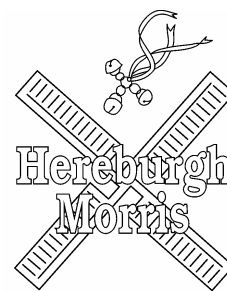


The Ugly Duckling

A Hereburgh Dance



Introduction

- The sixth dance in the Hereburgh “tradition” for Hereburgh Morris from the village of Harbury in Warwickshire.
- It is a long stick dance for eight dancers, who dance on to form two columns standing within sticking distance of each other. The formation changes to form two rows, then columns, then rows again after each chorus.

Musician	
1	2
3	4
5	6
7	8

- In *this* formation, reference to partners means 1&2, 3&4, 5&6, 7&8. Reference to sides means 1&3, 2&4, 5&7, 6&8. 1&2, 7&8 are ends; 3&5, 4&6 are middles.
- The tune is The Ugly Duckling, played straight through five times, using the last line as a Once to yourself.
- Stepping for all movements is as for other Hereburgh stick dances (ie 2ds, 2ss, ftj +c, forehand) and figures are borrowed from Life in the Old Dog and The Miller’s Ghost.
- The double stepping should be Ascott under Wychwood style with the arms swinging down and up to eye level.
- Single stepping is simple style and is sometimes backwards. Arms swing down on first ss and up on the second.
- Sticks are held in pencil grip at the centre and should be kept as vertical as possible.
- Left foot start everywhere except for the second half of the Face-to-face and Back-to-back figures.
- The sequence is:
 1. Once to yourself
 2. Dance on, Chorus
 3. Face-to-face, Chorus
 4. Chain, Chorus
 5. Back-to-back, Chorus
 6. Reel of 8, Chorus and dance away

Chorus

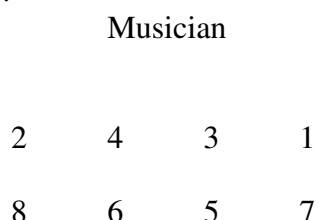
The sticking in the chorus mainly coincides with the words “Quack! Quack!” from the tune. At this point it is appropriate for the musicians to miss playing these notes and replace them with a duck caller.

Numbers 1, 4, 5, & 8 always strike first, whoever they stick with. 2, 3, 6 & 7 always receive first.

1. All face partners, feet together, no stepping while sticking until the ftj +c.
2. 2, 3, 6 & 7 hold their sticks at each end, horizontally at eye level in front as their partner strikes downward at the centre.

3. Immediately, 1, 4, 5 & 8 move their left hand to the end of their stick, and now, holding it in two hands raise it to the horizontal at eye level, to be struck downwards at the centre by their partner. Movements 2 and 3 take just two beats of the music (the Quack! Quack!)
4. Everyone turns to face their “side” and repeats movements 2 and 3.
5. Everyone turns again, this time to face ends and middles and repeats movements 2 and 3.
6. Middles now turn to face partners and everyone does a ftj + c with their partner.
7. Using 2ds all pass right shoulders with their partner, middles then dance on the spot where their partner was as 3 & 6 turn right and 4 & 5 turn left, ends continue dancing forwards as they turn to the right or left as appropriate until the set has been reformed as two rows. 2ss, ftj + c with the new partner.

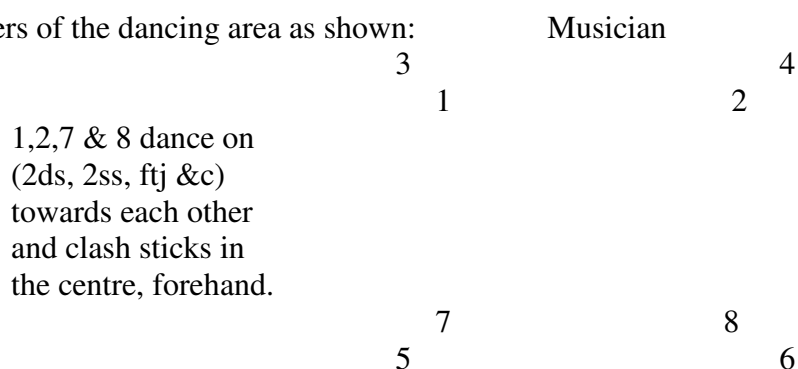
The set has now reformed as:



The dance then continues through each figure as if the caller (1) was at the head of the set and the set had been renumbered. In practice this means that everyone does the same thing each time in the chorus, but with alternating partners, etc.

Dance on

Dancers start from four corners of the dancing area as shown:



They then turn left and take a wide sweep, turning left all the time to arrive at their starting position in the set, where they clash with their partner (same stepping). At the same time, 3,4,5 & 6 dance straight in to their places and clash with their partners.

Face-to-face

This figure is like the one in Life in the Old Dog, rather than in Miller’s Ghost.

In 2ds dance face-to-face (whole gyp) with the person diagonally to the left as you face partner, passing right shoulders. Back to place with 2ss, ftj &c with partner. 1 and 8 perform this with an imaginary partner, keeping the line down the set.

Repeat with the person diagonally to the right, starting right foot and passing left shoulders, this time 2 and 7 have an imaginary partner.

Chain

As in Miller's Ghost. Large distances need to be covered while stepping, but at the same time the shape of the set needs to be maintained.

1. In the first ds the top four and bottom four each dance a half round clockwise to their opposite corner.
2. Keeping a smooth follow on from the previous movement, the middle four now dance a half round anti-clockwise on the next ds. The ends keep facing clockwise and dance on the spot.
3. In the 2ss the new top and bottom fours dance a half round clockwise.
4. All ftj & c with partner turning the easy way to face.
5. Repeat the whole sequence back to place.

Back-to-back

Similar to face-to-face

Back-to-back with left diagonal opposite, right shoulders, ftj & c with partner.

Back-to-back with right diagonal opposite, left shoulders, right foot start, ftj & c with partner. Imaginary partners at the ends as before.

Reel of 8

As for Miller's Ghost.

This figure is made up of two reels of four crossing in the centre. 1, 3, 6 & 8 dance a reel and intersect with 2, 4, 5 & 7. Collisions are avoided in the middle by making a small circle and turning it half a turn anti-clockwise. (This results in the Windmill dance reel, but danced on the diagonal.)

1. On the balance step, immediately after the clash at the end of the chorus, the ends step outwards to form the diagonal cross formation:

1	2
3	4
5	6
7	8

2. Everyone turns to face their 'side' and pass right shoulders in 1ds
3. In the second ds: middles turn at the ends and head back towards the centre ends, now facing centre, all pass left shoulders by forming a small circle and turning it half a turn anti-clockwise.
4. In 2ss: middles, now facing in centre pass left shoulders as above ends reach the end of the line and turn to face their side.
5. All ftj & c with their side.
6. Repeat 2 to 4 to return to the cross formation as in 1.
7. All ftj & c with partner as they resume the original shape of the set. (ie ends move back in)

Dance away

In the last chorus, instead of passing right shoulders and then reforming the set, pass right shoulders and then keep dancing forward until able to disappear into the crowd which has gathered to watch

Pete Johnson

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