

RINKAGHYN VANNIN



DANCES OF MANN
published by
SLEIH GYN THIE

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*(Now Rosemary Thomson Speers)

This Edition

We are still indebted to those who tirelessly brought this not for profit book into being. It is still being sought after and this is a re-print of the Third Edition to meet immediate demand. Mona Douglas' original Introduction still stands. But for her persistence and guidance many of these dances and plays would not have been so readily available to so many people over the last 35 years.

Rosemary Thomson Speers
The Callag
The Curragh
Isle of Man
2018

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INTRODUCTION

When, in some trepidation, I organised the first demonstration of the revived traditional Manx dances for the Easter Vacation School of the English Folk Dance Society held in Douglas in 1929, I would never have dared to anticipate that the practice and performance of Manx music and dance would achieve the expansion and general popularity it enjoys today; nor would this have seemed probable for a good many years after that date.

Well before the opening of the present century the Manx dances had fallen into disuse, mainly owing to the mental atmosphere first introduced into the Island by the Stanley family and their adherents and later reinforced by the Victorian dominance of social and commercial interests under which nearly everything Manx was denigrated as inferior and the imported language, arts and general way of life was too often regarded as a much needed 'civilising' influence. The traditional dances of the Manx people in particular were held to be only clumsy gambollings of country bumpkins, ignored even by the small section of educated people among whom were the first men to start collecting Manx traditional music, Dr. John Clague, Deemster Gill and Speaker A. W. Moore. These collectors noted a considerable number of dance tunes, but not the dances performed to them although at that time these must have been popular at such gatherings as the Mheillea. Fortunately, one or two of the dancers themselves did make some notes of steps and figures, among them my great-grandfather Philip Quayle of Glentrammon, and his notes were my first inspiration for collecting the dances; but when I started the only way of getting any demonstrations of steps and other movements was to hunt out old men in pubs or elderly women who remembered dancing at the Mheillea in their youth, and, occasionally, to join children who were performing a free version of such a dance as Hunt the Wren and calling it a game.

In the 1920's, however, a few school teachers were introducing English country and Morris dancing into the elementary schools, mainly due to the growing influence of the English Folk Dance Society, and it was a team of children at the Albert Road School, Ramsey that I coached for this first demonstration with the co-operation of the Headmaster, Mr. J. Q. Killey, and his assistant teacher, Mr. P. Leighton Stowell. The dancing of this team soon became popular, and they were followed by other school groups and a few adults who practised the dances in order to teach them to children. But these groups were regarded as entertainers for concerts and so on, and the dances themselves as museum exhibits, and there was no sign of Manx dances coming back into general usage as the Scottish national dances have always been used, mixed in with current ballroom dancing, though they were used to some extent in Manx Folk Dance Society parties.

But in the last twenty years this prevailing attitude has altered, Manx traditional music and dancing becoming part of the curriculum in our schools and both traditional and modern instruments played under school tuition. Also a number of adult groups, mainly of young people, are practising and performing the Manx dances all over the Island, inviting and gaining community participation, and taking them to folk festivals in other countries.

Mr. Colin Jerry, himself both a school teacher and a performer, has published several volumes of Manx tunes arranged in a suitable form for use by school children with their own instruments (and of course also by adult performers), and now comes this new volume published by two of these groups, Bock Yuan Fannee and Sleih gyn Thie, in co-operation. He has collected here the airs, instrumental guides and dancing instructions of all the Manx dances except those composed by the late Mr. Leighton Stowell, which are under copyright restrictions. And the Manx dance revival today is not confining itself to the dances already noted. As all living art must, it is becoming creative. The distinctive character of Manx traditional dancing is now well established and recognised internationally, and by slow degrees the dancers are themselves beginning to create new dances, as their forebears did when the dances were known and used all over the countryside. Two of these new dances in the traditional idiom are included in the present volume which comprises twenty-eight dances noted at various times and places. Many of these have hitherto only been available in MS, but all have now been brought back into practice from my original notes under my own supervision with teaching instructions carefully written, while the two new ones referred to above have been similarly treated. It now only remains for our enthusiastic young dancers to make full use of their new dance book.

MONA DOUGLAS

DESCRIPTION OF STEPS

1. *Manx Reel step (M.r.s).*

1 step occupies 4 beats.
3 small running steps keeping the feet close to the ground and a hop on the 4th beat swinging the free foot across in front of the other ankle with a slight inward 'kick'.
R.L.R. Hop R. – L.R.L. Hop L. etc.
2. *Running step.*

Short steps executed on the ball of the foot, with the feet kept close to the ground. A moderate amount of spring.
3. *Manx Side step.*

A rather smooth step. When moving to the right, dancers take a small spring sideways on to the right foot, then bringing up the left foot behind the right, transfer the weight on to the left foot (2 beats). To change to the left spring on to the right foot, and hop on the right foot swinging the left foot in front of the right to begin starting L. The movement can now be repeated to the left, i.e. R.L.R.L.R.L.R. Hop R; L.R.L.R.L.R.L. Hop L. Occasionally instead of a hop and swing to change direction in Manx side step, there may be a spring on the right foot, followed by a quick left, right, i.e. R.L.R.L.R.L. '1-2-3' (1-2-3 being R.L.R.).
4. *Manx Waltz.*

Partners stand close together side by side, man's right arm round the woman's waist and woman's left hand on the man's right shoulder. The outside hands are joined, the man's palm facing upwards, the woman's placed on top and the arms extended obliquely downwards. Keeping this position partners revolve clockwise with Manx reel step, beginning with the right foot.
5. *Manx Balance.*

A very common step in Manx dances. Step on to the right foot and swing the left foot across in front of it; then step on the left foot and swing the right foot across.
6. *Partners set and turn single.*

Partners face one another and take a short spring to the right on to the right foot, then bring up the left foot allowing this to take the weight of the body momentarily before transferring it back again to the right (1 bar). The spring is repeated to the left on to the left foot then right and back again to the left (1 bar). Starting with the right foot, each dancer turns round once clockwise on the spot with 4 running steps (2 bars).
7. *Partners side.*

Danced in running steps.
Partners face one another. Starting with the right foot they change places passing each other by the left shoulder and turning about to face again (4 steps, feet are brought together on the 4th), then return to places starting with the left foot, passing right shoulders and turning to the right about.
8. *Reel spin or Pivot spin single.*

A spin occupies 4 beats. In the pivot the weight is kept over the right foot, the turn being made on the ball of the right foot, the 'push off' being given with the toe of the left.
9. *Reel or Pivot spin with Partners.*

Partners stand close together, face to face. They give right hands, keeping the forearms close together and vertical, the man taking hold of the woman's right elbow with his left hand to strengthen the grip. The woman places her left hand behind the man's right shoulder. Keeping this grip they revolve clockwise on the spot using a pivot step as in a single pivot turn.
10. *Slipping Skip Step.*

This step is usually danced to jig time. Step forward on to the right foot placing the weight on to the right, bring left foot up partway behind it and transfer the weight on to the left momentarily, then back on to the right, bringing the left foot through to repeat this step by the left.

11. *Manx cross back step.*

This is a step with feet crossed and apart alternately. It involves 4 small springs swivelling on the toes so that the feet do not leave the ground.

- a. crossed with right behind left.
- b. slightly apart.
- c. crossed with left behind right.
- d. feet together.

For cross back step left – as above but start left behind right.

12. *Manx High Reel Step.*

This step occupies 4 beats. First stamp both feet on the ground with right foot crossed slightly in front of the left, then hop left on the second beat, step on to the right on the 3rd beat, and finally hop on the right. Similarly for left stamp both feet on the ground with left foot in front of right, then hop right, step on to left and hop left; i.e. stamp, hop L, change, hop R. Stamp, hop R, change, hop L.

13. *Manx feather steps or Scots High Reel step.*

This step is also known as a Manx high reel step and occupies 4 beats. Hopping on the right foot on each beat point the left foot to the side, then bring the left foot behind the right knee, then in front then behind again. Similarly hopping on the left foot, point the right foot to the side, bring behind left knee in front, then behind. In some cases, where stated, this step is danced with a point behind instead of to the side, and sometimes around the ankle.

14. *Heel Toe Step.*

Hopping on the left foot, tip the ground with the heel of the right foot forward, then tip with the toe of the right foot crossed in front of the left and repeat this movement. Similarly hopping on the right, 'heel-toe' with the left foot.

15. *Rocking Cross Step.*

Swing right foot forward, back in front of left foot, forward again and down. While doing this weight is on the left foot on which the dancer rocks gently up and down, lifting the heel but keeping the ball of the foot on the ground. Similarly with the left swing forward, across, forward again and down.

16. *Salute*

The 'salute' is a forward spring on to the right foot, the body bent well forward over the Dirk, and the arms flung outwards (2 beats). When repeating, it is necessary to change the weight backwards again to the left foot. This is done with another spring (2 beats) but the emphasis each time is on the forward movement.

17. *Manx Sand Step.*

This is a difficult step in Manx dancing made even more difficult as it is used with sticks. Bouncing on the ball of the left foot, scrape the right foot backwards (1st beat) then forwards to an angle right and back again (2nd beat) and forwards again at an almost 90° angle to the left and back (3rd beat) scraping it behind the left, this time lifting it and stepping on it to repeat the same with the left.

18. *The 'Frog' step or Squatting step.*

This step is danced in squatting position and is one of the most energetic of all the Manx steps. In squatting position kick the right foot forward, bring the right foot back again and at the same time kick the left foot forward. Repeat kicking right and left alternately.

◇ = Women.

◆ = Men.

HOP TU NAA

This dance appears to exist in two slightly different forms. This version is taken from the work of Mona Douglas and the other version may be found in the P. L. Stowell Book of Manx Dances.

It was performed on Hop-tu-Naa night (31st October), when couples danced through the streets bearing lighted turnip lanterns. The tradition of going from house to house dressed as witches carrying turnip lanterns has persisted to the present day, but is fast fading away.

$\text{♩} = 132$

① G Em G C D G G Em G C D G

② G C D G C D G

Music Movements

Music $\frac{6}{8}$ Dancers form up in procession numbered 1st and 2nd couples. Partners give inside hands.

A Bars 1-8 Starting with the right foot, all dance forward 4 M.r.s.

B Bars 1-2 Still keeping inside hands joined 1st and 2nd couples change places, 1st couple raise their hands to form an arch and moving backwards into 2nd place, 2nd couple pass up under arch to 1st place.

3-4 That again, 2nd couple making the arch and 1st couple passing under it to places.

5-6 Same as in B 1-2.

7-8 2nd couple drop hands and cast from the top to 2nd place while 1st couple move up middle.

The whole of B music is danced with running step.

Repeat A and B as many times as desired.

FLITTER DANCE

This is another dance with a slightly unclear history. It was danced at a feast held on the beach. The dance may have been used to extinguish the embers of the fire at the end of the bally-hoo. The day on which it was performed was Good Friday after a tea of flitters and jacks (limpets and winkles).

Music **Movements**

- A Couples dance with left arms extended and right hands joined often danced in processional form.
- A Shuffle stamp. Right-left-right, L-R-L, R-L-R, L-R.
then
L-R-L, R-L-R, L-R-L, R-L.
- B Women dance 4 side steps left passing in front of men who simultaneously dance 4 side steps right. Both partners give a single balance on the last step then return to places in 4 side steps with a single balance on the last.
Repeat as above except on return dance 2 side steps (slightly longer) and 2 stamps (men L-R) (women R-L) partners joining hands and men turning women into place.

CUR SHAGHEY YN GEUREY

Originally collected by Mona Douglas, this copy was obtained from Miss Davies.

This is a couples dance, danced with the partners facing each other with their hands on their hips.

Movements

- 1 Bars 1-4 Bend to the right and left.
 5-8 Clap 3 times in front of your face (your own hands).
 9-12 Bend to the right and left.
 13-16 Stamp right-left-right.
- 2 Bars 1-4 Shake right finger 3 times at your partner.
 5-8 Shake left finger 3 times at your partner.
 9-12 Each person does a slow spin, men with arms raised, ladies with their hands on their hips.
 13-16 Heel-toe facing each other, 4 right, 4 left.
- 3 Bars 1-16 Manx waltz.
 The dance can be made progressive if on the last step of the Manx waltz the men pass on to the left while the women cast out to meet their new partner.

HELG YN DREEAN

A progressive ring dance for as many as will, collected by Mona Douglas.

Said to have been danced formerly by the Wren Boys when the wren was buried by torchlight on St. Stephen's Night. Half the boys would be dressed as women, with one odd 'woman', called the 'Ben-treoghe yn Dreean' (Widow of the Wren), who wandered in and out of the dance, finally spinning round and round with the 'bush'. Later danced by boys and girls as a dance-game in which an odd girl tried to capture a partner at each progression, the one finally left without having to dance with the 'bush'.

♩. = 132

The musical score is written for three staves, labeled A, B, and C. Each staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. Above the staves, the tempo is indicated as a quarter note equal to 132 beats per minute. Chord symbols are placed above the notes: Staff A (G, D, G, D, G, C, G, D, G), Staff B (G, Em, Am, D, G, Em, Am, D), and Staff C (G, D, G, D, G, C, G, D, G).

	Music	Movements
A Bars	1-4	Hands joined in a ring, women on right of men, all swing right foot over left and stamp it on the first beat, then continue in running step round clockwise for 6 more beats, checking and turning body to come back on 8th beat.
	5-8	All swing L foot over R and stamp it, then continue in running step round counter-clockwise for 7 more beats.
B Bars	1-4	Women dance 2 reel steps forward to centre, honouring the 'bush' slightly on the second. Simultaneously, men dance 1 reel step backward and 1 forward.
	5-8	Women turn right and dance 1 reel step back towards original places, and a second one turning right again so that they are back in position facing inward, as at the start of the dance. Simultaneously, men dance one reel step forward, honour the 'bush', turn right, and dance one reel step outward, finishing with backs to the centre and facing their partners. In this movement, partners pass each other by the right shoulder.
C Bars	1-4	Reel spin all couples.
	5-8	Men cross their partners handing right, move on to the next women, take her L hand in their right and make one complete turn with her, so that she is in position on their right to start the next round as a new partner.

YN GUILLEY HESHEREE

A longways progressive dance for any number of couples. Collected by Mona Douglas.

♩. = 138

Music Movements

Music $\frac{6}{8}$ Couples are numbered 1st and 2nd all the way down the set.

A1 Bars 1-8 1st man moves down the middle on a zigzag track, to visit the 2nd woman and the 4th woman, turns to his left and returns up the middle to his place – at the same time 1st woman casts to her right and dances on a parallel track on the outside of the set. This figure is all done in running step.



9-12 1st man takes his partner by the right hand, places his left arm round her waist and takes her left hand behind.

1st couple dance down the middle in 2 M.r.s., the man turning the woman to her left about to face up on 2nd.

13-16 1st couple dance up the middle to places, M.r.s.

A2 Bars 1-8 1st man and 1st woman cross over giving right hands (2 bars) move down into the 2nd place (4 bars) and cross again giving left hands (2 bars) M.r.s.

9-16 1st and 2nd couples give hands in a ring and dance twice round clockwise, in running step.

A3 Bars 1-8 Same as A2. 2nd couple doing as the 1st couple did.

9-16 1st and 2nd couples give hands in a ring and dance round counter-clockwise, in running step.

A4 Bars 1-16 Partners join for Manx waltz.

1st and 2nd couples swing and change places turning clockwise and passing clockwise round each other, while Manx waltzing.

Repeat the whole as many times as desired. Each 1st couple progresses down the set, and starts each new round with the 2nd couple below them; each 2nd couple progresses up the set, and starts each new round with the 1st couple above them. On arriving at either end of set, couples stand 'neutral' for one round, then change their number and join in again on the following round.

CAR Y PHOOSSE

Longways for any number of couples. Originally danced at weddings. Progressive. Collected by Mona Douglas.

♩. = 132

	Music	Movements
A Bars	1-4	First man and second woman, R hands on hips and L hands raised, go round each other facing all the way (as in an English Gipsy movement), in running step, passing by the right.
	5-8	Changing to L hands on hips and R hands raised, they repeat the movement, passing by the left. During the whole of these 8 bars, first woman and second man dance: Balance right (bar 1), balance left (bar 2) pivot spin to right (bars 3-4), and repeat.
	9-16	As in A1, but with first woman and second man dancing round each other while first man and second woman balance and spin.
B Bars	1-4	First man takes his partner's R hand in his right hand and places his L arm across her shoulders. First woman clasps partner's L hand in her own L hand on her L shoulder, and in this position they lead down centre in four slow walking steps, the woman turning in under the man's raised arm on the last step so that their hands are crossed.
	5-8	First couple dance back up centre in reel step, and cast round second couples, who move up.
C Bars	1-8	Manx waltz all couples in progressed positions.

YN MHEILLEA

A circular harvest dance for as many couples as will. The Mheillea Queen sits in the centre cradling a babban (straw fashioned and wrapped as an infant) in her arms.

♩. = 132

Yn Mheil-lea, y Mheil-lea, A-reesht, A-reesht, A-reesht

	Music	Movements
A1 Bars	1-8	Couples join hands in a circle and dance 8 slip steps clockwise then 8 slip steps anti-clockwise.
B1 Bars	1-8	All take 3 steps to the centre, forward a double, and same out. Partners loose hands and stand facing each other. Men point with their foot and bring it up to the knee, left first then right. Then they turn clockwise with arms held out at shoulder level. Meanwhile women balance right and left with hands on hips, then turn clockwise with arms held at shoulder level.
A2 Bars	1-8	Partners face each other and pass by the right in reel step to the next partner along and cross hands with them, swing one-and-a-half times around then release hands and return to positions.
B2 Bars	1-8	Repeat as in B1.
A3 Bars	1-8	Partners face each other and arm right in 1 M.r.s., then arm left with next partner for 1 M.r.s. Then arm right for 1 M.r.s. with opposites, pass back and arm left with partners for 1 M.r.s. Finish with hands joined in a ring in original positions.
B3 Bars	1-8	Repeat as in B1.
A4 & B4		Manx Waltz moving clockwise.

The dance is usually continued ad lib. If the dancers wish to continue after the Manx waltz they should rejoin in a ring, balance right and left and do 3 little jumps with right foot crossed over left. This should be done while repeating the last phrase of the music again by singing 'Yn Mheillea! Yn Mheillea! Reesht, reesht, reesht!' indicating to the musician to start again.

PETER O'TAVY

Slow dance for four, collected by Mona Douglas.

This dance is different from most Manx dances as it is danced with slow, graceful movements, with the body rising and falling as the dance is performed. It was traditionally danced at Manx weddings by the bridegroom and bride, best man and first bridesmaid. It was performed after the 'breakfast' as part of the wedding entertainment, which was usually a very lengthy affair. The balancing movements in the dance were often a test of the participants' capabilities after their indulgence in 'jough'.

The following words accompany the tune, and today they are often sung for the last part of the dance.

'The man is not drunk, nor half drunk,
Nor quarter drunk, because he can dance.
The man is not drunk, nor half drunk
If he can dance Peter O'Tavy.'

◇ 1st couple ◇ 2nd couple
◇ ◇

$\text{♩} = 54$

Music Movements

- | | | |
|---------|-----|--|
| A1 Bars | 1-2 | Partners facing each other and hands joined with opposites, all swing R foot forward, across in front of L foot, forward again, and down. While doing this the weight is on L foot, on which the dancer rocks gently up and down, lifting heel but keeping ball of foot on ground. |
| | 3-4 | Dancers change weight to R foot and swing L forward, across, forward and down as above, while rocking on R foot, but on last beat of Bar 4, as L foot comes down, all swivel round on R foot to face opposites. (Rocking cross-step.) |
| | 5-8 | As above, facing opposites and joined with partners, but no swivel round on last beat. |
| B1 Bars | 1-8 | Still facing opposites, all walk a circular hey in a very swaying step, giving R and L hands and taking four steps to each change. Partners honour slightly on last beat. |
| A2 Bars | 1-8 | As in A1. |
| B2 Bars | 1-2 | Men take partner's R hands in their R hands and dance four Manx side steps obliquely to R. |
| | 3-4 | Partners dance four Manx side steps to L, finishing back to back with opposites. |
| | 5-6 | Men take hands of opposite women, so that the set forms a circle with men facing outward and women inward. Men then release their own partners and turn opposite women with L hand. |
| | 7-8 | Men go on and turn their own partners with R hand, finishing with a slight honour. All are now in original places. |
| A3 Bars | 1-8 | As in A1. |
| B3 Bars | 1-4 | First couple go forward and pass between opposites who make an arch, woman crossing in front of a man to cast round second woman, while first man casts round second man. |
| | 5-8 | First woman turns second man while first man turns second woman, both finishing in original places with a slight honour to opposites whom they have just turned. |
| A4 Bars | 1-8 | As in A1. |

- B4 Bars 1-8 As in B3, but second couple travelling.
- A5 Bars 1-8 As in A1.
- B5 Bars 1-2 Men give R hands high and turn each other half round, remaining close together with hands still clasped.
 Women turn outward and move four steps round to R. Dancers now form a line with first woman standing back to back with second man and second woman back to back with first man.
- 3-4 Women move round four more steps, still facing outward, while men release hands and fall back four steps. Women give R hands to their partners and L hands to opposites, which makes the set again a circle, but this time with men facing in and women out.
- 5-8 All move round clockwise four steps, which brings them into original places. On the last bar women release their L hands and turn to face inward, still holding their partners' R hands and partners honour slightly.
- A6 Bars 1-8 As in A1 except without hands joined.
- B6 Bars 1-8 Both couples take inside hands, go forward four steps to meet opposites and release hands.
- 3-4 First man takes inside hands with second woman and falls back four steps. Simultaneously, second man takes inside hands with first woman and falls back four steps.
- 5-6 In these positions, all move forward four steps, meet, and release hands.
- 7-8 Partners take R hands, turn each other, and honour low, without releasing hands.

CAR NY RANKEE

A six hand reel previously unpublished, collected by Mona Douglas.

The formation is 3 facing 3: (woman/man/woman) inside hands joined and the dance is progressive.

$\text{♩} = 132$

	Music	Movements
A1 Bars	1-8	All dance 1 M.r.s. on the spot 1 M.r.s. forward, 1 M.r.s. on the spot and 1 M.r.s. back.
	9-16	Lines dance 4 side steps to the R changing feet with a tap, and return 4 side steps to the left.
B1 Bars	1-4	Men face women on their R. With arms raised, all side step and balance R, side step and balance L. Left hand women shadowing the men.
	5-8	Men reel spin with R-hand women, while L-hand women pivot spin single.
	9-16	Same as Bars 1-8 except men dance with L-hand women and R-hand women shadowing men and pivot spin single.
A2 Bars	1-8	All join hands to form a circle and dance 16 running steps clockwise, changing feet with a tap on the last.
	9-16	Return anti-clockwise for 16 running steps to original places.
B2 Bars	1-8	Men join R hands and dance 2 high reel steps in a clockwise circle followed by 2 M.r.s.
	9-16	Men change hands and dance 2 high reel steps starting with L foot anti-clockwise, followed by 2 M.r.s. Simultaneously, bars 1-16, women dance around the set passing first R then L shoulders alternately, starting with opposites.
A3 Bars	1-4	Men face R-hand women and all side step and balance R, side step and balance L. L-hand women shadowing men.
	5-8	Men reel spin with R-hand women while L-hand women pivot spin single.
	9-12	Men progress anti-clockwise to opposite L-hand women. All side step and balance R, side step and balance L. R-hand women shadowing men.
	13-16	Men reel spin with opposite women while R-hand women pivot spin single. Men finish in opposite places.
B3 Bars	1-4	R-hand women dance 4 side steps L changing places passing face to face.
	5-8	L-hand women dance 4 side steps R changing places passing face to face.
	9-16	Men put their arms around women's waists. Women put their inside hands on the men's shoulders. Each group now turns clockwise for 4 M.r.s. finishing to face a new set of 3.

HYNDAA YN BWOAILLEY

A courting dance collected by Mona Douglas.

♩ = 132

Music Movements


Music $\frac{2}{4}$ Running step throughout.

- | | | |
|---------|-------|---|
| A1 Bars | 1-4 | Partners face each other and dance forward 4 steps and back 4 steps to places. |
| | 5-8 | Partners set and turn single. |
| | 9-16 | Repeat bars 1-8 |
| B1 Bars | 1-4 | The woman dances 4 steps forward towards the man and pretends to slap him on the cheek (on 4th step) at which instant the man claps behind his back, turns to her left and dances 4 steps back to her place, finishing with her back towards him. |
| | 5-8 | The man takes 4 steps after the woman and turns her round to face him (2 bars) then takes her by both hands, and retires to his place, the woman moving forwards with him. |
| | 9-12 | Partners loose hands and dance back 4 steps and forward 4 steps to meet. |
| | 13-16 | Partners set and turn single moving a little away from each other as they turn to their original places. |
| A2 Bars | 1-4 | Partners dance forward for 4 steps clapping each other's hands on the 4th, and back 4 steps to places. |
| | 5-8 | Partners set and turn single. |
| | 9-16 | Repeat Bars 1-8. |
| B2 Bars | 1-16 | Same as in B1. |
| A3 Bars | 1-4 | Partners side by dancing 4 steps to each other's place and 4 steps back, on an anti-clockwise circular path. |
| | 5-8 | Partners set and turn single. |
| | 9-16 | Repeat Bars 1-8. |
| B3 Bars | 1-16 | Same as in B1. |
| A4 Bars | 1-4 | Partners arm with the right. |
| | 5-8 | Partners set and turn single. |
| | 9-12 | Partners arm with the left. |
| | 13-16 | Partners set and turn single. |
| B4 Bars | 1-16 | Same as in B1 except that traditionally the man kisses his partner after he has turned her round. |

At the end the woman crouches down, and on the last beat the man folds his arms and swings his right leg over her body from left to right, giving an exultant shout as he does so.

EUNYSAGH VONA

A dance for 4 couples in longways formation collected by Mona Douglas.

 = 138



	Music	Movements
	Music $\frac{2}{4}$	Men give hands in a line and women do the same. Hands are held at shoulder height with arms slightly bent. The two lines face each other.
A1 Bars	1-8	Starting with right foot, 3 M.r.s. moving forwards (6 bars). On the 7th bar, dancers stamp with the left foot, and strike right foot against partner's right foot, and on the 8th bar stamp right and strike left.
	9-16	Starting with left foot lines retire to places with 2 M.r.s. (4 bars). Balance R and L (2 bars), then dance in position 3 little jumps with the feet crossed right foot in front of left.
B1 Bars	1-8	Keeping hands joined, both lines dance obliquely forward to the right in 4 side steps (the set will then be in one straight line, 1st man standing beside 4th woman), and obliquely forward to the left in 4 side steps. The lines have now changed places and partners are standing with backs towards each other.
	9-16	Dancers drop hands and dance backwards to original places. partners passing left shoulders 4 M.r.s.
A2 Bars	1-16	Same as in A1.
B2 Bars	1-4	Men face up, women face down. All dance to right with 4 side steps the lines intersecting and partners passing each other face to face.
	5-8	This again to the left to places in 4 side steps.
	9-10	Men dance 2 side steps to right.
	11-12	Women dance 2 side steps to right. The whole set is now in one straight line with partners facing.
	13-16	Partners dance Reel Spin in position falling back to line formation at end of phrase.
A3 Bars	1-16	Same as in A1.
B3 Bars	1-16	1st and 4th men face their partners; 2nd couple face down, 3rd couple face up. Grand chain all round the set, starting by giving right hands. M.r.s., one step to each change.
A4 Bars	1-16	Same as in A1.
B4 Bars	1-2	Dancers release hands. All dance one M.r.s. in position.
	3-8	Partners arm with the right changing places in M.r.s.
	9-10	Dance one M.r.s. in position.
	11-16	Partners arm with the left back to their own places in M.r.s.
A5 Bars	1-16	Same as in A1.

- B5 Bars 1-8 Lines keep hands joined. 1st and 2nd women raise their hands to make an arch. Each line led by No. 1 dances on a circular track, the men clockwise, women counter-clockwise, the men starting by passing under the arch made by the top two women, and passing under it again at half-way places, all danced in running step.
- 9-16 This again, women dancing under the arch made by the top two men.
- A6 Bars 1-16 Same as in A1.
- B6 Bars 1-8 Partners join for Manx waltz and turn clockwise with M.r.s., 2nd and 3rd couples moving out to the sides as they do so, so that the set is in square formation.
- 9-16 Each woman puts her right hand behind her back and takes her partner's right hand. Men give left hands across and all dance round counter-clockwise in M.r.s. On the last bar dancers finish with a stamp and shout, at the same time throwing up the outside arm, men left, women right.

ILLIAM Y THALHEAR

Another couples dance collected by Miss Mona Douglas.

$\text{♩} = 132$

Am D Am D Am

F G Am G Am Em G Am(D)

rall. — 1st time rall. — 1st time rall. — 2nd and last.

	Music	Movements
1 Bars	1-8	With left arm raised and right hand on hip, dance one M.r.s. back and one M.r.s. forward, balance and turn.
	9-12	Honour right by stepping left over right, withdraw right from behind left then bring left foot behind right and give a slight bow. Then honour left by starting step right, withdraw left from behind right and step right behind left.
	13-16	Pivot spin with partner.
2 Bars	1-8	Arm right for 2 M.r.s. then arm left.
	9-16	Partners join hands back to back and turn once clockwise using 3 M.r.s. Then break hands and honour right as music slows.
3 Bars	1-8	Partners approach diagonally balancing twice then woman turns under mans right hand, held high, whilst he does 2 more balances. (Right hands are joined.)
	9-16	With left arm raised and right hand on hip dance one M.r.s. back and one forward, balance and turn.
4 Bars	1-16	Partners now do Manx Waltz for 12 bars then separate, dancing one M.r.s. back and honour right to finish.
		In order that the dance can be made progressive the last figure can be adjusted to suit.

JEM AS NANCY

A dance for 2 couples in square formation, collected by Mona Douglas.

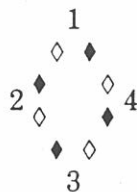
Starting formation: $\diamond \diamond$ 1st
 $\diamond \diamond$ 2nd

$\text{♩} = 138$

- | | Music | Movements |
|--------|-------|---|
| 1 Bars | 1-4 | <i>Lead round</i> Both couples lead halfway round in a circle clockwise for 2 M.r.s. |
| | 5-8 | Partners face each other and balance and turn. |
| | 9-12 | Couples continue lead round for 2 M.r.s. to square formation. 1st couple turning to face 2nd couple: |
| | | $\diamond \diamond$ 1st
$\diamond \diamond$ 2nd |
| | 13-16 | All balance to centre and turn. |
| 2 Bars | 1-8 | Both couples join R hands and all dance 4 side steps to R changing feet with a tap on the last. All dance 4 side steps to the left, tapping on last. |
| | 9-12 | Couples change places by 1st couple dancing through the middle of the 2nd couple, all turning outwards to face opposites (2 M.r.s.). |
| | 13-16 | All balance to centre and turn. |
| 3 Bars | 1-16 | Repeat as in 2, except 2nd couple pass through the middle of the 1st couple. |
| 4 Bars | 1-4 | <i>Diamonds</i> Men facing each other take 2 side steps to R, then 2 small jumps back to the left. Women balance and turn to each other. |
| | 5-8 | All balance to centre and turn shifting set from square formation to diamond: |
| | | $\begin{matrix} \diamond & \diamond \\ \diamond & \diamond \end{matrix} \rightarrow \begin{matrix} \diamond & \diamond \\ & \diamond & \diamond \end{matrix}$ |
| | 9-12 | Men dance 2 side steps left, then return 2 small jumps to the R. Women balance and turn to each other. |
| | 13-16 | All balance and turn back to square formation. |
| 5 Bars | 1-8 | Men turn to partners and arm R (2 M.r.s.), then balance and turn to each other. |
| | 9-16 | Men turn to opposites and arm L and balance and turn to opposites. |
| 6 Bars | 1-8 | 1st woman goes into a circle formed by the other 3 who dance around her for 8 running steps left and 8 steps right. The 1st woman dances 8 running steps on the spot turning to the right, then 8 left (i.e. opposite to the circle). |
| | 9-16 | Same as in bars 1-8 except with 2nd woman in the circle. |
| 7 Bars | 1-16 | Partners face each other. All hand right and left around the set taking 2 Manx High reel steps for each change. |
| 8 Bars | 1-4 | All dance 1 M.r.s. back diagonally and 1 M.r.s. forward. |
| | 5-8 | Balance to centre and turn. |
| | 9-16 | Make a basket with men joining hands behind women and pivot left. On the last beat men lift women on to their joined hands and shout 'Hogh'. |
| | | <i>Alternatively</i>
All form a L-hand star for 4 M.r.s., stamping on the last beat and raising R hand and shouting 'Hogh'. |

THE FATHABY JIG

Eight hand jig in square formation, collected by Mona Douglas.



 138

Music	Movements
	<i>Lead Round</i>
A1 Bars 1-4	Partners hold crossed hands, and on the first beat men swing women across in front of them with a lift. Women move in a high spring off the L foot, making a half turn and landing on R foot on the left of the man, this landing step being the first one of the forward movement as both partners step forward on the R foot on the strongly accented first beat of the bar. The step is slipping-skip step: step forward on R, slide L up behind it, hop on R, swing L forward to take weight, slide R up behind, hop L swing R forward, etc. Couples cast clockwise in a half-circle to the right.
	5-8 All swing, finishing with the women still improper.
	9-12 On the first beat men swing women back to proper position, women this time springing off R foot and landing on L.
	Cast-round to right is continued to complete circle.
13-16	All swing.
	<i>Side step and spin.</i>
B1 Bars 1-2	Men dance 4 quick side steps to their right behind partners. Simultaneously women dance four side steps to their left.
	3-4 Each man dances a reel spin with the woman now on his right (corners).
	5-6 All side step back to original places, women again passing in front.
	7-8 Partners dance a reel spin.
	<i>Circle under arches.</i>
A2 Bars 1-8	All join hands in a ring. First couple make an arch and third couples lead up under it and make an arch themselves. They are followed by second man with fourth woman, then by 4th man with second woman, while first couple carry their arch down to third place, where they turn in towards each other and face up. As soon as each following pair is through the first couple's arch they release the hands of the pair behind them and make an arch of their own, thus forming a line of arches with third couple at the top. First couple then lead up under the line of arches to their own place followed by the other pairs in order as they stand, third couple at the same time carrying their arch down to their own place. As the middle pairs go under the arch they release hands and step back into their original places.
	9-16 The above figure repeated, but with second couple and fourth couple making the movements given above for the first and third, who now take the movements given above for the side couples, thus forming the line of arches across the room instead of up and down.
	<i>Close circle.</i>
B2 Bars 1-2	Men dance three steps backwards, stamp and clap their hands. Simultaneously women dance four side steps to their left.

- 3-4 Men dance three steps forward and join hands high in a ring. Simultaneously women side step obliquely to their right and go into the ring under the men's joined hands, placing their hands on the men's shoulders.
- 5-8 All dance round clockwise in this close formation in pivot step, falling back to places on the last four beats.
- Balance and cross through centre.*
- A3 Bars 1-4 First and third men cross through centre in slipping-skip step, passing right shoulders, to change places then balance. Second and fourth men balance back so that the other pair may pass in front of them, and change places similarly.
Women all balance and spin to corners.
- 5-8 Women cross through centre, changing places, as men have just done, while men balance and spin to corners.
- 9-12 Partners arm right in opposite places.
- 13-16 Partners arm left.
- Wheel home.*
- B3 Bars 1-4 Men hold their partners round the waist, the women placing left hands on the men's shoulders and right hands on their own hips. Men give left hands across, and all dance round counter-clockwise to original places, falling back into square formation, danced in slipping-skip step.
- 5-8 Partners balance and spin.
- Squaring the circle.*
- A4 Bars 1-4 First man dances four side steps to his left and spins with fourth woman, while first woman side steps to her right and spins with second man (reel spins). Simultaneously, third man side steps to his left and spins with second woman, while third woman side steps to her right and spins with fourth man.
- 5-8 All form lines facing side walls, lead out four steps, drop hands, turn, and lead back four steps, falling into original places.
- 9-12 Second and fourth couples dances four side steps to first and third and dance reel spin with them.
- 13-16 All form lines facing top and bottom of the room, lead out four steps, drop hands, lead back four steps, and fall into original places.
- Balance and spin round.*
- B4 Bars 1-4 Each man turns to the woman on his left and dances a balance and spin with her.
5-8 Men turn back to their own partners and dance a balance and spin with them.
- Lead-round, and honours.*
- A5 Bars 1-16 As in A1, but on the last two beats of the last swing partners release left hands, and the man raises his in a curve over his head while bowing to his partner, while the woman curtseys low, holding her skirt out with her left hand. Right hands remain clasped.

CAR NY FERRISHYN

Six hand reel, collected by Mona Douglas.

2 men and 4 women.

Formation:

◇ ◇ ◇ 1st man
◇ ◇ ◇ 2nd man

$\text{♩} = 144$

	Music	Movements
A1 Bars	1-8	Both lines join hands at shoulder level, advance two reel steps and retire two reel steps, starting on R foot.
	9-16	Repeat, but instead of the usual small flick at the end of reel steps, bring the free foot well forward, up and across, pointing toes. (This is called reel step with kick.)
B1 Bars	1-8	All arm right and left with opposites in reel step.
	9-16	All dance the back-to-back with opposites, passing R shoulders first, then L.
A2 Bars	1-4	Joining crossed hands with opposites, all cast round to right in two reel steps.
	5-8	All swing.
	9-12	Continue cast to original places.
	13-16	All swing.
B2 Bars	1-4	Men face the women on their right and both side step and balance right and side step and balance left. Simultaneously, the two women on the men's left meet in reel step and turn each other with both hands.
	5-8	Men dance reel spin with the right-hand women. Simultaneously, the left-hand women fall back in reel step into each other's places.
	9-16	As above, but with the left-hand women changing back into their own places.
	A3 Bars	1-4
B3 Bars	5-8	All swing.
	9-12	Continue cast to original places.
	13-16	All swing.
	A4 Bars	1-4
5-8		Men dance reel spin with the women on their left. Simultaneously, the two right-hand women fall back in reel step into each other's places.
9-16		As above, but with the right-hand women changing back into their own places.
A4 Bars		1-8
	9-16	Crossing partners continue on a diagonal track in four more reel steps, finishing with first man on opposite side of the dance but at end of line, with his partner facing him, and second man and partner facing on opposite side at the other end

of the line. Simultaneously, the two free women dance round each other in reel step, passing by the right shoulder and facing all the way round. The lines are now diagonal, with a man and woman at each end and two women in the centre.

- B4 Bars 1-8 All balance and spin to opposites in reel step with kick.
9-16 Repeat above.
- A5 Bars 1-16 Men take inside hands with their left-hand women (now at centre of lines) and lead them round and back to original places in eight reel steps.
Simultaneously, the two free women dance two reel steps back and two more forward to meet, two more to go round each other (facing) and two more to fall back into their original positions.
- B5 Bars 1-8 All balance and spin to opposites in reel step with kick.
9-16 Repeat above.
- A6 Bars 1-2 Men arm right with women on their right.
3-4 Men dance to women on their left.
5-6 Men arm left with women on their left.
7-8 Men cross to opposite women.
9-10 Men arm right with women facing them.
11-12 Men dance towards the other women on opposite side of the dance.
13-14 Men arm left with these women.
15-16 Men continue in reel step to central place. (First and second men have now changed places.)
During the whole of this movement women pivot to their right on the spot while not actually arming.
- B6 Bars 1-8 All balance and spin to opposites in reel step with kick.
9-16 Repeat above.
- A7 Bars 1-16 As in A6, but with the men arming right and left back to original positions.
- B7 Bars 1-16 As in B6.
- A8 Bars 1-4 Men face each other with hands held high and dance two high reel steps.
5-8 Men dance four pivot spins to the right, with Hoghs.
Simultaneously, women place L hands on hips, hold R hands high, and change places with the other women on their own side of the dance, right-hand women passing between the two men and left-hand women behind them, in reel step.
9-16 Men dance the back-to-back, passing first R shoulder, then L.
Simultaneously, the women on each side turn each other with both hands behind the men, and fall back into their original places.
- B8 Bars 1-8 Men balance and spin to each other in reel step with kick.
Simultaneously, women arm right with their opposites.
9-16 Men repeat the balance and spin.
Simultaneously, women arm left with their opposites.
- A9 Bars 1-16 As in A2.
- B9 Bars 1-8 Both lines join hands at shoulder level, advance two reel steps and retire two reel steps, and loose hands.
9-16 All balance and spin to opposites, and on the last two beats men face each other with R arms and hands held straight up from the shoulder, palms forward, while women curtsey low to the men on their own side of the dance.
(Or it is permissible to omit this finish and continue the cast and swing to end of music.)

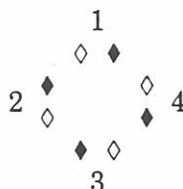
CAR JUAN NAN

Eight hand Manx Reel, collected by Mona Douglas.

◇ ◇ ◇ ◇
 Top ◇ ◇ ◇ ◇ Bottom
 1 2 3 4

♩ = 144

- | Music | Movements |
|-------------|--|
| A1 Bars 1-4 | <i>Lead-round.</i> This is done before every figure of the dance. Starting in longways formation (as above), each man takes his partner's R hand with his R hand and casts down in reel step to the right, taking a circular track half way round. |
| 5-8 | Reel spin all couples as they stand. |
| 9-12 | All couples cast up, completing the circle, and finish in square formation: |



- | | |
|--------------|--|
| 13-16 | Reel spin all couples. |
| B1 Bars 1-4 | First couple dances 4 side steps to the left while fourth couple dances 4 side steps to the right (exchanging places), first couple passing in front.
Simultaneously, third couple dances 4 side steps to the left and second couple dances 4 side steps to the right, third couple passing in front. |
| 5-8 | Partners balance and spin in place. |
| 9-12 | All couples side step back to original places, travelling in reverse directions, but this time second and fourth couples pass in front of first and third. |
| 13-16 | Partners balance and spin, taking R hands on last beat and turning up in column formation for the next lead-round. |
| A2 Bars 1-16 | As in A1, but finishing in longways formation as at the start. |
| B2 Bars 1-8 | Women's line casts clockwise round men's line to the bottom, in 4 reel steps.
Simultaneously, first and second men face each other and take R hands, third and fourth men do the same, and both pairs dance two high reel steps on the spot and two more turning round each other by the right. |
| 9-16 | Women turn by the left and face up, then return to places along their own track in 4 reel steps.
Simultaneously, men change to L hands, dance two high reel steps on the spot, starting on L foot, and two more turning round each other by the left. |
| A3 Bars 1-16 | As in A1, finishing in longways formation. |

- B3 Bars 1-16 As in B2, except that men dance reel step counter clockwise round women's line while the women form pairs and dance the high reel steps and turns. Men face up on 8th beat, turning by the right, and dance back along their own track clockwise.
- A4 Bars 1-16 As in A1, finishing in square formation.
- B4 Bars 1-4 Men give R hands across and dance once round clockwise in running step while women balance in place.
 5-8 Men arm left with their partners, swinging the women into the centre, in running step.
 9-12 Women give R hands across and dance once round in running step while men balance in place.
 13-16 Partners arm left, the men swinging the women round into proper positions for longways formation.
- A5 Bars 1-16 As in A1, finishing in square formation.
- B5 Bars 1-4 Men give left hands across and dance once around while women balance in place.
 5-8 Men arm right with their partners, swinging the women into the centre.
 9-12 Women give L hands across and dance once round while men balance in place.
 13-16 Partners arm right, finishing in longways formation.
- A6 Bars 1-16 As in A1, finishing in square formation.
- B6 Bars 1-4 Women dance two reel steps forward to centre while men dance two high reel steps on the spot.
 5-8 Men dance forward in reel step and form a ring round women, who step back against the men's joined hands and place their hands on the men's shoulders.
 9-16 All dance round faster and faster in pivot step, and on the last beat the men lift the women on to their joined hands and hold them up with a Hogh! while women wave their R hands.

BEN REIN Y VOALDYN

A progressive dance for sets of 4 couples danced in longways formation. Collected by Mona Douglas.

♩ = 132

	Music	Movements
A1 Bars	1-8	Lines dance 1 M.r.s. forward, 1 back, balance and spin with partners.
	8-12	Partners spin with R arms around waists and L arms high.
	13-16	Change to swing with L arms around waists and R arms high.
B1 Bars	1-8	1st man and 3rd man dance 4 M.r.s. around 2nd woman and 4th woman respectively who balance and turn twice. Others stand still.
	9-16	Repeat bars 1-8 but with 2nd man and 1st woman and 4th man and 3rd woman.
C1 Bars	1-8	Men face up the line and women face down. All dance 4 side steps to R and swing and 4 side steps to L.
	9-16	Repeat as in bars 1-8 but as partners meet on the return they take R hands to turn into place.
A2 Bars	1-8	1st and 2nd man make an arch and 3rd and 4th man make an arch. 1st and 2nd women go through the top arch and around their partners back to their places in 4 M.r.s. 3rd and 4th women do likewise through the other arch.
	9-16	As in Bars 1-8 except the women form arches and the men dance through and around their partners.
B2 Bars	1-8	1st woman is circled by 1st and 2nd man and 2nd woman who dance 8 running steps clockwise and 8 back, while 1st woman spins opposite to the circle. (Similar to Jem as Nancy.) Bottom couples do likewise.
	9-16	Repeat as in bars 1-8 but with 2nd and 4th women in circles.
C2 Bars	1-16	Repeat as in C1 (i.e. body).
A3 Bars	1-8	All balance and set to partners then balance and turn.
	9-16	Partners join R hands high and men balance while women pivot spin under men's arm.
B3 Bars	1-8	All cast out and down, join hands as they meet and come back up to positions. Danced in M.r.s.
	9-12	1st couple turn to face down and form an arch. 1st couple move down the set allowing 2nd couple to travel under the arch then 3rd couple make an arch for 1st couple to go under, and finally 1st couple make an arch over the 4th couple to finish at the bottom of the set.
	13-16	1st couple now swing in position at bottom of the set. Couples have now progressed, 2nd couple being top of the set, 1st couple now at the bottom.
C3 Bars	1-16	Repeat body as in C1 in progressed positions. The dance begins again and is continued until each couple has danced at the top of the set.

MOIRREY NY CAINLE

This dance was traditionally performed at Candlemas (2nd February) and the lighted candles were carried into church and blessed by the priest. The dance is done with four couples and an extra woman, 'Moirrey', who carries a lighted candle while each man carries an unlighted candle.

J. 112

The image shows two staves of musical notation for the dance 'Moirrey Ny Cainle'. The music is in 6/8 time and D major. The first staff is marked with a circled 'A' and the second with a circled 'B'. Chord symbols are written above the notes: D, Em, D, G, D, Em, A, G, D for the first staff; and D, G, D, A, D, Em, A, G, D for the second staff.

	Music	Movements
A1 Bars	1-8	Partners join R hands, men hold candles in L hands. 'Moirrey' leads couples round in a clockwise circle in slipping skip step, then stands while the couples form a circle around her.
B1 Bars	1-4	Each man faces centre and hands his partner round to face him so that she has her back to 'Moirrey'. Couples honour without losing hands, then men raise hands high while women pivot underneath.
	5-8	Both balance R and L, honour again, and loose hands.
A2 Bars	1-8	In the same positions (men facing in, women out), women balance and spin twice while men dance a feather step R and spin R, then a feather step L and spin L.
B2 Bars	1-8	All dance one M.r.s. forward and pivot spin R, then one M.r.s. starting left foot and pivot spin L. This brings the men's circle inside the women who finish their last spin facing the centre and join hands.
A3 Bars	1-8	Women balance (Mheallea type) in place while men go round 'Moirrey' counter clockwise in slow walking step each lighting his candle from hers.
B3 Bars	1-4	Women let go of hands and stand in place while men take four slow walking steps to their partners and take woman's R hand, holding the lighted candle high in their L hands.
	5-8	Both balance R and L, then honour.
A4 Bars	1-8	'Moirrey' leads couples in slipping skip step in a circle clockwise to finish in a straight line. 'Moirrey' turns to face the line.
B4 Bar	1	1st couple honour to 'Moirrey' as music slows, then step away to the left.
	2	2nd couple honour and step R.
	3	3rd couple honour and step L.
	4	4th couple honour and step R.
	5-8	'Moirrey' dances slipping skip step down between the couples who file in behind her in order (i.e. 1st couple followed by 2nd couple, etc.).
A5 Bars	1-8	'Moirrey' leads the couples off in slipping skip step.

MOGHREY MIE AS MAYNRYS

A longways progressive dance collected by Mona Douglas. Couples are numbers 1's and 2's.

♩ = 80

(Tune: William and Mary Clague Collection)

	Music	Movements
A1 Bars	1-2	1st man dances 2 high reel steps to 2nd woman who balances with hands on hips.
	3-4	1st man and 2nd woman join hands cross and turn each other falling back into places. Others remain still.
	5-8	Repeat as above (bars 1-4) with 2nd man and 1st woman, while others stand still.
B1 Bars	1-4	All join hands to form a circle, dance clockwise in slipping step.
	5-8	Partners take R hands and turn each other into place (4 M.r.s.).
A2 Bars	1-4	All couples dance 2 reel steps with kicks forward and 2 back.
	5-8	Side step and balance R, then side step and balance L, then pivot spin single.
B2 Bars	1-4	1st man faces 2nd woman who dances 4 Manx feather steps, while 1st man dances step L kick R clapping underneath, step R kick L clap underneath, then pivot spin R and clap hands above head on last beat.
	5-8	Repeat as Bars 1-4 above, but with 2nd man and 1st woman.
A3 Bars	1-8	All sets dance a circular hey in M.r.s.
B3 Bars	1-4	Partners take R hands and women pivot under men's hands while he balances.
	5-8	All pivot spin with partners.
A4 Bars	1-8	1st couples only. Arm R in 4 M.r.s. then arm L.
B4 Bars	1-4	1st couple take R hands and honour R then honour L.
	5-8	1st couples join L hands high and progress to next place in 4 M.r.s.. 2nd couples set and honour to them as they pass.
		The dance has now progressed and starts again.

DANCE FOR FIVE

An exhibition dance composed by B. Carswell, M. & C. Hall, B. Williamson and J. Cowell.
 Formation: Dancers stand in a straight line facing the audience with men on the outsides.

1 2 3 4 5
 ◆ ◆ ◆ ◆ ◆

$\text{♩} = 132$

- | Music | Movements |
|---------|---|
| A1 Bars | 1-2 All scrape R foot back once then kick three times forward. |
| | 3-6 No. 2 and 4 take 4 running steps forward, set R and L. Others set R and L and balance R and L. |
| | 7-8 All reel spin R on the spot. |
| | 9-12 All scrape L foot back once, kick 3 times forward, then dance 4 running steps forward. |
| | 13-16 All set L and R, then reel spin L on the spot. Nos. 2 and 4 finish facing other three. |
| B1 Bars | 1-4 Nos. 1, 3 and 5 take hands in a line and 2 and 4 join inside hands. All dance 2 side steps obliquely to R, and 2 side steps obliquely to L to finish back to back. |
| | 5-8 Line of 3 make 2 arches and all dance backwards 1 M.r.s. and 1 Cross back step. Nos. 2 and 4 passing under the arches. |
| | 9-12 Repeat side steps, but to L first. |
| | 13-16 As in bars 5-8 but centre woman (No. 3) turns and takes inside hands of other women as they pass through the arches and dances 1 running step back with them to finish with women facing the men: |

2 3 4
 ◆ ◆ ◆
 ◆ ◆
 1 5

- | | |
|---------|--|
| A2 Bars | 1-4 <i>Pistons</i> . No. 1 joins hands with 2 and 3, likewise 5 joins hands with 3 and 4. All set forward and back twice by the right. |
| | 5-8 Men make an arch with inside hands. All dance forward 2 M.r.s., middle woman passing under arch, and all turning out to face each other again (middle woman turns to R). |
| | 9-16 Men step dance 2 R, 2 L, 2 R and 1 cross back step. Women take hands in a line and in 2 M.r.s. middle woman makes an arch with L-hand woman and then follows R-hand woman through arch. Repeat again but make arch with R-hand woman. |
| B2 Bars | 1-8 <i>Pistons</i> as in A2 bars 1-8 but setting by the left. |
| | 9-16 Again as in A2 bars 9-16 except men take 2 side steps to form a straight line (instead of cross back step). |

1 2 3 4 5
 ◆ ◆ ◆ ◆ ◆

- | | |
|---------|---|
| A3 Bars | 1-4 <i>Dices</i> . Men take 4 side steps to the L. Centre woman (No. 3) step dances on the spot. Other two women dance 4 side steps to the R to finish as below. All facing centre woman. |
|---------|---|

4◆ ◆1
 ◆3
 5◆ ◆2

- A3 Bars 5-8 All set and cross back step.
 9-16 Centre woman dances hey with men (4 M.r.s.). Other women step dance on the spot.
- B3 Bars 1-8 Women dance hey in M.r.s. Men step dance on the spot.
 9-12 All take 4 side steps back to straight line. Centre woman step dances on the spot.
 13-16 All set and cross back step.
- A4 Bars 1-16 *Long Hey*. Dance hey in M.r.s. To commence hey:

Nos. 1 and 2 face, 3 and 4 face, 5 turns out.

- B4 Bars 1-8 Men make two arches with centre woman and wheel one circle clockwise for 4 M.r.s. Other women dance anti-clockwise for 4 M.r.s. passing under arches and finishing on outside of line:

2 1 3 5 4
 ◇ ◆ ◇ ◆ ◇

- 9-12 All set R and L and turn R. Outside women moving forward as they turn.
 13-16 All set L and R and turn L. Outside women move further forward and also men move forward to form a 'V' shape. All raise R arm and shout 'Hogh'.

2◇ ◇4
 1◆ ◆5
 ◇
 3

PURT CUBBLEY

A couples dance collected by Mona Douglas.

$\text{♩} = 138$

(Tune: *Here Comes Tom Dukes A-Riding*)

	Music	Movements
A1 Bars	1-8	Partners facing, arms at shoulder level dance 2 M.r.s. forward and 2 back.
	9-12	With L hand on hip and R hand high set R and L and reel spin R.
	13-16	With R hand on hip and L hand high set L and R and reel spin L.
B1 Bars	1-8	Woman with hands on hips dances heel toe L foot twice, R foot twice, balance and reel spin R. Man dances 4 high reel steps, R and L alternately, arms at shoulder level.
	9-16	Woman repeats as in bars 1-8 but heel toe with R foot first and reel spin L. Men dance 4 M.r.s. around the women.
A2 Bars	1-8	Partners facing dance 4 side steps R and 4 L. Arms at shoulder height.
	9-16	Partners dance back to back in 4 M.r.s.
B2 Bars	1-8	Partners meet in 2 M.r.s., balance and reel spin single.
	9-16	With R hands joined, woman spins under mans arm while he dances 3 heel toe steps. Both honour to each other on last 2 bars.
A3 Bars	1-8	Partners arm R in 2 M.r.s., balance and reel spin R.
	9-16	Starting with L foot partners arm L in 2 M.r.s., balance and reel spin L.
B3 Bars	1-8	Holding R hands partners dance 2 high reel steps and 2 more turning each other around clockwise.
	9-16	Partners change hands and dance 2 high reel steps starting L, and 2 more turning each other anti-clockwise.
A4 Bars	1-8	Partners meet in 2 M.r.s., take each other around waists with R arm, hold L arm high and spin R break and retire turning out.
	9-16	Repeat as in Bars 1-8 but with L arms around waists and R arms held high spinning L.
B4 Bars	1-16	Partners meet and dance Manx waltz to end.

REEAGHYN DY VANNIN

A Dirk dance collected by Mona Douglas. Solo.

Reeaghyn dy Vannin, the Sword Dance of the Kings of Mann, has a unique place in the Manx dance tradition, for it is said to have been originally part of the ancient Celtic Tanist Ceremony in which the heir to the Manx Throne took arms and was recognised before the people. The tradition is that when the Norse rulers came in they were athletes but not dancers, and so instead of the Crown Prince performing the ceremonial dance himself a Celtic chieftain was appointed to perform it on his behalf, and the clan so honoured were designated King's Dancers. This was the family of Mac Diarmid, the later Manx form having become Kermode, and Jack Kermode of Purt Mooar, from whom the dance was first noted, claimed that it had been handed down in his family from Norse times. The Manx Gaelic names used by Kermode for the various parts of the dance were Cur Arrym (Giving honour), Curteish (Saluting), Combaasal (Encircling), Prowal y Cliwe (Testing the Sword), Giaraghyn (Slashes), Gymmyrkey ayns Oasle (Bearing in honour) and Casherickey (Dedication). The purt y beayll to which it was traditionally performed should by tradition be sung by a close female relative of the dancer, and when first noted it was sung by Jack Kermode's wife after she had offered him a ceremonial beaker of whisky, a little of the drink being poured on the ground.

The principal performer of the dance at present is a descendant of the Kermode family.

Purt y beayll.

- | | |
|------------|---|
| A1 Music — | O hi-o y varriaght — O
O hi-o, my skian gial! (repeated) |
| B Music — | She mish cur ooashley, oashley diu
O hi-o, my skian gial! (repeated) |
| C Music — | Hi-o, y varriaght O!
Hi-o my skian gial!
Reeaghyn dy Vannin-O
O hi-o, my skian gial! |
| A2 Music — | O hi-o y varriaght O
O hi-o my skian gial!
Reeaghyn dy Vannin-O
O hi-o, O hi O ho! |

♩ = 69

Music Movements

The Dirk is carried, vertically, with both hands, at arms length, point upwards.

- | | |
|-------------|---|
| A1 Bars 1-8 | 7 M.r.s. in a circle clockwise; on 8th bar 2 low springs with feet crossed (R in front, then L in front) and crouch to place the dirk lengthwise on the ground, the dancer finishing by standing behind the hilt, with feet together and arms folded. |
| B1 Bars 1-8 | Facing the Dirk the whole time, 15 cross back steps round it clockwise, finishing with a 'salute' on the last note. |

- C1 Bar 1 Spring sideways to the R on to the R foot (1st beat), change with a spring on to the left foot, bringing the L foot slightly behind the R (2nd beat), spring again landing on both feet together (beats 3 and 4).
 2 Two springs sideways to the left allowing the left foot to take the ground just ahead of the right.
 3-4 The same as in Bars 1 and 2 reversing the direction and footing.
 5-8 Repeat bars 1-4 picking up the dirk at the end of the phrase, and holding it as in A1.
- B2 Bars 1-8 The same as in A1. On the last note the dirk is held forward at arms' length and head height, the hilt in the R hand and the point in the L.
- C2 Bar 1 Same as in C1 Bar 1.
 2 Spring with feet together, then hop left kicking the dirk with right toe; spring with feet together, and hop right kicking the dirk with left toe.
 3-4 The same as in Bars 1 and 2 reversing the direction and footing.
 5-8 Repeat bars 1-4. On the last note the dirk is placed on ground as in A1.
- B3 Bars 1-4 8 cross back steps facing the dirk and dancing once round it clockwise.
 5-8 4 slow 'salutes' picking up the dirk on the last note and holding in the R hand.
- C3 Bar 1 Brandish the dirk above the head with the R hand, at the same time twirling round clockwise.
 2 Spring with the feet together, then hop on the left foot raising the right knee, and pass the dirk under knee from the right hand to the left.
 3 The same as in bar 1 but brandish the dirk with the left hand and twirl counter-clockwise.
 4 The same as in bar 2 but raising the left knee and passing the dirk under it from left hand to right.
 5-6 The same as in Bars 1 and 2.
 7-8 The same as in Bars 3 and 4.
- A2 Bars 1-6 The same as in A1.
 7-8 Moving forwards, spring with feet crossed (right foot in front), then with feet apart, again with feet crossed (R in front), and finally to a kneeling position on the left knee - holding the dirk well forward as in the first step. The music quickens to about double speed on these last two bars.

CUM YN SHENN OANREY CHEH

Solo jig, collected by Mona Douglas.

$\text{♩} = 138$

Chord symbols for the first two staves:
 Staff 1: G, Em, D, Bm, Dm, F, C, G, Em, D, Bm, Dm, F, C, G
 Staff 2: G, Gm, Dm, F, C, D, G, Gm, Dm, F, C, G

Chord symbols for the last two staves:
 Staff 3: Bm, G, F#m, Bm, F#m, Bm, Bm, G, F#m, Bm, F#m, Bm
 Staff 4: Bm, G, A, F#m, Bm, Bm, G, A, F#m, Bm

- | | Music | Movements | |
|---------|---|---|---|
| A1 Bars | 1-2 | Arms folded, kick R foot once back and three times forward. | |
| | 3-4 | Step forward on R foot, bring L up behind and transfer weight, coming back immediately on to R; step back on L, cross R in front and transfer weight, coming back immediately on to L. | |
| | 5 | Point R toe across in front of L, touching ground, and hold. | |
| | 6 | Swing R foot back to right and point R, touching ground, and hold. | |
| | 7-8 | Turn by the right on the spot in 4 small springing steps, finishing with a stamp of both heels on last beat. | |
| | 9-10 | Kick L foot once back and three times forward. | |
| | 11-12 | Step forward on L foot, bring R up behind and transfer weight, coming back immediately on to L; step back on R, bring L across in front and transfer weight, coming back immediately on to R. | |
| | 13 | Point L toe across in front of R, touching ground, and hold. | |
| | 14 | Swing L foot back to left and point L, touching ground, and hold. | |
| | 15-16 | Turn by the L in 4 small springing steps, finishing with a stamp of both heels on last beat. | |
| | B1 Bar | 1 | Spring to R, landing on R foot, bring L foot up and transfer weight. |
| | | 2 | Step-tap, R, L, R, L, on the spot. |
| | | 3 | Cross R foot over L in front and step-tap as above R, L, R, L, still on the spot. |
| 4 | | Swing R foot back and step-tap again, as above. | |
| 5-8 | | Dance 4 Manx cross-steps, travelling left so as to finish in original position, and stamp with both heels on last beat. | |
| 9-16 | | As in B1, but moving to left and back, and L foot leading throughout. | |
| A2 Bars | 1-2 | Heel-and-toe with R foot, hands clasped back to back and held straight down in front of body. | |
| | 3-4 | Four small running steps in half-circle to right. | |
| | 5-6 | Heel-and-toe with right foot as before. | |
| | 7-8 | Four more running steps to complete circle to right. | |
| | 9-10 | Heel-and-toe with L foot, hands as above. | |
| | 11-12 | Four running steps in half circle to left. | |
| | 13-14 | Heel-and-toe with L foot. | |
| 15-16 | Four more running steps to complete circle to left. | | |
| B2 Bars | 1-2 | Arms folded, dance 1 reel step, starting on R foot and turning by the right. | |
| | 3-4 | Hop on R foot and flick L behind, in front, behind, in front of R knee, turning R on the spot. | |
| | 5-6 | Another reel step, starting on L foot and turning by the left. | |

- 7-8 Hop on L foot and flick R behind, in front, behind, in front of L knee, turning L on the spot.
- 9-16 Repeat the above.
- A3 Bars 1-2 Arms held high, tap behind with R foot, weight on L, bring R heel in behind L ankle, then in front, then behind again, and swing the foot forward to take the weight on the next step.
- 3-4 Step forward, R, L, R, hop R (kicking L foot forward).
- 5-6 Tap behind with L foot and bring L heel behind, in front, behind R ankle, then swing foot forward to take weight.
- 7-8 Step forward L, R, L, and on last beat spring and turn in the air, coming down on both toes, facing the reverse way.
- 9-16 As in Bars 1-8, but moving in reverse direction.
- B3 Bars 1-2 Springing off both feet, hop on L and clap hands under R knee, then hop on R and clap under L knee.
- 3-4 Repeat above.
- 5-6 Tap behind with R foot and bring heel behind, in front, behind L ankle.
- 7-8 Turn by the right and clap hands above head.
- 9-16 As above, but start claps under L knee and turn by the left.
- A4 Bars 1-4 Arms folded dance one Manx reel step and one feather step on a circular track to the right starting on R foot.
- 5-8 Four high springs, coming down with feet crossed, R in front, L in front, R in front, L in front; then a pivot turn to the right.
- 9-16 As above, but moving on a circular track to the left, with L foot leading and a left pivot turn.
- B4 Bar 1 Stamp with both feet, kick R foot back.
- 2 Hopping on L foot, kick R forward vigorously twice.
- 3-4 Pivot turn to the right.
- 5 Stamp, kick L foot back.
- 6 Hopping on R foot, kick L forward vigorously twice.
- 7-8 Pivot turn to the left.
- 9-16 Repeat above, but on the last beat finish with a stamp of the R foot, slightly forward, hands clapped before face, and a Hogh!

SHOOYL INNEENYN

This dance was traditionally performed by women at the Michaelmas Hiring Fair on 29th September. It was collected by Mona Douglas.

A $\text{♩} = 84$
 B $\text{♩} = 132$

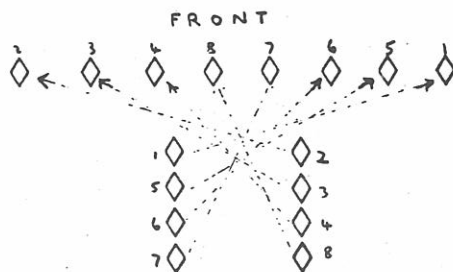
Music Movements
 A1 Bars 1-16 All hold hem of skirt at the hip with L hand and raise R arm. No. 1 leads circle as diagram. All walk 4 steps lifting free foot to reel step position on each step, beginning R.



Then continue for 4 further steps, but with a hop between each step. Repeat as above to finish in 2 lines:

1 ◊ ◊ 2
 3 ◊ ◊ 4
 5 ◊ ◊ 6
 7 ◊ ◊ 8

B1 Bars 1-16 Face opposites and dance 4 rocking cross steps, starting R. Arms out.
 B2 Bars 1-8 All pivot turn R, top couple (1 & 2) finish facing down the set, others face up.
 9-12 Second couple (3 & 4) join R hands and dance 4 side steps R, while third couple (5 & 6) join R hands and dance 4 side steps L. Others stand still.
 13-16 Siding couples dance 2 M.r.s. to turn to face each other. Top and bottom couple dance 1 M.r.s. back and 1 M.r.s. forward to finish facing partners. The set should now be in a square:
 B3 Bars *Grand chain* With hands on hips all set R and L to partners, then dance 1 M.r.s. passing R shoulders to meet oncoming woman. All set L and R and dance 1 M.r.s. passing L shoulders to next woman. Repeat until back in place, finish in 2 lines.
 A2 Bars 1-16 Using same steps as in A1. No. 1 leads crossing over to R followed by No. 2 crossing to L. Continue as below to finish in a line. L-hand women passing in front.



- A3 Bars 1-4 All balance R & L, pivot turn R (in 2 steps).
 5-8 All balance R & L and honour R.
 9-16 Repeat the above to finish with an honour.

MYLECHARANES MARCH

or Cutting off the Fiddler's Head

This dance was usually performed at New Year, when the Laare Vane or White Mare was carried, and after their ceremonial killing, the fiddler was raised up, blindfolded, and led to where the Laare Vane was seated. There he knelt down with his head in her lap and was asked questions by the company, his answers being supposed to be oracular. At the New Year festivities the questions generally related to courtships and marriages, but when the ritual was carried out at Boat Suppers, as sometimes happened, they more often had to do with prospects for the next season, crops, weather, etc.

Each man carries two sticks, fairly stout and about two feet long. Involved in the dance is the sand step. This step is danced in three quick kicks round and outward, the sole of the foot is just touching the ground all the time, and across behind the other foot, with a simultaneous transfer of weight. During the kicking movement the other foot takes the weight and hops in time with the kicks, which are done by R and L feet alternately, with a change of weight on each cross. It is a very difficult step to dance smoothly, and the criterion of skill with the traditional performers was to keep the sand upon which it was danced always moving under the kicking foot, but never flung off the spring board. Less skilled performers danced it with two kicks to each cross instead of three.

It is important to have the music for this dance played by a fiddler as he enters the dance in the last figure and is ceremoniously 'killed'.

$\text{♩} = 132$

The musical score consists of four staves of music in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 132. The first staff is marked with a circled 'A'. Chord markings above the staves include D, AD, Em, and A. The music is a lively march with a mix of eighth and sixteenth notes.

Music	Movements
(A music)	<i>Introduction or lead in.</i>
Bars 1-16	All dance round in a circle clockwise. Starting right, kick foot slightly forward tipping ground on forward and backward motion; then stamp, transfer the weight and repeat L. Simultaneously all swing sticks and strike them together above heads and behind on 1st and 2nd beat of each bar. They finish in two lines facing.
	(Strikers) 5 3 1 ♦ ♦ ♦ head of set ♦ ♦ ♦
	(Receivers) 6 4 2 Sticks crossing opposites and pointing downward.
A1 Bars 1-8	<i>The Links</i> Each side does a hey for 3 in skipping step. Nos. 1 and 2 turn outwards. Each man strikes his sticks together, above his head, half way (bar 4) and at the end (bar 8).
	9-16 Repeat as above except on the last bar strike own sticks above head then behind as in introduction.
B1 Bars 1-12	Holding the sticks at the centre each man strikes his L stick with the R on a downward stroke (beat 2) then again with the R on an upward stroke (beat 3).

Then with the L stick strike the R on an upward stroke (beat 2) and a downward stroke (beat 3). This is all done simultaneously with the sand step, which is danced continuously through the whole music. The movements take quite some practice as the first scrape of the sand step is the first beat, then the second and 3rd scrapes are accompanied with the striking of the sticks.

- A2 Bars 1-16 *Foltyn or Cum dty heshaght* A circular hey tapping R and L sticks alternately as though 'handing', danced in skipping step. Top couple face each other, middle couple face bottom couple. Twice around finish in two lines back to back.
- B2 Bars 1-4 *Jannoo Jeel* 4 sand steps back to back passing left shoulders to face each other.
 5-8 Strikers now on R of set strikes opposite sticks upward (1st beat) and downward (2nd beat) then each tapping his own behind his back (3rd beat). This is done four times.
 9-12 All dance sand step to return to positions, back to back passing L shoulder. On last bar each strike own sticks high and then behind.
- A3 Bars 1-8 *Roie as Ratchan* Both lines cast out and down, strikers (1, 3 & 5) tapping opposites' inside sticks on 1st beat of bars 1, 2 and 3 respectively and again as they come back up the centre on the 1st beat of bars 5, 6 and 7 respectively.
 9-16 Repeat as Bars 1-8 ending in two lines face to face, each dancer holding the ends of his opposites' sticks as well as his own at shoulder level.
- B3 Bars 1-4 All dance 4 sand steps on the spot while the fiddler runs up and down again under the arches.
 5-12 Top couple break arch, cross by each other and skip right around the set tapping their sticks above their heads (1st beat) and behind them (2nd beat). The remaining four keep hold of their opposites' sticks and pass under each other's arches (middle under first), then pass under their own arches, once towards each other and then back, break and form into a single line.
- A4 Bars 1-16 *Test and Close In* No. 1 faces down the line and all others face up. All dance in skipping step up and down passing R and L shoulders and tapping R and L alternately (similar to 'handing'). When No. 1 reaches the top of the line again he skips around the fiddler and makes a circle with the other men as they come up the line enclosing the fiddler. Each man crossing hands and grasping his neighbour's sticks as well as his own.
- B4 Bars 1-12 *Cutting off the fiddler's head* Keeping this hold on the sticks the dancers change to the sand step and gradually draw their hands together making the circle smaller and smaller while dancing round clockwise. When the circle hems in the fiddler so closely that he can no longer play, each man releases his neighbour's sticks and draws his own out and upward, completely hiding and downing the fiddler by clashing all the sticks together above him with a wild shout - i.e. 'Cutting off his head'.

BWOAILL BACCAGH

A dance for six men noted by Mona Douglas from various persons but most complete description and demonstration of steps and figures were from Ceasar Cashin, James Quine and William Quane, Peel.

A and C ♩ = 112

Music Movements

- A1 Bars 1-8 Men dance round on a circular track and form two lines facing each other. The step is R.L.R. flick – similar to reel step, but with a quick flick forward instead of a hop. Each man carries a short fisherman’s knife tucked into his belt.
- B1 Bars 1-8 1st man (top left) draws his knife and throws it down in front of him so that it’s point is embedded in the ground and it is upright. Opposite man, who should be about two feet down the line, does the same immediately after him. This is continued down the line. Positions should then be:



Dancers step back on R foot, close up L and spring high on both feet, coming down on R foot with L stretched out behind and arms flung out to salute the knives. Similar to salute of the sword in the dirk dance. Then all drop into squatting position.

- C1 Bars 1-8 In squatting position men perform the difficult ‘frog’ step i.e. kicking feet forward. All spring to upright position on the last beat.
- A2 Bars 1-4 Men dance to opposite places, each man passing his own knife by the right, using step with flicks, on the last beat spring high, turning to face knives.
5-8 Repeat as in bars 1-4 back to place. On the last beat spring high, turn and drop into squatting positions.
- C2 Bars 1-8 All dance squatting step but with side kicks instead of forward kicks, spring upright on last beat.
- A3 Bars 1-4 1st man takes up his knife in R hand and faces down the line. 2nd man takes up his knife and faces up the line to 1st man. 1st man dances down the line in 1-2-3-flick step tapping the other’s knives passing R and L shoulders alternately, others stepping in and picking up their knives in turn. On the last beat, when No. 1 should be at the bottom of the line, all spring high and turn to face No. 1.
5-8 1st man dances back up the line tapping knives as before. All dancing 1-2-3-flick step No. 1 travelling, others on the spot, falling back into two lines at the end.
- C3 Bars 1-8 All with knives tucked into their belts dance the ‘frog’ step on the spot with arms folded, springing upright on the last beat.
- A4 Bars 1-4 All arm R crossing over into opposite places in 1-2-3-flick step.
5-8 All arm L back to place.

B2 Bars 1-8 Each dancer draws his knife in the same order as for the first throw down, but this time on the last three beats they spring down, take their knives in their R hands and spring upright in a line and hold their knives above their heads and shout 'hoh'.

LHEIM Y BRADDAN

(The Salmon Leap)

This dance has been pieced together from descriptions of the various parts of it given by a number of people, with some demonstrations. The most complete outline was given by Captain Thomas Craine of the 'Sarah Blanche', formerly skipper of a Peel fishing boat and a sailor on the Packet Company's ships, and he said it was generally thought of as a fisherman's dance, but parts of it have been described and demonstrated by Northside crofters like William Caine of Jurby Curragh, and the Leap itself was shown to me in the 1920's by a man in Patrick known as Kelly the Blackguard. Kelly the fisherman of Baldrine, Lonan also described parts of it, including the costumes worn, and said it had once been part of the Mollag Band's dance, for which the men also wore white long sleeveless coats. I have not seen any special steps used in the bits demonstrated, but would suggest the Flitterdaunsey step for the main parts, a rather slow Manx Reel step for the hey, and about 2 bars of the jig step and air for the honour before each Guilley. At the end of this part the Cummaltaght and Eiyreydeyr will need to take their stand quite a bit away from the top of the dance, as the Braddan should lie facing them and kneel immediately after he lands from the Leap.

Names for the dancers are: Yn Cummaltaght, Yn Eiyreydeyr, Yn Braddan and Ny Guillyn (10 men).

Lead in: Cummaltaght and Eiyreydeyr together, Guillyn in pairs, and Braddan last. Costumes: All except Braddan wear long white tunics and headcloths. Cummaltaght carries a short sword and Eiyreydeyr a wide criss. Braddan is bare-headed and wears only a shirt and kilt or trews. Each Guilley carries an osier rod held upright in his right hand.

Guillyn form two lines, facing, and Cummaltaght and Eiyreydeyr stand at top, facing down the dance. Guillyn dance across and back and then a hey, Braddan capering about between them, and during the hey Cummaltaght and Eiyreydeyr cross each other and dance round outside, crossing back when they reach the top. At end of hey Guillyn form a circle and Braddan dances jig steps in front of each Guilley, starting at the top and moving clockwise around the dancers, honouring before passing to the next. As he honours, the Guilley strikes him with his rod then holds it towards his left-hand neighbour, who grasps it in his right hand, forming a circle of rods as Braddan progresses. Braddan gradually slows down his steps as he reaches the last Guilley, and as he receives the final stroke of the rod he lies down flat on his back, facing Cummaltaght, within the circle (like the fiddler in Mylecharane's March). The Guillyn dance slowly round him, clockwise and then counter-clockwise, and he leaps out over the rods and kneels before Cummaltaght. Guillyn raise and flourish their rods and shout, and Cummaltaght gives Braddan the sword and raises him to face down the dance, while Eiyreydeyr places the criss round his waist. He then springs and they lift him on their shoulders and they carry him off, holding the sword upright before him, the Guillyn following with their rods held high.

Captain Craine used to say that 'In old history they were calling this dance a Hero-feat.' Probably because very few men could perform the Leap.

The above, collected by Mona Douglas, is the most complete notation of this dance.

A CHRISTMAS DRAMA as performed by the WHITE BOYS

(Manx Sun – 1832 with variants from other recorded versions)

PROLOGUE It is here by your leave, Ladies and Gentlemen,
We will act a sporting play;
We will show you fine diversion, Before you go away.
It is room, room, brave gallant boys! Give us room to rhyme,
We will show fine diversion In this Christmas time.
It is room, room, give us room to sport,
This is the room we wish to resort –
Resort and repeat our merry rhymes,
For remember, Good folks, it is the Christmas times,
This Christmas time as we do now appear,
We wish to act our merry Christmas here;

Chorus: 'We are the merry actors that travel the street,
We are the merry actors who fight for our meat,
We are the merry actors who show a pleasant play;'
Enter in, St. Denis, thou champion, – clear the way!

Enter St. Denis and St. George:

ST. DENIS A stately knight, well arm'd with sword and shield,
Approaches, marching proudly o'er the field;
Sir Knight, where cam'st thou? also tell me
Where thou'rt bound? thy name and country so declaim.
I fear thee not, altho' thou look'st so big:
Nor for thy long sword do I care a fig!

ST. GEORGE Tho' thy demands are insolent, yet I
Will condescend thus briefly to reply:–
A knight am I, and not unknown to fame –
St. George the bold of England is my name!
Still in the front of battle foremost found
By field and flood for martial deeds renowned.
Many brave knights I've stretched upon the plain;
Towns have I taken, mighty giants slain;
And lately, 'tis indeed a feat to brag on,
I killed with this good sword a furious dragon,
Deeply enamoured of a lady bright,
Through the world I travelled as her knight;
More fair, more virtuous, more divine than she
In any realm or country ne'er can be;
And what I say I'll prove 'gainst any knight,
By dint of arms in fierce and mortal fight!

ST. DENIS St. George, St. George! thou talkest like an ass!
Full of conceit, nor will I let thee pass
'Till I have bang'd thy hide, thou empty boaster,
'Spite thy swaggering arms and long cheese-toaster.
A knight of France, St. Denis, famed am I,
And 'ere we part I surely mean to try
Whether I cannot lower thy lofty tones,
And bring thee, caitiff, to thy marrow bones;
Forc'd to confess that on this world so round,
The dames of France are still the fairest found!

ST. GEORGE Thy head from off thy shoulders soon I'll lop,
And that foul mouth of thine for ever stop.
An English knight, on coming to the scratch
For two of France is always found a match.
(They fight: St. George falls)

ST. GEORGE I die by a French man's hand – ah! fate too cruel!

ST. DENIS I think I've given St. George his gruel!
(Enter St. Patrick)

ST. PATRICK I am St. Patrick, Ireland gave me birth –
 In dearest Dublin, sweetest place on earth,
 Sword or shillalagh equally I wield,
 To break a head or cut a throat well skill'd.
 Fighting and eating – drinking too my trade is,
 With some spare time devoted to the ladies!
 Saint tho' I'm called, and yet I must allow
 That now and then I dearly love a row!
 The English George you've fairly floor'd, I see,
 And now, my boy, you'll take a turn with me;
 Come on St. Denis, from frogs of France,
 And without fiddle I will make you dance!

ST. DENIS For this thou well deserv'st a broken head
 Born in a bog and on potatoes fed!
 Nor bog, nor murphies shall delight thee more –
 This weapon sends thee to the Stygian shore,
 I'll put a stopper to thy bulls and brogue,
 And rid the world right quickly of a rogue!
(They fight: St. Denis falls)
 Alas, St. Patrick, rather queer I feel,
 Run through the body by thy Irish steel;
 Prithee, good fellow, for a doctor roar,
 Or poor St. Denis soon will be no more.

ST. PATRICK Halloo – a doctor, is a doctor near?
 DOCTOR Friend, did you call a doctor? – I am here,
 Jalap, my name; and for all sorts of ills
 I've powders, bolus, lotions, potions, pills;

ST. PATRICK From whence came ye?
 DOCTOR From France, from Spain, from Rome I come,
 I've travelled all parts of Christendom –

ST. PATRICK Well spoken doctor, What can you cure?
 DOCTOR All sorts of diseases, whatever you pleases,
 All pains within, all pains without,
 The plague, the palsey and the gout.
 For Cholera Morbus too – complaint terrific,
 I have never failing and a grand specific.
 The itch, the stitch, and molly-grubs
 I can cure all these deeds.
 All big-bellied maids and such-like jades,
 Likewise, I will pledge my life, I can cure a scolding wife,
 Let them be curst of ever so stout,
 If the devil's in, I'll blow him out.

ST. PATRICK What is your fee?
 DOCTOR No fee I look for if I make no cure!

ST. PATRICK I prithee, doctor, cease thy bothering cant,
 A midwife in this case we do not want;
 Thy aid obstetric for some female friend
 If there be need, – I'll Jalap recommend
 These wounded knights straightway demand thy care,
 Run through the guts in mortal fight they were!

DOCTOR Stabb'd through the guts is sure a sad disaster,
 But even for that I've a surprising plaster.

ST. PATRICK What medicine do you carry doctor?
 DOCTOR I carry a little bottle in my pocket,
 Of rixum-raxum, prixum-praxum, with cock-o-lory
 A little of this to his nostrils soon their vigour will restore
 And make them sound and active as before.
(The doctor operates: the wounded knights jump up perfectly recovered and start fighting)

ST. PATRICK After this squabble let our hands let's join
In friendship, and together let us dine;
Hungry I am, and well prepared for prog,
With no objections to a glass of grog.

ST. DENIS To a good dinner I'm nothing loth;

ST. GEORGE And I've a twist that will surprise you both.
(Knights stand in a circle and sing the following song)



Then here's success to all brave boys
Of stout and gallant heart
In battle-field or banquet board
Prepared to play a part.
We handle well a fork and knife
Likewise the sword and spear,
And we wish you a Merry Christmas
And a good New Year.
With hostile bands confronted,
To fight we are not slack;
On roast beef and plum pudding
We make a stout attack.

We handle well a fork and knife etc. . . .

ST. PATRICK Now let's to dinner.

DOCTOR Stop, I wish to know,
Who's to come down my fee before you go?

ST. PATRICK This morn I had a tenpenny, my dear,
But on the road I spent it all on beer!
And now I've not a copper in my breeches.
St. George, fork out and satisfy the chap!

ST. GEORGE I'm short of rhino too - I've not a rap

ST. DENIS Nor I, good doctor, but I'll try to borrow
A one pound note, so call again tomorrow.
(All go off except the doctor)

DOCTOR I'm fairly fiddled! Birds of the same feather
Are all three and humbugs all together.
No cash, and call tomorrow, all a bubble!
The doctor's bilked, lost in his time and trouble!
(to the audience)

Good folks, I hope you'll pity my mishap
And kindly drop a tester in my cap;
So may a Merry Christmas - a Good New Year,
Attend you all, with plenty of good beer. (Exit)

BIG HEAD In comes I who never came yet,
With my big head and little wit;
Let my wit be ever so small,

Me and my cudgell'll hammer 'em all.
If you don't believe the words I say
Enter in Little Devil Doubt, and clear the way

LITTLE DEVIL In comes I, Little Devil Doubt,
DOUBT If you won't give me money
I'll sweep you all out.
Money I want and money I crave,
If you won't give me money, I'll sweep you
all to your grave.

(Commences sweeping)

Big Head, Big Head! There's war
wherever we go!

(They fight)

BIG HEAD Where? where? where?

LITTLE DEVIL Here, here, here
DOUBT *(Knocks Big Head down with his broom)*

Here lies the body of old . . .

When he dies,

The Devil cries

'Come . . . come!' EXEUNT OMNES

"The White Boys Dance is now performed"

RINKEY NY GHUILLEYN BANNEY

The White Boys Dance

The sword dance which accompanies the Mummers Play and is danced by 6 men and the 'Doctor'. The whole dance is performed in slipping-skip step and throughout the dance the doctor capers about in and out of the movements. The dance was collected by Leighton Stowell.

♩. = 126

	Music	Movements
A1 Bars	1-16	Dancers either march on or begin in a circle following each other to finish as below. Swords are carried in R hands over R shoulders.

5 3 1
 ◆ ◆ ◆
 ◆ ◆ ◆
 6 4 2

B1 Bars	1-8	Top couple (1 & 2) form an arch with their swords, No. 1 striking the other on the first beat of the bar, and they move down the set as other couples move up through the arch. Similarly middle couple (3 & 4) make an arch on the first beat of bar 3 at the top of the set and move down. Finally bottom couple now at the top make an arch on the first beat of bar 5 and move down. All finishing back in places.
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9-16 Repeat as for bars 1-8.

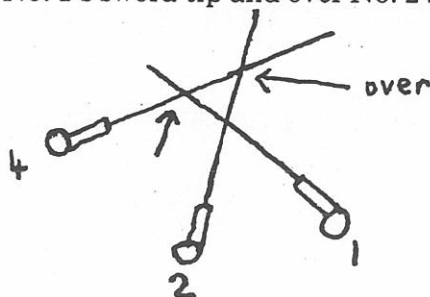
A2 Bars	1-16	Men dance around in a circle similar to A1 but No. 1 grabs the end of No. 2's sword on the first beat of the bar. Then No. 3 grabs the end of No. 1's sword on the 1st beat of bar 3 and continue until all linked together.
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B2 Bars	1-16	No. 1 releases his grip on No. 2 sword and leads the dancers through an arch formed by No. 2 and 4, then again through an arch formed by 6 and 4 and finally an arch formed by 5 and 6. He then links up as before enclosing the doctor inside the circle.
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A3 Bars	1-8	Continue to dance around in the circle.
	9-16	Still dance around in the circle but bringing swords inwards tip to hilt in a hexagon. On the last bar dancers turn L under swords to face outwards with arms crossed at waist height still holding swords.

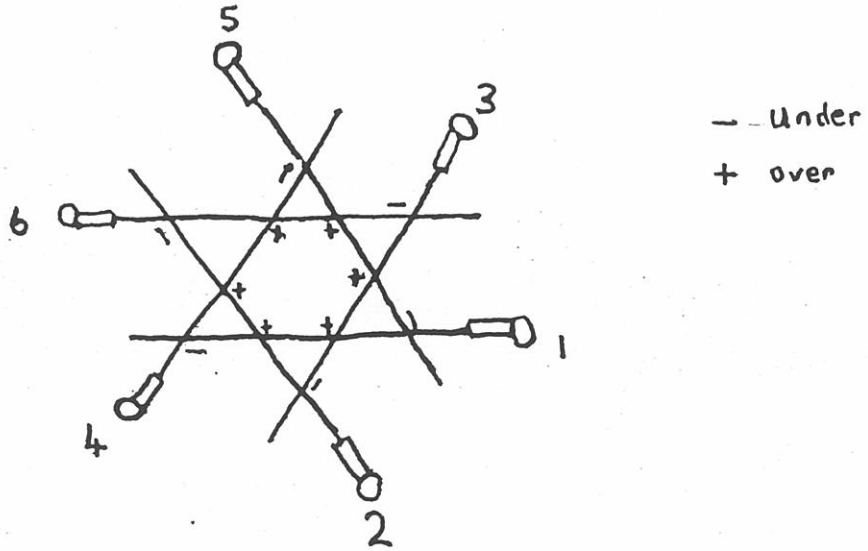
B3 Bars	1-8	Starting L foot dancers continue in circle with doctor still inside. On the last two beats of bar 8 all clash swords over the doctor's head as he runs out.
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	9-16	Still moving round dancers make a lock with the swords. No. 1 lays his sword waist high in front of him. No. 2 lays his sword across at an angle. No. 4 puts his sword under No. 1's sword tip and over No. 2's.
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No. 6 sword goes under No. 2's tip and over No. 4's. 5's sword goes under 4's and over 6's and over No. 1's hilt. No. 3 pushes his sword over the angle formed by 5 and 1. No. 2 pushes the end of No. 3's sword over his own sword's hilt and No. 3 puts his hilt under the end of No. 6 to complete the star.

- A4 Bars 1-8 No. 1 holds star high while others dance in a circle around him.
 9-16 All dancers grip their own swords still in locked position. The doctor sits on the locked swords and is carried off at shoulder height in a gap between No. 1 and No. 2 supporting himself on their shoulders.



SHIBBER BURT BAATEY

Collected by Dr. John Clague

Ren mee taghyrt dy akin sheshaght baatey lurg shibber burt baatey ayns y vlein hoght cheead yeig queig jeig as daeed.

Va'n chibber goit ayns this mainshter y vaatey. Va'n ennym echey Thomase Joss, as va'n ennym y vaatey Swan.

V'ad rheynn ny aynyn, as failley cheshaght son y nah vlein.

Ec lhiatte y thie va magher faiyr, as va ec yn cheshaght meer dy snaie, stoandey, as maidjey raue.

Hug yn vainshter y vaidjey ayns loob ayns y chleigh dy stiurey. Hie daa ghooiney harrish y chleigh, as va'n snaie currit harrish y chleigh. Hooar yn daa ghooiney holt jeh'n snaie, as hug ad lhieu eh magh ayns y vagher choud as harragh eh. Va daa ghooiney er y dreym, as fer ec y lint, as va fer elley ceau ny mollagyn magh.

Roish ghow ad toshiaght dy chuir yn snaie, v'ad taggloo mysh y shiaulley hug y ghrunt skeddan.

Dooyrt Johnny Dan dy row ee goll dy moal.

T.J. Ta partan er y thoyne eck jiu ta mee credjal.

D. Te ro Leah dy chuir.

H. Te traad dy liooar.

V. Cha vel y ghrian dy lhie foast.

J.D. Foddym fakin ingin my ordaag foast.

T.J. Nish, my ghullyn, lhig dooin goaill burt, as chur.

V. Ta caslys mie ain.

J.D. Naik shiu yn pherkyn?

T.J. Honnick.

V. R'ou prowal ayns shen, buy?

D. Va, buy.

H. Dob ad snaue.

J.D. Quoid t'ou cur ass y piyr?

T.J. Mysh keead. R'ou prowal y nah cheayrt?

H. Va, buy. Ren ad gobbal snaue.

D. Te kiart cha mie dooin prowal reesht.

V. Ta skeddan dy liooar ayns shoh.

J.D. Lhig dooin craa as cur magh reesht ee son oor.

Lurg jee ve oor cuirt:

T.J. Te kiart cha mie dy chur er boayrd. Te jeeaghyn quaagh, as va'n snaie ooilley er y tedd, as hug shin claghyn pohll er y snaie.

V. Te sheidey feer creoi.

D. Lhig dooin cur seose y chron.

H. Chion sheet y lug dy chummal yn chione eck hug y cheayn.

T.J. Cur shiu shiaull hug y chron dy tappee, ta'n cheayn roie feer trome. As yn chield red chiangle shin three reefyn ayns y shiaull mean, as hie shin gys purt. Tra va shin goll cheayll shin eam,

J.D. Ta dooinney harrish boayrd!

H. Baatey! Baatey!

D. Graih Yee.

V. Beem's baiht.

T.J. Cur magh yn yawl.

J.D. Jean siyr! Jean siyr!

V. Bee oo roud.

H. C'raad t'eh? C'raad t'eshyn?

D. Ta mee fakin eh.

J.D. C'raad ta'n chlip?

T.J. Ceau coyrd huggey.

D. Vel eh echey?

H. Vel eh er n'gheddyn eh?

T.J. Ceau mollag huggey.

J.D. T'eh goll sheese y nah cheayrt.

D. T'eh aym. T'eh aym.

T.J. T'eh ayns shoh.

J.D. Tayr holt er folt y ching.

H. Greim eh er y wannal.
D. Cum shicky eh. Trog eh er boayrd.
T.J. Chyndaa er e ghreym.
J.D. Cur eh tessan y stoandey, as lhig da'n ushtey roie ass.
D. Vel yn ennal ayn?
H. T'eh lieh-varroo.
D. Vel eh tayrn ennal?
H. T'eh cheet huggey.
D. T'eh tayrn ennal.
H. Cha n'aggle da foast.
D. T'eh cheet my-laue.
T.J. Ta'n chooid smessey harrish.
J.D. V'eh bunnys baiht.
T.J. S'faggys v'eh da baase.
J.D. Cha bee dooinney baiht my t'eh dy ve croghit.
T.J. Lhig dooin goll as goaill jough y dorrys.
J.D. Te ooilley dy mie ta cur jerrey dy mie.

THE BOAT SUPPER

I happened to see a crew after the crew's supper in the year eighteen hundred and fifty-five.

The supper was taken in the house of the master of the boat. His name was Thomas Joss and the name of the boat was the 'Swan'.

They were dividing the shares, and hiring the crew for the next year.

At the side of the house was a field of grass, and the crew had a piece of the nets, a barrel, and an oar.

The master put the oar in a hollow in the hedge to steer. Two men went over the hedge, and the nets were put over the hedge. The two men took hold of the net and carried it out in the field as far as it could go. Two men were on the back, one on the lint and another was casting out the buoys.

Before they had begun to shoot out the net, they were talking about the sailing to the herring ground.

Johnny Dan said that she was going slowly.

T.J. There is a crab on her bottom today, I believe.

D. It's too soon to shoot.

H. It's time enough.

V. The sun is not down yet.

J.D. I can see the nail on my thumb yet.

T.J. Now, my boys, let us take berth, and shoot (the nets).

D. I am willing.

H. I am willing.

V. We have a good sign.

J.D. Did you see the porpoise?

T.J. I saw him.

V. Were you proving there, boy?

D. I was.

H. They refuse to mesh.

J.D. How much art thou pulling out of the pair?

T.J. About a hundred.

[Pause] Were you proving a second time?

H. I was, boy. They are refusing to mesh.

D. It is quite as well for us to prove again.

V. There is herring enough here.

Note - The nets were not to be sown (shot) as long as a man could see the nail of his thumb when his arm was stretched out.

J.D. Let us shake and put it out again for an hour.

After it had been shot for an hour:

T.J. It is quite as well to put on board; it is looking wild, and the net was all on the ropes and we put pole stones on the net.

V. It is blowing very hard.

D. Let us put up the mast.

H. Tighten the lug sheet to keep her head to the sea.

T.J. Put the sail to the mast quickly; the sea is running very heavily. And the first thing we tied three reefs in the mainsail, and went for the port. When we were going we heard a shout.

J.D. There is a man overboard!

H. A boat! A boat!

D. Love of God.

V. I shall be drowned.

T.J. Put out the yawl.

J.D. Make haste! Make haste!

V. Thou will be too long.

H. Where is he?; Where is he?

D. I see him.

J.D. Where is the boat hook?

T.J. Throw him a rope.

D. Has he it?

H. Has he got it?

T.J. Throw a buoy to him.

J.D. He is going down a second time.

D. Here he is.
T.J. Catch hold of him by the hair of the head.
J.D. Grip him by the neck.
H. Hold him sure.
D. Lift him on board.
T.J. Turn him on his back.
J.D. Put him across on the barrel, and allow the water to run out.
D. Is there breath in him?
H. He is half dead.
D. Is he breathing?
H. He is coming to.
D. He breathes.
H. There is no fear of him yet.
J.D. He is recovering.
T.J. The worst is past.
J.D. He was almost drowned.
T.J. He was near death.
J.D. A man will not drown if he is to be hanged.
T.J. Let us go and take the 'jough y dorrys'.
J.D. All is well that ends well.

I never saw acting in a playhouse as good in my life. It was a true Celtic play.

Note: 'Jough y dorrys' - Drink at the door, stirrup cup.

This play has been copied in more or less the same form as it was found, this includes the narrative at the beginning and end. At first sight the wording of the play seems simple but this may have been due to losses during the translation.

OIE'LL VREESHEY

(St. Bridget's Eve)

Scruit 'sy Ghailck liorish Juan y Geill, veih'n
Cloie 'sy Vaarle scruit ec Catreeney Mac'Illip, B.A.

Currit magh liorish kied er-Iheh voish Juan y Geill

CLOIDERYN - NAN: (Yn Ven-thie.)
JUAN: (Yn Dooiney eck.)
PAAIE: (Yn Inneen oc.)
Bnr. KEWLEY: (Naboo.)
BREESHEY: (Shenn Ven.)

YN YNNYD - Yn shamyr-aarlee ayns thie-tooit 'syn
Ellan foddey er-dy-henney.

- NAN Phaaie, Phaaie, trooid stiagh. (*Shooyl gys y voayrd as goaill cappan, glenney eh as cur sheese eh reesht lesh craa e kione.*) C'raad 'sy theihll ta'n lhiannoo nish? Shoh mish, as ooilley yn obbyr dy yannoo gyn peiagh erbee dy chooney lhiam. (*ta'n dorrys fosley as t'ee chyndaa, jerkal rish fakin Paaie, agh she Juan t'ayn, yn dooinney eck.*) O, nee uss t'ayn, Yuan? va mish jerkal rish Paaie, r'ou uss fakin ee boayl erbee?
- JUAN Cha nel mish er nakin ny clashtyn j'ee. (*Jeeaghyn mygeayrt-y-mysh.*) T'ou uss chionn agglagh, Yah. C'red ta goll er, c'red t'ou jannoo?
- NAN Shegin da peiagh ennagh gobbragh! (*Scuirr son tullagh.*) C'red ta jannoo orts, dy vel oo er jeet thie cho Leah? Ta mee sheiltyn dy vel ooilley yn obbyr jeant ayd?
- JUAN Ta, Yah. Hug mee jerrey er y vlieauney dy moghey; ta Ned Boddagh geddyn poost jiu, t'ou cooinaght, as ghiall mee dy ghol sheese as cur daue car er y fiddle. T'ad jerkal rish dooinney voish Doolish, agh cha nod eshyn cheet gys yn astyr, myr shoh dooyrt mish dy jinnins cloie derrey darragh y fer elley.
- NAN S'likly dy ren, t'ou uss ro arryltagh gra reddyn yn lheid shen. Ta fiddleraght kiart dy liooar, agh t'ou uss smooineaght rouyr er. B'are dhyt ve mooie er y clieau kiarail son ny kirree; bee eaynin oc tra erbee nish, as oddagh ad ve marroo ayns y fluigh as y feayraght gyn fys y ve ayds.
- JUAN Va mee mooie jea, t'ad kiart dy liooar foast.
- NAN (*dy floutagh*): Jea'!
- JUAN Ugh, Ugh, She red moal agglagh mannagh oddyms goll fiddleraght son naboo er y laa banshey echey.
- NAN Cha nel tra erbee ec eirinagh son fiddleraght. T'ou ersooyl ec bannish, mhellia ny farrar tra lhisagh oo ve ayns shoh jeeaghyn lurg yn kuse veg dy chretooryn t'ain; cha jean oo dy bragh cosney ping ec y fiddleraght.
- JUAN Cha jean, foddee, agh cha nel argid dy chooilley nhee. Ta car aym, ta mee kiarail cloie noght nee cur orroo ooilley daunsin. Lheimyraght gollrish mwoiee bee ad, as ooilley ny seaghyn oc jannoodit. Jeeagh dou yn argid nee shen y yannoo!
- NAN Ugh, Ta yindyssyn moarey ayd dy chlashtyn oo, agh jeeagh er y chenn choat er dty ghreem, cur nearey orrym roish ooilley yn skeerey. Eaddagh nagh jinnagh ad cur er buggane-dhoo. Cheayll mee dy row Benainster Kodeyre, 'sy Valley Beg, heese ec y chabbal Jydoonee as eaddagh noa sheeidey eck; bee eh foddey dy hraa roish nee ad fakin mish ayns eaddagh sheeidey ny eaddagh jeh keint elley erbee, er-lhiam.
- JUAN Nish Yah, va fys mie ayd tra hooar oo mish son dooinney-poosee cren sorch dy ghooiney yoghe oo.
- NAN Ny bee shassoo ayns shen cur y drogh orrym, as ooilley yn obbyr shoh aym dy yannoo. Yllee er y doodee my nee oo fakin ee.

- JUAN Agh c' red t'ou jannoo, Ven? Ta reddyn quaagh goll er.
- NAN Ersooyl lhiat, ass my hilley, bleb myr t'ou. (*T'ee goll magh.*)
- JUAN (*Myr t'eh goll magh.*): Phaaie, Phaaie, ta dty vummig fuirraght ort.
- PAAIE Shoh mish vummig, c' red ta shiu laccal? Cha nel eh traah goll dy lhie foast, bee oor elley roish lhie ny greiney.
- NAN (*Cheet stiagh reesht.*): Cloie as gamman, gamman as cloie, ta shen ooilley t'ayns dty chione, faagail mish lesh ooilley yn obbyr 'sy theihll dy yannoo.
- PAAIE Cre'n obbyr eisht? (*Jeeaghyn er y voayrd.*) Vel peiagh erbee cheet dys y thie noght?
- NAN Ta, as mish ayns siyr mooar; cha nel yn chamyr-lhiabbee aarloo foast. Gow uss yn skeab as glen dy chooilley chorneil, as choud's t'ou jannoo shen, nee'm reaghey y chiollagh as cur shibbyr er y voayrd. Jean siyr nish, cha nel traah erbee dy choayl.
- PAAIE Agh quoi ta cheet, Vummig?
- NAN S'cummey dhyt, ersooyl lhiat nish, as jean shen ta mish er ninsh dhyt. (*Ta Paaie goll magh, as Nan gaarlagh y voayrd, eisht ta crank er y dorrys, as ta Paaie cheet roie ass y chamyr-lhiabbee myr ta Benainster Kewley cheet stiagh.*)
- Bnr. KEWLEY Shee bannee mee. Ven, Cre'n driss t'ort? Vel oo jerkal rish yn Kiannoort ny'n Aspick noght?
- NAN S'foddey share na adsyn vees cheet noght, foddee.
- Bnr. KEWLEY O, dy jarroo she, son nagh nee Breeshey ee-hene t'ou jerkal rish noght?
- PAAIE Quoi yn Breeshey shoh, Venainstyr Kewley?
- NAN Nagh ren mee ginsh dhyt dy yannoo. . . .
- Bnr. KEWLEY O, Voght Villish, nagh vel enn ayd er Breeshey? Nagh vel ee 'nane jeh ny Nooghyn Casherick va baghey 'syn Ellan ayns laghyn foddey er-dy-henney? Yn oie shoh dagh vlein t'ee shooyl ny raaidyn jeeaghyn son thie ennagh dy chadley ayn as geddyn greim dy vee. My vees thie erbee cur fastee j'ee, bee yn thie shen bannit eck, as bee aigh-vie ec ooilley yn lught-thie er son dy bragh.
- NAN S'mie shen, ta shinyn shassoo ayns feme jeh aigh-vie son caghlaa. Nagh vel eh-hene ersooyl fiddleraght ooilley yn traah, daa lhey marroo ain, drogh eeastagh ec y skeddán, as foyr moal mleeaney? Cha nel monney aigh-vie orrins edyr.
- Bnr. KEWLEY Nish, y chree, vel fys ayd son shickrys c' red dy yannoo dy beagh Breeshey cheet dty raad noght? (*Croymmey gys Paaie lesh jeeanid.*) Gow kiarail dy vel yn clane thie skeabit as yn lhiabbee jeant lesh aanrit laue-sneeuít, as lhuishagyn jeh ollan Vanninagh, yn cooid share t'ayns y thie. Cur aanrit er y voayrd as ooilley yn bee share t'ayd, eisht foshil yn dorrys gra, 'Vreeshey, Vreeshey, my ver oo shilley er thie erbee noght, trooid gys y thie ainyn.' Eisht ersooyl lhiat dy lhie, faagail yn dorrys foshlit.
- PAAIE As c' red eisht, Venainstyr Kewley?
- Bnr. KEWLEY Ayns y voghrey, my vees yn bee eeit as peiagh erbee er chadley 'sy lhiabbee, bee fys eu dy vel Breeshey er chur shilley erriu, as bee aigh-vie eu.
- PAAIE (*Loayrt ree-hene.*): O, dy jinnagh ee cheet.
- Bnr. KEWLEY As shegin da ve palchey shiunyn ayd dy skeaylley er y laare, vel shiu er chymsagh ad foast?
- NAN Cha nel, v'ad slane jarroodit aym.
- Bnr. KEWLEY Shegin dooys goll nish, agh cho Leah's ta'n obbyr jeant ayd, immee sheese y raad, bee soilshey dy liooar ayn foast dy ghiarrey bart anys y vagher shid, cooyl y thie aym. Bannaght lhiat as aigh-vie ort.
- PAAIE O Vummig my chree, ta mee treishteil dy jig ee noght! Cre'naght bee fys ain dy nee Breeshey ee-hene t'ayn?
- NAN Ta mee er chlashtyn ad ginsh dy beagh ee coamrit ayns eaddagh gorrym, 'Breeshey Cloagey Gorrym,' v'ad genmys ee, agh my hig ee, cha beemayd fakin ee ansherbee. Gow shiu as cur conney er yn aile, eisht soie sheese as jean dty whaaley derrey higym reesht lesh ny shiunyn.

- PAAIE Nee'm shen y yannoo, Vummig. (*Ta Nan cur moo'ee e filleig as goll magh, as chelleeragh ta Juan cheet thie reesht.*)
- JUAN C'red ta goll er, doodee veen?
- PAAIE Nagh vel fys ayd dy nee Oie'll Vreeshey t'ayn? Ta shin geddyn aarloo yn thie treishteil dy jig Breeshey stiagh as cur lesh aigh-vie orrin.
- JUAN Oie'll Vreeshey! She, dy jarroo. Shymmey keayrt ta mee er nakin my vummig-hene ny shassoo ec y dorrys yn oie shoh gearree er Breeshey dy heet as cur shilley orrin. Cha row mee agh stuggey ec y tra shen agh foddym fakin ee nish myr dy beagh eh agh ar-roo-y-jea.
- PAAIE As ren ee cheet, Yishag?
- JUAN Cha 'sayms, agh ta cooinaghtyn aym er my vummig gra, "Va Breeshey cur shilley ort tra v'ou dty chadley riyer, ren oo fakin ee?" Cha ren mee rieu fakin ee, agh honnick mee dy row peiagh enagh er chadley 'sy lhiabbee as va'n bee eeit.
- PAAIE As row aigh-vie erriu?
- JUAN Va, dy jarroo; palchey dy ee as iu, palchey obbyr er y thaloo 'syn arragh as 'syn ouyr, as eeastagh mie ec y skeddan 'sy tourey. Va palchey ollan dy sneeu, cha row shin laccal son red erbee. Eisht, 'sy gheurey va feallagh cheet stiagh ginsh skeealyn mygeayrt y mysh y chiollagh as mish cur daue car er y fiddle. Cre smoo na shen oddys peiagh erbee gearree?
- PAAIE O, dy darragh Breeshey noght as dy beagh y thie ainyn gollrish shen!
- JUAN Foddee hig ee son ooilley.
- PAAIE Dy jinnagh chammah Mummig as mish shirrey urree dy heet, er-lhiats dy darragh ee?
- JUAN Gow er eisht, foddee t'ee goll shaghey kiart-nish. (*Ta Paaie goll gys y dorrys feer dree as neu-hickyr, chyndaa mygeayrt jeeaghyn er e jishag. T'eshyn cur snug e chione dy ghreinnagh e lhiannoo, as t'ee fosley yn dorrys.*)
- PAAIE Vreeshey, Vreeshey, dy jinnagh oo cur shilley er thie erbee noght, cur shilley er y thie ainyn. (*Jannoo siyr ersooyl veih'n dorrys myr dy beagh aggle urree as goaill seose e whaaley reesht.*)
- JUAN S'mie shen, foddee hig ee nish as bee aigh-vie orrin. Shegin dou ve ersooyl gys y daunse nish, agh cha bee'm foddey, s'likly bee yn fiddleyr elley voish Doolish hannah ayns shen.
- PAAIE Yishag veen, dy jinnagh Breeshey cheet as mish my lomarcán, cre yinnins?
- JUAN Cha jig ee foast, t'ee cheet 'syn oie tra vees dy chooilley pheigh ny chadley. Cha bee'ms foddey ersooyl ansherbee. (*Cur e laue er kione y lhiannoo myr t'eh goll magh. T'ee jeigh yn dorrys, chyndaa reesht dys e whaaley. Lurg tammylt ta crank, t'ee moostey, as ta crank elley. T'ee goll dy dree dys y dorrys agh roish t'ee roshtyn eh, ta'n dorrys gleashagh.*)
- BREESH Vel peiagh erbee sthie? (*cheet stiagh.*) Veeit mee rish dty yishag heose y raad as dinsh eh dou dy heet stiagh as goaill fastee voish yn frass t'ayn. S'foddey dy hraa neayr's honnick mee eh, cha row eh monney smoo na uss, er son nagh vel mee er ve 'sy skeerey shoh son bleantyn agh va enn mie aym er reesht, cha nel monney caghláa aynsyn.
- PAAIE Cha row fys aym dy re carrey my yishag uss, trooid stiagh as keead milley failt ort. Va mee sheiltyn dy re peiagh elley v'ayn as va aggle orrym.
- BREESH Cha nhegin dhyt goaill aggle royms edyr, dinsh dty yishag dou dy r'ou dty lomarcán as dy beagh oo booiagh m'akin.
- PAAIE Shoh, cur dou dty choat dy hirrymagh eh, soie sheese as gow aash nish, vel oo er jeet foddey?
- BREESH Ta, harrish y clieau, as ta'n freoia fluigh ec tra shoh ny bleaney, as ta dub ny ghaa lane dy ushtey.
- PAAIE Cha nel veg er ve ayd dy ee eisht? Jean oo goaill meer dy arran? V'eh fuinnit jiu as ta eeym oor ayn neesht. (*Giarrey arran as slaa eeym er as cur j'ee eh.*)
- BREESH Cre'n arran millish, my veen!

- PAAIE Shegin dhyt goaill fea lurg geddyn greim dy vee, ta lhiabbee aarloo ayns shid, va shin jerkal rish sheshaght noght; she Breeshey ta cheet, agh t'ee shooyl ny raaidyn gollrhyt-hene as bee oo kiart dy liooar lhie er y lhiabbee derrey vees yn fliaghey ersooyl.
- BREESH Nee'm, gur eh mie ayd, agh ny lhig dou cadley rouyr. Ta raad liauyr aym dy gholl foast roish y voghrey. (*Ta Paaie goll maree gys y chamyr-cadlee as cheet er-ash kiaulleeaght, cur cooat as braagyn ny shenn ven roish yn aile myr ta'n vummig eck cheet stiagh.*)
- NAN S'atchimagh yn oie t'ayn nish, cha 'sayms bee Breeshey cheet ny dyn 'syn earish shoh. (*Cur sheese ny shiunyn, as fakin laagh er y laare.*) Quoi va shooyl harrish y laare glen shoh as braagyn broigh eck? As c'red ta shoh (*goaill cooat ny shenn ven*), as shoh? (*ny braagyn eck.*) C'red t'ou er ve jannoo, doodee?
- PAAIE T'ad lesh shenn ven shooyl ny raaidyn, haink ee stiagh dy ghoaill fastee voish y sterrym as fliaghey.
- NAN Shenn ven goaill fastee, dy jarroo! As c'raad t'ee nish?
- BREESH Er hoh mish, venainstyr. Va mee goaill fea er y lhiabbee, agh cha jeanyms dty voirey arragh nish.
- NAN Lhie er y lhiabbee r'ou? Cha nee son dty lheid's va mee jannoo y lhiabbee shen, lesh aanrit glen as y curleid share t'ayms, dy jarroo cha nee!
- BREESH Cha nel mee er n'yannoo assee erbee. Cur dou my vraagyn, doodee, as bee'm ersooyl chelleeragh, lhig dou cur moom my chooat as eisht bee'm aarloo.
- PAAIE Agh te dorragehy nish, as te ceau trome foast. Lhig dooys goll sheese y raad mayrt nagh bee oo caillt.
- BREESH Cha nee, y chree, shione mie dooys y raad as cha jig assee erbee orryms edry, agh jean oo cur dou meer elley dy arran nagh bee accrys orrym roish roshtyn thie elley.
- PAAIE Dy jarroo nee'm, shoh gow eh. (*Cur yn arran j'ee*)
- NAN Quoi va giarey y bwilleen?
- BREESH Cha ren mee agh gearree meer er y lhiannoo.
- NAN Bwilleen bane oor, dy jarroo! Foddee oo goaill shoh va fuinnit shiaghtin er-dy-henney. Nish, ersooyl lhiats, choud's ta mee glenney y laagh voish y laare as jannoo y thie jesh reesht. (*Geiyrt er y chenn ven gys y dorrays as jeigh eh lesh polt.*) Jean uss glenney y laare shoh, doodee, choud's ta mish reaghey y lhiabbee. (*goll stiagh 'sy shamyr-cadlee.*)
- PAAIE (*Goll gys y dorrays er e mairyn-choshey, fosley eh, jeeaghyn magh as jeigh eh reesht, tra t'ee feddyn meer dy eaddagh er y laare. T'ee chyndaa eh harrish, jeeaghyn er dy jeean.*): Vummig, Vummig, trooid shiu as jeeagh er shoh.
- NAN (*Cheet stiagh as goaill yn eaddagh.*): Cha nel eh agh fritlag voish cooat ny shenn ven, cur er yn aile eh.
- PAAIE Agh, nagh dooyrt oo dy row Breeshey enymssit 'Cloagey Gorrym'? As ta shoh gorrym, jeeagh er.
- NAN Gorrym! She, dy jarroo, shegin da er ve Breeshey v'ayns y thie aympene as cha row rieu enn ayms urree, agh ren mee geiyrt ersooyl ee!
- PAAIE Vummig, ta mee goll dy chur lesh ee thie reesht. (*T'ee cur mooe e cooat, agh ta'n dorrays fosley as ta Juan as Breeshey nyn shassoo ayns shen.*)
- PAAIE O, Vreeshey, t'ou er jeet er-ash reesht.
- JUAN Ta, ta mish er chur lhiam ee thie reesht marym.
- NAN Trooid stiagh, Vreeshey, cha row eh foym geiyrt ersooyl oo.
- PAAIE Cur yn aigh-vie orrin, Vreeshey.
- NAN As cur dty vannaght orrin, neesht.
- JUAN Cha nhione dhyts dty aigh-vie tra te mayrt, Ven.
- NAN Keayrt cha nhione, agh ta Breeshey er chur orrym toiggal eh. Jean oo cur dty vannaght orrin, Vreeshey?

BREESH

“Shee Yee as shee ghoinney,
“Shee Yee as Columb Killey,
“Er dagh uinnag, er dagh ghorrys,
“Er dagh howl goaill stiagh Re-hollys,
“Er kiare corneilyn jeh’n thie,
“Er y voayl ta shiu nyn lhie,
“As shee Yee erriu-hene.”

(T’ee goll magh choud’s t’ad shassoo dy feagh as croymmey nyn gione, gyn fakin Breeshey goll. Lurg tammylt, ta Paaie goll gys y dorrays as jeeaghyn magh.)

PAAIE

Cha nel peiagh erbee ry-akin, agh s’aalin yn oie t’ayn nish, ta’n sterrym ersooyl as ta’n cheayn as aer gial ayns soilshey yn eayst.

Yn Jerrey