

WINSTER LORRIS

Costume (c.1908)

Odds ("Ladies") in flowered hats, evens ("Men") in white hats with coloured ribbons. White shirt, 2 coloured scarves crosswise like bal rick, hanging down on each trouser leg. Ribbon round cuffs. Handk tied to middle finger or to bottom of cuff and could be placed in shirt when not wanted. Rosettes on breasts and back. White flannel trousers, no bells. Breat and trunk covered with tinsel and coloured papers. head gear of tinsel and paper flowers the whole very gaudy and very tacky.

Steps

- Reel step - 1 2 3 hop, with very slight hop almost $\downarrow \downarrow \downarrow$
but knee well raised on the hop
- Hop step - knee well raised on hop
- Slip step - used to move sideways circling back-to-back etc:
When moving to side leading foot is raised no more than inch or two and placed about 2 ft to side & weight transferred to it. Trailing foot is then scraped along ground up to leading foot then weight transferred back (dragging feet without spring, shuffle)
- Walking step -
- Jump - jumps are low or mild - the dancer does not leave the ground but merely rises on his toes.

Hands

- Hands Up - swing arms forward and up high just in front and above head.
- Salute or High Twist - one arm slightly curved at elbow is raised and hand waved immediately over the head with one quick circular movement of the wrist, clockwise for the right hand and anticlock for left.
- Arm Raised - one arm raised laterally at side of body at about 60 deg to horizontal quite straight, not bent at elbow.

Photographs

Sharp had a large number of Winster photographs now at Cecil Sharp House. Joe Reins Winster has a photograph album. There exists a short bit of film of them c.1950. More information can still be collected in the village. Further information must exist from the contacts with the Travelling Lorraine (Cambridge) who have had joint shows with Winster over the years.

Recent visits (1966) have shown that the traditional performance was much closer to Sharp's notations than the manner in which they are danced by the "ROSS and Morris Ring Clubs.

LORRIS MARCH

This processional dance leads straight into the Morris Dance, without pause being two parts of the same dance to the same tune.

Tune:- "This is it and that is it", standard 12 Morris tune.

Words:- "This is it and that is it, And this is Polly's dancing
The piper fell and broke his neck, and swore it was a
chancer."

Formation:- column, led by characters.

A music - Lines reel step diagonally across to the other side, odds in front of evens dancers turned about \downarrow inward (2 bars) continue "marching" forward throwing up hands after wild jump in middle of bar 4. Lines cross back evens in front of odds, i.e. left file always in front all in place by end of bar 6 march forward.

B music - as A - continue ad lib till reach place for stationary figure.

Note - no movement consisting of processing forward on own side as done by Ring is traditionally interpolated.

Sharp wrote "Extremely pretty and picturesque to see handkerchiefs waving in air at end of every 4 bars. The King walks in front with drawn sword occasionally waving in time with music. Queen walks by side of musician (melodeon player)."

? 3rd
4th
beat

Winster 2.

MORRIS DANCE

Stationary figure which terminates the processional, same tune. Sharp has hop-steps and slip-steps throughout the dances. Recent informants say reel-step and walk-step. Girls team swung arms up mildly on the hop. No other hand movements in the Morris Dance except the salute which all do every 4th bar, except in the Ring, which has nothing. Believe hop-step for Reel only.

The inclusion of "ends-meet" and "reel" movements depends on number of dancers available as Winster danced with 8 to 16 men.

A1 (a) Ends

Ends meet outside middle of set. Ends turn out and dance toward each other outside the lines, angling a little away from the set, and meet alongside the centre of the set with a mild jump and salute using outside arm. (4 bars) They then turn round, outwards, and proceed back to place still with reel-step, jumping and saluting partner when reaching place (4 bars)

(b) Rest - odds - Ladies side

At same time, odds make $\frac{1}{2}$ turn clockwise to face out, then walk outward 7 steps and a jump saluting with right hand (4 bars) Then make $\frac{1}{2}$ turn anticlockwise and walk back ending with a jump and salute to partner (4 bars)

(c) Rest - evens - Mens side

At same time evens in pairs along the file do a (Sharp reconstruction) Playford like "siding" but facing out instead of in, called "back-to-back". The pairs turn away from each other and pass each other back to-back moving roughly round in a small circle clockwise into each other's place using slip or walk-step. Ending with a turn so that all face out with mild jump and salute with right arm at same time as those in (b) do a similar jump and salute facing out. (4 bars) Movement is then repeated in reverse to face partner for salute at end. (4 bars)

B1 All this repeated - Ends doing as before, but odds and evens sides change roles

A2 "Zig-Zag" - a right-and-left in 4's.

Second corners, 2 & 3, change places, passing right shoulders, and directly they have passed the centre of the square, 1 & 4 also change places having stepped on spot a little so that it all looks like one movement. Crossing is quite slow as takes 4 bars. Reach opposite place with jump and salute with right arm. All turn clockwise and repeat to place (4 bars) ending with jump and salute to partner.

B2 "Ring" - a hands-round in 4's.

Same pairs of couples join hands at waist level and move slowly round to left (4 bars) and back (4 bars) with walk or slip-step.

A3 "Threading" - reels on sides.

To reel-step and including ends but otherwise as in the Morris Reel.

Dance sequence repeated a few times, ending on the Threading.

MORRIS REEL

Hop-step used throughout this dance and only in this dance. Danced briskly unlike other dances, probably because in jig time.

A1 (a) Ends

Ends meet and salute as in Morris Dance but use hopstep.

(b) "Threading" - reels in 3's.

At same time lines group into 3's, eg. 3 5 7. Reels start by all making $\frac{1}{2}$ turn down to face down, bottom man casts out, passes outside middle man and inside top, following figure 8 path of a reel; Middle man circles as in usual reel; Top man dances to bottom "threading" in serpentine motion.

At mid point of bar 4 all jump and salute outside arm at this time the top man is at the bottom of the reel and facing down, the other two should be facing up. Carry on to place (8 bars)

It is stated that this dance requires at least 8 and needs multiples of 4 although the above description is for 16 and for 12 one could leave out the movement by the ends, for 8 it must surely mean reels of 4 on the sides.

u.b. sharp given to opposite.

B1 Partners Cross

Odds turn to face down evens to face up. Partners cross over to change places with slip-step passing face to face with right arm raised and left on hip. akinbo. (2 bars) Retreat to places on same track still facing same way face to face but with arm positions reversed (2 bars) Repeat (4 bars)

Dance continues ad lib ending on a threading.

MORRIS GALOP

Played quite slowly knees well raised in dance. Mount inf. suggests that A1 A2 are danced at half the speed indicated and take 32 bars not 16

A1 Link hands along the sides of the set lines approach with 2 reel-steps starting right foot and throwing right foot forward in wild kick in hop of second reel step (2 bars) Retire to place with 2 reel-steps ending feet together (2 bars) lines unclasp and cross over to partner's place passing right shoulders with reel-steps braking into an easy walk as they turn clockwise to face front in the fourth bar. Hands naturally at sides except at kick and when passing partner in bar 5 when both hands are raised

A2 Repeat A1 to places. (8 bars)

B1 2Top couple link arms and cast sharply to left followed by the other couples and dance to the bottom of the set casting in and coming up the middle to place and then facing front. The other couples move up to the top before casting and each couple links arms at the top. A hop-step is used in gallop rhythm ♩ ♩ ♩ starting with the right foot (16 bars)

C Top couple swing down the middle of the set (progressive movement) to reel-step, with hands on partners shoulders, while rest clap in rhythm ♩ ♩ ♩ (8 bars)

Dance continues until original couple back at top or earlier if musician wishes. He calls "set" and partners "set" as in Blue Eyed Stranger I.

BLUE EYED STRANGER I

A1 Hands across in 4's but only 2 bars each way and repeated to fill 8 bars - reel-step.

B Arches partners make arches, odds holding hands of evens, and top couple skip hand in hand, down middle to bottom (progression)

A2 Partners "Set" ie. advance to feet in centre, take hold of each other in round dance fashion and turn a waltz on the spot, unlinking and retiring to original positions at end of figure.

As in B1.2 of The Galop the musician can shorten and lengthen B to suit the number of dancers.

BLUE EYED STRANGER II - stick dance. Different tune Sticks 2 ft.

A1 Lines forward and clash sticks once, and retire, repeat (8 bars)

B Single Cast returning up the middle with sticks forming arch.

A2 allowing 16 bars as in Galop

E2 Top couple swing down to bottom of set under the arches, holding butt of own stick in right hand and tip of partner's stick in left.

However Pilling teaches A1 as

r. l. / r. hr. l. r. / l. hl. / r. l. / r. hr. l. r. / l. r. / l. r. /
advance.... retire.... advance pass cross other side

ie. walking step rather than reel-step clash at x, repeat to place, 16 bars in all