

KIAULL MANNINAGH JIU

Mee Houney 2020 November

MANX MUSIC TODAY

Bree's Charming weekend of Manx music, song, dance and drama!

Culture Vannin's youth music movement, Bree, held its 14th annual weekend of Manx cultural workshops for youngsters last month (25-26 October). Based in St Johns this year, the two days of activities centred on an eco-friendly online app recently launched by Culture Vannin called *Manannan's Charms*.

A little like Pottermore, the children took a fun personality quiz to be sorted into their 'Cleins' manannanscharms.im and as well as having a go at the Manannan's Charms badge-making and making St Bridget's crosses, the overall content of the music, song, dance and drama was themed around the folklore characters from the App; *the Phynnoderee*, *Fer-Marrey*, *Fer-Obbee* and *the Moonjer Veggey*.

At the end of a very busy two days, the students and tutors took part in an enthralling concert for family and friends.



Kicking off the show was the costumed drama group who performed an interpretation of a local St Johns' fairy tale about "The Lost Wife of Ballaleece", who was stolen by the 'little people'. The play, which was directed by Jo Callister, also included the lively wedding dance, "Car y Phoosee", accompanied by some of the Scran and Bree musicians. Next up was a folk group called Manannan's Sandwich, who performed "Arrane Ben-Vlieaun", "Manannan Song" and the "Flutter Dance". The Nasty Nurdles were after that, with a reggae-style song called "Dooiney Marrey – the Merman of the Sea" which they'd composed over a new backing track produced by Rory Murphy as one of Culture Vannin's lockdown Treisht projects. The composing group followed with their new tune called "Y Thollag Faiyr Litcheragh" (The Lazy Shrew!) The dancers then took to the stage to perform an adapted version of "Car ny Ferrishyn", re-worked especially for the occasion by their tutor, Caroline Helps. Paul Roger's folk group followed with their set of tunes; "Arrane y Fee – Y Polca Ffrengig".

The choir, conducted by Caitlin Bennett, sung a Bunscoill Ghaelgagh favourite composed by Aalin Clague

In this month's edition...

- Lots of music at the Cooish Manx Language Festival
- New music from local composer Tim Price
- Now online - Extensive history of Manx Dance

Culture
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called "Fenodoree", and a brand new venture for a Bree weekend was the brass and sax quintet, Prash, with their performance of "Shooyl Inneenyn" (AKA Myr Hooyl Mee Magh Moghrey Laa Boaldyn or The Nimble Mower) and "The Fairies' Dance" (Come the Fairies). The improvising group then performed their instrumental creations over a new backing track by David Kilgallon (another Treisht project to be released soon).

Finally, the whole cast of singers, dancers and instrumentalists came together for a grand finale based on the hiring dance, "Shooyl Inneenyn", which shares the A tune of a folk song about the hard-working giant, the phynnoderee, called "The Nimble Mower". (NB *there are a LOT of different spellings for this folklore creature!*)

Coordinated by Dr Chloe Woolley, Manx Music Development Officer for Culture Vannin, the Bree weekend included over 30 children from all over the Island; some of whom had never performed Manx music or dance before. The workshops were led by local music and dance experts Greg Joughin, Paul Rogers, Jo Callister, Caroline Helps, Caitlin Bennett and Clare Kilgallon, with student helpers, Jack Mclean and Xander Shirtliff.

To find out more about Bree, see www.manxmusic.com/education_page_92022.html or email Chloe: manxmusic@culturevannin.im

Photos: www.culturevannin.im/watchlisten/imagearchive/bree-workshop-weekend-2020/

Flickr: www.flickr.com/photos/146057732@N07/albums/72157716719432496



A film of the Bree weekend concert will be released by Culture Vannin later this year.



Manannan's Choice of the Year - nominations sought for cultural award

Last year, folklorist, collector and author, Stephen Miller received the Isle of Man's highest award for contributions to Manx culture. Now is the time to start thinking about who you would like to nominate for this year's 'Reih Bleeaney Vanannan' award, to recognise them as 'Manannan's Choice of the Year.'

The award recognises Manannan as patron of Manx culture, and comprises a trophy designed by Eric Austwick, a medal designed by Jenny Kissack, together with donations to the recipient and to a Manx cultural cause of their choosing.

Nominations are open throughout November. You should think about someone or a group that has made the greatest contribution to the Island's culture. A small group of judges from various Manx cultural organisations gather together in December to make the decision, with the winner usually announced in January.

Previous winners include John Kaneen (music, collecting, and broadcasting), Phil Kelly (Manx language), the Michael Players (dialect theatre), William Cain (wildlife and environment), Clare Kilgallon (music, song and dance), the Bunscoill Ghaelgagh (language and culture), Allan Skillan (field-walking and prehistory), and Maureen Costain Richards (Manx artistic heritage, particularly Manx crosses); the award embraces diverse aspects of Manx culture.

Nomination forms and rules are available:

www.culturevannin.im/fundingawards/reih-bleeane-y-vanannan/



or by emailing enquiries@culturevannin.im – your nomination should assume that the reader knows nothing about the individual or group and should show how they have made an impact on the Island's culture. If they have been active in one or more areas, or have achieved something remarkable in the past year or over their lifetime, make sure you detail this – all aspects are considered by the judges.

Like the good legendary first ruler of the Isle of Man that he is, Manannan takes care to listen to the people, so it's up to you and you alone to propose Manannan's Choice of the Year by the closing date and time of 12 noon on Monday 30 November 2020.

HAPPY BIRTHDAY BIG JOHN!!

John Kaneen RBV celebrated his 80th birthday last month <<

Well known as a singer, musician and as the presenter of the *Folk Show* on Manx Radio for 43 years, here is John playing for the annual Hunt the Wren celebrations in Douglas a few years ago (photo credit: Jiri Podobsky).

John was awarded the RBV in 2019. Read about his long-term contribution to Manx culture:

www.culturevannin.im/rbv/john-kaneen-565295/

COOISH

Manx language festival
12-14 MEE HOUNEY
12-14 November

Cooish

OIE VINGO!

*MANX GAELIC FAMILY
BINGO NIGHT!

PART OF THE
COOISH
2020



FUNDRAISING NIGHT FOR

YN CHRVINNAGHT

RAFFLE + SNACKS PLUS
MUSICAL ENTERTAINMENT

CORRIN HALL

PEEL 7.30PM

FRIDAY 13TH NOVEMBER

£1 ENTRY + £1 PER
BINGO BOOK!

LINE + HOUSE PRIZES!

BRING YOUR OWN DRINKS!

BINGO

*THERE WILL BE SOME ENGLISH TO HELP YOU ALONG!

Oie Vingo with trad music from Daniel
Quayle & Elizabeth Davidson-Blythe

Cooish as Cappan

Jesarn 14 Mee Houney 2020

Halley Corrin, Purt ny h-Inshey, 11 - 4

Manx Gaelic gathering

Saturday 14 November 2020

Corrin Hall, Peel 11 - 4

cooish / refreshments by moonjer veggie / treasure hunt
book and language stalls / bree ghaelgagh music session / gaelic
christmas song workshop / gaelic crafts / book launch
gaelgeyrn galore!

A Culture Vannin event in collaboration with Manx Gaelic organisations.
Cooish Manx Language Festival 2020



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Tar gys 'Cooish as Cappan' ayns Purt ny h-Inshey!

Jesarn 14 Mee Houney, 11-4, Halley Corrin.

Manx Gaelic gathering at the Corrin Hall
in Peel, featuring:

Cake, tea and coffee by Moonjer Veggie

Book and language stalls

A Manx Gaelic treasure hunt

Lots of coloayrtys (conversation)!

...through the day, as well as:

1.30pm: Manx Gaelic book launch

2pm: Bree Ghaelgagh music session

3pm: Manx Gaelic christmas songs
workshop

Free entry! Heeym shiu ayns shen!

A Culture Vannin event in collaboration with
Manx Language organisations on the Isle of Man

"Paul and Ken"

Special guests

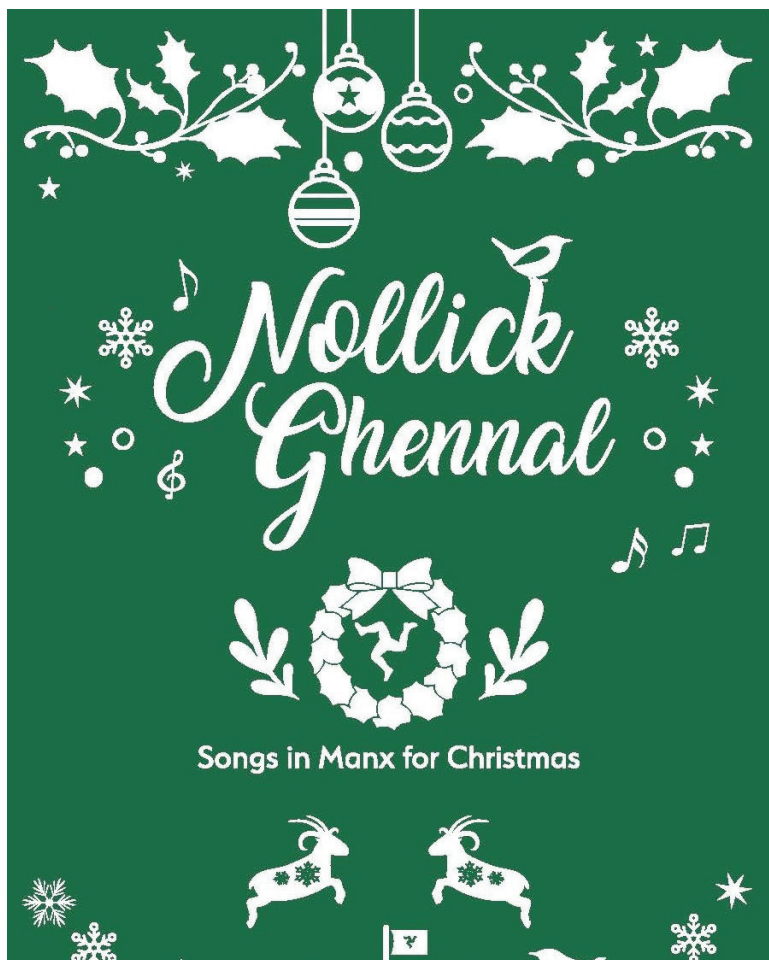
Clash Vooar

Friday 13th November 8pm

Peel Centenary Centre - Atholl Room

Free Entry - donations gratefully received

The Atholl Room Concerts - Proceeds to procure occasional professional guests from UK etc.



LEARN MANX GAELIC CHRISTMAS SONGS

Join Culture Vannin's Yn Greinneyder (Manx Language Development Officer), Ruth Kegginn Gell for a *Nollick Ghennal* Manx Gaelic Christmas song workshop:

Sat 14th November at 3pm(ish) -

Cooish as Cappan event,
Corrin Hall, Peel

Tues 1st December at 9.15am -

Culture Vannin, St Johns

Sun 6th December at 2pm

- House of Manannan, St Patrick's Isle Suite.

Free to attend, but participants will need to sign up via Eventbrite (see Learn Manx and Manx Music and Dance FB pages and



CATHEDRAL ISLE OF MAN *monthly music series*

The Cathedral in Peel is interested in hearing from any local music groups who would like to perform at one of their monthly concerts next year March – November 2021.

Contact Dr Peter Litman for more details: music@cathedral.im



www.facebook.com/DanielQuayleMusic/



Paul Rogers' prize-winning song about the traditional Manx celebrations of Oie Voaldyn has been set to film.

Written and performed in Manx Gaelic by Paul Rogers for the Boaldyn composition competition set by Culture Vannin during the lockdown, the song runs through the traditions and customs of this time of year, from fires and crosses over your doorway to protect against evil, through to the mock battle of summer and winter that proceeds dancing and feasting. Watch the music video and read the lyrics:

<https://www.culturevannin.im/watchlisten/videos/arrane-oie-voaldyn-650598/>

<https://youtu.be/FwNNCpDBCfw>

<https://vimeo.com/468473918>



The counterpart to Oie Voaldyn is Oie Houney which is an older name for Hop tu Naa and this year it was also celebrated with a spectacular costumed event and firework display on Peel Beach, set to a magical soundtrack of Manx music by Barrule.

(Oie Houney 2020 was held on 30th Oct due to poor weather forecast for the 31st)

See photos and footage here:

<https://www.facebook.com/HoptuNaa2020>



Manannan's Winterfest returns to the Gaiety Theatre in a unique concert celebrating Manx Christmas traditions through a collaboration of the Island's finest exponents of classical, folk, brass and choral music, with a sprinkle of local humour and drama added to the mix!

DAVID KILGALLON, MALCOLM STITT & JAMIE SMITH ~ LAVA ~ THE REGAL SINGERS

& much more...

The mighty sea-god Manannan invites you to get into the Manx festive spirit and join him for this very special evening of entertainment!

7.30pm, Friday 11 December 2020 - Gaiety Theatre, Douglas

Book tickets: www.villagaiety.com/whats-on/manannans-winterfest/

* NB Nearly SOLD OUT!*



Trad Music from Jack Mclean & others

7pm, Fri 27th November

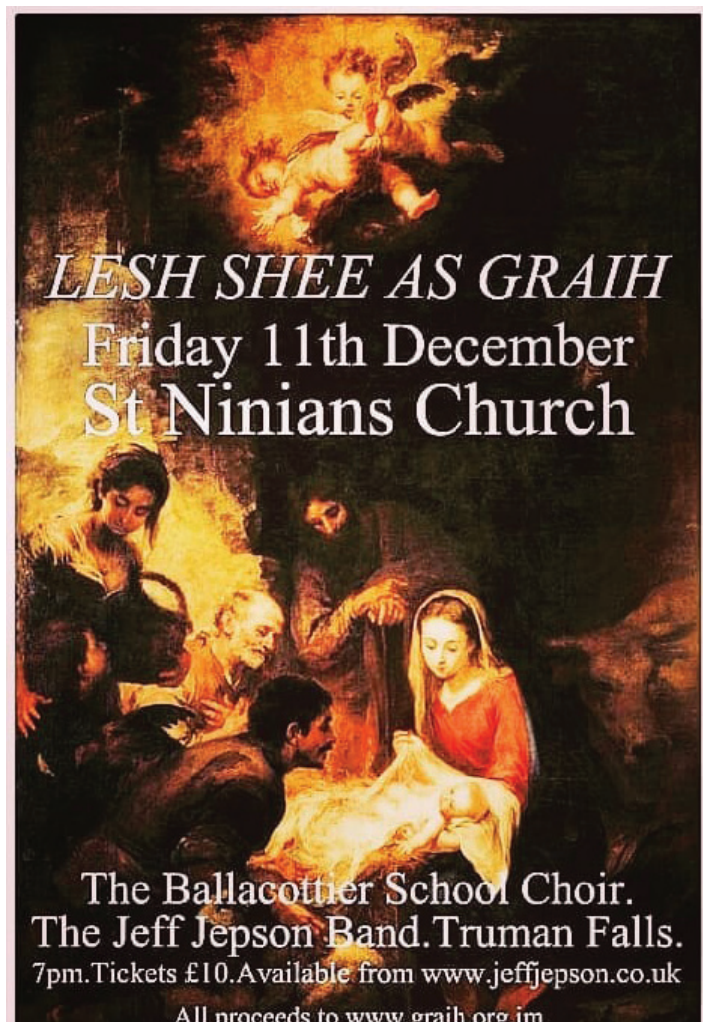
at Ballasalla Village Hall.

Tickets: Adults £5 - Under 16s £2

www.ticketsource.co.uk/event-management-solutions

www.facebook.com/IsleofManPavilion/

Or available on the door.



kiuill manninagh jiu 11/20 culture vannin



WHISTLE PLAYER ROO RAISES OVER £1,000

A teenager who busks to raise money for charity has raised over £1,000 for a good cause by taking her busking online.

Roo Hyett, aged 14, has busked during TT fortnight to raise money for the Teapot Trust UK for the last few years and with the launching of the Manx charity this year, she planned to step up her efforts.

Read the full article from IOM Newspapers: www.iomtoday.co.im/article.cfm?id=58747

Watch all of Roo's videos: www.youtube.com/playlist?list=UUgQJt68c_5qvS2CAP5fUObw

Trinity Eisteddfod Classes:

TRINITY EISTEDDFOD DOUGLAS

WHEN
Saturday 21st November 2020
7:00 pm

WHERE
Trinity Methodist Church
Rosemount, Douglas

INCLUDES SUPPER

**AUDIENCE AND PARTICIPANTS VERY
WELCOME**

**ALL AGE
EVENT**

**ADULTS £5
CHILDREN £3**
AVAILABLE ON THE DOOR

**PROCEEDS TO
CHARITY**

ADJUDICATORS:

Olivia Landels
Sophie Rudge

COMPERE:

ZOE CANNELL

Accompanist:

Gareth Moore

- 1) Hymn Raising
- 2) Open Children's Class (Up to Aged 14)
- 3) Instrumental Solo
- 4) Spelling Bee
- 5) Ladies Solo
- 6) Men's Solo
- 7) Impromptu Speech (2 Mins)
- 8) Duet and Ensemble Class
- 9) Unpunctuated Speech
- 10) Composition (Poetry or Music)

Please hand any accompaniments to the
accompanist on arrival.

When Night Shadows Lie on the Sea

A mesmerising film of the Isle of Man combining poetry, music & beautiful visuals.

Starting with the poetry of Mona Douglas RBV and the Manx music of Scran, Felipe Kowalczyk has created a beautiful visual celebration of the Isle of Man and the "spell of love" it casts over anyone who calls it their home.

Created by Open Water Films for Culture Vannin as a #treisht2020 project during the covid19 lockdown of 2020, this film takes us on a journey into the Isle of Man and exposes the pull it has for anyone who is of the Island.

www.culturevannin.im/watchlisten/videos/when-night-shadows-lie-on-the-sea-649794/



Full transcriptions of the poems by Mona Douglas are available to read on the Culture Vannin website: <https://www.culturevannin.im/.../when-night-shadows-lie.../>

The music featured is from Scran's first album, 'Nane': www.manxmusic.com/publication_552555.html

More about Felipe Kowalczyk & Open Water Films can be found here: <https://openwaterfilms.org/>

The film was also made with thanks to: J Morrey Grace Poetry / J Morrey-Grace Creative and Copywriter; CG Aerial Films; & Tadeu Mascarenhas

TRAD MUSIC SESSIONS COMING UP THIS WEEK

Wednesday 4th November 8:30pm - The Saddle Inn, North Quay, Douglas

Friday 6th November 8pm - The Friday Session, Colby Glen pub

Friday 6th November 8pm - The Mitre, Ramsey

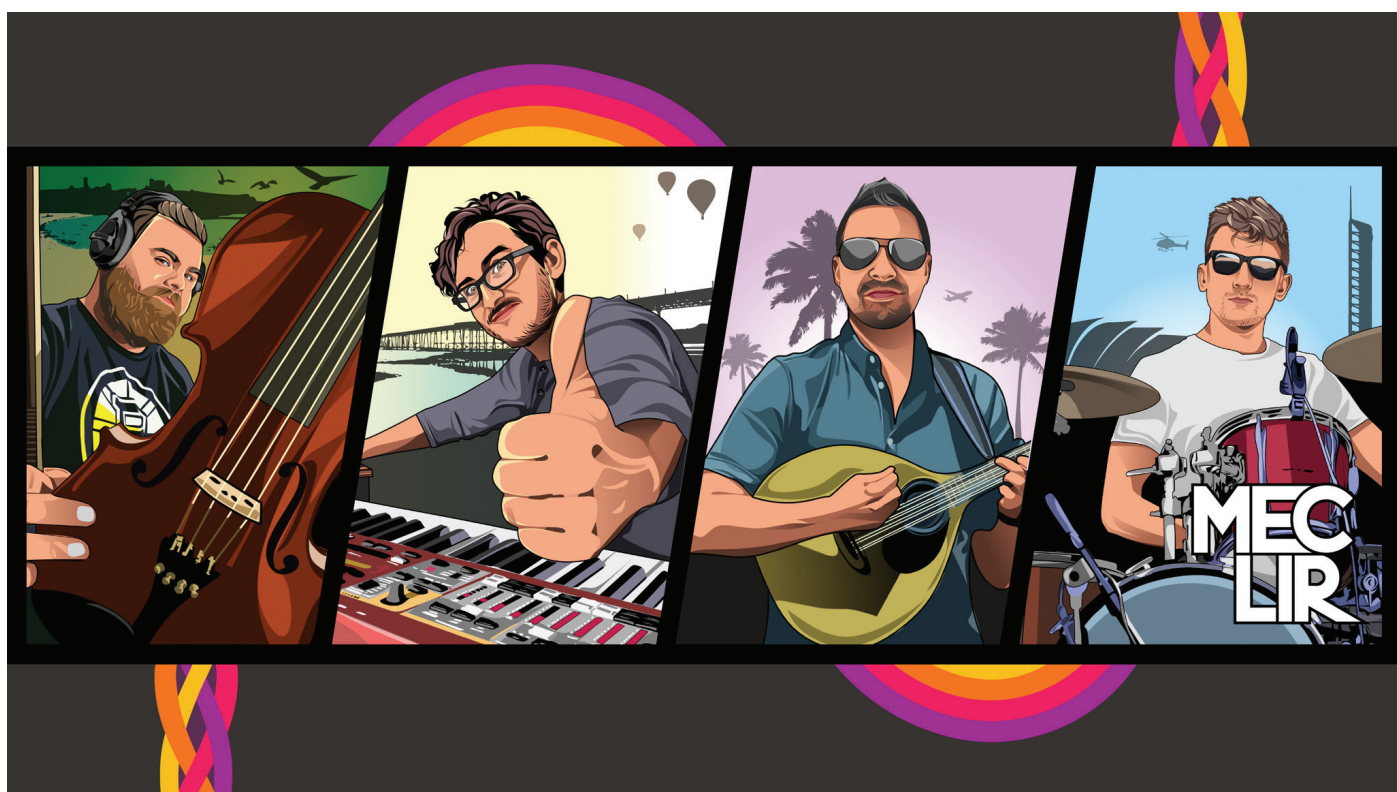
Sunday 8th November 12:30-4pm - Thirsty Pigeon, Sunday lunchtime session.

PLUS a new Session venue is born

The Original Quids Inn TUESDAY 10th November

Follow: www.facebook.com/TradMusicWeekendIsleofMan for all the latest session news!

Harrish y Cheayn - Across the Sea



Despite being divided by the Irish Sea and the Atlantic, MEC LIR were special guests at the online Celtic Colours festival, based in Cape Breton <https://celtic-colours.com>

Check out their own special brand of Manx and Celtic music here (1hr 15mins):

<https://youtu.be/APN7i1371bE>

and look out for their new album coming soon.....

Keep up to date: <https://www.facebook.com/meclirband>

Enjoy a performance of Manx tune, "Arrane ny Niece" from the Oakcrest School Harp Circle! This is the Harp Circle's video to try out for the 'virtual lobby concerts' at the upcoming Virginia Music Educators Convention in November. <https://fb.watch/1ymYDBOdHB/>



Culture Vannin's Manx harp teacher, << **Rachel Hair** has been nominated for MUSIC TUTOR OF THE YEAR at the prestigious Scots Trad Music Awards. If you'd like to vote for Rachel, head along to:

www.scotstradmusicawards.com

Rachel also helps organise the Edinburgh International Harp Festival who have been nominated for the best virtual Scottish event of the year.

Rachel and Ron Jappy have given several virtual performances over the summer, including their arrangements of Manx tunes:

www.facebook.com/rachelhairharp

SAFEGUARDING IN FOLK SETTINGS - ONLINE DISCUSSIONS

Safeguarding in Folk Settings: Young Adults (18 years and over)

Wednesday 25 Nov 2020 10:30am-12:30pm

Online (via Zoom) / Free

A discussion about safeguarding young adults, in formal and informal learning settings. In response to recent accounts of sexual harassment and abuse in the folk scene and the #TradStandsWithHer campaign, the English Folk Dance and Song Society are hosting two online discussions about safeguarding in learning and participation settings.

In this, the first of the two discussions, Rachael Sutcliffe (Programme Leader: Folk, Leeds Conservatoire) and Rachel Elliott (Education Director, English Folk Dance and Song Society) will share experiences and facilitate a discussion on safeguarding young adults, in formal and informal learning settings.

REGISTER FOR YOUR FREE PLACE HERE:

www.efdss.org/whats-on/61-conferences/10154-safeguarding-young-adults-18-years-and-over

Safeguarding in Folk Settings: Young People (under 18 years)

Thursday 3 Dec 2020 10:30am-12:30pm

Online (via Zoom) / Free

A discussion about safeguarding young people, in formal and informal learning settings.

In response to recent accounts of sexual harassment and abuse in the folk scene and the #TradStandsWithHer campaign, the English Folk Dance and Song Society are hosting two online discussions about safeguarding in learning and participation settings.

In this, the second of the two discussions, Rachel Elliott (Education Director, English Folk Dance and Song Society) and Sarah Jones (Programme Manager, National Youth Folk Ensemble) will share their experiences of working with young people and supporting artist-educators, and then open up a discussion about safeguarding.

REGISTER FOR YOUR FREE PLACE HERE:

www.efdss.org/whats-on/61-conferences/10155-safeguarding-young-people

Battle of The Folk Bands 2021

Hands Up for Trad are inviting bands to send in a demo to take part in The Battle of the Folk Bands 2021 competition to be held in Glasgow on Saturday 20th February 2020.

Deadline for submissions is Sunday 20th December 2020.

<https://projects.handsupfortrad.scot/handsupfortrad/battle-of-the-folk-bands-2021/>



GEM OF GOD'S EARTH

A major new orchestral suite is about to be released on CD and digital download – as well as getting an online premiere!

Gem of God's Earth, a title taken from the Manx Anthem, is a 7 movement suite inspired by the diverse range of natural features that make the Isle of Man such a special place. The piece is made up of nearly an hour of original music, written by local composer Tim Price.



“As a composer, I have often found inspiration in the Manx landscape. I've been working on sketches for this piece for a few years, but 2020 has given me a great chance to actually get it finished! The places and features I have chosen for the 7 movements represent some of the natural variety that is packed into this small Island. I've tried to use a rich instrumental and harmonic palette to create a piece that depicts something of the beauty, diversity, and atmosphere of these natural features.

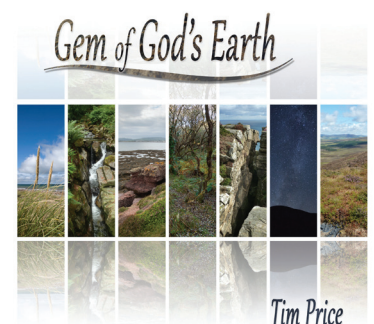
The composition and release of this music has been supported by the Isle of Man Arts Council's Covid-19 Resilience Fund. As a self employed recording engineer, Lockdown meant that all the jobs I had lined up were cancelled, so this support has been a great help for those like me in the creative industries.”

As a full orchestral recording of this scale would not have been possible due to social distancing and budget restrictions, the recordings have been made using virtual instruments. Tim added, “I'm hoping that some day the piece will be performed by a live orchestra, as nothing really beats that for the quality of expression, but this sounds pretty close!”

The full work lasts around 54 minutes, and is in 7 movements: The Ayres, Ballaglass, Langness, The Curraghs, The Chasms, Dark Skies, and Cronk ny Arrey Laa.

Gem of God's Earth was released on Monday 2nd November. As part of the release, the piece was premiered in an online concert alongside photos and videos of the areas and features that inspired it. This is available on Tim's Youtube channel www.youtube.com/TimPriceComposer from the 2nd to the 7th of November.

The CD will be available from local shops including Rachel Price Photography in Ramsey, the Lexicon Bookshop in Douglas, and the Bridge Bookshops in Port Erin and Ramsey. The album will also be available to order or download through Bandcamp (visit tim-price-music.bandcamp.com).



Full online concert: <https://www.youtube.com/watch?v=CQIsjKOiQx8>

<https://www.facebook.com/TimPriceMusic>



Isle of Man Arts Council Launches “Christmas Creatives” Project *An Advent Calendar with a difference: Celebrating Creativity at Christmastime*

The Isle of Man Arts Council is inviting members of the Island community to submit videos that celebrate creativity during this unique time. Each day of December leading up to the 24th December will feature a new video each day.

This December will be like no other as 2020 has presented unique challenges to us all, including the creative community. You may remember our Home is Where the Art Is project in May which featured your creativity during lockdown. The aim was to celebrate 31

days of Manx creation in isolation throughout May to uplift the mental health and wellbeing of our community, to promote arts and culture as well as supporting Island creative artists during such difficult times. It was a wonderful celebration of the invaluable role played by the arts during isolation and we saw submissions from people of all artistic backgrounds and abilities. Now we'd like to celebrate your creativity in the lead up to Christmas as we look forward to a brighter 2021.

The Isle of Man Arts Council Chairman, Mrs. Marlene Maska MLC said: “This project follows the heartening success and level of engagement which our ‘Home is where the Art Is’ attracted during the Covid Lockdown. The resulting videos proved to be truly uplifting to our Islanders and the IOMAC are delighted to, once again, reach out to our Creative Community, young and old, to take part in this exciting project as we approach the season of Advent.

“I feel sure that we will attract a high standard and wide variety of submissions and look forward very much to seeing this project come to fruition.”

Artists and creatives of all ages, backgrounds and abilities are asked to produce a short video about how they are engaging with creativity during this time and submit it to the Isle of Man Arts Council. The films will be judged by a panel including members of the Isle of Man Arts Council, and each day in December up to the 24th a new video will be uploaded to their website and social media feeds.

Each successful participant will receive a payment of £100 as support and thanks.

Criteria - The videos can be of any art form - music, visual art, poetry, drama and dance etc. - and must fit into one or more of the following categories:

Original

Seasonal

Inspirational

Educational

Interactive

Videos can and should be submitted as soon as possible to increase chances of being selected. Once the 24 videos have been selected, the competition will close.

Videos must be no longer than three minutes and submitted as MP4s in landscape where possible. Please submit your form online via the IOMAC website where you will also be able to submit your video to the portal. <https://iomarts.com/>

THIS FAIR ISLE

A brand new suite of Manx folksongs for SATB choir with harp accompaniment has been arranged by Kevin Kelly.

Kevin has his own choir in the USA, but unfortunately they cannot meet due to covid-19 restrictions. However, as singers in the Isle of Man are currently lucky enough to be able to rehearse and give concerts, if any choirs would like to give Kevin's new arrangements an airing, he would love to hear from you: kkelly@uga.edu

Kevin Kelly, Music Library, Hodgson School of Music,
University of Georgia, USA

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- | | |
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| 1. Mannin Veen | 8. King of the Sea |
| 2. Sea Invocation | 9. Spinning Song |
| 3. Among the Fiddlers | 10. Grinding Song |
| 4. Courting Song | 11. Song of the Travelling Beggars |
| 5. Love of my Heart | 12. Good Night Song |
| 6. One Named Click | 13. Slumber Song |
| 7. Milking Song | 14. Sail Away |



CULTURE

A tribute to a hay meadow in Jurby is included in a British poetry map

PLACED ON THE MAP

by Mike Wade
mike.wade@iometoday.co.im
Twitter: @iome newspapers

Writing about traditional farming methods has helped a local writer place the Isle of Man firmly on the map. 'Places of Poetry', a poetical map featuring poetic tributes to many regions and areas around the British Isles, has included a defiant tribute about a traditional hay meadow in the north of the island. Local writer 'Boakesey', the pen name of Liz Boakes, submitted her poem, 'The Battle Hymn of a Pastoralist' to the project, with no expectations, only to hear earlier in the year that her poem was one of 200 selected to form the poetry map. Boakesey said that she originally wrote the poem while attending a series of writing workshops run by local author and poet Janet Lees at the Jurby and northern community centre. It was originally intended for a similar poetry project

'I'M THE ONLY POET FROM THE ISLE OF MAN INCLUDED IN THE BOOK, SO I AM REALLY PLEASED!'

to create a poetry map of the Isle of Man. However, her poem eventually ended up on the national map and Boakesey confesses that she was blown away to hear of its inclusion. 'At the time I lived in Jurby and just up the road from me was a rather special hay meadow, which I always called 'John Dog's Meadow' after the man who looks after it, maintaining it in a traditional way, without any pesticides or any chemicals of any sort. 'The poem I wrote initially started off at Janet's workshop and when it was finished I submitted it to the Isle of Man poetry map. 'I then found something called the 'Places of Poetry' project, which was a similar thing but on a much bigger scale, covering the whole of

the British Isles. 'They were inviting people to submit poems about special places and I thought 'Why not? What have I got to lose?' 'I submitted my poem under its official title, 'The Battle Hymn of the Manx Pastoralist'. 'I called it that because the words can be sung along with the American Battle Hymn. 'She submitted the poem and promptly forgot about the project, until she was contacted by organisers the University of Exeter, who told her that, out of more than 7,500 entries, hers was one of 200 selected for the final book. 'I was completely blown away', she said. 'I honestly just thought it was a bit of fun and nothing more. 'Although there are several Manx poems entered on the website, I'm the only poet from the Isle of Man included in the book, so I am really pleased! 'They did have to bend the rules a bit and pretend that the Isle of Man is part of



'Boakesey', aka Liz Boakes, with copies of the 'Places of Poetry' book north west England, as the book is really a map of the UK, but at least the Isle of Man is in the book and on the map. 'The book was released last Thursday, to coincide with National Poetry Day.

Battle Hymn of the Manx Pastoralist

A poem by Boakesey Boakes has been selected for inclusion in a British poetry anthology.

Her poem is about local Manx legend John Dog and his hay meadow in Ballateare, and it can be sung to the melody of Battle Hymn of the Republic (John Brown's Body). If anyone fancies performing it as a song, Boakesey would love to hear about it.

Read article:

www.iometoday.co.im/article.cfm?id=58248

See over >>

In time for Hop tu Naa, Scaanjoon released a creepy new song called "Kebeq" based on the folk legend of the girl lured into Nikkeson's pool by goblins whilst searching for her calves:

<https://soundcloud.com/scaanjoon/kebeq-2>

Read the fairy tale here:

<http://manxliterature.com/sort-by-genre/other/manx-fairy-tales/>

Youtube/Soundcloud corner

N'abbyr ny sMOOOOOO

- Manx band Biskee Brisht had a lot of fun filming this music video for "N'Abbyr Ny Smoo" at Ballacunner Farm!
- 'N'Abbyr Ny Smoo' was a winning song for the band in the 2017 Arrane son Mannin new song competition and it features on their debut album, 'Stand in the Sea'.

www.facebook.com/biskeebisght/videos/4420237821383581

Battle Hymn of the Manx Pastoralist by Boakesey Boakes

VERSE 1:

If you go down the lane a bit from Sandygate crossroads
You'll find a hidden Paradise, of which not many know.
It's a wonderful old meadow, where a host of treasures grow
And tradition lingers on.

REFRAIN:

John Dog's meadow, full of grasses and wild flowers
John Dog's meadow, you could picnic there for hours.
John Dog's meadow – ecosystems that are ours
This habitat will live on.

VERSE 2:

It goes back to the 80's – Dr Garrad and her friends
Saw the growth of pesticides and other worrying trends
Concerned about the future, they agreed to make amends
Their legacy now lives on.

VERSE 3:

A recognis-ed ASSI, Ballateare's a treat to view
Specific, scientific, inter-est, to me and you
John Dog is the custodian, he's one of just a few
Who could do what he has done.

VERSE 4:

You won't find chemicals in here, no, just th'occasional sheep
No modern farming methods, for the old ways we will keep
Leave the orchids blossom, let the purple thistles creep.
If we don't, they'll soon be gone.

VERSE 5:

Cornflower and clover, liverwort and harebells too
Field forget-me-not and some carnivorous sundew
In this old hay meadows with its awesome Snaefell view
Is where they all belong.

VERSE 6:

So thank you, Dr Garrad and the charitable trusts
For helping save the meadow plants and letting us all just
Enjoy the countryside we love, as our ancestors must.
Conservation can't go wrong.

VERSE 7:

And when you come to visit, as I hope you soon will do
Don't say "A field of weeds, oh dear!" and make a fierce todo
John Dog knows what he's doing, keeping safe for me and you
The hay meadows of Mann.

[May be sung – if you feel adventurous enough - to the tune of "Battle Hymn of the Republic"]

RESEARCH NEWS

NEW - Extensive Manx Dance research now online

'...while the others did some capers': the Manx Traditional Dance revival 1929 to 1960

By Cinzia Curtis

Manx Dancing: *The Sword Dance is an ancient ritualistic Manx dance. As with Manx music, one can see the Irish Scottish and Welsh influences, yet they remain defiantly Manx!*

(www.celticnationsworld.com/Culture_celtic_dance.htm)

This quote appears on a website titled 'Celtic Nations World'. Typical of many Celtic websites, this site purports to be a central information base for all of the Celtic countries, with the flags of Ireland, Scotland, Wales, Cornwall, Galicia, Brittany and the Isle of Man emblazoned above every page. When the words 'Manx Dance' are entered into Google, a commonly used search engine, this site appears in the top few choices. But is the information given above true? The Sword Dance is singled out, although this dance is only performed once a year by one man, so why does the site not mention any of the other dances; those now popular with all of the Manx dance groups and which are performed at every Manx cultural event on the Island? While Manx dance does

have some very obvious similarities with Irish, Scottish and Welsh dancing is it true to single them out as influences? And if so, why were Manx dances not influenced by England, as it is geographically as close as the three Celtic countries mentioned? Furthermore, if the dances are influenced by outside cultures, why and how do they 'remain defiantly Manx'? The tone of the last remark implies that the dances are in some way having to assert their identity in the face of some disbelief as to their origins. All of the above queries lead to one over-arching question that must be answered in order to understand the quote on the website; where do Manx dances come from? It is this question that lies at the heart of this study.

'...while the others did some capers':

the Manx Traditional Dance revival

1929 to 1960



By kind permission of Manx National Heritage

READ THE FULL DISSERTATION & DESCRIPTIONS OF DANCES:

www.manxmusic.com/media/History%20photos/MANX%20DANCE%20THESIS%20Cinzia%20Curtis%202006.pdf

This dissertation was submitted in partial fulfilment of the degree of Master of Arts in Manx Studies, Centre for Manx Studies, University of Liverpool.

By Cinzia Curtis, September 2006 (now Dr Cinzia Yates)

THE DANCES - Excerpt from '...while the others did some capers': the Manx Traditional Dance revival 1929 to 1960:

1. Rinkaghyn Vannin

1.1 Hop tu Naa

It is well documented that music and dances have often been a feature of Hop tu Naa celebrations on the Isle of Man. Along with the battle between Summer and Winter Gill links the tradition with the importing of Mumming and Hogmanay. In the Journal of the Folk Dance Society (1924) Gilchrist categorises the song as 'Connected with customs' and again links it to Hogmanay, but there is no mention of the associated dance.

Mona Douglas is evidently very aware of the Hop tu Naa customs as outlined in an essay found in her papers (MNHL 09545 Box 5):

When the boys beat the bounds – they would sing the Hop tu Naa song and perform the processional dance that goes with it. In recent years, they would carry turnip lanterns, but before turnips were introduced to the Island, about 1830, torches would be used in the dance. In country districts there was no beating of bounds, but the dancers carried round vegetables and at every house they would knock on the door and leave some of them.

It is evident that Douglas believes there to be great antiquity linked with this dance if it pre-dates the turnip, although there is no documentary evidence for this. It is also questionable as to whether it is possible to perform the dance holding a flaming torch, let alone a turnip lantern.

Philip Leighton Stowell is also very aware of the traditions associated with Hop tu Naa, although not as exact in his descriptions. Within his papers is a lecture, one of a series of at least 17, on Hop tu Naa (MD09683: 1959). He begins by stating quite clearly that the name is a corruption of 'Hop! Ta'n Oie' or 'this is the night' but then goes on to link the rite with druids (who incidentally appear to have access to turnips despite their later introduction to the island) and witches, but there is no mention of the dance at all.

References to the dance are not so easy to untangle. No early notes can be found, although the dance appears in the 1936 publication of 5 Manx Folk Dances as a hollantide processional collected by Douglas. It is then discussed in a paper given by Mona Douglas in 1937 as one of the few dances completed so far. Again it is described as a processional dance, danced through Douglas on Hollantide (12 November) to the accompaniment of the song by groups of four carrying turnip lanterns and torches. This is all as it is today. However, in 1940 the story is a little different. In a lecture recital to Rushen Internment Camp the dance is described as being a lively processional as part of the lantern procession through Old Douglas on Hollantide, but it is also stated that the dance was also used as part of the procession to carry home the Mheillea or to escort the carts to the annual turf cutting. This variety of use is reiterated in a paper written by Douglas for the Scottish Anthropological Society in 1948 where the dance, un-named, is described as being associated with carrying the Mheillea, accompanying the turf carts, part of a lantern procession on Hollantide as well as the annual hiring fair and marching the fishing crews to the boat supper. However, it is evident that the link with Hollantide and Hop tu Naa is fully created by 1950 with Stenning's description of the tradition of Hop tu Naa.

The waters are muddled again, however, when in her papers, Douglas refers to a processional dance, unnamed, reconstructed by Stowell from descriptions and partial demonstrations in Jurby (MNHL 09545 Box 5). This is further confused in another essay by Douglas in which she refers to a dance called 'Hie Mee Stiagh', a general processional dance, with a distinctly similar description to that given in relation to Hop tu Naa for the Scottish Anthropological society (MNHL 09545 Box 1).

However, the most common title associated with dance is Hop Tu Naa. In Douglas' papers can be found manuscript music to 'Hop tu Naa (processional)'. On the LP produced by the MFDS Daunsyn Theayagh Vannin (1973) the dance is called Hop tu Naa and related to dancing round the bounds on Hollantide (12 November) carrying turnip lanterns. Again in a leaflet of dances produced by the MFDS the dance is Hop tu Naa and connected with Hollantide.

Interestingly, in 1983 with the production of Rinkaghyn Vannin, a publication predominantly associated with Douglas and her dances, the story is a little fuller again. This time the dance is associated with Hop

tu Naa, although at its new date of 31st October, with couples dancing through the streets bearing turnip lanterns. However, Douglas states that there are two versions of the dance, one collected by Stowell, the other by herself, which is the one danced today. However, there is no indication given as to where this dance was collected.

What this second dance collected by Stowell is, we may never know. There are other references to a dance called Hie Mee Stiagh which would be in keeping with this processional as it is at times connected with the turf carts, but this is confused by Stowell's composition of a dance also called Hie Mee Stiagh and performed to a tune of the same name. Stowell also composed a processional dance Daunse Straid and it is equally possible that this dance is made up of collected fragments noted by Stowell.

It would seem likely that Douglas collected a processional dance, connected with a number of customs and calendar celebrations. As a simple processional dance it would be used for any procession and was not connected with one specific calendar custom. However, upon the need for publication a name would have to be settled on, and as a well known calendar custom would give the dance more historical credence it would seem reasonable to settle on that element of the dance for publication purposes. However, it is also interesting to note that the date of Hop tu Naa or Hollantide alters during the development of the dance, illustrating the difficulty with pinpointing historical references to traditions and customs.

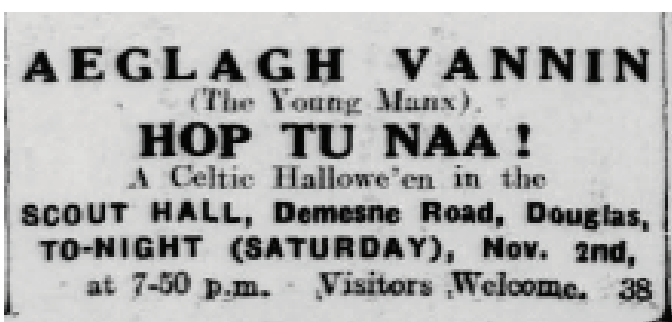
The dance as it is performed today is a popular ceili dance and appears in schools as a dance suitable for Key Stage 1. It is this simplicity that leads Carswell (2004) to believe that the dance is a realistic social dance. Ironically, it is probably this simplicity and the subsequent popularity that makes the story of this dance so complex.

By Cinzia Curtis 2006

GET READY FOR AN EVEN BIGGER HOP TU NAA IN 2021 or celebrate it on the old calendar date, 11th November!

Songs, dance instructions, folklore and customs:

<https://www.culturevannin.im/manxfolklore/hop-tu-naa-468995/>



PICS: Skeddán Jiarg demonstrate Hop tu naa in a Culture Vannin dance lesson video /

Hop tu naa! Aeglagh Vannin 1935 11 02 Weekly Times / Hop tu naa Peel 1912 10 26 Peel City Guardian



Summer Entertainment on the Isle of Man

The Joe Loss Years

Part II: 1951-55

by Maurice Powell

‘Radio was great; now it’s out-of-date; TV is the thing this year’.*

The first reasonably clear television pictures seen on the Island were relayed from the new BBC transmitter at Holme Moss in South Yorkshire in September. Although officially beyond the range of the new transmitter, pictures did get through, and were watched by hundreds of people standing outside radio and television dealers in Douglas. Officially opened on 12th October, Holme Moss’s higher power was expected to result in improved reception in Douglas, although for a time car ignitions apparently caused ‘blobs’ to appear on screens!*

* From the song written by Phil Medley and William Sanford popularised by Dinah Washington.

* One of the initiatives of the then Lieutenant Governor, Air Vice-Marshall Sir Geoffrey Rhodes Bromet, KBE, CB, DSO, was to instigate an investigation into why the Island had traditionally suffered from poor radio and television reception. See Derek Winterbottom, *Governors of the Isle of Man since 1765*, Manx Heritage Foundation, 2012.

READ FULL ARTICLE:

www.manxmusic.com/media/History%20photos/Entertainments%20in%20Douglas%201951-55%20Book%203.pdf

“THE OLDEST MANX FIDDLER IN THIS ISLAND” (1842)

The *Mona’s Herald* in its issue for 2 March 1842, carried a simple one-line obituary notice for William Kelly, “On Wednesday week, at Eary-e-kelly, Willlliam Kelly, aged 96 years,—the oldest Manx fiddler in this Island” (also in the *Manks Advertiser* for 9 March). The only candidate in the 1841 census is a William Kelly aged 75 years old and living at the Vonney in Lezayre.

STEPHEN MILLER RBV



All for the Cause: The Life and Work of Sophia Morrison With James Franklin

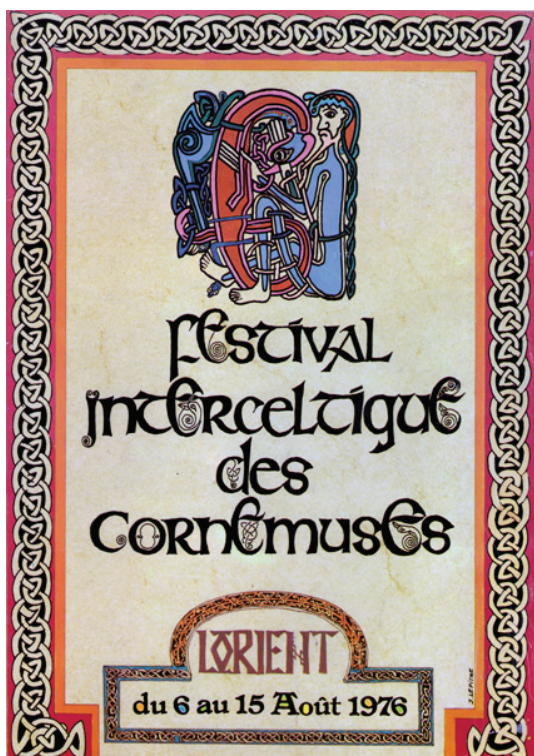
7.30pm, Wed 18 November, Peel Centenary Centre

Organised by Peel Heritage Trust

In 1880’s the Isle of Man was fast losing its language, songs, stories and more. Manx people were even considering merging the Island with England but one woman in Peel was to change all this. Best known for her ‘Manx Fairy Tales’ Sophia Morrison set about dedicating the last 17 years of her life to preserve anything Manx, which is still with us today. James will trace the story of her life and the impact she had, and still has on the Isle of Man. www.facebook.com/events/288497282409646

DELEGATION FROM MANNIN ~ LORIENT 1976 ~ PART 2

THE EARLY DAYS - A PERSONAL PERSPECTIVE by Cristl Jerry



The following day after little enough rest was very bright and as hot as usual. We somehow, I have no memory of how, managed to get from Tallaght into Dublin, with luggage and children for midday, where we were to join coaches that were to take the whole Irish delegation and us to Rosslare Harbour, Wexford. Con O'Connell from An Bord Failt who was in charge of the Irish party introduced himself and we set off with pipe band, musicians and dancers and various others. It was quite a long journey, certainly by Manx standards when anything longer than a trip to Douglas from Peel is a long way. It probably should have been a three hour journey at that time before the coastal road was constructed. We observed the dry countryside and darker than usual colour of the corn fields which had obviously suffered from too much sun. The Island that we had left only a few days before seemed lush by comparison. About an hour into the journey the engine was making rather worrying noises and passengers began to look at each other and then give their opinion about what the cause might be. It was not long before the coach pulled to a halt. We were at least able to alight from the stifling, stationary coach as it was plain

that we were going nowhere. It was hot, but more pleasant outside. I presume we must have found a public phone to report the breakdown because another coach turned up. Eventually we arrived about tea time at Rosslare Harbour and eventually embarked the St Patrick, leaving coaches behind.

I had briefly considered that the sea journey would take rather longer than the five hour trip to Dublin from Douglas. I'm not a very good sailor, I had found this out first time I went on a sea channel crossing at the age of five. On that occasion a sailor offered me a bucket and an old lady offered me a little bottle to sniff - no, it wasn't rixum raxum, prixum praxum, not at all - it was sal volate (smelling salts). It smelled awful, very much like the substance my dad used in his machine that cleaned watch parts, but I digress. I was rather shocked and more than a little troubled to find out that the crossing to Le Havre in Normandy, would take 21 hours! Not only that, there was no accommodation booked for somewhere to sleep - not even those less than comfortable recliner chairs that are sometimes on such vessels. But never mind, the festival had already begun with Kerry sets on the deck with an uilleann piper accompanying. I recognised him as he had been invited to the Isle of Man on a "Cultural Exchange" event organised by the Celtic League.

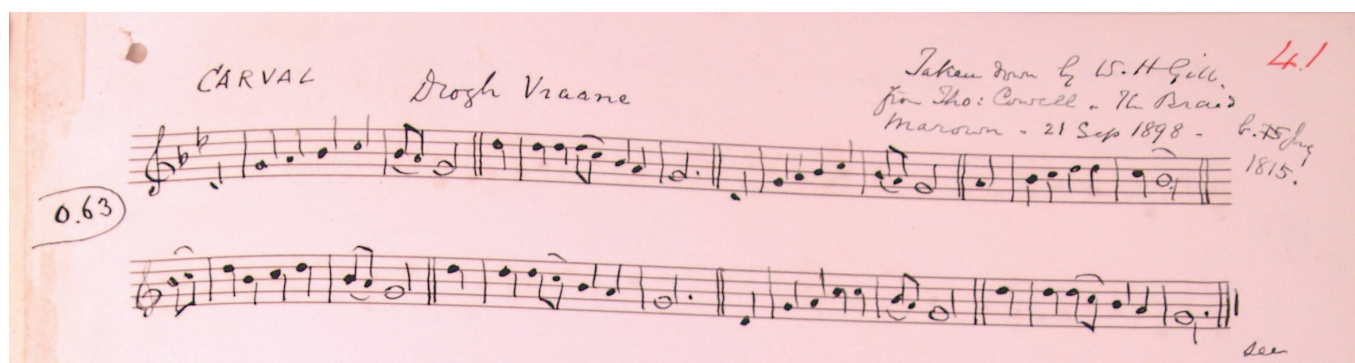
Once it was dark and the dancers had exhausted themselves it was getting a bit chilly and certainly past time we looked for an area that was fairly quiet. The spot we found had a carpeted area outside a bar. We thought that might be handy as it seemed quiet enough so we got the young ones to get their heads down. I took the blanket off the harp for them, which we had used as a makeshift protective cover put over what we hoped would be a sleeping family, with the possibility of getting some liquid refreshment. Unfortunately it was not the best place to choose at all. Dead on the dot of midnight the disco started in the bar. I think the children managed to get some sleep. For us adults who considered the craze for discos as the ruination of real dancing and the end of so many big public spaces that formally held so many great social occasions, that just added insult to injury.

As daylight approached we enjoyed the rest of the journey and saw flying fish and dolphins and passed fairly near to what I presumed was Alderney. I was very relieved that the sailing had been calm. After we arrived in Le Havre I soon realised we were to have yet another journey. Coaches were lined up ready to go once luggage, a whole pipe band of instruments including drums and their owners, dancers and their musicians, and other musicians and there seemed to be a lot of golf bags too. I had not bothered

to look at maps to see the geography and how far it would be to Lorient, simply because we were told the route, only where and when to meet the rest of the delegation in Dublin. We didn't have a clue how we would get to Lorient. The last time I was in Brittany on a school trip, aged about fourteen, it was a shorter overnight crossing on bunk beds and we landed the next day straight to our destination St Malo. This sure was a different kettle of fish altogether. Lorient was several hundred miles south, the weather was considerably hotter and the crops in the fields were burnt almost black. It really was an exceptionally hot year. After a couple of hours, having spotted the magical site of Mont St Michel on the way, the coach pulled in on a country road. I was pleased it wasn't another engine problem. Instead it was a very welcome refreshment break of les sandwich, beaucoup de "Pshitt", du cidre et "Grapes d'Or" (although we had another name for it) - I believe it was some sort of vintage from Morocco. It also appeared at each meal time except breakfast. We noticed the Breton pipe bands wouldn't touch it. After a two day journey we finally reached Lorient. At last we hoped to find out what was expected of us. I know it has not been much about the festival itself so far, but return travel from the Isle of Man/Lorient too over five days....It's a wonder we ever went again! I promise to write about the festival and more in the next episode.

By Cristl Jerry 2020

"THE LATE BROS. COWLE, THE NOTED 'CARVAL' SINGERS" (1906)



In April 1906 a Bachelors' Tea and Concert was held in the Wesleyan Schoolroom at Crosby. After tea, "a concert was given, the items of which were contributed by local artists, together with some friends from Douglas and Peel." It was only after midnight when a halt was called to the proceedings and "[i]n the opinion of one who was present, the only thing the service lacked as a reminder of old times was the presence of the late Bros. Cowle, the noted 'carval' singers." It is thanks to the Gill brothers that we know the name of one of the Cowles, namely Thomas Cowell as he was visited by the pair on 21 September 1898, "Tho : Cowell—The Braid Marown [b. 15 July 1815]" being their record of the encounter. Eight tunes were recorded that day from him, namely (1) Drogh Vraane, [OC] 41/1 (0.63); (2) The Prodigal Son, [OC] 41/3 (0.65); (3) While Shepherds watched their flocks by night, [OC] 43/1 (0.71); (4) [Untitled], [OC] 42/3 (0.69); (5) [Untitled carval], [OC] 41/2 (0.64); (6) [—], [OC] 41/4 (0.66); (7) [—], [OC] 42/2 (0.68); (8) [—], [OC] 42/4 (0.70). In the 1891 census, he was enumerated as being 75 years old, a labourer, and unmarried. He was living at Stuggadoo, Slieau Charn, with Elizabeth Stephen (17), his grandniece and there was also a note, "Blind accident." The *Manxman* in its issue for 1 October 1898 mentioned that:

Mr W.H. Gill, brother of Deemster Gill, is over on a short visit to Douglas, and is spending much of his time in pursuing his research for old Manx music. Along with the Deemster, he has trudged over a great part of the Island within the past few days in search of fresh tunes. The other day, in Marown, they came across an old blind Manxman, over four score years old, who sang melodies which they had never previously heard, and which have never been committed to type.

This "old blind Manxman" was Thomas Cowle and here we see the hoped-for singer of the folk song collectors at this time, unlettered and illiterate and so singing songs learnt then only by ear.

Which or “Witch” Hop tu Naa do you sing?

by Dr Chloe Woolley, Culture Vannin

The Island is witnessing a renewed surge of interest in the ancient tradition of Hop tu Naa. More than ever, schools, businesses, government and the general public are intentionally calling the festival its distinctive Manx name.

Relating to Hogmanay, Sauin and the Celtic New Year's Eve, Hop tu Naa joins Hunt the Wren as one of the Island's oldest continuous traditions. As well as scooping out turnip lanterns and fortune-telling, there is a dance and a plethora of songs passed down through the oral tradition.

The songs are well documented. Back in 1845, Joseph Train collected the singing rhyme; “Hop tu Naa, If you are going to give us anything, give us it soon. Or we'll be away by the light of the moon”, and in 1890, the Manx celebration attracted the attention of J.G. Frazer in his study of magic and religion, *The Golden Bough*: “Bands of young men perambulated the island by night, and at the door of every dwelling-house they struck up a Manx rhyme, beginning “Noght oie howney hop-dy-naw”, that is to say, “This is Hollantide Eve.”

There are many variants on the Hop tu Naa rhyme and over time, elements have been transformed. The grinning pole cat in the Manx Gaelic song is called a wild cat, bull cat and witch cat in other versions; and depending on the storyline, the singer can discover an old woman “baking bannocks and roasting collops” in Scotland, “baking cakes” in London, or back on home turf, “baking bonnags”!

Although I was brought up in Maughold, my mum was originally from Peel and so she taught me and many of my Dhoon School friends the Peel song she was familiar with:

Hop tu Naa, Put in the pot,
Hop tu Naa, Scald my trot [throat],
Hop tu Naa, I met an ole woman,
Hop tu Naa, She was baking bonnags,
Hop tu Naa, I asked her for a bit,
Hop tu Naa, She gave me a bit, as big as my big toe.
Hop tu Naa, She dipped it in milk,
Hop tu Naa, She wrapped it in silk,
Hop tu Naa, trol la laa.
Jinny the witch went over the house, to catch a stick to lather the mouse.
Hop tu Naa, trol la laa.
If you don't give us something, we'll run away with the light of the moon.

The Vocabulary of the Anglo-Manx Dialect (1924) quotes a very similar version from Peel and explains; “The children repeat the rhyme of Hop-the-nei and collect coppers for a ‘taffy spree’ to be held later in the evening among themselves. If money is refused, the boys bang the doors with cabbage-stalks and turnips.”

The now infamous Jinny the Witch makes her first appearance in song around 1893 when T.E. Brown was in Castletown and heard “Jenny Squinney went over the wall, To get a rod to beat the foal. Hop tu Naa. Jenny Squinney went over the house, To get a rod to beat the mouse. Hop tu Naa.” Over time, Jenny or Joney has become Jinny, and as well as being a standalone rhyme, her refrain closes most of the other songs.

The article is available to be enjoyed on the Isle of Man Newspapers' website.

This article links to the series of traditional Manx music arranged for guitar being released as a free download and video lesson. More information is available here.

<https://www.culturevannin.im/watchlisten/videos/manx-guitar-lessons-606045/>



This version of “Hop-tu-Naa” has a more elaborate refrain than the forms in *Journal* No. 28, p. 174, two of which are simple strains of four bars. Miss Douglas says that the children sang the usual lines.—A. G. G.

TRANSCRIPTION OF THE MONTH

see www.manxmusic.com for more printable pieces of Manx music

Here is an arrangement of "Kiark Catreeney Marroo" (Catreeney's Hen is Dead), arranged by James Frankin and taught and performed by Pete Lumb:

www.culturevannin.im/watchlisten/videos/manx-guitar-lessons-606045/

The tune is associated with a rather curious custom performed on Laa'l Catreeney / St Catherine's Day on the 6th December.

Involving a mock funeral of a hen with a traditional song, followed by a dinner from the hen's body and the drinking of much 'jough,' the tradition is at the same time both humorous and deeply sinister. The song translates to:

Catherine's hen is dead,
You take the head
And I'll take the feet,
And we'll put her under the ground.

MORE INFO: www.culturevannin.im/manxfolklore/laal-catreeney-503817/

Kiark Catreeney Marroo

Manx trad
arr. James Franklin

The musical score is written for guitar and tenor/bass. It is in 6/8 time and D major. The guitar part is on a single staff, and the tenor/bass part is on a two-staff system (T and B). Chords are indicated above the guitar staff. Fingerings are indicated by numbers 1-4 on the guitar staff and 0-3 on the tenor/bass staff. The score is divided into two systems, each with four measures. The first system ends with a repeat sign, and the second system ends with a double bar line.

System 1:

- Measure 1: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 2: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 3: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 4: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.

System 2:

- Measure 5: Chords C, D/F#, Em, Bm. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 6: Chords C, D/F#, Em, Bm. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 7: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.
- Measure 8: Chords C, D/F#, G. Guitar: 4/7 0 2 3 1 0. Tenor/Bass: 3 0 2 1 0 0.

CALENDAR

NOVEMBER

6th Peddyr Cubberley & Arabella Ayen play Manx music at Fynodoree bar launch, Ramsey, 7pm

7th Fundraising Event with the Mollag Band, Women in Song, and more, for Peel Centenary Centre, £10

12-14th COOISH MANX LANGUAGE FESTIVAL

13th Manx Gaelic mini musicians with Dr Laura Rowles, House of Manannan. Info: www.facebook.com/minimusiciansmm

13th Yn Chruinnaght "Oie Vingo" family bingo night with music from Daniel Quayle and Elizabeth Davidson-Blythe, Corrin Hall Peel, 7.30pm (see poster)

13th "Paul & Ken" with Special Guests CLASH VOOAR. 8pm, Atholl Room

14th Cooish as Cappan 11-4, Corrin Hall, Peel. Free entry. Gaelic Christmas Song workshop, Bree Ghaelgagh session, Un Chorraa Gaelic choir, etc.

18th The Life and Work of Sophia Morrison - talk, Peel Heritage Trust lecture, Centenary Centre, 7.30pm

21st Trinity Eisteddod, Douglas, 7pm £5/3

27th Monthly Music Night with Jack Mclean & others, Ballasalla Hall, 7pm

28th November Caarjyn Coodagh at Taste of Christmas, St James, Dalby SOLD OUT

DECEMBER

1st Manx Christmas song workshop, 9.15am - Culture Vannin, St Johns

4th Caarjyn Coodjagh Concert in aid of ME Support, Onchan Methodist Church, 7.30pm

6th Manx Christmas song workshop, House of Manannan, 2pm

11th Manannan's Winterfest, Gaiety Theatre, 7.30pm www.villagaiety.com

11th Slaynt as Shee Christmas Concert, St Ninians, 7pm £10

12th Caarjyn Coodjagh Christmas busking at Tynwald Mills, 2pm - all singers are very welcome to join us.

13th Caarjyn Coodjagh singing at Malew Church, 3pm

11th Manannan's Winterfest, Gaiety Theatre, 7.30pm www.villagaiety.com

18th Monthly Music Night - Corrin Hall

26th Hunt the Wren - Island-wide!

Please send in dates so that we can publicise events here & online:

www.manxmusic.com

~ SESSIONS ~

TUES 8pm Singaround at The Manor, Douglas

WED 8.30pm Trad Session at the Saddle, Douglas

THURS 8pm Singing session at The Mitre, Ramsey

FRI 8pm Trad session at The Mitre, Ramsey

FRI 8pm Trad session at the Colby Glen

Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary

First SUN of month 12.30pm Trad session in Laxey Sailing Club

Third SUN of month 12.30pm Trad session in Ginger Hall, Sulby

~ SESSIONS ~

culture vannin

For information on Manx music & dance contact:
Manx Music Development Officer **Dr Chloë Woolley**: chloe@culturevannin.im

www.manxmusic.com

Call: Chloë: 01624 694758 (answerphone)

or write to: Culture Vannin, PO Box 1986, Douglas, Isle of Man IM99 1SR

Written and edited by Chloë Woolley for Culture Vannin

The Editor welcomes submissions but reserves the right to edit for style and space

PRESS: please feel free to pick up articles without named authors to spread the word about Manx culture