

Manx Band 'Nish As Rish' bring the Trophée home from Europe's biggest Celtic festival



'Fearless, joyous, original' Manx representatives Nish As Rish took this year's Festival Interceltique de Lorient in Brittany by storm. The group won the prestigious Trophée Loïc Raison for the best new folk group, in what is reported to have been the fiercest competition for 20 years. Nish As Rish performed in the final alongside folk groups Ceoltoiri Cois Laoi, Kelien, and Brandal from Ireland, Brittany and Asturias respectively.

It is the second time in which a Manx band has been awarded the Trophée – King Chiallee won in 2008. Ruth Keggin, singer and flautist for the band, said 'I was so proud to be able to represent the Island this year in Lorient - for us to win the trophy on top of that was a dream come true. The support we had from the audience was just fantastic and it was lovely to see the three legs being flown so proudly by so many people. It's a real achievement for the Island and for Manx music to have won twice in four years.'

As first-prize winners, the band were awarded a cast bronze trophy - a statuette of three folk musicians - as well as 1,200 Euros in prize money.

Music graduates of the University of York, Nish As Rish perform both traditional and original music, and showcased their love of Manx traditional music in their performances at Lorient. Acclaimed for their sensitive and bold arrangements and infectious stage rapport, the group performed alongside artists including Aodan and the Rachel Hair Trio, and were singled out to perform live for local and national radio.

Official delegate to the festival, Aalish Maddrell, said 'I'm delighted that Nish As Rish did so well this year – the crowds and committee of the festival totally fell in love with them, they quickly sold out of CDs and they developed a strong following. At a festival which attracts over 800,000 visitors over ten days, this is no mean feat!'

The competition marked the end of ten successful days for the band, who made their debut at Lorient this year. 'Aside from having a wonderful time meeting other musicians and experiencing the sights, sounds and tastes of the festival, it has been an honour and such a joy to share our music with so many people at Lorient. I think I speak for us all when I say that we were really touched and a little overwhelmed at the response we received' said fiddle player and singer Anna Goldbeck-Wood.



Nish As Rish recorded their debut album on the Isle of Man earlier this year. It is available for purchase via nishasrish@manx.net through www.manxmusic.com and in Manx Heritage shops.

www.nishasrish.com



A brilliant time for Perree Bane in Lorient *by Carol Hayes*



Perree Bane last represented the Isle of Man at the Lorient Interceltic Festival way back in 1986 and both our group and the festival has grown considerably since those days. We certainly made the most of our time there and in spite of the blistered feet, the long walk to and from our accommodation and very changeable weather we all thoroughly

enjoyed the whole experience. Some of us even managed to douse our hot feet in the sea at Larmor Plage! (see below).

Of course the important part of the festival was our dance performances, the highlight being our hour-long set, which we performed to large audiences at three separate venues over the week. Our show told the story of the Manx people beginning with a slow atmospheric entrance to the song Birlinn Gorree Crovan to represent our Norse heritage and the first King of Man then building up momentum into an energetic Fathaby jig and continuing with dances smoothly linked together to show Manx customs and traditions, including a courtship and wedding, Flitter Dance, yn Mheillea and many more, finishing with the beautiful Moirrey ny Cainle.

Our performances were incredibly well received. Some Manx friends in the audience who happened to be there on holiday came over afterwards to congratulate us and said how much they enjoyed the show and how proud they felt for the Isle of Man. The festival is a showcase for all the Celtic nations and the Perree Bane dancers and our very talented musicians were a credit to our Island.



As well as playing for all the dance performances, our musicians attracted lots of attention in their own right and were asked to perform in the Asturias and Irish tents drawing in large appreciative crowds.

Perree Bane are very grateful to Caroline Helps and Aalish Maddrell for all their help in organising the group's participation.

We hope it's not another twenty-five years before Perree Bane performs again at Lorient!

The Reeling Stones & co in Lorient

Beki Collings reports...

Everybody knows that traditional musicians are nocturnal, so on arrival at Ronaldsway airport it was really our bed time. Instead, we found ourselves in the middle of rush hour for check in amid questions of 'Did you pack this fiddle yourself, sir?' and 'What are these pipes for?'. We soldiered on however, and put previous nights antics to one side, for we had one thing on our mind only.... LORIENT!

After a day's travel we found ourselves in the centre of Lorient, Brittany, where the festival was taking place. Over the next 7 to 10 days we would encounter tens of thousands of people visiting and taking part in the festival as the musicians for the dance group Perree Bane.

As soon as we had unpacked we headed down to the Manx pavillion on the Celtic Quay and promptly started playing Manx traditional tunes which attracted plenty of passers-by. We also grabbed the attention of our neighbouring tent, Asturia, who offered us our first impromptu gig! We took to the stage like a duck to water and opened our set with the fastest Manx reels and jigs you ever did hear! Hundreds of people crammed into the Asturian tent to jig along to the music. After the gig we realised we had our first set of groupies who, for the rest of the festival, religiously followed us from gig to gig.

On Sunday we took part in the Grande Parade which took us on a parade through the heart of the town. A huge amount of people, somewhere in the region of 70-80 thousand, lined the route. Over 70 groups took part in the parade which lasted nearly 4 hours, most of those groups being Bagads! Now, i don't know if you've ever heard a bombarde but imagine the loudest bagpipes ever and multiply that by 30 and you can pretty much imagine the sound coming from just one Bagad! At the end of the route was a quick trip round the stadium on our own where all eyes were upon the Manxies! With a quick Flitter Dance we moved onto the Mhelliah and quickly exited the enormous stadium!

The highlight of our week came on the Monday when we played in the Espace Marine for Perree Bane's big

performance. With excellent sound engineers who fully understood the needs of traditional musicians, we played our socks off (and slippers for those of us who had dreadful blisters!) to, again, hundreds of people! Another trip to Lanester, a town just on the outskirts of Lorient, proved to be another successful performance and next morning we found ourselves in the local newspaper!

Amongst other dance performances we found our last two gigs as musicians from 'L'Isle de Man' went down a treat with again hundreds of viewers dancing and cheering to Manx traditional music. At one point so many people were dancing that the floor felt fit to give way!

All in all, a very successful trip allowed Manx traditional music to be the order of the day in the celtic village. With friendships made and strenghtened, many bottles of Breton Cidre consumed and a thorough soaking from torrential rain (it was even worse than Manx rain!) the Isle of Man shone through and brought a good time to all!

Thanks has to be given to many people who funded, supported and encouraged a trip, Aalish Maddrell who organised the delegation and also Perree Bane (and Caroline Helps!) who took us to the festival with them! Find The Reeling Stones on YouTube: <http://www.youtube.com/user/thereelingstones>



MANX MUSIC QUESTIONNAIRES - RESULTS! by Cinzia Yates

Well, it has taken a while to get to them, but I have finally tabulated and analysed the results of the questionnaire, with some surprising (and less surprising) results.

As I'm sure lots of you will have something to say about the results, I have opened the survey again online, so anyone who wants to have their say and missed it last time can join in. I've left it as it is, but please feel free to fill in as little or as much as you feel you can, and if you don't know names/spellings then descriptions or phonetics is fine. I should be able to figure them out. It can be songs or tunes, but remember the emphasis is on what YOU think, not what is right or what anyone else might think. If YOU think it is Manx, then say so, if YOU think it is an awful tune, then please feel free!

The survey can be found here: <http://www.surveymonkey.com/s/TW82FPR>

Most Played Manx Tunes: *Out of 32 responses, 31 responded to this question.*

1. Three Little Boats (20 votes)
2. Car y Phoosee (16 Votes)
3. Gyn Ennym (15 Votes)
4. Car Juan Nan / Flitter Dance (14 Votes each)

Most Manx Manx Tunes: *This question seemed to cause some problems, with only 28 out of 32 responses. A fair few responses included comments along the lines of; 'it depends what you mean by Manx.' But really, I want to you know what YOU mean by Manx.*

1. Kirree fo Niaghtey (15 Votes)
2. Mylcharaine (13 Votes)
3. Eunyssagh Vona / Three Little Boats (10 Votes each)
4. Car y Phoosee / Hop tu Naa (9 Votes each)

Your Favourite/Best Manx Tunes: *30 out of the 32 responses for this one. One might assume that the favourites and the most played would correspond, but that isn't always the case...*

1. Three Little Boats (15 Votes)
2. Car y Phoosee (13 Votes)
3. Cum yn Chen Oanrey Cheh / Flitter Dance (9 Votes each)
4. Kirree fo Niaghtey / Mylecharaine (8 Votes each)

Your Least Favourite/Worst Manx Tunes: *I only got 26 responses for this, and very few gave ten tune names. I think we can assume that this is because Manx music is generally Yindyssagh!*

1. Mheillea (16 Votes)
2. Cur Shaghey yn Geurey (12 Votes)
3. Car ny Rankee / Chyndaa yn Bwoailley / Hop tu Naa (8 Votes each)

The Must Learn Manx Tunes: *I got 29 responses for this, and the feeling it was a mixture of rationales. Some wet with the ones that would be most useful some with the simplest or easiest to learn, and some with the best for teaching music generally. But either way, these are the results:*

1. Flitter Dance (17 Votes)
2. Three Little Boats (16 Votes)
3. Car Juan Nan (15 Votes)
4. Eunyssagh Vona (13 Votes)
5. Car ny Ferrishyn / Car y Phoosee (11 Votes each)

Additional Notes: *I'll be doing all sorts of in depth analysis in the context of the thesis, but as I know so many of you have asked, I thought I'd publish the basic results in a top five sort of way. I've chosen to go with the top five as beyond that there gets to be a bit of an even spread and no real order.*

I had 32 responses that could be used, but I really hadn't realised how tricky the questionnaire was. It hadn't occurred to me that so few people use the names of the tunes; years of rifling through the red and yellow books humming and looking for tune names made me think I was the only one! But lots of the answers came as descriptions of the dance or tune and I was able to work them out. Also, ten tunes is actually quite a few once you start trying to think about it. I tried and my mind immediately went blank! I also hadn't thought of the difference between tunes and songs. By tunes I had meant anything that we would play or sing really, but that did cause some confusion.

As a general rule in my research, and really exemplified in this questionnaire, the names of Manx tunes is a bit of a problem. There are various tunes that have different forms or versions and the difference isn't always clear. I had a few Drogh Vraanes without anything to distinguish them and there are a few versions of Jemmy as Nancy. Trickiest was Mylecharaine. Only when I started trying to tabulate the results did I realise that there is the song, in two versions, and the march and I wasn't always sure which was which. As a result, I have just put them all together as they share a certain root. I don't necessarily adhere to the tune family theory, but these are definitely versions of the same basic tune. With regard to names, I have, usually on a relatively arbitrary basis, chosen one of the variant spellings to keep things easier.



COOISH 1st-8th OCTOBER 2011

Claare Shallidagh - Provisional Programme

Jesarn 1ed Saturday

Family Fun Day at the Villa Arcade, Douglas,
(possibly including Arrane son Mannin competition
- still tbc)

Jedoonee 2ah Sunday

Professor Chris Moseley (UNESCO Atlas of
Endangered World Languages): Ned Maddrell
Memorial Lecture, St Johns Mill, 2pm

Jelune 3 Monday

Conversational Manx at Ballabeg, 7.30pm

Jemayrt 4oo Tuesday

Manx conversation at the Rovers in Douglas 1-2pm
and Java, Douglas 5-6pm

8pm Oie Ghaelgagh, Trafalgar, Rhumsaa

Jecrean 5oo Wednesday

7.30pm Oie Gaelgagh - Thie Eoin, Caarjyn ny
Gaelgey, Balley Keeill Eoin

Jerdein 6oo Thursday

Cowag Manx learners network dinner at Greens Tea
Rooms, St Johns, 7.30pm TICKETS in advance £TBC
from Adrian 451098

Jeheiney 7oo Friday

Scottish Gaelic and Norwegian band SAMLING
with Manx support, Erin Arts Centre, Port Erin, 8pm
Tickets £10/£7 OAPs (under 18s £1) on door or from
Adrian 451098 or email cooish@manx.net

Jesarn 8oo Saturday

Teaching sessions from Elwyn Hughes

Session at the Albert, Port St Mary, from 9pm

The Cooish is supported by the Manx Heritage Foundation



This year's Cooish Manx and Inter-Gaelic Festival is earlier than normal - an attempt to get some easier weather for travelling performers and speakers as well as to coincide with venue and speaker availability.

Taking place over the first week of October, the week brings a special focus to Manx and its relationship with the other Gaelic languages.

This year's festival is supported by the Manx Heritage Foundation and Cains.

The musical weekend starts on Friday 7 October with a gig at the Erin Arts Centre, Port Erin, featuring Scottish Gaelic and Norwegian songs and tunes from Samling, who weave a bright tapestry of harmony and rhythm. Melding songs with guitar, five string fiddle, whistle and willow flute, Samling create a unique musical soundscape unlike anything you have heard before.

Tickets are available in advance from: cooish@manx.net or Adrian on 451098.

There will also be sessions - including a Bree youth trad music one - on Saturday 8th October. The festival will finish with a general session at the Albert, Port St Mary, from around 9pm.

As KMJ went to press, the exact date and venue for the Arrane son Mannin competition were still under discussion!

www.myspace.com/cooish

<http://cowag.org>

~ SESSIONS ~

THURS 9pm Singing session at The Brit, Ramsey
FRI 8.30pm Tynwald Inn, St. Johns FRI 9pm Irish at The Mitre, Ramsey
Folk at the Club (1st or 2nd Fri of month), 8pm, Peel Golf Club
Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary
SAT 10pm Manx at The White House, Peel

Manx Folk Dance Society 60th Anniversary International Festival of Folk Dance

Joan Cowell reports... For our 60th Anniversary we held an International Dance Festival on the Island, from 12th to 17th August 2011. We had invited all the dance groups with whom we have had exchange visits - Sunnerbogillet, Ljungby and Hembygdsgillet, Malmö - both from Sweden, Volkstanzgruppe Besse from Germany, Uttoxeter Heart of Oak Morris, Mersey Morris Men, Mockbeggar Ladies North West Morris Dancers and Wayfarers Folk Dance Group from England, as well as Dawnsyr Tipyn O Bopeth from Wales - we met in Visby in 2004 as well as at Yn Chruinnaght a few years ago and Old Mother Redcap's Ladies Morris Team, who also dance Garland Dances - they had heard of our Festival and were willing to come and watch - but we invited them to join us! We also involved local groups Bock Yuan Fannee, Ny Fennee and Perree Bane. Unfortunately Visby Folkdansgille from Gotland, Sweden, Gjesdalringen from near Stavanger, Norway and the Chase Dancers from Staffordshire, could not make it.

We had a Sub-committee as well as the Management Committee, who were responsible for the planning - and there was a lot to sort out! There was also a lot of fund-raising to do.

Most of the groups arrived during Friday 12th August to stay in King William's College and in the evening there was a Parade and Opening by Sir Miles Walker at 7.30pm, which because of the inclement weather had to be moved from Castletown Square into Big School at King William's College. This was followed by dance displays by each group.

On Saturday 13th August just about all the participants went on the Steam Train from Castletown to Douglas and then had some free time until a rehearsal later in the afternoon. In the evening at 7.30pm a fabulous concert was held in the Villa Marina Royal Hall - even though the audience was small, the entertainment was colourful, varied and most enjoyable!

There was a religious service held on Sunday 14th August at King William's College Chapel, with Manx Folk Dance Society Dancer Kevin Mort in charge. He led a thoughtful, interdenominational Service based around music and dance - it was wonderful to hear the Lord's Prayer spoken in many different languages at the same time - but all finishing together! Then after a lunch of homemade soup, bread, scones & cake in Castletown Civic Centre organised by members, the good weather brought out the crowds to watch dance displays in Castle Rushen grounds, Castletown and at the Quarter Deck, Port Erin. With coach transport midway through the afternoon, everyone danced at both venues.

In the evening a very entertaining Manx Concert took place at King William's College.

The good weather on Monday 15th August meant more outdoor dance displays, this time at the House



of Manannan, Peel and at the Mooragh Park, Ramsey, with lunch provided in church halls before the swap over of groups. The morning performance in Peel had an extra dimension, as the coach carrying most of the dancers had unfortunately broken down near Glen Maye! Luckily a mechanic and another coach were soon on their way, but a few members of the Manx Folk Dance Society started the entertainment off, on time, at the House of Manannan, then 3 Mersey Morris Men plus 1 of their musicians arrived by car and performed a dance, 3 Welsh musicians plus 1 dancer arrived next for a "virtual" dance with music!, before the rest of the Mersey Morris Men, who then entertained the audience for about 30 - 40 minutes, until the coach and a few cars that had gone to begin a shuttle service arrived! The weather was beautiful, the settings were fantastic, the performances were colourful and enjoyable and the large audiences appreciative - what more can you ask for!!!



In the evening there was a chance for the musicians to share their music and the dancers to share (separately) their dancers.

Workshops were held at King William's College during the day on Tuesday 16th August or alternatively for those not wanting to take part in them, minibus tours to Cregneash or Tynwald Mills.

In the evening there was a farewell party with the hosts, the Manx Folk Dance Society, when 60th Anniversary presents were given and thanks expressed to all.

Most of the participants left on Wednesday 17th August, full of praise and thanks :- to the College - especially for the excellent food, for the organisation and hospitality BUT most of all for the friendly welcome from their hosts! They went home tired but very happy and wondering when we were holding the next one - they would be back tomorrow given the chance!

Photos from Valerie Caine, Joan Cowell & Jiri Podobsky



MANX NOTES BY STEPHEN MILLER: FATHER RICHARD HENEBRY AND JOHN STRACHAN AS COLLECTORS

"I had a long talk in the summer with a Catholic Priest and he could read my manx writing very well and pronounce every word and understand it well enough he told me he had been in the Island 6 years ago and had published some manx songs that he had learned from Tom Kermode in Bradda. blind Tom. but I never come across any of them." So wrote Edward Faragher to Karl Roeder on Christmas Day from Cregneash, but a letter frustratingly without a date.

This person must be Father Richard Henebry (1863-1916). He had visited the Island in 1883, together with John Strachan (1862-1907), Hulme Professor of Greek, 1885-1907, and Professor of Sanskrit and Comparative Religion, 1890-1907, in Owens College and later the University of Manchester, "to see if we could discover any of the old folksongs or folktales of Man." However, they were to be a disappointed pair: "[f]or the most part our search was unsuccessful."



They did, however, collect one song, "Ec yn Fiddlerlyn" ('At the Fiddlers'), from Thomas Kermode of Bradda, which was later published in the first numbers of the newly-founded *Zeitschrift für celtische Philologie* in 1896, Strachan returning alone in September 1895, to take it down (presumably, his original copy now lost). Interestingly, Kermode told Strachan "that he had not heard a Manx song sung for the last forty years." As will be seen, he certainly knew enough of them.

Kermode was later to be "rediscovered" by Dr John Clague in December of 1895, writing (on Christmas Day), "I have discovered a new 'mine' at Bradda." Continuing, "[a]n old blind man—Tom Kermode by name, has given me three splendid old songs, and I think I shall be able to get three more yet." Clague was to gather more in than that as Kermode is the biggest single contributor to the Clague Collection. While blind, he had married and raised a family and worked as a fisherman. In passing, someone in *Mannin* 7 (1916), wrote

My grandfather was on the Primitive Methodist plan-beg, I have heard him preach in the ill-fated Bradda Chapel, now an artist's studio. He spoke in English and then in Manx for the benefit of a blind man who had no English.

This fits Kermode and though he died before the 1901 census with its language question, his wife could only speak English and he then have spoke it as well. But, evidently, he liked the comfort of his chapel services in Manx.

As Clague later wrote of him in *Coinaghtyn Manninagh / Manx Reminiscences* (1911):

He had a wonderfully good memory, and he was good to sing, and he knew the Manx language very well.

The greater part of the words and songs that I have are taken down from his singing, and I spent many happy hours in writing them down.

A number of questions are raised here, the first being why did Strachan collect so little from him when he became likely the only Manx traditional singer that we know of now to have likely his entire repertoire recorded? And second, why did it take Clague so long to find him? There was evidently no contact between Strachan and Clague in 1895. Clague's letters do not survive in any large number, but certainly when he wrote to Deemster Gill to announce his new find, he was clearly unaware that someone had already found the mine but chose not to exploit it.

Finally, what are we to make of Faragher's statement that Henebry had told him that he "had published some manx songs" collected from Kermode. Is he referring to the *ZcP* article, though this is signed with just Strachan's name and he mentions Henebry only in connection in the 1883 visit. Is there instead some Irish language journal then that contains this material?

Stephen Miller

TRANSCRIPTION OF THE MONTH

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

The Road to Canton

Cinzia Yates 2008



*This fabulous little jig comes from Cinzia Yates, whistle player, singer and dancer. It is one of the tunes that features in *Kiaull yn Theay 4*. Cinzia is currently finishing her PhD on canon formation in Manx music and performs with *Whistle in the Dark*. In the past, she has performed with *Mactullagh Vannin*, *Sheear*, *Caarjyn Coodjagh*, *Paitchyn Vannin*, *Corragh*, *Ny Fennee* (to name but a few!).*

Cultoor Vannin er Radio nan Gàidheal

Iain MacIllechiar and Fiona Mackenzie from Radio nan Gàidheal (BBC Alba) travelled to the Island in July to explore Manx culture and heritage. They used Scottish Gaelic to interview Manx Gaelic speakers, and took recordings of Manx groups back with them to use in two programmes dedicated to the Isle of Man.

The first programme features pupils from the Bunscoil Ghaelgagh singing their fabulous version of *Mannin Veg Veen* and the second programme features music from *Caarjyn Coodjagh* and *Skeal* (and maybe more). You can listen again - all in Scottish and Manx Gaelic - online here:

www.bbc.co.uk/radionangaidheal

Cressy Dodd update

Stephen Miller writes that he has just looked at the 1901 census again to see that Cressy Dodd did not live at Tynwald House, that was next door, but at 54 Marine Parade in Peel. Thomas Dodd who he takes to be the brother, aged 9 in 1901. Dodd is not a common name in the Island and if it is that Thomas Dodd then it shows an interest in matters Manx running in the family which is interesting in itself.

Fab review of Jamie Smith's *Mabon* at *Womad*, including comments on Adam Rhodes having joined the band and on Manx dancing! http://www.worldmusic.co.uk/jamie_smiths_mabon_radio_3_stage_womad_29711

CALENDAR

September

1st Deadline for entry form for Arrane son Mannin song competition
 2nd Folk at the Club with Show Willing and friends, Peel Golf Club, 8pm
 7th Caarjyn Coidjagh at St Thomas' Church, Douglas, 7.45pm
 10th Bree Youth Music Session, Douglas Youth Arts Centre, 3pm
 15th Deadline for submission of music for Arrane son Mannin competition
 22nd The Acoustic Gathering, Promenade Suite, Villa Marina, Douglas, 8pm £20

October

1st-8th Cooish Manx and Inter-Gaelic Festival - various venues around the Island. More info available online: www.myspace.com/coolish and <http://cowag.org>

7th Scottish Gaelic & Norwegian music from **Samling** and Manx support at the Erin Arts Centre, Port Erin, 8pm £10 / £7 OAPs / £1 U18s from Adrian on 451098 or email: coolish@manx.net

8th Seshoon! Session to finish the Cooish at the Albert, Port St Mary, 9pm FREE

7th Folk at the Club, Peel Golf Club, 8pm
 8th Bree youth traditional music session, Douglas Youth Arts Centre, 3pm
 22nd Jackie Oates, Villa Arcade, Douglas, 7.30pm £20 www.jonnopromotions.com
 19th-23rd Perree Bane, The Mollag Band & Kippercaillie at Lowender Peran Festival, Cornwall www.lowenderperan.co.uk
 22nd&23rd **Bree youth trad music, song and dance weekend!** Douglas Youth Arts Centre 10am-4pm For an application form, please email manxmusicspecialist@mhf.org.im

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

November

4th Folk at the Club, Peel Golf Club, 8pm

December

9th Folk at the Club, Peel Golf Club, 8pm

Lowender Peran Inter-Celtic Festival Cornwall 19th-23rd October

Manx groups taking part: Perree Bane, The Mollag Band and a new ceili band 'Kippercaillie' born out a fusion of the dog ends of two previous outfits, the Arthur Caley Giant Band and Staa. Originally named The Purt H'Ninjas they have recently changed their name to what they refer to as the marginally witty 'Kippercaillie Band'. Julie plays the flute, Caly the harp, Hillary the viola and Greg Joughin is the Caller. 'Cornishman' Mark Lawrence will join them in Perranporth on guitar. Exclusively trad Manx in their music, they call dances from all over the known world (and maybe one or two from the unknown).

Arrane son Mannin competition

Calling all song-writers - enter the Song for Mann competition and get the chance to represent the Island at the Pan-Celtic Festival in Ireland next April. If you haven't got any Manx, Fiona McArdle can help put you in touch with a translator. The competition will take place at (or just after) this year's Cooish Festival 1st-8th October or soon after - details are being finalised as KMJ goes to press. In the meantime, check out the poster at the end of the newsletter and email: fmcardle@manx.net for full details.



The Celtic Link is about to launch a magazine - aigh vie!

manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

Manx Music Development Officer **Dr Breesha Maddrell:** mhfmusic@mhf.org.im

Manx Music Specialist (cover) **Laura Rowles:** manxmusicspecialist@mhf.org.im

www.manxmusic.com

Call: Breesha: 01624 695784 or Laura: 01624 695787
or write to: MHF Music Team, The Stable Building, The University Centre, Old Castletown Road, Douglas, Isle of Man IM2 1QB



Written and edited by Breesha Maddrell for the Manx Heritage Foundation

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

Arrane son Mannin Song for Mann



Musicians!



£250!



This prize, sponsored by the Manx Heritage Foundation, will be awarded after a competition held at the **Cooish Festival in October 2011**. The prizewinning group will go to the **Pan-Celtic Festival on 10th April - 15 April 2012**, in **Carlow, Ireland**, to perform the song in the **Pan Celtic International Song Contest**.

What to do?

Your song must be in Manx Gaelic with instrumental accompaniment. It can be rock, pop, folk, traditional - any type, as long as it's in Manx.

Both lyrics and tune must be a new composition in 2011 and not performed previously in public competition in IOM.

Live group performance of three to eight persons with no previously recorded music or effects. Performance does not need the composer to play.

The song will be judged as follows:

Lyrics: 30 points

Music: 30 points

Presentation: 40 points

The winning group undertake to perform at the **41st International Pan-Celtic Festival in Carlow, Ireland April 12th 2012**. A proportion of travelling and accommodation expenses will be paid up to a set maximum.

* **Good song, no Manx?** E-mail for help to find a translator. Entry forms from:

Fiona McArdle Tel: 471543

E-mail: fmcardle@manx.net

Return entry form by Thursday 1st September 2011
Music to be sent in by Thursday 15th September 2011