

TITCHFIELD FOLK MUSIC CLUB

Jan. 3rd JAKE WALTON
Jan. 17th MARIA BARTON
Feb. 7th MARTIN SIMPSON
Feb. 21st TIM LAYCOCK
Mar. 7th TUNDRA
Mar. 21st PETER BOND

Phone Gosport 85125 for
information.



at the COACH & HORSES, SOUTH STREET at 7-45pm.

the aldbrickham band

country dance band

phone: reading 587982 or 68615

SATURDAY 7th FEBRUARY
A BARN DANCE AT
FARNHAM MALTINGS



Caller: Dave Hunt
£1.60 (on the door)
£1.40 (in advance)

Tickets from Maltings Box Office, or
by post from 2 Eastdale, East St,
Farnham (cheques made out to Folk
Music Services)

Southern Song 1-3/1981.
No 7 (Vol 2 No 3).



OVER THE STICKS

Collected by Clive Carey from Frank Albery of Bordon and Frank Dawtrey of Iping, Sussex and first published in the Esperance Book II, Autumn 1911. This dance was done at the end of the Tipterers performance (see page 22).

Formation: 4 men dance, with hand on hips, across 2 sticks, each about 5 ft long, laid crosswise on the ground (or 4 long morris sticks with ends into middle).

Stationary step: the free foot is tapped either across or in front of the supporting foot on the strong beats. The weight is changed to the other foot on the weak beats, the steps being made on the same spot.

Rhythm:



The supporting foot is not lifted on the tap. The effect of the step is pleasantly off-beat. The jump at the end of the phrase is made alighting both feet together.

Travelling Steps: walk and the step-hop.

Music: *Oyster Girl*, *Over the Water to Charlie* and similar jigs.

Dance: 2 separate figures were collected which can be danced consecutively and with repetitions. Other figures of similar character could be added.

FIGURE ONE

Bars 1-8: 2 dancers, A and C, stand at the points of the sticks facing into the centre and tap the free foot alternately to the left (with right foot) and right (with left) of the stick. The other 2 stand beside the other 2 points facing across the sticks, B in the same direction as A and D the opposite, such that the taps can be made across the sticks.

Bars 9-16: all walk $\frac{1}{4}$ round the sticks, starting with the left foot, 2 steps to a bar, in the direction already facing. A and C go clockwise keeping to a circle outside B and D who walk anticlockwise. A ends in B's starting place, B in A's etc. The dancers stamp the right foot beside the left on the last beat of the strain in these new places.

Bars 17-24: as bars 1-8, but in new positions and with the appropriate stepping

Bars 25-32: all walk back to starting position, B and D going clockwise and keeping to the outside etc.

FIG. 1

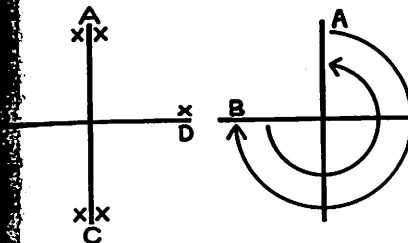


FIG. 2

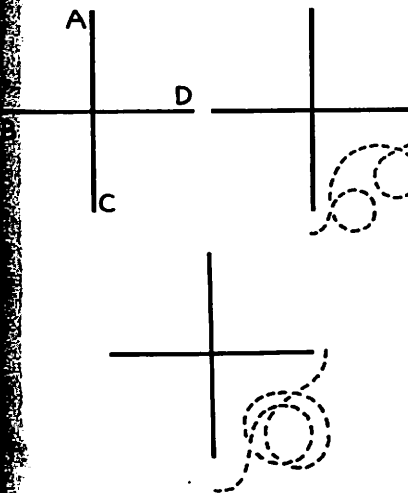


FIGURE TWO

Bars 1-8: all stand at points facing centre and step, tapping free foot to alternate sides of stick, as before.

Bars 9-16: dancers move to next point round anticlockwise, with step hops, starting right foot. Each turns twice round clockwise while moving, ending with a jump on the final beat of the strain.

Bars 17-24: all dance, tapping across the sticks at the points, facing round anticlockwise, left shoulders to centre.

Bars 25-32: A and D, B and C, link right arms and turn each other, keeping between their own points, using step hops, and changing places by the end of the strain. All jump on the last beat, in the new places. A and C will be where they started; B and D will have changed places.

Bars 33-40: dance at points as bars 1-8.

Bars 41-48: step hop, turning, moving round one place anticlockwise as in bars 9-16, each separately.

Bars 49-56: dance across the points, left shoulder to centre as bars 17-24.

Bars 57-64: dancers turn in pairs and change places so that all end in starting position.

Roy Dommett