

DUCKLINGTON WORKSHOP

INTRODUCTION

The surviving Mss showed that both Cecil Sharp and Clive Carey made a number of separate attempts to collect the Ducklington dances and almost succeeded. Sharp was particularly interested because of the customs with which it was associated, such as the Peeling Horns, the dancing of "Bonny Green Garters" around the maypole and the Whit Hunt, that are described in the Morris Book.

Cecil Sharp found that the detail if the morris was typical of the Wychwood area traditions using galleys and slow capers but with some unique features such as an intriguing way of performing jigs as set dances combining two-by-two movements with the whole set dancing the sidestep figure as a chorus all together. As with the Ascot-Under-Wychwood morris the major gap in the available information has been with the details of the steps and hand movements. For the Ascot tradition we were fortunate to find dancers from Sharp's friend Tiddy's young village sides of Ralph Honeybone's generation who had some knowledge of the Ascot jigs derived from the older generation of dancers who had been met by the early collectors.

On an Abingdon Morris tour in the late 1960's with the older men we met a man at a pub in Northleach who claimed that his father from Ducklington had danced jigs. On a follow up visit he was persuaded to show "Jockey to the Fair" when given just the right amount of beer! The only other thing he was prepared or able to show us with difficulty was the chorus of a Princess Royal. He knew nothing of set dances. He claimed to have been a friend of Arnold Woodley's uncle Joe Buckingham and appeared to have known the Bampton generation of dancers then mostly gone. Some older Bampton dancers thought they remembered him coming over and dancing to Joe in the morris pub.

At that time the revival morris world was looking for a simple tradition that could replace Bampton in the common repertoire. The existing information was developed with the help of Bath City Morris into a set of dances. It was found after experimentation that the satisfying interpretation stayed close to the above informant's Bampton like style using spring or half-capers where the Mss had galleys. Such was the success of the reconstruction that the then RING Squire invited Bath City Morris to teach the dances in an instructional at Cecil Sharp House. However not all the developed features have been preserved in the spread of this interpretation around the world and some of the developments are noted.

Dr Lionel Bacon would always dance Ducklington with the galleys! After a few false attempts, a club started in Ducklington Village to whom a Bampton like interpretation was not acceptable with Bampton just down the road, but for whom, without any Fieldtown like team in the area, a return to a more Sharp like format was practical. However the simplicity of the Bath form has encouraged creativity and many good dances ideas have been incorporated into the repertoires of various sides.

The relationship with the Bampton tradititon has been exploited by a few sides by extensive adaptation (Early) or incorporation of Bampton like arm and body movements (Stroud).

THE STEPS

Double Step : This is the classic morris double step, '1 2 3 hop', with a fairly straight leg and the feet parallel to the ground. The arms start coming down at fairly full stretch on the first step and swing back up on the third. The handkerchiefs are flipped up a little on the hop if possible. There is a left foot start throughout the dance for both halves of figures.

Back-Step : The Hop-Back-Step in the hey and the jigs is done very close to the ground. The heel of the free foot is twisted forward across in front of the supporting foot, keeping the ball of the foot on or very close to the ground. The ball of the foot is not swung across but is slid straight back. The arms and hands hang by the side, palms facing forward, in the back-step without significant movement.

Side-Step : This is "open", ie the feet are not crossed. When sidestepping to the left, the lead is the left foot and a "single" or "short" sidestep is 'l r l hop'. The trailing foot is lifted up behind. The leading arm does one wide sweep or "show" per bar. The sweep is across the body from the opposite shoulder around and above the head and straightening out on its own side, carrying on down to waist level, all in one plane.

The sidestep is either done laterally, at right angles to the direction that the dancer is facing, or travelling around a roughly triangular or circular path. The latter is a sidestep to the left going diagonally forward, '1 2 3 hop' and to the right going diagonally forward on the '1 2' only and changing into a retiring movement back to place on the final step and hop, '3 hop'.

Half or Spring-Capers : This is a springing from the left to the right foot starting on the first beat of each bar, followed by a hop on the landing foot preparatory to the following movement, 'l o r hop-r', if there is one. The arm lift for the caper should appear to come from the shoulders so the caper is performed upright, and the feet are kicked forward only a little. The arm movement is similar to that at Bampton, it is mostly below the elbow, up to nearly meet in front of the chin and back down without fully straightening, and it needs a "snatch" in a preceding bar of double step to lead into it.

"Tap" Capers : As collected these were neither slow nor capers! The music was played in an even rhythm, regardless of the normal rhythm, at about the same overall speed as the other steps. Starting with the left foot, step onto one foot making a deliberate tap, then tap the ball of the free foot about a foot length in front, and then make two little springs or normal 'quick changes' changing weight, 'l tap-r r l'. The hands executed two small waves at the sides on each of these last two steps.

Universally the "Tap Capers" have been interpreted as "Slow Capers" with the music at about half normal speed, the movements more deliberate and the final two steps becoming plain capers. Also the arm movement in the capers has become one big wave, hands coming up together in front, opening up and out, separating and straightening the arms and bringing them round to the sides, like simultaneous sidestep arm waves, taking a whole bar. Although there is no problem in only having one such caper, the Sharp Mss indicates that there could have been another and some teams have constructed one.

THE COMMON FIGURES

Both halves of the figures start on the left foot so that some of the turns on the spring capers have the supporting leg on the outside of the turn as opposed to the more conventional inside. The objective is to make the movements in the figures fit to the music by flowing without pause while having the effort appearing in the movement and the spring capers.

Once-To-Yourself - Start in a set by facing up towards the music. End the Once-to-Yourself with a caper-&-step which is not quite a full spring caper.

Foot-Up - Start still facing up from the Once-to-Yourself. Dance two double steps moving only a little forward, then turn out, odds to the left, evens to the right, on two spring capers, turning half way round and making a small semicircular loop to face down. Repeat, dancing two double steps moving down a little and turning out three quarters round, odds to the right, evens to the left, on the two spring capers, to end facing across.

Half-Rounds - The whole set makes a quarter turn to the left, the "easy", ie shortest way, into a circle facing clockwise around and dance two double steps to go half way round the circle to about their opposite diagonals place. They then flow into a turn out to the left on two spring capers to face back anticlockwise, making a small loop to do so, and dance back to place with two double steps and two spring capers, turning out to the right for roughly a three quarters turn to face across the set.

Half & Whole-Heys - The path is that of the conventional morris hey with the ends starting by turning out. As understood the middle pair always started the half-heys towards the top of the set, but in the whole heys they started the first half up and the second half down. As having two rules can be confusing some sides follow the 'up-then-down' rule only. The stepping is two double steps and four hop-back-steps for each half of the hey, based on the dancing in the comparable bars in the jigs. Note that there is no feet together at the end of the first half of a whole hey. At the end of the two double steps, keep rotating in the same sense until able to travel backwards for the backsteps, as at Fieldtown. For a whole hey, keep going to place.

The backstep is satisfactory for the half and whole heys that appear in choruses but not for the Whole-Hey as a Figure. Here it is suggested that two spring capers are used instead of the backsteps, certainly in the second half when it ends a dance, but also in the middle continuing to move forward. Some teams vary this effectively by using spring capers throughout some of their dances, including either turning on the spot, a "twizzle", with the two spring capers to end facing across, or just facing across for both.

Coming-In - When starting to dance from a static pose, either at the beginning of a dance, coming in for a corner movement or taking a turn in a jig, the dancers "Spring-In" or Caper-&-Step which is almost a spring caper.

Ending - The dances finish on a half or whole-hey and the four hop-back-steps are replaced with four plain capers, 'L R L R', facing up towards the music. The arm movements are full swings down, up, down and up with arms extended. As already mentioned it makes a satisfactory ending to use two spring capers, either facing up or turning out on the spot to end facing up.

DANCES

Note that in these descriptions there are implied only three repetitions of the distinctive movements so that in some dances the set can end with the set reversed. This should not matter, but a fourth can often be invented.

Dances often use movements in which the distinctive stepping has replaced the normal double steps and changes from,

(a) sidestep to, (b) spring capers to, (c) tap capers in the repetitions.

"BONNY GREEN GARTERS" or "HEY DIDDLE DIS"

This dance is described by Sharp briefly in his Morris Book, as performed around the maypole before setting off each day. There is no local Ducklington tune so Kimber's tune from Headington Quarry was suggested suitably adapted for the dance, but there are other collected versions of the tune without dances from elsewhere that could be used, eg Bledington.

Order

Once-to-Yourself,
Foot-Up,
Half-Rounds with Sidesteps,
Whole-Hey,
Half-Rounds with Spring-Capers,
Whole-Hey,
Half-Rounds with Tap-Capers,
Whole-Hey and finish facing up.

Half-Rounds-with-Sidesteps - This is a half-rounds danced with open sidesteps instead of double steps. All travel round with a sidestep to the left, moving out from the centre of the circle as well as moving forward, then a sidestep to the right, moving back towards the centre, turn out on two spring capers in a loop to face back and to be a little further out from the centre. Return with another sidestep to the left, this time towards the centre of the circle, and a sidestep to the right, outwards from the centre and turn out to the right to end facing across the set.

Half-Rounds-with-Spring-Capers - Substitute two spring capers for the two double steps, so that the movement becomes continuous spring capers.

Half-Rounds-with-Tap-Capers - Substitute two Tap-Capers for the two double steps. The music is played evenly for these bars at the speed desired by the side for these steps.

"THE BOYS OF THE BUNCH" or "THE LOLLIPOP MAN"

There is no local Ducklington tune for this dance, although there was one from nearby North Leigh, and it has been customary outside the village to use "The Lollipop Man" a song tune collected in the village by Clive Carey from a dancer. The village side sing,

*"Oh the lollipop man has a great big stick, And he only charges a 1d a lick,
And he gets it out whenever he can, He's a dirty old bugger is the lollipop
man!"*

Order

Once-to-Yourself,
 Foot-Up,
 Corners,
 Half-Rounds,
 Corners,
 Half-Rounds,
 Corners,
 Whole-Hey and finish facing up.

Corners - Danced in turn by Nos 1 & 6, Nos 2 & 5 and Nos 3 & 4. Each diagonal pair face across the diagonal, not across the set, and dance a sidestep to the left and to the right falling back to place travelling around a triangular or circular path and then dancing two spring capers, the first on the spot and in place or moving a little forward, and the second becoming a spring to land emphatically with feet together close to and face to face with the opposite corner in the centre of the set.

They then pass by right shoulders crossing to the other corner's place with two double steps and turn out in a loop around that place to face across the set on two spring capers. The first corners, Nos 1 & 6, turn back to their left, the second corners, Nos 2 & 5, to their right and the middles, Nos 3 & 4, follow their neighbouring tops, No 3 as No 1 to the left and No 4 as No 2 to the right. If this presents a problem to the memory then a club rule such as all turn to the left could be used.

Some sides use open sidesteps to pass rather than the double steps as this is easier when starting from face-to-face.

At the end of the dance, during the last half of the whole-hey, all can sing either,

"We are the Boys, the Boys of the Bunch" or

"Everyone loves the Lollipop Man" or

".....Muffin Man", depending on the tune chosen.

"OLD TAYLOR" or "OLD TYLER"

This is the dance commonly known as "Trunkles". Sharp by making an analogy with the dance elsewhere implied that it might have had two different sets of "slow-capers".

Order

Once-to-Yourself,
 Foot-Up,
 Salute,
 Corners Cross with Sidesteps,
 Half-Rounds,
 Salute,
 Corners Cross with Spring-Capers,
 Half-Rounds,
 Salute,
 Corners Cross with Tap-Capers,
 Whole-Hey and finish facing up.

Salute - Danced by each corner in turn. Facing along the diagonal each pair dances a sidestep to left and right and two spring capers, moving around as in "Boys of the Bunch" but ending in the centre facing, landing and balancing on the right foot while kicking the left feet together, instep to instep. The dancers then walk quietly and quickly back to place while the next corner is dancing.

Some teams dance the two spring capers turning back to place, rather as if it were a galley, instead of kicking feet together. Wheatsheaf Morris make it an exaggerated kick to the groin rather than a kicking of feet together.

Corners - Danced by each corner in turn. Each pair exchanges places along the diagonal, passing right shoulders in the centre of the set, dancing four sidesteps, spring-capers or tap-capers, depending on which crossing is being done, and turning out in the opposite's place on two spring-capers to end facing across, as in "Boys of the Bunch".

Coming-In - Each pair comes into a movement from standing still with a spring caper. Because the salute movement is so short, for that movement it could be reduced to a simple jump, which is the same length but has less flurry.

Some teams are not content with repeating the simple Half-Rounds in the above two dances and replace the second very effectively with the Half-Rounds-with-Sidesteps from "Bonny Green Garters".

JIGS PERFORMED AS SET DANCES

These are the dance formats particular to Ducklington. The pattern is the same with different steps for each repeat. Club style determines whether the "turn out" on two spring capers is mostly done on the first or second.

Order

Once-to-Yourself,
Foot-Up-Two-at-a-Time,
Jig,
Sidestep-Two-at-a-Time,
Jig,
Tap-Capers-Two-at-a-Time,
Jig and finish facing up.

Once-to-Yourself - Only the pair coming in dances.

Foot-Up, with various steppings.

1st 8 Bars : Nos 1 & 2 dance facing up a four bar sequence that is repeated. On the spring-capers at the end of the repeat they turn out and move down into a walk to the bottom of the set while the next pair are dancing. At the bottom they stand still facing across the set. As they start the cast the other two pairs move up a place, the second pair on their once-to-yourself spring-caper and the third pair just walking.

2nd 8 bars : Nos 3 & 4 dance as did the first pair facing up and cast out on the final spring-capers and walk down to the middle of the set and stand facing across the set. Nos 1 & 2 remain standing at the bottom. The third pair move to the top on their once-to-yourself.

3rd 8 bars : Nos 5 & 6 as above, turn on the spot and face across. The others having stood still join in with a once-to-yourself.

The set is now inverted. It does so with every such sequence. The pair currently at the top starts the next face-up sequence.

There are three different repeated stepping sequences,

- "Foot-Up" : two double steps on the spot and two spring-capers.
- "Sidestep" : sidestep to left and to right and two spring capers moving round as in the "Boys of the Bunch" and "Trunkles" salute.
- "Tap-Capers" : two tap capers on the spot and two spring-capers. The collected tune "Princess Royal" suggests that an alternative manner was four tap capers followed by half a "Foot-up".

THE DANCES

"NUTTING GIRL" - The tune suggested came from Arnold Woodley's uncle.

Long open lateral sidesteps take two bars and have two "shows".

Jig : All dance a long open sidestep laterally to the left and then to the right facing across throughout, followed by a half-hey. This sequence is then repeated to continue back to their starting places.

"PRINCESS ROYAL"

Jig : All dance a long open sidestep laterally to the left and then to the right and dance a whole-hey. Note that there is no sidestep movement at half way through the hey as in "Nutting Girl".

"JOCKEY TO THE FAIR"

Jig : All dance a long open sidestep laterally to the left and then to the right and dance a special extended version of the whole-hey. Various methods of doing this have appeared.

Bath City Morris - This uses turns called "Twizzles" after the Bampton usage. The whole-hey is started by turning out three quarters on the spot with two spring-capers to face the other end of the set, then doing a change ends, that is the rest of the half hey movement with four mild hop steps, arms down at sides, travelling forward. Then turning out on the spot again with two spring-capers and completing the hey with four hop steps again. Finally turning out in place with two spring capers to end facing across. In the final half hey the 'twizzle' can be replaced by four plain capers facing up but this is less satisfying.

The direction of the 'twizzle' for the ends is the same as if starting a hey from that position and replaces that part of the hey movement. For the middle the first 'twizzle' is downwards, away from the direction in which they are to move off in to complete the first half hey, the second is also downwards to go into the second half hey and the final one upwards on the return to starting place. That is they follow the tops except at the start.

Fleet Morris - This does the first two spring-capers facing across the set after the sidesteps and follows with a normal whole-hey with spring-capers instead of back-steps as described earlier.

"SHEPHERD'S HEY"

Source : Cecil Sharp and Ducklington Village.

Jig : All face up and dance a handclapping sequence which varies with each repeat. The dancers do not carry handkerchiefs for this dance.

The basic format is this clapping done twice through,

b touch-l wave - / b touch-r wave - / b under-l b under-r / b beh b - /

CHORUS : 1) touch outside of heel, 2) touch outside of hip, 3) blow kiss.

touch-l = touch specified place with left hand, **under-l** = clap both hands under left thigh which is raised till horizontal. The lower leg can be kicked up to be horizontal as well or not as the side decides.

End the dance with a whole-hey as there is no hey movement in the chorus.

THE SOLO AND DOUBLE JIGS

These use the same stepping as the corresponding set dances, as it is from the jigs that the stepping was deduced, but the stepping for the "jig" is done facing up towards the music throughout. One could end the dance with four plain capers instead of spring capers. An informant had the tap-capers danced four off plus a single foot-up sequence instead of the repeated movement given above.

"Jig" Part.

"Princess Royal" - long open lateral side step to left and to right, taking two bars each way and with two shows each way, two double steps, two spring capers, two double steps, two spring capers.

"Nutting Girl" - long open side step to left and to right, two double steps, two spring capers, long open side step to left and to right, two double steps, and two spring capers.

"Jockey to the Fair" - long open side step to left and to right, two spring capers, four backsteps, two spring capers, four backsteps, two spring capers.

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"COME TO THE FAIR" - a song tune with an extended final B music.

Source : Fleet Morris.

Foot-Up 1 : As usual with double steps and spring capers.

Jig 1 : Long open sidestep to left and to right, two plain capers, a double-step, two backsteps and a step and jump, and half of foot-up 1.

Foot-Up 2 : As usual with sidesteps instead of double steps.

Jig 2 : As Jig 1.

Foot-Up 3 : As usual with tap capers instead of sidesteps.

Jig 3 : As Jig 1 but the half of foot-up 1 is changed and extended in bars 11-12 after the two doubles to allow six spring capers and ending with four plain capers and singing,

"Hey Ho, Come to the Fair, Come to the Fair in the Morning!"

"JIG IN A RING"

The "jigs" can be performed in a circle for as many dancers as are available as a cross between the solo jig and the set dance stepping and movements.

Source : Fleet Morris.

FIGURES - All face the centre and all dance at the same time.

1. **Foot-up** danced twice on the spot facing the centre, rather as in the 2-by-2 formation.
2. **Sidestep** and spring-capers danced in a circular path, facing in to the centre, following the usual path as in the 2-by-2 formation.
3. **Tap capers** danced moving forward to the centre on the first two capers, turn to the right to face out on the spring capers, move out to place on the next two tap capers and turn right on the spring capers to face the centre again.

CHORUS : All face to the centre and all dance together.

"Nutting Girl" : All long open side step to left and to the right facing the Centre throughout. All turning to the right to start, the "long" way, dance two double steps around the ring clockwise, then turn outwards, to the left, on two spring capers to face front. Long open side step to the left and to the right facing the centre. All turning to the left to start, dance two double steps around the ring anti-clockwise and then turning out, to the right, to face the centre on two spring capers.

"Princess Royal" : As above, but omitting the second set of long open side-steps.

"Jockey to The Fair" : As Princess Royal, but two extra spring capers on the spot before turning right into the double steps for the rounds movement.

SOME INVENTED DANCES - Some less serious than others!**"BOBBY SHAFTOE"**

Source : from New Zealand in 1990 via Roy Dommett.

CHORUS : Like the "Lollipop Man" above in stepping, but all dance simultaneous with their opposites not the corners in turn.

All short open sidestep to left and right and a spring caper travelling around in a circle, then a spring caper to end in a single line down the centre of the set, right shoulders with opposite. Then go straight into a half hey, the middles making a quarter turn to start their move along the centre line. End the half hey with two spring capers facing across the set (or turning out). Repeat all to return to place. In NZ the half-heys were half-rounds.

"COTTISFORD"

Source : Fleet Morris

Music : "Seek you first the Kingdom of God"

CHORUS :

Bars 1-2 : First corners dance 2 plain capers on spot and one double step to meet in the centre.

Bars 3-4 : First corners dance a spring caper on spot in the centre turning to face out and then return to place on a double step, while the second corners do the same as bars 1-2.

Bars 5-6 : Second corners dance a spring caper turning on the spot in the centre and then return on a double step to place, while the middles do the same as bars 1-2.

Bars 7-8 : Middles dance 2 spring capers, turning and returning to place, while the rest dance two spring capers turning out on the spot.

"CUCKOO'S NEST" - a "resting" dance.

Source : Bath City Morris.

All face up and dance two by two.

CHORUS 1 :

Bars 1-2 : First pair short sidestep to left and to right in their place.

Bars 3-4 : Second pair sidestep to left and to right in their place.

Bars 5-6 : Third pair sidestep to left and to right in their place.

Bars 7-8 : All two spring-capers turning out to face down.

Repeat, starting with bottom pair and end facing across the set.

CHORUS 2 : use spring-capers instead of sidesteps.

CHORUS 3 : use tap-capers instead of spring-capers at desired speed.

"FLOWERS OF EDINBURGH" - almost a silly dance!

Source : Bath City Morris.

CHORUS : All face up, on Bar 1 the top pair spring a little and drop onto their right knee and hold that position, on Bar 2 the middle pair move forward and drop onto their right knee alongside the top pair, on Bar 3 the bottom pair, who have been moving up, drop onto their right knee alongside the middle pair so that all six are in a line kneeling shoulder to shoulder. Then all rise dancing two plain capers while the ends fall back a little and all move into a half hey from this position. The tops cast out, the middle move in and follow and the bottoms wait to be able to move in to the top place. All this is repeated facing up. On the last chorus the person on the extreme left end pushes all the others over!

"THE FOX"

Source : Newtowne Morris Men from the USA on Windsor Morris Tour 20.6.92

Music : Song tune with words. Sing in both Foot-Up and Whole-Hey.

Order : Corner dance, three corner movements, end on a whole hey with singing, spring capers half way and four plain capers up at end.

Chorus 1 : each corner pair in turn, dance forward to pass on short open sidesteps to left and right, turn to face back to their starting place on 2 double steps, short open sidesteps to left and right to get back to the starting place, passing the same shoulders, then 2 spring capers to turn to face across along the set diagonal.

Chorus 2 : each corner pair in turn, dances 2 spring capers on the spot, cross along the diagonal with four short open sidesteps, starting to the left, and turn to face back in the opposite's place on 2 spring capers.

Chorus 3 : 2 tap capers to slow music, cross on 4 sidesteps at normal speed, 2 to approach, 2 to pass, turn to face front on two more tap capers to slowed music.

"GLAISTER'S GAMBOL"

Source : from John Glaister and the Countryside Morris, first described as danced by Fleet Morris. Was danced in the Bampton style as well.

Music : "Speed the Plough"

CHORUS : Everyone does a short open sidestep to left and right and then two spring capers. It is the path that varies.

Bar 1 : All face across, all except first corners do short open sidestep to their left along the set, while the first corner, quickly turning clockwise to right, crosses the diagonal with only one sidestep, leading with the left, and passing back to back.

Bar 2 : All face across, all except second corner do short open sidestep to their right moving back to starting place, while second corner, quickly turning anticlockwise to the left, crosses the

diagonal with only one sidestep, leading with the right, and passing back to back.

Bar 3-4 : The corners turn out on the spot with two spring capers, while the middles cross the set to change sides passing right also with two spring capers turning. End facing round the set clockwise.

Bar 5-8 : All dance half-rounds clockwise to place and end facing across.

In the Repeat :

Bar 1-2 : As above.

Bar 3-4 : As above but middles pass left shoulders and end all facing round the set anticlockwise.

Bar 5-8 : All dance half rounds anticlockwise.

Countryside Morris do not do the repeat of the chorus. The last time they do bars 1-4 twice without the half-rounds.

"GOD REST YE MERRY GENTLEMEN" - A Christmas Dance with handkerchiefs.

Source : Fleet Morris, one of set of dances adapted to Carol tunes for use at engagements about Christmas time.

CHORUS : Face across for long open sidesteps to left and to right and whole hey without a break, just as the **"Princess Royal"** chorus above.

"LEAP FROG" - tune "Hey Diddle Dis" , a young men's dance!

Source : Bath City Morris.

CHORUS : a leapfrogging hey along the sides.

Bar 1 : Nos 1&2 go over Nos 3&4 who bend down in the middle of the set.

Bar 2 : Nos 5&6 go over Nos 1&2 who bend down in the middle of the set.

Bar 3 : Nos 3&4 go over Nos 5&6 etc.

Bar 4-6 : Continue to place.

Bar 7-8 : All dance four plain capers facing up.

"MAGGIE'S DANCE"

Source : Countryside Morris.

Music : A "Well Known Victorian Ballad"

Order :

Foot-up and down.

Chorus

Half-rounds with sidesteps.

Chorus

Half-rounds with tap capers

Chorus, ending with all up.

CHORUS : a long open sidestep to the left and to the right, then a half-hey, without a repeat to place.

"MAID OF THE MILL" - adapted from Bampton

Tune : "Eye Level"

CHORUS : face across, short open side step to left and right with shows, two spring capers and clapping both own hands together, then a half hey. Repeat all to return to place.

"THE OWL DANCE" to "Roy's Tune" from Blowzabella, an all action dance.

Source : Fleet Morris

CHORUS : There are 8 changes, each taking 2 bars, done with single steps. Dancers turn to face direction of travel at start of change. When not crossing, the two free dancers turn outwards on spot with two spring capers.

(1) 1&4, 3&6 (2) 2&6, 1&5 (3) 4&5, 2&3 (4) opposites 1&2, 3&4, 5&6.

Set is now reversed and on the other side to at the start. Repeat, with the same persons changing in the same order.

1	2	4	2	4	6	5	6	6	5
3	4	6	1	2	5	3	4	4	3 etc
5	6	5	3	1	3	1	2	2	1

"SATURDAY NIGHT" - started and danced in one line.

Source : Bath City Morris.

Sequence : Foot-Up with double steps and spring-capers danced face to face and then the sidestep and spring-caper sequence movement twice through, first time facing, second time passing by the right shoulders on the sidesteps for the progression.

"SATURDAY NIGHT"

Source : Newtowne Morris Men from the USA on Windsor Morris Tour 20.6.92

Music : Bucknell Tune with slows in second half of B music. Played AB.

Start : With one dancer. They come one at a time, at end of the line away from music. The dancers at the music end do one turn on their own before turning to dance with the next one coming up.

The dance alternates Foot-Up twice and a chorus and ends with a Whole Hey and 4 plain capers facing up to an A music.

Chorus : Long open sidestep to the left and then to the right, two tap capers facing and passing right shoulders on 2 spring capers.

"THE SPANISH LADY" - Katherine of Aragon who stayed at Dogmersfield, Hants, before marrying Prince Arthur and then his younger brother Henry VIII.

Source : Fleet Morris as interpreted from Jackstraws Morris, who had used the tune "Staines Morris".

Order : as "Lollipop Man".

CHORUS

- First Part** : All face up and dance sidestep foot-up 2 in turn, but half length and overlapping, thus,
- Bar 1-2 : Top pair short open sidestep to left and right, moving forward a little, while the rest stand still or start to walk forward,
- Bar 3-4 : Top pair turn out on 2 spring capers and go to bottom of set and turn inwards to face up. Others move up one place, the next pair by a short open side stepping to left and right moving to the top, the other pair walking forward,
- Bar 5-6 : Second pair turn out and go to the bottom on 2 spring capers, turn in to face up. The last pair move up with a short open sidestep to left and right at the top.
- Bar 7-8 : Last pair turn out and go to the bottom on 2 spring capers and turn in, the rest move up the middle with 2 spring capers and all turn in on the end of the 2nd spring caper to end facing the centre of the set.
- Second Part** : All face centre of set and dance inwards with single steps and hands down at sides for 4 bars till close, music quiet, join hands with neighbours but not so as to be obvious to the audience.
- All raise arms, touching knuckles with neighbours, sloping up to sides and retire to places with single steps for 2 bars, and end 2 spring capers facing across.

"SPEED THE PLOUGH"

Source : Mendip Morris Men at Bristol Morris Men 40th Anniversary tour.

CHORUS - Step sequence : 2 sidesteps and 2 spring capers.

Top pair cross over using the step sequence to change sides, then the middles ditto and then the bottoms, then all cross back to own place.

STICK DANCES - there are no traditional Ducklington stick dances.

"BRIGHTON CAMP" or "THREE MUSKETEERS"

Source : Wheatsheaf Morris via Roy Dommett.

Tune : "Girl I Left Behind Me", "Young Collins" or "British Grenadiers".

CHORUS :

Bar 1 : 1 & 6, 2 & 4, 3 & 5 spring to form set on diagonal on first beat and clash tips high, right to left, and low, left to right.

Bar 2 : 1 & 3, 2 & 5, 4 & 6 form set on other diagonal and ditto.
 Bar 3 : All face opposite in normal formation and ditto.
 Bar 4 : All hit opposite tips high, right to left and left to right. Then a half-hey and repeat all to return to place.

"CLEVEDON BRIDGE" - 6 bar B music.

Source : Bath City Morris.

Single stick each - sticks crossed in Once-to-Yourself and at end of dance.

FIGURES - Foot-Up as usual, up and down.

Sidestep and Tap-Capers as Jigs-as-Set-Dances but all dance simultaneously.

End with Whole-Hey and finish facing up.

CHORUS - Circular hey, Nos 1 & 3, Nos 5 & 6 and Nos 2 & 4 face and start by passing right shoulders. Go round to meet the person that was faced at the start, half way round the set, with a clash, then dancing on the spot, hit butts, tips, butts, tips while doing four plain capers. Carry on the circular hey to place and stick and caper again.

"OH SUSSANAH"

Source : Derived from a chorus danced by Ring O'Bells of New York.

CHORUS

Face across, walk backwards 2 steps, hitting stick butts and then tips on ground in front, walk forward with a step and jump landing feet together, close enough to opposite to strike, swinging the stick back then forward to clash tips with opposite. Pass opposite by the right shoulder on a double step, turning right to face back on a step and a jump, while waving the stick as in a Badby dance, to right, to left, to right and then clash. Turn to face back when doing the second wave to the right. Then half hey ending with two spring capers turning out (or facing front).

"TWO STICK" - seen in the USA.

Corner dance like the "Lollipop Man". The two sticks are hit together in front of the head on the second spring-caper in each movement and sometimes on both spring-capers.

CHORUS - A corner crossing as in "Lollipop Man", with some different steppings and bars 3 & 4 are done facing in the middle and the sticks are hit with the opposite corner, r+r, l+l, on the middle of the spring-capers, pass right shoulders in bar 5 etc.

In CHORUS 1 bars 1 & 2, 5 & 6 are sidesteps.

in CHORUS 2 they are spring-capers and

in CHORUS 3 they are Tap-Capers.