5					f*	:	
&		tap		<u>step</u>		:	x3/5*
a		<u>step</u>			A/F	:	
6				<u>step</u>	e*	:	
&		tap				:	rx3/5
a		<u>step</u>		<u>step</u>	E	:	
7					f*	:	
&		tap		<u>step</u>		:	x3*
a		<u>step</u>				:	
8				<u>step</u>		:	

Step is three times through off alternate feet and finish

**Finish**

1	)	shuffle	)	<u>spring</u>	C,£	:	
an	)		)			:	
and	)	<u>step</u>	)	<u>step</u>	a	:	a
e						:	
2				<u>step</u>		:	
&	)	shuffle	)		C,£	:	a
a	)		)	<u>hop</u>		:	
3						:	a
&		tap			rb	:	
a		<u>step</u>			a	:	
4			)	shuffle		:	5,%
&			)			:	

a	<u>hop</u>		a	:
5		<u>step</u>		:
6	)	<u>hop</u>	h+	:
&	catch in		h+,f,rx(c)	:
a	<u>step</u>		rx(c*)	:
7		catch out		:
8				:
				xc_c,d+

**Notes.**

1. The amount of sideways movement is at the dancer's discretion depending upon the space available.
2. Note the difference in foot position during the course of the finish. This has the effect of crossing the feet more on beats 1-5 than on beats 6-7.
3. Sam considered that the step, and in particular the finish, was typical of many schottische steps "with the leg kicked out".



**Step 3**

<b>A</b>			
1		jump=	a : x3/5
a		<u>step</u>	: x3
2	<u>step</u>	) shuffle	: :
&		)	: 3,£
a		jump=	: :
3			xC/E : a
a	<u>step</u>		XC : :
4		<u>step</u>	: a
&	) shuffle		C,£ : :
a	)		: :

<b>B</b>			
5		jump=	a : x3/5
a		<u>step</u>	: x3
6	<u>step</u>	) shuffle	a : :
&		)	: 3,£
a		<u>step</u>	: :
7			: a
&	) shuffle		C,£ : :
a	)		: :
8	<u>step</u>	) shuffle	a : 3,£
&		)	: :
a			: :

Step is AB AB B B and finish

| | | | |  
L R L R L

**Finish**

1	<u>spring</u>	) shuffle	a : 3,£
an		)	: :
and		tap ) flop	: a
e		<u>step</u> )	: a[
2	tap ) flop	)	a : :
a	<u>step</u> )	) shuffle	a[ : 3,£
3		)	: :
&		)	: :
a	<u>hop</u>	)	a : :
4		)	: :

&		tap ) lazy	:	rb
a		<u>step</u> )	:	a
5	)	shuffle	C,£	:
&	)		:	:
a		<u>step</u>	a	:
6		)	:	3,£
&		)	:	:
a		<u>step</u>	:	a
7		<u>step</u>	a	:
8			:	:

**Notes.**

1. At beats 1,3 and 5 the jump= is in :XC/F and the following step in :XC. This gives a slight movement to the front foot.
2. A very simple step with a very traditional ABABBB pattern which suggests a possible hornpipe derivation. Sam believed that he remembered his father dancing this step when he and his brother Peter were learning to dance.

**Step 4**

**A**

a		)	shuffle	:	3,£
8		)		:	
&			<u>step</u>	:	x5
a			<u>heel drop</u>	:	x5
1	<u>step</u>	)		a	d+
2	<u>hop</u>	)		a	h+
3	<u>hop</u>	)		a	7/8_
a			catch in	:	7/8_(f,a)
4			<u>step</u>	:	a
a	) shuffle			C,£	:
&	)			:	
a	<u>step</u>			x£	:
5	)		<u>step</u>	d+	a
6	)		<u>hop</u>	h+	a
7	)		<u>hop</u>	7/8_	a
&	catch in			7/8_(f,a)	:
a	<u>step</u>			a	:
(8			<u>step=</u>		a)

**B**

8		)	shuffle	:	3,£
&		)		:	
a			<u>step</u>	:	a
1	<u>step</u>			a	:
&			heel tap	:	c
a			<u>heel step</u>	:	c
2	<u>step</u>			a	:
&		)	shuffle	:	3,£
a		)		:	
3	<u>hop</u>			a	:
&			tap ) lazy	:	rb
a			<u>step</u> )	:	rb*
4	) shuffle			C,£	:
&	)			:	
a	<u>step</u>			b*	:
5			<u>step</u>	:	a
&	heel tap			c	:
a	<u>heel step</u>			c	:

6	)	shuffle	<u>step</u>	C,É	:	a
&	)				:	
a	)				:	
7	)	tap ) lazy	<u>hop</u>		:	a
&	)			rb	:	
a	)	<u>step</u> )		rb*	:	

Step is A B A and finish

L	L	L	L

**Finish**

1		<u>spring</u>		a	:	
an	)		shuffle		:	3,É
and	)				:	b
e	)		<u>step</u>		:	
2	)	<u>step</u>	shuffle	a	:	3,É
&	)				:	
a	)				:	
3	)	<u>hop</u>		A	:	
&	)		tap		:	rxé
a	)	)	<u>step</u>	A)	:	rxb*
4	)	shuffle		C,É	:	
&	)				:	
a	)		<u>hop</u>		:	a
5	)	<u>step</u>	)	rxÉ*	:	d+
6	)	<u>hop</u>	)	A	:	h+
7	)		<u>step=</u>		:	a
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 upbeat.

4. This step was originally used by Sam as Step 4 of his Jig Routine. He stated that it was a step which he had learned from his father.

**Step 5**

<b>A</b>			
1	<u>step</u>		a :
a		catch out	: rc),a,c)
2	<u>hop</u>		a :
&		) shuffle	: 3,£
a		)	:
3		<u>step</u>	: a
a	catch out	<u>hop</u>	rc),a,c) :
4			: a
&	) shuffle		C,£ :
a	)		:

<b>B</b>			
5	<u>step</u>		a :
a		catch out	: rc),a,c)
6	<u>hop</u>		a :
&		) shuffle	: 3,£
a		)	:
7		<u>step</u>	: a
&	tap		f :
a	<u>step</u>		g* :
8		<u>step</u>	: a
&	tap		f :
a	<u>step</u>		g* :

Step is AB AB B B and finish

| | | | |  
L R L R L

**Finish**

1	<u>spring</u>		a :
an		) shuffle	: 3,£
and		)	:
e		<u>step</u>	: 1
2	<u>step</u>		a :
&		) shuffle	: 3,£
a		)	:
3	<u>hop</u>		a :
&		tap ) lazy	: rb
a		<u>step</u> )	: a

4	)	shuffle		C,E	:
&	)				:
a		<u>step</u>		xe*	:
5			<u>step</u>		:
&		catch out		xc),c,e)	:
a		<u>step</u>		e/f*	:
6			touch		:
a			)		:
7		<u>hop</u>	catch in	a	:
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 tap step at beats 8&a is omitted.
3. This step was originally used by Sam as Step 5 of his Jig Routine. Sam was certain that this was one of his father's steps.

**Step 6**

<b>A</b>			
1			a :
&	<u>hop</u>	tap	: b
a		<u>step</u>	: B
2	<u>step</u>	catch out	A : B),B/C,xc)
&		<u>step</u>	: x5/6
a		)	a : b)
3	<u>step</u>	catch out	: b),c,c)
a		<u>step</u>	: b
4	tap ) flop		a :
a	<u>step</u> )	catch out	b[*] :
5		<u>step</u>	: b),c,c)
&		)	: b
a	<u>step</u>	shuffle	a :
6		)	: 3,£
&		)	:
a	<u>hop</u>	)	a :
7	an	)	: 6,^
and		)	:
e		<u>step</u>	: a
8	<u>step</u>		a :

  

<b>B</b>			
1		<u>step=</u>	: xf/g
a	<u>swivel=</u>		a,A** : xf/g,xF/G
2	<u>swivel</u>		a,A** :
a	<u>swivel</u>	<u>step</u>	a,A** :
3			: a
a	<u>flat step</u>	<u>flat step</u>	a :
4			: a
5	<u>step</u>	catch out	rc :
a		)	: xc/e),c,E_
6	<u>shunt</u>	catch in	a,b* : h+
a	)	<u>step</u>	: h_,e,rx)
7	catch out	)	xa) : rxc*
a	)	<u>shunt</u>	xc/e),c,E_ : a/b*
8			

Step is A B A and finish

| | | |  
L R L R



## Finish

1	<u>spring</u>	)	shuffle	a :	3,£
an		)		:	
and		)	<u>step</u>	:	1
e	<u>step</u>	)	shuffle	a :	3,£
2		)		:	
&	<u>hop</u>	)	tap ) lazy	a :	rb
a		)	<u>step</u> )	:	a
3		)		C,£ :	
&	shuffle	)		:	
a		)		a :	
4	<u>step</u>	)	shuffle	:	3,£
&		)		:	
a		)	<u>step</u>	C,£ :	
5	shuffle	)		:	
&		)		a :	
a	<u>step</u>	)		:	a
6		)		C,£ :	
&	shuffle	)		:	
a		)		a :	
7	<u>step</u>	)	<u>step=</u>	:	a
8		)		:	

### Notes.

1. The effect of beats B1-3 is that the dancer makes a whole turn c.cl, returning to face front by beat 3. The weight is retained on both feet during beats 1 a, the dancer turning through 90°. The right foot is then unweighted while the dancer swivels through 180° degrees on beat 2, swivelling a further 90° to face front for beat 3. Difficult to notate but fairly easy to do!
2. Note the turned in position of the R foot at beats A1a-2&.
3. Beat A8 becomes step= when the A part is repeated.
4. Beat A1 becomes a spring on the repeats.
5. Learned by Sam from his brother Jim.

**Step 7**

&	<u>step</u>	)	shuffle	a	:	
8		)		:	:	3,E
&			<u>step</u>	:	:	xe*
a	<u>step</u>		catch out	rx	:	xc),e,A)
1			<u>spring</u>	:	:	a
&	tip touch			rx	:	E
a	tap			rb	:	
2	<u>step</u>	)		a	:	g/h)
3			catch in	:	:	g/h),f,rx)
&			<u>step</u>	:	:	rx
a	<u>step</u>		tap ) lazy	a	:	
4			<u>step</u> )	:	:	rb
5	heel tap			:	:	rb
&	<u>heel step</u>			c	:	
a			<u>step</u>	c	:	
6	)		shuffle	E,%	:	a
&	)			:	:	
a			<u>hop</u>	:	:	a
7	tap			rc	:	
&	<u>step</u>		catch in	rc*	:	e/h_,e,xep_
a			catch out	:	:	xep_,xc,c)
8			<u>step</u>	:	:	c/d*
1	tap ) lazy			:	:	rb
a	<u>step</u> )	)	shuffle	:	:	a
2		)		:	:	5,%
&			<u>hop</u>	:	:	
a			tap ) lazy	a	:	
3			<u>step</u> )	:	:	a
&	)		shuffle	E,%	:	
a	)			:	:	
4	<u>step</u>			xe*	:	
&			<u>step</u>	:	:	rx
a			<u>hop</u>	:	:	xc*
5	)			e/h_	:	a
6	catch in			e/h_,E,rx)	:	
&	<u>spring</u>	)		rx	:	e/h_
a			catch in	:	:	E/H_,e,xep_
7				:	:	
8				:	:	

Step is twice through off alternate feet. No separate finish.

**Notes.**

1. Unless corrected this step moves the dancer forwards. Clearly it is possible to adjust one's position backwards during the course of the step.
2. Learned by Sam from his father and known to the family as "Pa's Pretty Step", so called because his father would say "here's a pretty step" before teaching it. Sam even recalls his father holding the sides of his trousers when dancing it!

**Step 8**

**A**

a				a	:	
1	<u>spring</u>	)	shuffle	:	3,£	
&		)		:		
a			<u>step</u>	:	a	
2	<u>step</u>		tap	a	:	c
&			<u>step</u>	:	b*	
a				C,£	:	
3	) shuffle	)		:		
&		)		xe	:	
a	<u>step</u>		<u>step</u>	:	a	
4	tap			c	:	
&	<u>step</u>		shuffle	b*	:	3,£
a		)		:		
5		)	<u>step</u>	:	xe	
&			tap	a	:	c
a	<u>step</u>		<u>step</u>	:	1**	
6	) shuffle			C,£	:	
&	)			5**	:	
a	<u>spring</u>		touch	a,1**	:	rb
7	<u>swivel</u>					
8						

**B**

1	<u>step</u>		catch out	a	:	
a				:	xc),e,h_	
2	<u>shunt</u>		catch in	a,b*	:	
a			<u>step</u>	:	h_,e,rc)	
3				:	rx c*	
a	catch out		<u>step</u>	xc),e,h_	:	
4			<u>shunt</u>	:	a,b*	
a	catch in		<u>hop</u>	h_,e,rc)	:	a
5				:	a	
&	tap ) lazy		shuffle	rb	:	
a	<u>step</u> )	)		rb	:	
6		)	<u>step</u>	:	3,£	
&				:		
a			shuffle	:	a	
7	) shuffle			C,£	:	
&	)			:		
a	<u>step</u>		<u>step=</u>	a	:	a
8				:		

Step is A A B and finish

| | | |  
L R L L

**Finish**

1	<u>spring</u>	)	shuffle	a :	
an		)		:	3,£
and		)	tap ) flop	:	a
e		)	<u>step</u> )	:	b[*
2		)		rb :	
a	tap ) flop	)	shuffle	a[ :	3,£
3	<u>step</u> )	)		:	
&		)		a :	
a	<u>hop</u>	)	tap ) flop	:	rb
4		)	<u>step</u> )	:	a[
&		)		C,£ :	
5	) shuffle	)		:	
a	)	)		a :	
6	<u>spring</u>	)	shuffle	:	C,£
an		)		:	
and		)	tap ) flop	:	a
e		)	<u>step=</u> )	:	a[
7		)		:	
8		)		:	

**Notes.**

1. Note the complete turn at the end of each A part.
2. The step was made up by Sam in about 1985.

**Step 9**

**A**

a	tap ) flop		a :
1	<u>step</u> )		a :
a		tap ) flop	: a
2		<u>step</u> )	: a
a	tap ) flop		a :
3	<u>step</u> )		a :
&		tap ) lazy	: b
a		<u>step</u> )	: b
4	<u>step</u>		a :
&		) shuffle	: 3,£
a		)	:
5	<u>hop</u>		a :
&		tap ) lazy	: rb
a		<u>step</u> )	: rb*
6	) shuffle		C,£ :
&	)		:
a	<u>step</u>		a :
7		) shuffle	: 3,£
&		)	:
a		step	: a
8	<u>touch</u>		a :

**B**

a	<u>flat step</u>		c* :
1		catch in	: rE/H),f,b)
&	<u>heel swivel</u>	click heel,toe	a,1t : b)
a	<u>drop</u>		1 : xe/f*
2		<u>step</u>	: rb)
&	rev click toe,heel	)	r5/8) : a
a	)	<u>drop heel</u>	r5/8),f,b) : a,At
3	catch in	<u>heel swivel</u>	b) : A
&	click heel,toe	<u>drop</u>	xe/f* : rb)
a		rev click toe,heel	a : rE/H)
4	<u>step</u>	)	: rE/H),f,b)
&	<u>drop heel</u>	catch in	a,1t : b)
a		click heel,toe	1 : xe/h*
5	<u>heel swivel</u>		rb) : a
&	<u>drop</u>	<u>step</u>	r5/8),f,b) :
a		<u>drop heel</u>	
6	rev click toe,heel		
&			
a			
7	catch in		

&	click heel,toe	<u>heel swivel</u>	b) :	a,At
a		<u>drop</u>	:	A
8	tap		xc :	

Step is A B A and finish

| | | |  
L R L L

**Finish**

1	<u>spring</u>	)	shuffle	a :
an		)		: 3,£
and		)	<u>step</u>	: a
e	<u>step</u>	)	shuffle	a :
2		)		: 3,£
&		)		: a
a	<u>hop</u>	)	tap ) lazy	a :
3		)	<u>step</u> )	: rb
&		)		: a
a	) shuffle	)		C,£ :
4	)	)		: rb*
&	<u>step</u>	)		: rb*
a		)		: rb*
5	<u>step</u>	)		: rb*
&	<u>step</u>	)		: rb*
a	<u>step</u>	)		: rb*
6	<u>step</u>	)		: rb*
&	<u>step</u>	)		: rb*
a	<u>step</u>	)		: rb*
7	<u>step</u>	)		: rb*
&	<u>step</u>	)		: rb*
a	<u>step</u>	)		: rb*
8	touch	)		a :

**Notes.**

1. The step moves forwards in the B part. Clearly the dancer may move more or less depending upon the space available.
2. The same applies to beats 5-8 of the finish. The target here has been to return the dancer to their original position, but the step could equally be done on the spot. The finish is also used for Step 12 of the Jig Routine.





**Step 10**

**A**

1		<u>spring</u>	catch out	a :
a				: rb),c,d_
2		<u>hop</u>	catch in	a :
a				: d_,c,xap)
3		<u>hop</u>	catch out	a :
a				: xap),c,d_
4		<u>hop</u>	catch in	a :
a				: d_,c,rb)
5		<u>hop</u>	tap ) lazy	a :
&			<u>step</u> )	: rb
a				: a
6	)	shuffle		C,E :
&	)			:
a		<u>spring</u>	slide touch	c* :
7			)	: rd,a
8		<u>hop</u>	catch in	a :
(a				: D+,c,a )

**B**

1	)	<u>hop</u>	h_ :
&	catch in		h_,f/g,rx)
a	<u>spring</u>	catch out	rx)* :
2		)	: xc),c,d+
3	hop	catch in	a :
&		<u>spring</u>	: h+
a			: h_,f/g,rx)
4	catch out	<u>hop</u>	: rx)*
5	)		xc),c,d+ :
&	catch in		h+ :
a	<u>spring</u>	catch out	a :
6		catch in	h_,f/g,rx)
7	<u>hop</u>	<u>spring</u>	rx)* :
&			: xc),c,d+
a	catch out		a :
8			: h+
			: h_,f/g,rx)
			: rx)*
			xc),c,d+ :

Step is A A B and finish

| | | |  
L R R L

**Finish**

1	<u>spring</u>	)	a :	rc/d_
a		catch out	:	rc/d_,c,h+
2	<u>hop</u>		a :	
a		catch in	:	h+,c,xf_
3	<u>hop</u>		a :	
a		catch out	:	xf_,c,d+
4	<u>hop</u>		a :	
a		catch in	:	d+,c,rc_
5	<u>hop</u>		a :	
&		tap ) lazy	:	rb
a		<u>step</u> )	:	a
6	) shuffle		C,£ :	
&	)		:	
a	<u>step</u>		a :	
7		) shuffle	:	3,£
&		)	:	
a		step	:	b/c*
8	catch out		rc_,a/b,D+ :	

**Notes.**

1. Note The catch in on A8a only occurs when the A psrt is danced off the L foot.
2. Made up by Sam and Harry Cowgill from ideas remembered by Sam.