



CARRY ON STREAMIN

from EDINBURGH FOLK CLUB

Probably the best folk club in the world!



Dateline: Wednesday 19 August 2020

Volume 1.06

MENTAL HEALTH AND THE ARTS

With kind permission from [Folker Magazine](#) (Germany) and the article's author, Erik Prochnow, we reprint this recently published article in full.



Catherine MacLellan: (pic credit Millefiore Clarkes)

Catherine MacLellan: Bringing Light Into The Darkness

Current studies show that musicians are particularly susceptible to mental illnesses such as depression or anxiety. The Canadian singer / songwriter [Catherine MacLellan](#) saw first-hand how her famous father [Gene MacLellan](#) suffered from it. In order to overcome the social stigma of the disease, she developed a special concert program. The singer wants to show that those affected with depressive moods are not left alone if they find the courage to talk about it.

IT IS A SHADOW that will always accompany you. Catherine MacLellan was fourteen years old when she found her father Gene in the basement. He had committed suicide at the age of 56. But what was worse

than this experience for her was that no one spoke about what the famous Canadian songwriter had suffered from for many years: depression and anxiety. "Even my father never showed what really moved him inside," recalls Catherine MacLellan. "On the way to a psychiatrist, he just told me I had to be strong."

Music as an outlet

It is precisely this false strength and the social stigma associated with mental illnesses that prevent them from being recognized and treated at an early stage. Catherine MacLellan also suffered from mental health problems for a long time. It was years before she could face her own depression and deal with her father's suicide. Music, like for example on her current album [Coyote](#), was her only valve for a long time. It was only when she realized in conversations with friends that other people were also experiencing similar problems that she lost the fear of going public with the topic. "As a single mother, I wanted to finally break the cycle within the family and not impose any burden on my daughter for the future," says the forty-year-old. For her, periods of depression are like slowly entering a cave that is dark, silent and full of heaviness. "There are thought patterns in which we lose ourselves and which can lead to suicide."

In order to raise public awareness of mental illnesses, the singer / songwriter opened up to her celebrity father's music for the first time in more than twenty years. Gene MacLellan's songs like "Snowbird" or "Put Your Hand In The Hand" have been covered by countless greats like Elvis Presley, Joan Baez or Bing Crosby or helped the singer Anne Murray to achieve an international breakthrough.

(continued over ...)

Click here [PayPal](#) to donate to the Paddy Bort Fund.

And [click here](#) to go to EFC's YouTube channel.

See the panel (right) for the performers on the video accompanying this edition of COS.

CARRY ON STREAMIN

You may recognise in our banner a 'reworking' of the of the Carrying Stream festival which EFC's late chair, Paddy Bort, created shortly after the death of Hamish Henderson.

After Paddy died in February 2017, EFC created the Paddy Bort Fund (PBF) to give financial assistance to folk performers who, through no fault of their own, fall on hard times.

No-one contemplated anything like the coronavirus. Now we need to replenish PBF and have set a target of (at least) £10 000.

There are two strands to Carry On Streamin - this publication and our YouTube channel where you will find, every fortnight, videos donated by some of the best folk acts around.

Please donate to PBF as best you can, using the PayPal links we provide.





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Three years ago, Catherine MacLellan recorded an entire album of her father's songs, **If It's Alright With You**. She put together a tour program that tells his life and addresses his mental illness. And Catherine released the critically acclaimed documentary *The Song And The Sorrow* about Gene MacLellan's music and his fight against depression. She plans to present parts of the program in Germany in autumn 2020.

Financial insecurity increases the risk of illness

According to official statistics, around 5.3 million people in Germany alone suffer from depression and around 12 million from anxiety disorders. The number of unreported cases is significantly higher. Musicians are affected even more than the average citizen. This is borne out by recent studies from Great Britain,

Sweden and Canada. In 2017, with around 2,200 participants, the UK University of Westminster's largest survey to date on the subject showed that almost 70 percent of musicians suffer from mental health problems. More than half also found it difficult to find help. The list of prominent artists who have suffered or died from mental illness is long. It includes such illustrious names as James Taylor, Bruce Springsteen, Kurt Cobain, Adele, Sinéad O'Connor and Amy Winehouse. Mental health problems are often associated with alcohol and drug addiction.

There are many reasons for the increased risk of mental illness in musicians. "The hardest part is certainly the financial uncertainty," comments Catherine MacLellan. "In addition to the pressure from the music industry, the unregulated daily work, the difficulty of family relationships, abuse and the temptation to consume alcohol and drugs make the artists

very vulnerable," she continues. For them, therefore, sufficient sleep, a healthy diet, meditation, talking about emotions with familiar people and longer breaks on their farm on Prince Edward Island are the most important factors in order to be mentally stable.

"The sky turns gray because I haven't seen a friend all day," Gene MacLellan sang in his song "Faces" about his depressed mood. In doing so, he also expressed great ambivalence. Because on the one hand, many artists draw inspiration from their psychological crises. On the other hand, they can break under the moods. "Serious self-esteem crises can occur if the masses are not well received and are not successful," confirms René Hurlemann, Professor of Psychiatry and Psychotherapy at the University of Oldenburg.

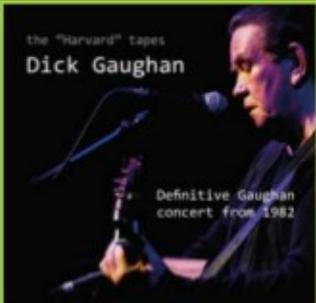
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The Best of Scottish Music For Over 30 Years

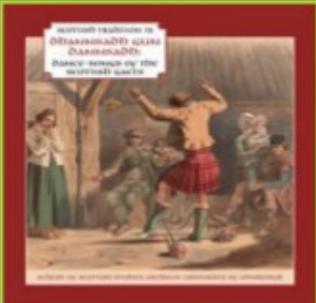
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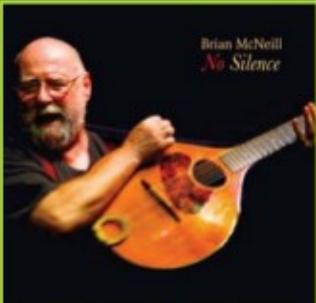
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In a time when everything has to change faster and faster, it is therefore extremely difficult for musicians to seek professional help. "Taking it easy is seen as a weakness," adds Hurlmann. Mental illnesses such as depression can now be treated very well and suicides, which are seldom spontaneous, can be avoided at an early stage.

Offers of help for German musicians

But even when artists are open to professional help, it is not easy to find support in this country. The waiting time for an appointment with a therapist can be months. The German Depression Aid Foundation therefore launched the Friedemann-Weigle Program in 2015. The comprehensive counseling program is aimed at musicians who are mentally ill. The German Society for Musician Psychology (DGfMP) offers further help. However, offers of help are only useful if the musicians are willing to relentlessly face their mental problems. "Opening up to someone that you are asking for help is the key door to getting out of mental health problems," says Catherine MacLellan. "With my music I want to show that nobody has to be alone with the disease." She herself knows from her own experience that despite all the hopelessness there is always a light. In her new song "Breath Of A Wind", for example, she sings about her depression: "It comes and goes, I've learned that it doesn't stay."

(Ed: By way of a coda to this article, here's a telling quote from another article about this very subject in [Go London](#): "A 2015 report by Victoria University in Australia found that performing arts workers experience symptoms of anxiety ten times higher than the general population, and depression symptoms five times higher, saying that these statistics can be directly attributed to financial insecurity and poor working conditions.". The article from which that quote was taken was very much in line with the article from Folker. If you feel you need to get help in the UK contact [Music Minds Matter](#) or [ArtsMinds](#)).

PLOCKTON = EXCELLENCE



Players from Plockton at Edinburgh FC in 2018; pic Allan McMillan

Wendy Weatherby writes ...

WAY BACK IN 1999 when I saw the advert for post of Director of the soon - to - be established National Centre of Excellence in Traditional Music, I thought 'I'd quite like to do that', knowing nothing of what might be involved, or even where Plockton was.. With vague romantic notions of a picturesque wee village where enthusiastic students played tunes all day, and myself wafting around as a very supportive 'earth mother' - all cheesecloth and wise words - I promptly turned the page and forgot all about it - a lucky escape for all!

Plockton IS a picturesque wee village situated on the banks of Loch Carron on the west coast of Ross - shire; students DO play tunes (nearly!) all day ,but the reality of the situation is that very little wafting or cheesecloth is involved. The NCETM is a highly organised, government and local authority funded residential Music School, open to children of secondary school age from anywhere in Scotland, academically affiliated with Plockton High School and directed by the highly talented Dougie Pincock.

Dougie's experience as a piper, flautist, saxophonist, producer, teacher and former member of bands including Kentigern and Battlefield Band stands him in great stead to guide and advise students on the varied aspects of musical life. His performing, touring and teaching experience means that he's well respected; his sense of humour and fairness means that he's well liked too. It's a

great combination which has informed the unique atmosphere of the NCETM.

One of four Scottish Centres of Excellence (the others being based at Broughton High School, Edinburgh, Douglas Academy in Bearsden and Dyce Academy in Aberdeenshire), the NCETM joined forces with the three other centres for a Showcase Concert on 9th March this year. Staged at The Queen's Hall in Edinburgh, it featured an array of ensembles and soloists from each Centre, culminating in a specially arranged version of 'A Man's a Man for A' That' performed by the combined might of orchestra, choir, soloists and pipers. The enthusiasm and skill shown by all concerned was a testament to the dedication and talent of these young musicians.

My first encounter with the NCETM was as a guest tutor at one of their special Music Weekends. This was the Burns weekend, so myself, singer Mick West and guitarist Frank McLaughlin were there to teach the songs and music of Burns. Saturday involved us presenting a selection of songs, after which the students divided into groups. They chose the song they fancied, spent the afternoon rehearsing it, then performed it at the Burns' Supper that night. The top table was piped in by students, the recitations and speeches were done by students, the supper itself was served to the guests by students, and they still had the energy for a session afterwards, fuelled by haggis, neeps, tatties and Irn Bru. I was impressed. I was knackered. I was hooked! So when I later got a call from Dougie asking if I could audition a cellist, I jumped at the chance.

All the students at the NCETM audition for a place, playing a short set on their main instrument and often including a second instrument if they have one. They are interviewed by Dougie, the Head Teacher of Plockton High School, a representative of Highland Council's education department, a member of the school's Senior Management Team and their prospective 1st study tutor. If successful they can expect a one-to-one

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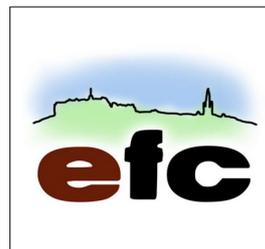
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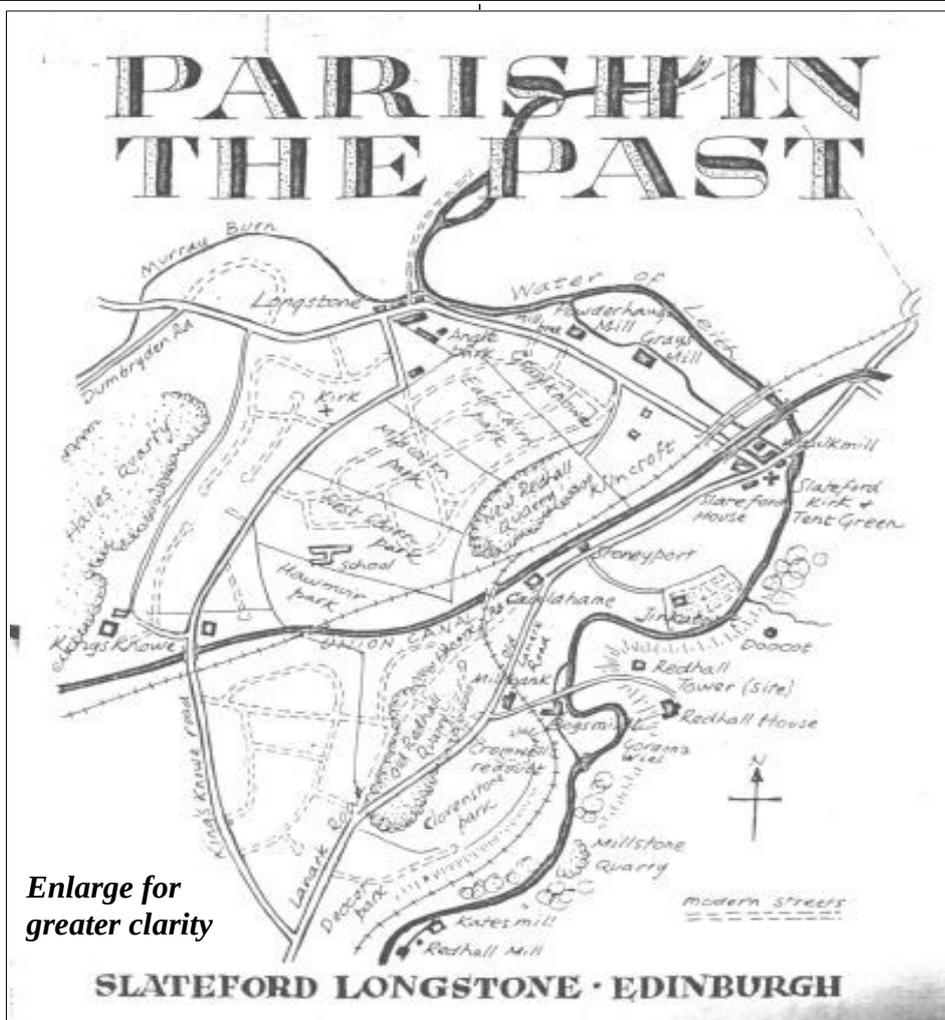
instrumental / singing lesson a week, Group Work for an hour a day after school and supervised practise for an hour in the evening. It sounds full on, and it IS, but in a very positive and supportive atmosphere. The cellist was good enough to get in, so I was now going to be an official tutor!

I had only one student initially, so I was able to do a round trip from Edinburgh by train - a beautiful journey of six and a half hours each way, leaving around 6am. Worth it, though after teaching my cellist in the afternoon (I did usually have a wee kip on the train!) I could help supervise the Group Work sessions from 4 - 5 pm. The groups are formed at the beginning of the year and help to forge strong musical ties, and the sharing of styles and experience. The best sets are then featured on the annual CD, produced in the small in-house studio, where seniors also learn recording techniques and PA skills.

Anyway, the imagination and energy of the groups would fire me up nicely for the teatime train home, after a quick snack from the excellent hostel cooks. The hostel itself, as well as being the base for the Music School teaching rooms, is the residence for all pupils who live too far afield to travel to and from school during the week. It's definitely not a rarified atmosphere for musicians only - it's a normal school for everyone, with the added bonus of more music for some!

My involvement with the NCETM continues - I'm currently the Scots Song and Cello tutor. Recent conditions mean that all Music School tuition will be done online for the foreseeable future, which has set a new challenge for the older generation of computer fearties like me - the students seem to be managing well though!

It's a real privilege to be part of such an exciting environment which has had a fine line-up of musicians both tutoring and learning there over the last twenty years. Long may the NCETM continue to nurture and encourage our young traditional musicians, a grand bunch who continue to do us all proud.



Enlarge for greater clarity

LOCAL HISTORY

Edinburgh: Parish of Slateford-Longstone.

Ed: This article is largely based on the history of the parish to be found in [Longstone Community Council's website](#) by Stuart Harris, former Depute City Architect.

John Barrow writes ... when we flitted to Redhall Bank Road in 2007 I didn't realise that we were entering such a rich historical landscape as is evident in this article. We'd lived more or less just round the corner for some years previously and that was how I choose "Stoneyport" as the name of my new agency in about 1987.

THE PARISH OF SLATEFORD LONGSTONE

is part of the ancient parish of Hailes which King Duncan II, son of Malcolm Canmore gifted to the monks of Dunfermline Abbey in 1095. Our parish lies in Easter Hailes. The first parish kirk, dedicated to St. Cuthbert, was somewhere near Hailes House, but later a new kirk was built in the crook of the Water of Leith at Colinton. It was called Hailes Kirk until the 17th century, when the name 'Collington' (which exactly tallies with the local pronunciation of the name to this day) began to be attached to it.

Archibald Douglas, forefather of the famous Black Douglas of Bruce's time, was laird at the end of the 12th century.

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In 1438 the laird was William Crichton, that crafty politician who arranged the 'Black Dinner' in the great hall of Edinburgh Castle, at which the young Earl of Douglas and his brother were brutally murdered.

In the seventeenth century the Brand family acquired not only Redhall Estate but parts of Easter Hailes across the river, and by 1712 most of our parish was joined to Redhall.

Originally, the [Lanark Road](#) (now the A70) ran up the hill from Slateford heading west along what is now Redhall Bank Road and then across to pick up its present line just south of Kingsknowe [Dovecot] Park. At Millbank, the Bogsmill Road branched off, forded the river and climbed steeply up to Redhall Tower. The Tower stood on the high promontory north of the present Redhall House, and dated from the 13th century. In 1756 George Inglis bought the estate, pulled down the old Tower and built the mansion house nearby, at a cost of £928 17s 9d. For another £40 he built the dovecote which you can see in Slateford Dell. It incorporates a heraldic panel brought from the old Tower, bearing the arms of Adam Otterburn, who inherited Redhall in 1533.

In 1572-3 there was an exceedingly bitter civil war in Scotland, centred in the Edinburgh area. Mary Queen of Scots had fled to England and was imprisoned there. One party in Scotland - the 'Queen's Men' - were for restoring her to the throne. The other party, headed by the Regent Morton, were for deposing Mary and making her baby son James, king. They were nicknamed the 'King's Men'.

Political and religious tension made the conflict very sharp indeed. The Queen's Men held Edinburgh castle and many of the fortified tower houses in the Lothians. The King's Men held the town of Edinburgh, Leith and many other [sic] tower houses, such as Corstorphine, Merchiston, Slateford and Redhall. Most of the fighting was in skirmishes between parties scouring the countryside for food. There were raids on

the tower houses - for example, Merchiston Tower was bombarded more than once. The war culminated in a siege of Edinburgh Castle - the longest in its history. Starved out, the Queen's Men, commanded by Kirkaldy of Grange, eventually surrendered - only to have the terms of surrender brutally set aside after they marched out.

Redhall and Slateford were involved in these troubles. One day a group of farmers smuggling supplies to the Queen's Men were intercepted at Slateford, and two of them were hanged and the others were branded on the cheek. The very next day five women were caught, but their sex didn't [sic] save them: the King's Men drowned one of them in the Water of Leith and whipped and branded the other four.

CROMWELL AND REDHALL TOWER

Oliver Cromwell and his English army invaded Scotland in 1650. He came up the coast to Musselburgh, but found his way barred by the Scots army commanded by General Leslie. They were strongly entrenched behind a great earth rampart which they had formed between Calton and Leith - in later years it became the roadway of Leith Walk.

Cromwell decided to outflank Leslie by sweeping round the base of the Pentlands and cutting of his supply line to Stirling. He swung left to Fairmilehead; but when he got to Colinton on Tuesday 16 August he found that Leslie had taken up a very strong position at Corstorphine, with an outpost in Redhall Tower. The route to the west was so boggy and difficult that Cromwell dare not leave his right flank exposed to counter-attack, and he was forced to stop and deal with Redhall, which was held by its laird and sixty men. Some of the English guns were hauled to the knoll at the head of Dovecot Grove (*Ed: about 100 m from where I now live*), to fire across the river at the Tower. The bombardment started at dawn on Wednesday 17 August and went on for six hours.

The Tower proved a difficult nut to crack. Not until its garrison ran out of ammunition was Cromwell able to attack with infantry, and even then the laird held out until

sappers managed to get right to the Tower and blow up its entrance door. The laird surrendered and Cromwell was so impressed with his courage that he set him free ten days later.

BATTLE OF DUNBAR

On Saturday 27 August Cromwell marched westwards. Leslie attacked him at Gogar and Kirkliston. By this time the English were running short of supplies, and they were forced to fall back, first on Fairmilehead, and then on Dunbar. Leslie pursued them, but the Scots, spurred on by their exultant ministers, rashly exposed themselves to a counter-attack and were cut to pieces on Saturday 3 September.

LOCAL HISTORY - Please send us pieces about your community's history. We're always looking for contributions - articles, news, pictures, opinions, reviews. [Please click here to email them to us.](#)

MY LOCKDOWN

RAB NOAKES writes ...



Rab Noakes: pic credit Carol Ann Peacock

Lockdown hasn't been too bad all told.

My lockdown has been that odd, yet prevalent, combination of inertia and activity. I cannae get my head round the weird'n'wonky bit where part of us is frozen in March/April and the other is romping through 2020 at a rate of knots.

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Along with everyone else, all my gigs evaporated. The most significant casualty was the sequence of shows where I was gonna celebrate the 50th anniversary of my first LP with a few shows. One set was to be the whole album in sequence with the other being songs from 1969/'70 which weren't on the record. I am contemplating rescheduling for next year and celebrate the 51st.

I'm missing gigs, obviously, but it's a lot worse for many others than it is for me. We're now mortgage-free pensioners with other bits of income and property. A lot of people have just had the bottom drop out.

I've been doing quite a bit with the Musicians' Union and STUC, taking part in various conversations with ScotGov and others to highlight predicaments and hopefully raise awareness and encourage support.

My MU Executive Committee activity gives me a monthly trip to London which, of course, has now been cancelled in person for the remainder of the year. Meetings take place on the Zoom platform which is reasonably effective. I've been on that valuable forum for 16 years now and I'm missing my trips south. I hope they haven't gone for ever.

I have been getting into some writing so, hopefully, that'll see the light of day in time.

I've largely kept off the internet in terms of performance. It's not real performance without the audience transaction. Also, there are plenty auld blokes sitting down with acoustic guitars warbling away ... HaHa. I was invited to deliver a song for The Scotsman Sessions - [click here](#).

[Here's another link](#) to something [Val McDermid](#) wrote for the National Theatre of Scotland / BBC online series **Scenes for Survival**. It's called 'First Things', and is a single-hander with [Elaine C. Smith](#). Val invited me to provide the closing song.

(Ed: There'll be a video track of Rab with Brooks Williams in COSI.07)

CLATTY CUMPERS

Pam King writes: "My piece for this edition brings us closer to home. Readers will be aware of the bothy ballad tradition from the Doric-spikkin North East. It is alive and well, and, like all living traditions, still commenting on the trials and tribulations of the times. This ballad was written by [BBC Radio Scotland presenter Mark Stephen](#), and broadcast on his show "Out of Doors" on 1 August. We have his blessing to publish the words here as part of the money-raising effort for the Paddy Bort Fund. He has also issued the challenge that if anyone can set it to music, he'll sing it on air..."

I'm nae a loon fa' scumfishes - ah've seen ma share o' clort
I dinna mind the daily bind, I'm nae the sit saft sort
My life hiz nae been connich't - wi' petty fours and champers
No, the only sort - pits me aff my stott - is a when o' Clatty Cumpers

I ferm three hunner acres in a corner o' the Howe
The lan' is kind o' bosied where the river starts tae bow
There's trees and little birdies and wild flooers by and by
It's a bonny kind o' corner fan the sun's high in the sky

We'd had fower months o' lockdown fin they showed up in the park
Tents, twa then three, oot on the spree, toonsers on a lark
Loons and quines the'gither, an awfy when o' drinkers
A hellish crew fin they got foo, a mocht mob o' minkers

I didnae like their music - yon Rap is awfy violent
I must confess, if I had tae guess that the c in rap is silent
They screamed and roar't in the darkness, the din wiz hard tae thole
And fitever they were smokin' ... it wisnae bogie roll

They'd brocht those tin-tray barbecues and even lit a fire
They'd nae brocht ony firewid but they'd been tae chainsaw hire
A richt wee bonny corner seen wiz looking like a coup
As what'ere they used and fenneshed wi' just landed at their doup.
And that wisnae the worst o't

They were s****n' in the lang grass - an orra sort of caper
And every dirty dollop was crowned wi' bright pink lavvy paper
It min't me on those corals that ye see in southern oceans
I wisnae walkin' through my park - I wiz going through their motions...

I headed doon tae tell them aff but 'fore I could even spik
They chased me aff my ain grun wi' a height o' bliddy chick!
They telt me that in Scotland they had freedom for tae roam
And here I'm paraphrasin' fin they telt me tae "go home"

The chiefmaist een amangst them, an orra looking chiel
Tried tae tell me a' the richts o't as if I were daft or feel.
He laughed at me and got mair beer frae oot a' one their hampers
While I jist stood there scunnered at the wyes o clatty campers

That nicht I lay there ragin' - I niver slept a wink
I could hear them 'til the wee sma' oors, teemin' a' that drink
Bit by the time the sun wiz up I'd reckon't every factor
And girded on my biler suit and went an' got my tractor

It wiz a special kind o wake-up call for I wis in nae hurry
As I drove past slow in second gear wi' a tanker load o' slurry
The flow rate wiz hied tae maximum, I'd set it in the barn
As I carefully sprayed their camp site wi' eight tons o' bright green sharn

I doot it wis the breakfast for which they had been hopin'
And it's safe to bet, they micht' regret leavin' car windaes open
One puir loon wiz sleepin' on the grass - he must have been richt foo
But now he woke up cowking wi' calfie sharn inside his moo

I'm nae sayin' it wiz the richt thing tae dae but faith - it wiz a glorious sight
As the three wee tents were batter't flat wi a tidal wave o' s****e
Bit that morn they learnt a lesson - a teuchter won't be scorned
And the welcome that awaits them here - Clatty Campers you've been warned!



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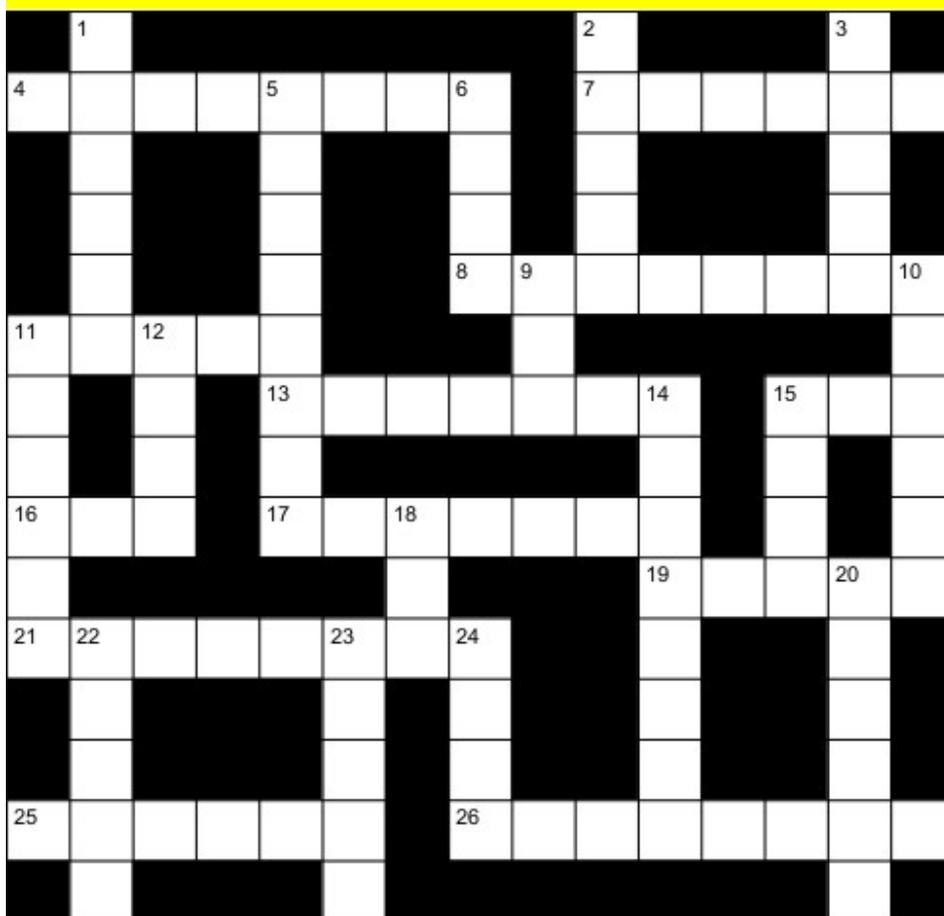
Clues Across:

4. Edinburgh theatre which focuses on fresh writing and acting ideas, primarily from Scotland, very busy during the Edinburgh Festival Fringe (8)
7. Geordie folk singer and songwriter Johnny _____ (6)
8. City in which Puccini's 'Madame Butterfly' is set (8)
11. Originally a gypsy word, commonly used in Scotland to mean 'great' (5)
13. Irish band from County Sligo with first album titled Harmony Hill (7)
15. Biblical High Priest of Shiloh (3)
16. See 18 Down (3)
17. Common name for major shipbuilding firm once based in Scotstoun, Glasgow (7)
19. Term to describe traditional compositions without lyrics (5)
21. Album from John Denver (8)
25. The Cameo and Dominion are examples of this (6)
26. East Lothian bay that the The McCalmans sung about (8)

Clues Down:

1. Bits of unimportant information (6)
2. A Southern American descriptive twang of an inanimate object (5)
3. 'My Grandfather's _____' brass band favourite written in 1876 (5)
5. Buddy Holly hit (8)
6. College situated in Berkshire, England. Could be famous and infamous at the same time? (4)
9. Forename of recipient of BBC Radio Scotland Young Traditional Musician 2020; surname Levack (3)
10. Van Gogh painting of tall blue flowers (6)
11. Surname of current Chair of Edinburgh Folk Club (6)
12. '_____ of Fire' very famous song written by June Cash (4)
14. An agent of rapid change (8)
15. Scottish river starting at St Fillans and joining River Tay near Abernethy (4)
18. Scottish Celtic rock band from Skye, first formed in 1970's - and see 16 across (3,3).
20. To convert data into a different format, mostly associated with computing (6)

CROSSWORD (1.06) compiled by The Bairn



22. Huge country, home to tigers, with 22 recorded languages, and 1.3 billion people! (5)
23. What all these are: Pacific, Atlantic, Indian (5)
24. Major Queen hit, "Radio ____" (2,2)

Solutions to the crossword in COS1.05 can be found on page 11

WEE BITS n PIECES

[Go here](#) to see a world-wide gathering of traditional Irish music from Dublin to Japan, from Alabama to Brisbane. TG4 in partnership with Comhaltas Ceoltóirí Éireann, brings **Fleadh2020**, a 4-night celebration of Fleadh Ceoil around the world. **Fleadh2020** is a gathering (socially distanced and virtual) of Irish traditional musicians from around the

world who, under normal circumstances, would be coming together to celebrate the All-Ireland Fleadh - 'The Homecoming' - in Mullingar in August. This took place August 6 to 9 2020.

COPPERPLATE

In the previous COS (1.05) we ran some information about the Copperplate organisation. And here we are again.

Copperplate boss, Alan O'Leary, wrote to say: "Many thanks for including details of Copperplate in the new issue of Carry on Streamin. It is a great help, introducing me to a sector of the folk world rarely heard. Congrats and thanks to all involved. I think your readers would be interested in our internet radio work (see below).

(continued on next page ...)



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“Our monthly [Copperplate Podcast](#) (#250) is now accessible 24/7 at with 60 minutes of Irish traditional music from our roster.

“Also available from our website is our weekly show [CopperplateTime](#), around 90 minutes of Irish trad and folk.”

MUSIC WAVES

[MUSIC ROUTES](#) **Jim Welsh** broadcasts on-line on Edinburgh's Radio Summerhall.

[TRAVELLING FOLK](#) Sunday (7pm) **Bruce MacGregor** presents BBC Radio Scotland's flagship two-hour folk programme.

[BLACK DIAMOND 107.8 FM](#) Midlothian, Sunday 8pm-9pm (and available 24*7). Brian Miller presents "one of the finest folk music programmes on radio".

[CLICK HERE](#) for a long list of folk music shows on **BBC Radio**.

[FOLK ALLEY](#) (USA) is a 24*7 internet radio service [produced by the FreshGrass Foundation](#) which went online in September 2003, streaming a unique blend of traditional folk, roots, Americana, contemporary singer/songwriters, indie-folk, Celtic, bluegrass, and other world sounds.

[BLUES AND ROOTS RADIO](#) - **NEW** - based in Mississauga, ON, Canada. **Liz Franklin (@lizlipwig)** presents 'Folk Garden' every Tuesday 6pm - 8pm. All the best in folk, roots and acoustic music.

[ACROSS THE POND](#) - **NEW** is hosted by Ed Miller on [Sunradio](#) every Sunday 3-4pm UK time - straight from **Austin, Texas, USA!**

[PURE BEAT RADIO](#) - **NEW** from **Aberdeen, Scotland** is an internet radio station that broadcasts all over the world 24*7. Playing a Better Music Mix! You can tune in on your Smartphone, Smartspeaker, Deezer and online.

[BOTH SIDES THE TWEED FOLK SHOW](#) - **NEW** is a monthly podcast

presented by Gareth Patterson bringing you the very best in folk & acoustic music. Submissions welcomed from artists who would like Gareth to play their music. A CD would be appreciated but please remember it must be **FOLK**.

[SOUNDART FOLK SHOW](#) - **NEW** hosted by Steve B. The station is situated in the Dartington manor estate near **Totnes in Devon** and is also available on Mixcloud (listen again option). The show airs folk in its many guises live monthly to a world-wide audience. There are live sessions every few weeks with some very special guests playing and chatting live in the studio. [Read more about the show on their Facebook page](#)

STREAM RADIO STATIONS AROUND THE WORLD WITH RADIO GARDEN - eg [Edinburgh \(242 Radio\)](#), [Glasgow \(Celtic Music Radio\)](#), [London \(BBC Radio 5 Live\)](#) ... and **thousands more.** - **NEW**

[Radio Garden](#) is a non-profit Dutch radio and digital research project developed from 2013 to 2016, by the Netherlands Institute for Sound and Vision, the Transnational Radio Knowledge Platform and five other European universities. It is funded by HERA.

[THE ONLINE FAB FOLK CLUB](#) - **NEW** is a pre-recorded on-air singaround folk club presented by Tony Haynes in York. Anyone is invited in. Video not needed, obviously, because this is radio, so just record yourself performing, say, three of your favourite songs or tunes and [email them](#) or use [WeTransfer](#). Obviously they would have to be close to radio quality, but don't get too hung up about that. Try to avoid background noises such as fridge motors, but a bit of bird song would be fine.

GIGS ON-LINE

[MAIRI CAMPBELL](#) is doing weekly (Sundays) on-line 'sessions' under the heading, **Campbell's Ceilidh**. Just click on the link above to sign up in advance and offer yourself for a song or a tune spot. You'll find lots of other stuff there as well.

[LLANTRISANT FC](#) in S. Wales is running a virtual Folk Club every **Wednesday at 8:20pm**; music starts 8:30pm. [Tune in here](#).

[PAUL WALKER & KAREN PFEIFFER](#) invite you to their live streams **Afternoon Tea with Paul & Karen** every **Friday at 4pm** (UK time) on their [Facebook](#) and [YouTube](#) pages. 45 minutes of music, banter and light-hearted chat.

[CLAIRE HASTINGS](#) As always, I am live every Sunday morning at 10am on [Claire's Music Club Facebook](#) page, aimed at under 5s.”

(Ed: there are so many on-line gigs just now that this is the merest sample of what we've noticed. If you want your gig listed please send us the information).

cyberPRINT

[LIVING TRADITION](#) (UK, monthly, print, on-line) - **next edition out August 2020**. See advert in this issue of COS. Living Tradition is a major UK and international folk music magazine published in Scotland with a 20 year history of carrying news, reviews and articles, with a focus on the traditional folk scene in the UK and Ireland.

[THE LIST](#) (Edinburgh HQ but national; print, on-line.) This widely read and nationally distributed magazine is one to seek out for gig and cultural information in general.

[MUSIC NEWS SCOTLAND](#) (UK, weekly, on-line) the Scottish music industry's news outlet. A broad range of news and information.

[SOUTHSIDE ADVERTISER EDINBURGH](#) has a strap-line saying: “Living & Lifestyle in and around the Southside & Old Town of Edinburgh” and usually carries myriad adverts, reviews, show and exhibition previews and useful local information doing just that. Worth dipping into.

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BOX AND FIDDLE (UK, monthly) is the publication of the National Association of Accordion & Fiddle Clubs with an estimated home and overseas readership of 6,000+.

R2 Magazine (UK, bi-monthly) was 'Rock n Reel' back in the 1990s, hit a rocky patch, but returned several years ago as a great commentator, supporter and reviewer of the UK music scene in general (see advert page 4).

MAVERICK (UK, monthly) leading independent country music magazine.

RAMBLES (USA, on-line) a wide range of reviews of books and albums.

FOLKER (Germany, bi-monthly, print, on-line) one of continental Europe's major folk mags – in fact, probably the leading mag. Folker covers mostly European traditional/folk music and world music and is a valuable source on German and other European artists and the festival scene. It also carries book, record and cassette reviews. (Ed: Folker's publisher is Michael Kamp who was a Sandy Bell's Man back in the 1970's)

ENGLISH/WELSH local folk mags – ALL NEW

UNICORN Bedfordshire, Buckinghamshire, Cambridgeshire and Hertfordshire.

SHIRE FOLK Berkshire, Buckinghamshire and Oxfordshire.

FOLKNEWS KERNOW Cornwall.

WHAT'S AFOOT Devon.

SAD Folk Somerset and Dorset.

MARDLES East Anglia, Norfolk

FOLK MONTHLY E. Midlands, Derbyshire, Leics, Lincs and Notts.

SOLENT WAVES (Folk Association of South Hampshire) Hampshire, Sussex and Dorset.

PUDDINGSTONE (Hertfordshire Folk Association) Hertfordshire.

AROUND KENT FOLK Kent (and some

Scottish Domestic Bliss 2020 Lockdown by Allan & Rosemary McMillan. Grace Note Publications. Full of fun, poems & pictures (proceeds towards Paddy Bort Fund). [Available from Amazon](#)

of Sussex); [email](#).

LANCASHIRE WAKES Lancashire.

FOLK NORTH WEST (North West Federation of Folk Clubs) Lancashire, Cumbria, Greater Manchester, Merseyside, North Wales and Cheshire.

LEICESTER FOLK DIARY Leicestershire

FOLKTALK Lincolnshire.

FOLK LONDON London & Home Counties.

MAD FOLK Merseyside.

NORTHAMPTONSHIRE FOLK ACTIVITIES ASSOCIATION Northamptonshire.

SHREDS AND PATCHES Shropshire.

(continued on next page ...)

<http://efc1973.com/home> :: <https://www.facebook.com/Edinburgh-Folk-Club-155304611154742/> :: @edfolkclub

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[SUSSEX PIE AND EVENTS SHEET](#)

(Sussex Folk Association) Sussex

[SUSSEX FOLK GUIDE](#) (NB: Online)

[FOLK SOUTH EAST](#) Surrey

[TAPLAS](#) Wales + The Borders & Beyond

[FOLKWALES ONLINE MAGAZINE](#)

[FOLK MONTHLY](#) West Midlands: Worcs, Warks, Staffs, Shropshire, Herefordshire.

[FOLKFAKX](#) - Diary of events, news and gossip. (NB: Online only).

[WILTSHIRE FOLK ARTS](#) Wiltshire.

[FOLKLIFE WEST](#) Worcs, Glos and The West (Quarterly Magazine and Folk Directory).

[FOLK ROUNDABOUT](#) Yorkshire, North & East, Teesside, Cleveland, Northumberland.

[TYKES NEWS](#) (incorporating Stirrings) Yorkshire, South And West.

REMINDERS ...

SANDY BELL'S BAR RESCUE FUND

At the time of writing £3,718 (unchanged from COS1.05) had been raised towards the target of £15,000. To contribute visit the [Save Sandy Bell's Go Fund Me](#) page.

[The NATIONAL PIPING CENTRE](#) in Glasgow invites pipers and drummers to join their first ever online adult gathering from June 29 to July 2 2020. This will be a great thing for your piping and drumming with great tutors on hand to help you!

[The FRIENDS OF THOMAS MUIR](#) organisation website lists a lot of activity showing what the Friends are up to on a continuing basis behind the scenes. To find out more use their contact details [here](#).

[PENICUIK ARTS](#) promotes and encourages the study, practice and knowledge of the Arts in Penicuik and surrounding district. Contact them by [email](#) or phone: 01968 678804

[CEILIDH DANCING](#) in Edinburgh of

course has been put on hold during the current crisis but will, no doubt at all, restart when deemed safe to do so. Meanwhile have a look at [EDINBURGH CEILIDH CLUB](#).

[THE SCOTTISH Storytelling Centre](#) in Edinburgh's High Street may be closed just now but it is keeping busy with all kinds of streams and on-line stuff. [Click here](#) to find out what's what.

[The TMSA \(Traditional Music and Song Association\)](#) has a calendar list of upcoming events it's involved in on its website.

[THE TRADITIONAL MUSIC FORUM](#) (aka TMF) is a key participant in the Scottish Parliament Cross Party Group on Culture, the Music Education Partnership Group, Culture Counts and Heads of Instrumental Teaching Scotland (HITS) to name but a few. Through the website, newsletter and social media channels, TMF continually showcases the diverse activities of their wide membership and shares news, events, and information. And notably, EFC's man, Dave Francis is the TMF Director and Lori Watson, is chair.

FESTIVAL ROUND-UP

There are so many festivals around these islands, not to mention abroad, that a better use of the limited space in the newsletter is to list websites offering lists of festival.

[British Arts Festivals Association](#)
[European Forum of Worldwide Music Festivals - Member Festivals](#)
[Folk and Roots - UK Festivals](#)



[THE EDINBURGH FESTIVAL FRINGE](#) isn't quite as normal at the moment with a considerable

number of shows being presented online rather than in physical venues. The event is described as being 'reimagined': "From 100s of artist and venue streams to a weekly digital cabaret and festival favourites from your front room." [Go](#)

[here](#) to find out exactly what's happening and buy tickets. Also check the ["A J Bell Fringe Pick n Mix"](#) [here](#). The idea behind the Fringe Pick n Mix is to allow interaction between artists and audiences to continue in August and to keep the momentum going. Artists can direct viewers to additional content such as their social media profiles or upcoming projects. More importantly, this is a fundraising opportunity for artists and creatives who have been severely impacted by the coronavirus outbreak. Many artists will include links to fundraising activities on their videos. Alternatively, you can support artists via their [FringeMaker](#) crowdfunding pages or donate to a collective artist and venue resilience fund.

SOLUTIONS to the crossword in COS 1.05 ...

Across:	Down:
1 CREASE	1 CHERUBS
3 FALLEN	2 SKY
7 EVELYN	4 ARC
8 SCARAB	5 NOBODY'S
10 STRAITS	6 ALPACA
13 BARON	9 CRISPIN
14 HURDY	10 SNOOKER
15 OAK	11 SHANNON
17 OAP	12 ARNOTTS
18 EON	15 OPA
20 ALY	16 KEY
23 URINE	19 RUNAWAY
24 OPTIC	21 LARYNX
25 REFRAIN	22 MCMANUS
26 WISHAW	27 ALE
28 SIGN ON	29 ILK
30 YANKEE	
31 SKILLS	

[Click here PayPal to donate to the Paddy Bort Fund.](#)

[And click here to go to EFC's YouTube channel.](#)



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www.livingtradition.co.uk

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