



CARRY ON STREAMIN

from EDINBURGH FOLK CLUB

Probably the best folk club in the world!



Dateline: Wednesday 14 October 2020

Volume 1.10

EDINBURGH FOLK CLUB HITS TARGET BUT TO KEEP DOING SO NEEDS YOUR HELP!



WHERE HAVE ALL the fiddlers, the guitarists, banjo-players, cellists, accordionists, mandolin players, singers, flautists, whistlers, and players of the uilleann and small pipes gone? Nowhere.

Since lockdown commenced in March, there have been no live traditional music events, no summer festivals, no pub sessions, no folk clubs. Our tradition has almost fallen silent.

[Edinburgh Folk Club](#) has not been idle, however, and has been engaged with all the small enterprises to post "live" folk on line, through its fortnightly [YouTube postings "Carry on Streamin"](#). There are also new, and old, albums appearing on sites like [Bandcamp](#). These efforts have helped to stop the folkies crying into their beer. More vitally, however, these efforts are to some extent helping those musicians who can afford no beer to cry into, and, quite literally, no shoes for the weans.

The **Paddy Bort Fund** was set up as a legacy fund for the Club's charismatic chairman who did not live to see the pandemic. Its intention was always to help musicians who found themselves in unanticipated financial trouble.



Eberhardt "Paddy" Bort

Since March the fund has been a lifeline for many. Thanks to the generosity of small, and one or two large, donations, **an early target of £10,000 was achieved**. This has enabled Edinburgh Folk Club to make payouts to 40 struggling musicians to date. The sums have not been large, but have, in a couple of cases, paid the month's rent to hold off a threatened eviction, bought children's clothes and groceries, bought art supplies to allow creative people to diversify, and simply given individuals and families a breathing space. Some of the recipients have been "household names", recording successes on the Scottish folk scene.

Although Paddy Bort, a folk fanatic but also an academic who ran student placements in the Scottish Parliament, was well known in Holyrood, government is slow to respond to the needs of this sector of society. They are not "key workers", but, as the crisis drags on and mental health problems are increasing, we do well to remember the proven power of music to lift the mood.

(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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We all thought it would be over by September, but now only the wildest optimists think, as in 1914, that it will be over by Christmas. Christmas now looms for those musicians and their families. The Paddy Bort Fund is not renewing fast enough to meet continuing need, and donation fatigue is setting in. But for the musicians who were feeling the pinch in April, May and June, nothing has changed. Of course for many now facing new insecurity charity truly must begin at home, and the concept of "spare change" is a mirage clung to by rough sleepers. But if anyone has enjoyed the traditional music that is embedded in our culture, and can spare a few quid, the Paddy Bort Fund can place it where there is greatest immediate need. [\(click here for PayPal\)](#). In return, donors can listen to all those musicians on-line and look forward to the days when our venues will sing again.



Leith Theatre: main hall

LEITH THEATRE TRUST October 2020 – COVID up-date

Who would have thought what was ahead of us when we closed our doors on 20th March 2020? Suddenly, all of the things we had planned, we were no longer able to and we gradually saw our programme slipping away. We were trying to operate and look after a building from our stay-at-home offices and we have certainly faced difficult business decisions along the way

as we have considered and managed risk and projected "what-if" scenarios as we contemplate what a new future will look like.

From the get-go, our approach was very much about what we can do, and to not sit on our laurels waiting on what might be.

We were committed to providing a service to the community while the building remained closed for public activity. During our public closure, we have been able to adapt to the changing landscape and provide a COVID-safe closed, non-public private hire space in our Main Auditorium. This has allowed us to host various filming, livestreaming and digital events. The venue has still managed to play a key role within the community while also providing a home for creative activity.

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EMPTY KITCHENS FULL HEARTS

Empty Kitchens Full Hearts, a charitable organisation tackling food poverty in Edinburgh, moved into our Thomas Morton Hall and Kitchen area in July 2020. They have so far delivered and served over 200,000 hot meals to the community. Leith Theatre has aided EKFH by providing a safe space to prepare and distribute food across the city while also operating a hot food service on-site, serving lunch and dinner every day. Leith Theatre also hosts a donation point for the [Edinburgh North East Foodbank](#) which has been incredibly well supported by local residents.

WIDE DAYS – SCOTLAND’S MUSIC CONVENTION

In July, we were very pleased to welcome Wide Days – Scotland’s Music Convention – to our Main Auditorium. They utilised the MA to film their showcase acts. Due to the pandemic, Wide Days – who have been running Scotland’s foremost music industry conference for the last 11 years – moved their convention online to a digital audience. So that attendees could still enjoy Wide Days’ live showcases, they filmed all of their acts playing live from our stage. These pre-recordings with only the band and crew on site with Leith Theatre staff, were then broadcast to a live, digital audience.

HONEYBLOOD, MY LIGHT SHINES ON, (Edinburgh International Festival)

Wide Days was followed shortly by our involvement in the Edinburgh International Festival’s ‘My Light Shine’s On’ programme in August. Leith Theatre once again played host to the filming of live music performances. These fantastic videos were then all shown live on BBC Scotland and online. This programme allowed the EIF to deliver a cultural platform despite not being able to host its annual festivities in the flesh. (Ed: [see here for review in The Scotsman](#))

SHONA THE MUSICAL CHOIR

In September, we hosted the closed, private rehearsal of the ‘Shona The

Musical’ Choir. The Edinburgh Council funded project saw a musical collaboration of some of Edinburgh’s finest musicians from our Scots-African community.

PERFORMING ARTS VENUES RELIEF FUND

On the 24th September we were delighted to announce our successful application for funding via the Performing Arts Venue Relief Fund, granted by Creative Scotland. This funding is extremely welcome in such challenging times and helps us to keep the organisation alive and look to new ways of operating.

THE SNUTS – ‘ALWAYS’ SINGLE RELEASE VIDEO SHOOT

We finished the month of September by hosting the music video film shoot of emerging, young Scottish Rock outfit The Snuts. The band, who recently sold out the 3000-capacity Edinburgh Corn Exchange in a matter of hours, have now released their latest single ‘Always’, captured on



Leith Theatre: The Snuts

video, in Leith Theatre. The group who played Leith Theatre back in 2018 were very pleased to be back in the venue, making a number of statements regarding the building’s authenticity, heritage and



Leith Theatre: We Make Events

the need for a venue of our scale in Edinburgh and beyond.

DOORS OPEN DAY 2020

27th September saw us celebrate **Doors Open Day 2020** digitally. Our Finance and Fundraising Manager, Anna, took online visitors on a filmed, tour of the venue. Despite not being able to host visitors to the Theatre, we were still able to highlight really interesting areas of the building which visitors usually are unable to access. By [clicking here](#) you can enjoy the tour of the venue.

WE MAKE EVENTS CAMPAIGN

On 1st October Leith Theatre proudly supported the global ‘We Make Events’ campaign by blanketing the exterior of the building in red lighting, installed by our technical partners [Blacklight](#). This showed our solidarity with live event workers, urging governments to do more to support workers across the sector.

As we begin to enter the winter period, we will strive to maintain a COVID-safe space and despite our non-public and capacity restrictions, we aim to continue to host and engage directly with the creative sector.

The last few months have shown the Theatre’s flexibility and adaptability and this has placed us in good stead for what could be an unprecedented and extremely challenging future.

We tell our story through our newsletters and our social media platforms. You can sign up for our newsletter or support and donate [via our website Leith Theatre](#) and follow us on [Twitter](#), [Instagram](#) and [Facebook](#).

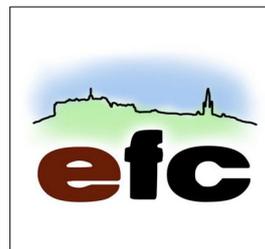


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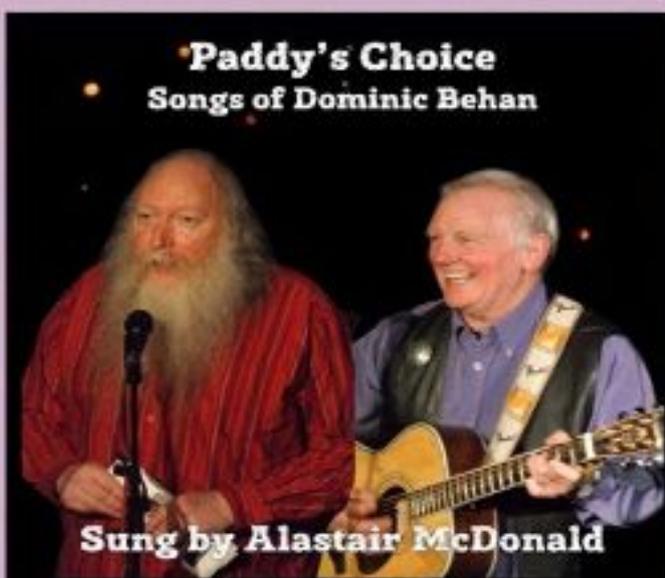


Edinburgh Folk Club / Bandcamp Raising Money For The Paddy Bort Fund.

**Thanks to Alastair McDonald for
compiling and donating an album ..
only on sale here as a download ..
and all money going to The Paddy Bort Fund
to help Folk Musicians in need
(especially during the present pandemic)**

Great gesture by Alastair!

**Also here as a download ... our ever popular
Live At Edinburgh Folk Club Vol 1 recorded in 2011
by Jack Foster urged on by Paddy himself!
Please download and help the fund.**



<https://edinburghfolkclub.bandcamp.com/>

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

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Morag Dunbar

SCOTS TRADITIONAL HALL OF FAME INDUCTEE #1

MORAG DUNBAR's love of folk music started in Kirkcaldy in the 1960s. At the time, the legendary Elbow Room Lounge Bar was a firm fixture on the Scottish folk circuit. She'd be there, every Thursday after school, in the audience for the likes of Archie Fisher, Hamish Imlach, The Corries and Matt McGinn.

Leaving school, she moved to Edinburgh for university and soon found plenty things to get involved in. She joined the Edinburgh University folk club, in her words: "Not as good as The Elbow Room but still good!" Much to her flatmates' horror, she took up guitar lessons on offer there, and started playing and singing, contributing to the music at club nights, sessions and parties.

She recounts that there were so many opportunities in Edinburgh for folk music: The Crown Bar, Sandy Bells, Ian Green's legendary Police Social Club, and the University Scottish Nationalist Club, a movement which has always had a strong folk music tradition that continues to this day. As she put it: "My friends all tended to be in the folk scene,

so socialising and parties always ended up in music and singing sessions".

In the early 70s, she moved to the village of Balerno, on the outskirts of Edinburgh. Having been surrounded by such a vibrant musical community, the move was no doubt an adjustment – the music on offer limited to one weekly Saturday session in the lounge bar of a local pub. Seeing the need for more, she and some friends began arranging music nights in the Grey Horse pub. The nights started as fundraisers for the Scottish National Party but as the event's popularity grew, the audiences became steadily larger and more apolitical.

Soon there was talk of a folk club, leading to the institution that is the Balerno Folk Club, which Morag has been involved in running for more than four decades, alongside a dedicated committee of volunteers, which in the early days also included Alex Hood, then organiser of the Edinburgh Police Folk Club. Over the years, the club has given a stage to acts now household names, including: Dougie MacLean, John Martyn, Dick Gaughan, and The McCalmans, who recorded their 1988 album "Listen to the Heat" live in concert at the club.

As well as their regular monthly programme, since 2008 the club has been a partner of the Balerno Music Festival to bring folk events to this annually held three week extravaganza of music in all its forms. The Folk Club's events form an integral and popular part of the array of events on offer.

These years of involvement in the music have led to many wonderful memories, and unique moments. From being one of the judges for the best folk group competition during the Edinburgh Folk Festival and receiving a demo tape from a young Capercaillie – all still in school at the time, to visits to the TMSA festivals in Kinross and Blairgowrie. But most cherished of all are memories of those earliest days in The Elbow Room, where it all began.



John Weatherby

SCOTS TRADITIONAL HALL OF FAME INDUCTEE #2

JOHN WEATHERBY ... For nearly 40 years, John Weatherby has been behind the desk engineering and mixing live sound for some of the folk scene's biggest acts. One of an early generation of sound engineers to approach the craft as a specialist in traditional music, he has toured the world with a number of legendary folk names, as well as being a weel-kent face at many festivals and events here in Scotland.

His involvement with music started with the guitar, which he began learning aged 12. Over time, this turned into playing with folk bands alongside a day job as a primary school teacher. At this time – in the late 1970s, he discovered that when faced with a lineup of traditional and acoustic instruments, most sound engineers were quickly stumped – perhaps never having previously encountered a harp, set of bagpipes, fiddle, or traditional music of any sort.

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In response to this he set up Sound Sense in 1982 – a PA, sound engineering and recording company specialising in traditional music. As well as this, he wanted to bring a different ethos to the work. Of engineers of the era he remarked: “It was expected you’d have a beer or a joint before even starting work”.

His services quickly found demand with Ossian, at the time a major presence on the international folk circuit. With their relentless touring schedule, it became clear that pursuit of the burgeoning Sound Sense business was going to bring some clashes with playing and teaching.

The largest clash came in 1986, when John was asked to accompany Ossian on a six week tour of the United States. His request for leave was declined, but undeterred he took it to his union – EIS, and without waiting to hear the result, left for America. Unbeknownst to him, at home his request was climbing the ladder, eventually landing on the desk of education director Frank Pignatelli. It was only after he’d been in the states for a few days that he got the call to say his request had been approved.

After this, performing and teaching took a back seat for life behind the sound desk. Touring with Ossian in the 80s gave way to working with Four Men and a Dog throughout the 1990s, accompanying them across the world to engineer anything up to 260 gigs a year, including a career highlight – mixing shows with Rick Danko of The Band appearing as special guest, in support of their 1995 release Doctor A’s Secret Remedies.

His long and varied career as a live sound and recording engineer has had its diversions: Work as a support artist for a number TV and film series, including Rebus and Outlander, presenting a folk program with Alive Radio, and programming and promoting events: Curating the folk program at the former Washington Street Arts Centre, house concerts in Moffat and Leadhills, and most recently, an annual music festival – Leadhills Music Blast.

As well as touring with these bands, and others including: Iron Horse, Malinky, the Paul McKenna Band, Ceolbeg, and the BBC Young Traditional Musician of the Year Tour, John has provided sound and production services to a number of events here in Scotland, including: Girvan Folk Festival, Glenfarg Folk Feast and Stonehaven Folk Festival. He spent six years as the technical director of the Edinburgh Jazz and Blues Festival, and has directed live sound at the legendary Orkney Folk Festival for over 30 years.

His popularity is for good reason. As Maart Allcock put it:

“I’ve been round the world a bit with the likes of Fairport Convention and Jethro Tull, and I’ve had to deal with Soundman du Jour many times. I can safely say that whenever I see Big John Weatherby at the console I know I have nothing to worry about...”

(Ed: [click here](#) to see the full list of inductees for Services to Community)

BURGLARY ALERT

EDGWARE GUITARS is a musical instrument shop in London who posted this on Facebook at the weekend just past: “It is with a very heavy heart we report that sadly we were broken into last night. The thieves got away with 16 guitars, 13 of which are in the images attached. Please can we ask everyone to share this post far and wide to keep a look out for the guitars. If you have any information, please contact John on 07950 476237. Many thanks everyone.” Go to their [Facebook page here](#) to see the images mentioned. The shop address is **25 Station Road, Edgware, London HA8 7JE.**

SPREAD THE WORD.

This appeared in our last edition and it looks like the bad guys haven’t been nicked yet!

SCARY BISCUITS



Morag Neil: boss at Scary Biscuits

COVID 19 UPDATE - Morag Neil writes ... Sadly, due to the ongoing coronavirus pandemic, all live tours and performances I have worked on are cancelled/postponed throughout 2020. Hopefully they will be able to restart in 2021. Meanwhile, I am working with my clients to develop alternative, safe and innovative ways to get their work out in the world, including continuing to release new music and art, online performances etc.

This is such a difficult time for everyone, but especially for the whole professional creative ecosystem, where we are all interconnected – artists, venues, promoters, agents, tour managers and FOH staff, not to mention the printers (and all the people who put up the posters), press, photographers, record labels... the list is enormous. And of course, the audiences too.

Please take care, be kind to each other, stay safe, and hopefully we can all meet again on the other side.

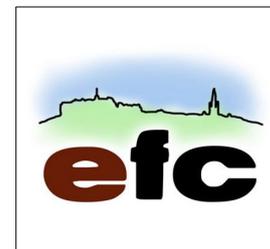
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I have been working in the arts for over 25 years (20 of them freelance) as producer, publicist and administrator, working with various venues, companies, individual artists and events, including five years as Marketing Manager for Edinburgh Mela and two years as Project Development Manager with The Audience Business, Scotland's first audience development agency.

Over those years I have worked with a huge number of very talented and inspirational people, from a wide variety of backgrounds. The aim of Scary Biscuits Promotions, my company, is to use these connections to provide a complete marketing package and encourage collaborative ways of working.

Scary Biscuits is for musicians, artists, writers, directors and performers who don't fit exactly into established categories but who have inspiration, talent, original ideas and who simply want, and need, to connect! I am interested in long and short term projects, for marketing, promotion or simply to offer support and advice.



Dean Owens

Current clients include the award winning "Man from Leith" [Dean Owens](#), US/UK collective [Buffalo Blood](#), award winning Glasgow chanteuse [Christine Bovill](#), Alabama's "queen of Southern gothic" [Hannah Aldridge](#) and the acclaimed multimedia event [SHAMANIC](#) – a dynamic collision of art, music and architecture led by Edinburgh-based Russian artist [Maria Rud](#), iconic frontwoman of the Rezillos, [Fay Fife](#), and [Martin Metcalfe](#) of [The Filthy Tongues](#)/

Goodbye Mr McKenzie.

Previous clients include singer [Camille O'Sullivan](#), writer/director/actor [Donal O'Kelly](#), singer/songwriter [Adam Holmes](#), the mighty [Tide Lines](#), [Blue Rose Code](#), Chile's inspirational musicians [Quilapayún](#), the epic [Struileag](#) production [Children of the Smoke](#) (created by [Jim Sutherland](#)) and [The Famous Spiegeltent](#) – programming their 'Before the Fringe' music lineup and promoting their summer music programme in 2016. And waaay back when, I started with innovative Scottish theatre company [Communicado](#), and helped set up [Blues 2000](#) (the very first festival at Edinburgh's Corn Exchange, featuring [Otis Rush](#), [Odetta](#), [Lazy Lester](#) and many more).

Other Irish connections include the very talented [Katie O'Kelly](#), UK Premieres of Irish plays [Remember to Breathe](#) and [Eggsistentialism](#), and the innovative [Fishamble](#) – the [New Play Company](#) (Dublin) – [Donal O'Kelly's Little Thing](#), [Big Thing](#) and [Maz & Bricks](#).

International dance companies include the frankly stunning [Lok Chhanda](#) from India, and [Charo Cala Flamenco Company](#) from Seville.

ADAM HOLMES

When I first decided to become a full time musician, my HQ was a rocky little boat down on infirmary street by the name of [The Royal Oak](#). There I would stash my guitar, and coming in from the cold of a day's winter busking, I would warm my hands with hot pies and play songs for deep, dark pints of guinness and drams of black bottle.

The heart of the [Royal Oak](#) was a bear of a man by the name of [Martin Boland](#). We shared many a precious afternoon together. Many a serious and steady conversation about life. A lot about [John Martyn](#) and how to treat a guitar. A lot about love is a lesson we learn in our time. This was a song that we used to sing together. I miss his heavy figure leaning on his staff in that doorway on

[Infirmary Street](#). I miss his laugh that always turned into a cough, but most of all, I miss hearing his harmony in my right ear as I sang this song with my eyes closed on those magical afternoons.

I was very fortunate to have had his hand on my back at a fragile moment in time that could have gone either way. I know right now it seems like we have no music, no magic, no art. But as I cast my mind on this time and these dear companions I can see it's in me! As it is in you too. In your spirit and your recollections, in our imaginings. Never could it be quelled or extinguished.

Do not, my friends, underestimate the reach of your encouragement or example. May you find your way through this. And may you find purpose and connection wherever you can. Never unviable. Never a victim.

Much love to you all x

OBITUARY



Kieran Halpin

KIERAN HALPIN

June 4 1955 – October 5 2020

"Strange news is come to town, strange news is carried". We heard that [Kieran Halpin](#) has died aged 65 years, about week ago. From [Drogheda](#) near [Dublin](#) originally, [Kieran](#) played [Edinburgh FC](#) many times and always impressed with his direct style of addressing the subject matter of his songs well matched by his forthright guitar accompaniment. He hit the spot every time. And a lovely man to boot. Concerned, passionate, a carrier of news throughout his wide touring and an enjoyable conversational companion. He'll be missed (is missed)! *jb*



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HOW CORONAVIRUS HAS HIT THE UK'S CREATIVE INDUSTRIES

(this article is reprinted in full from the excellent [The Conversation](#) (October 8 2020) under their Creative Commons licence).

As the days get shorter and the second wave of coronavirus sets in, the UK is switching to a [new winter economy plan](#). The package of measures marks a shift in government rhetoric from “jobs retention” to “jobs support” as the new plan focuses on so-called “viable” jobs, rather than protecting jobs in general.

For those that previously made their living in the creative industries, this is worrying news. With many sectors of the creative economy unable to resume activity due to the pandemic, many creative jobs may not be seen as viable under the rules of the new scheme.

An even greater crisis faces the many creative freelancers who have been excluded from all forms of jobs and business support since the pandemic hit in March. Campaign group Excluded UK [estimates](#) that 3 million UK taxpayers have been unable to access meaningful government support. For some, this may be because they have a part-time job on a company's payroll. For others, it is due to the small profits made by their limited companies. And there is a litany of other reasons.

Ironically, [many of the excluded are those creatives](#) who worked on the recorded content – the TV shows, the albums, the National Theatre streams – that sustained the nation during lockdown. While 15% of the working population is freelance, [iin creative sectors that leaps to 47%](#).

Creative responses to coronavirus

In our research on the effects of the pandemic on [creative freelancers](#), most of those we have spoken to had every gig, job or commission in their diaries cancelled in those first few days and weeks of lockdown earlier this year. Projects that may have been

three years in the making were shelved indefinitely, and there was an immediate halt of cashflow in many cases.

Many creative freelancers have “portfolio careers”, with multiple jobs. But a high proportion of these ancillary jobs, such as teaching, were also halted due to lockdown. This meant many were unable to make any money. Plus, the reasons that people were excluded from government support – such as being newly self-employed or having part-time work on a payroll, which generated around 50% of their total income – were also the reasons that these workers were particularly in need of support. For example, because they were new graduates or still emerging in their profession and had a mix of jobs.

The cancellation of arts festivals has further removed vital opportunities for creatives to show and develop new work, find collaborators and make the industry connections who would commission them or fund future events and tours. And while much creative work has found an audience online during this period, many are worried that by giving this content away for free, they are setting a precedent that their work lacks value and risks devaluing their practice as a whole.

Many creatives we spoke to described experiencing a pressure to somehow maintain an active profile, stay relevant, and find some kind of artistic response to current events – but often with little promise of any tangible reward. Undoubtedly, many creatives have taken opportunities to develop new skills and expand their practice in new ways. But their capacity to actually earn any money from this, or other jobs, remains fundamentally limited.

Support is slow to appear

While the government has pledged support to the creative industries, this money is slow in appearing. Despite being [announced on July 5](#), none of the UK government's £1.57 billion rescue package has yet been distributed. It is also aimed at larger cultural institutions.

The creative freelancers we have spoken to

will need to continue to rely on food packages sent by family, small one-off charitable grants, and (for some) universal credit allowances, in the hope that some of the rescue package eventually trickles down to them. In the meantime, the rent and mortgage holidays, which had been keeping some afloat, will come to an end.

The creative economy makes an enormous contribution to the cultural fabric of British society. Its value to the UK economy is estimated to be [£13 million per hour](#). Before the pandemic, the creative industries were one of the fastest-growing sectors of the economy, contributing £111 billion in 2018.

But the coronavirus pandemic has exposed the inherent precarity of the creative labour market. Creative work is often poorly paid, insecure, and it requires a great deal of investment [to create and sustain a creative career](#). With the recent announcement of redundancies by the [Sage Gateshead](#) concert venue and the [V&A museum](#), it is clear that even the biggest and most important performing arts venues in our country will struggle to survive.

Less visible, but just as important, the vast freelance workforce that delivers the artistic content and support for these organisations has already been depleted and will continue to suffer until the government and sector leaders find a way to adequately support freelancers directly. Otherwise, there is a risk that we will retain the country's cultural architecture but without the artists necessary to produce the plays, songs and visual art needed to fill it. Worse, diversity in the arts will be considerably set back as artists without the connections and finances to survive six months or more of unemployment are driven out of the industry.

(Authors: [Holly Patrick](#), Lecturer in Human Resource Management, Edinburgh Napier University.

[Chris Elsdon](#), Postdoctoral Research Associate in Design Informatics, University of Edinburgh)



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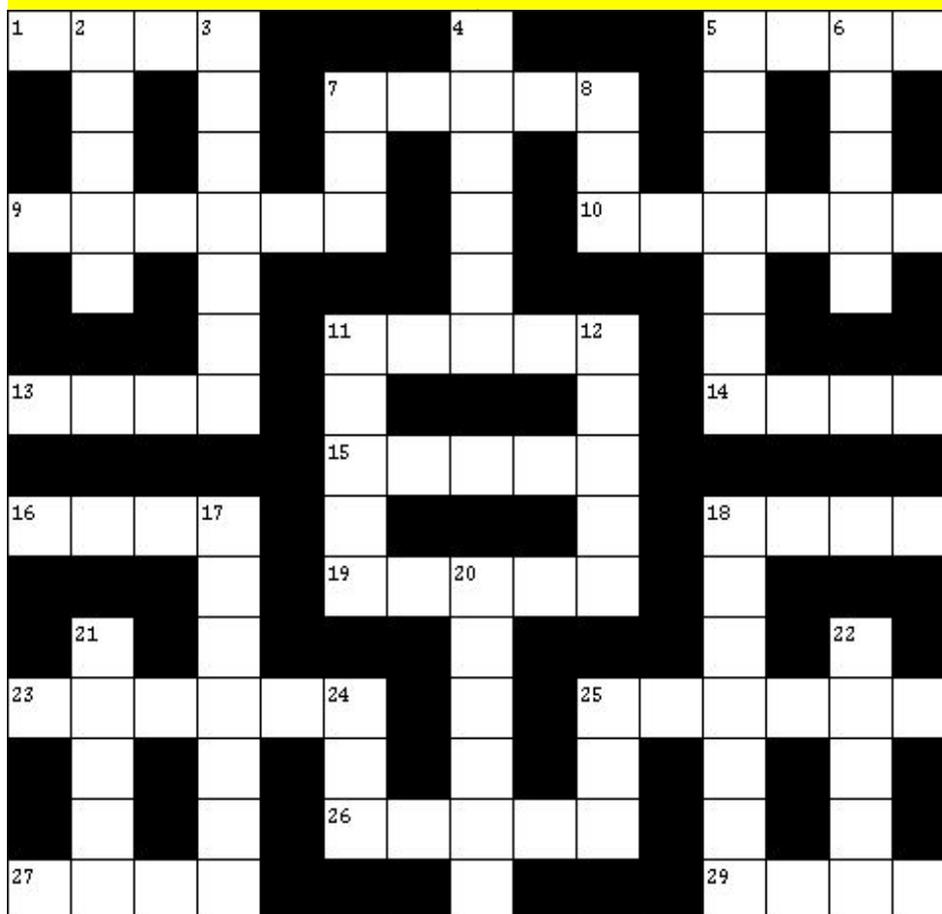
CLUES ACROSS

- 1 & 18 Hair style adopted by Bill Haley, some say, to distract from his blind eye (4, 4)
- 5 & 14. Song by Scottish singer songwriter Gerry Cinnamon (4, 4)
7. Longest running (still) children's comic published in Dundee, main character was a menace (5)
9. Area of Edinburgh next to Pentlands, with evidence of humans back to Iron Age (6)
10. Previously a member of Malinky, now with a strong solo singer/songwriter career, _____ Polwart (6)
11. An extra perk (e.g. could be a music track or money) (5)
13. Beam that sits across shoulders of an animal to allow pulling of farm equipment (4)
14. See 5 Across
15. Smiley face at EFC nights with lovely wife Rosemary McMillan (5)
16. Fossil fuel (sometimes known as 'black gold') once widely mined across UK (4)
18. See 1 Across
19. Luke _____, founding member of *The Dubliners* (5)
23. Debut album by Canadian fiddler Quin Etheridge-Pedden (only 15 years old when released!) (6)
25. 70's Scottish traditional group fronted by Billy Ross (6)
26. Song by American singer/songwriter John Denver, *Never A _____* (5)
27. Musical instruction to play a piece of music at a quickened pace (4)
29. Chinese philosophy, opposite to yin (4)

CLUES DOWN

2. House made of ice bricks (5)
3. Leonard Cohen poem (originally), now his most covered song (7)
4. Irish folk band led by Frankie Gavin, *De _____* (6)

CROSSWORD (1.10) compiled by The Bairn



5. To be made to seem smaller than something (7)
6. Scotland (esp. West Coast) can often be described as this (5)
7. Fife coastal town, Dalgety ____ (3)
8. Hard wood used to make traditional furniture (3)
11. *Paint it _____* major hit for *The Rolling Stones* (5)
12. Husband and musical partner to Cher (5)
17. American singer/songwriter from Pennsylvania, _____ Knott (7)
18. American female jazz, folk, and blues singer, popular in UK, died at 33 Eva _____ (7)
20. Awards winning Irish contemporary folk band, most recent album *The Livelong Day* (6)

21. One of the five distinct 'tastes', found in gravy, meats and other savory dishes (5)
22. One of Scotlands most famous rugby players, _____ Hastings (5)
24. Term used for juvenile goat (3)
25. Cereal grain eaten by humans and animals alike (3)

Solutions to the crossword in COS1.09 can be found on page 16.



CARRY ON STREAMIN

from EDINBURGH FOLK CLUB

Probably the best folk club in the world!

Dateline: Wednesday 14 October 2020



Volume 1.10

OFFICIAL FOLK ALBUMS CHART

Official Charts Company to launch the first folk albums chart

(This article was originally carried on the Official Charts Company website. We reprint it here without comment – what's your take on this though? Write to us with your thoughts)

In recognition of the popularity of the folk music genre, the Official Charts Company announces the first Official Folk Albums Chart.

Launched in partnership with English Folk Expo's Manchester Folk Festival and supported by Showcase Scotland Expo, the first chart will be revealed on October 17.

The monthly chart will be compiled using physical and digital album sales, downloads and streams, from UK and Irish musicians releasing folk albums within the past 18 months.

The chart will be unveiled on the first Monday of each month on OfficialCharts.com and to englishfolkexpo.com. A monthly Official Folk Albums Chart playlist will also be available to stream on Spotify.

The very first chart will be unveiled at a special live-streamed event from HOME in Manchester on 17 October, the weekend which would have seen the fourth annual edition of the Manchester Folk Festival.

Hosted by BBC Radio 2's Folk Show presenter, Mark Radcliffe, the event will feature performances from top UK and Irish folk artists, with more details to be announced.

All the Official Albums Chart Number 1s A broad genre taking in everything between acoustic pop and traditional music, folk artists including Laura Marling, Richard Thompson, Cara Dillon, Eliza Carthy, Karine Polwart, Kate Rusby, Seth Lakeman, Eddi Reader, Sam Lee, Tide Lines, Frank Turner, Skerryvore, The



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](#), or copies can be purchased direct from [the authors](#) (signed optional) £10 + £2 p&p.

Unthanks, Julie Fowlis, The Gloaming, Dougie MacLean (to name a few) have achieved significant profile in recent months. The Official Folk Albums Chart is now set to offer a dedicated platform for this rich genre.

The Official Folk Albums Chart follows the launch of July's inaugural Official UK

Afrobeats Chart which joined a list of genre-specific charts – including Americana, Jazz & Blues and Progressive – all genres characterised by a high percentage of independent releases.

According to new Official Charts

(continued over ...)



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(... continued from previous page)

Company analysis, over 90% of the biggest new folk albums of 2020 are independent releases, showing the potential for the new chart as a platform for discovery. Of the 40 best-selling folk albums released in 2020, 92.5% were self-released or via independent record labels.

The Official Folk Albums Chart aims to do more than recognise the popularity of the genre. Running parallel with the chart are English Folk Expo and Showcase Scotland Expo's initiatives for providing career development tools for emerging artists in the genre. Both will provide dedicated web pages addressing the need for profile enhancement and chart inclusion.

Celebrating the launch of the chart, musician **Frank Turner** said: "As an artist who has at least one foot in the folk world, I am extremely excited by the news that there is going to be an Official Folk Albums Chart for the UK and Ireland.

"It's a genre that quite often doesn't get the props it deserves from the powers that be and from the mainstream music industry, and at times that's been incredibly frustrating. So, it's wonderful to see the UK Official Charts Company giving it its backing...fingers crossed, at some point down the road I might even see my name in there!"

Kate Rusby, who released her hugely successful folk album *Hand Me Down* last month, added: "It's fantastic news that folk music will now have its own officially recognised chart. This will give hundreds of incredible musicians across the UK and Ireland the recognition they deserve."

Rising star **Jamie Webster**, who put out his thought-provoking debut album *We Get By* in August, said: "I wrote this album to tell a story about working class life, and that's what I feel folk music does in a nutshell. So, to be included in this year's Top 10 Official Folk Chart to date is a massive achievement for myself as it means my album has done its job and people relate to the stories I'm telling.

Also, with no gigs at the moment it's a great way for new people to listen to my music."

Mark Radcliffe, BBC Radio 2's *The Folk Show* presenter adds: "Some people might say that folk and charts are odd bedfellows, but I don't think so. Whatever kind of musician you are, you want to be successful, and imagine the thrill, whoever you are, of being number one in the charts! I'm very proud to be involved with the Official Folk Chart and wish everybody involved with it lots of luck.... here we go!"

Tom Besford, Chief Executive English Folk Expo added: "I'm absolutely thrilled about the launch of the Official Folk Albums Charts presented by Manchester Folk Festival. As a genre, folk covers thousands of artists at all career stages and it's really exciting to see this represented for the first time by the Official Charts Company. For many artists, being recognised through chart placement can be an important step in raising their profile and building new audiences.

"Now more than ever, English Folk Expo and our valued partners including Showcase Scotland Expo are delighted to work with the Official Charts Company to develop initiatives like this to help to promote folk music."

Martin Talbot, Chief Executive of the Official Charts Company said: "We are delighted to be supporting this fantastic new chart, celebrating all that is great about British and Irish folk music. The emergence of artists such as **Laura Marling, Frank Turner and Kate Rusby** as stars of the folk scene while also taking their place in the mainstream charts and award categories, illustrates how much love there is for this genre which is simultaneously one of the most ancient and contemporary genres in music."

WEE BITS n PIECES

HOT NEWS AS COS WENT TO BED

... Arts Council England (ACE) have started ataggered paying out from the UK

government's £1.57 billion **CORONAVIRUS RECOVERY FUND**. ACE are administering £257 million of this money. Recipients in this first round of funding are English venues and organisations which applied for less than £1m, with future releases of the cash of up to £3m going to larger organisations later this month. **Sidmouth Folk Week** has received £93k, **Shrewsbury Folk Festival**, £93k and **Cropredy**, £200k. It's a start at last. Let's hope these amounts will indeed be significant in securing some sort of future for these much-loved (very) long-running events.

OLMUSICA ... continued

Heather Macleod writes to say that the choir (COP26) started on Wednesday night 7 October with an attendance of 120! Says Heather, "Massive"! Which we're not disputing! Great start to an important project (Ed: see *COS1.08 and 1.09*).

THE NATIONAL PIPING CENTRE in

Glasgow reminds us: "Have you got your Glenfiddich Tickets yet?" ... The Glenfiddich Piping Championships will be premiered online from 10am (UK time) on Saturday 31 October, with a stellar line up of invited pipers. It is only £15 to access the online stream this year. By **purchasing your ticket here**, you will go into a prize draw to win one of two sets of pipes - a set of **SL4 MacRaes from McCallum Bagpipes Ltd** and **PH1HT Peter Henderson Heritage pipes from RG Hardie & Co Bagpipes**. You can register now, come back on October 31, login and you're all set!

Before the event, we are speaking to some of the pipers taking part. Head to our **instagram stories** to find out more! Find out more **at this link now!**

DAVIE ROBERTSON East Lothian based songwriter - or, as Davie describes himself, "composer of Scottish songs" - scribbled a note to us saying, "**DAVIE ROBERTSON is pleased to announce the addition of a further twenty Works of Genius to his website**". Just in case some readers may be unaware of Davie's songs - one

(continued over ...)



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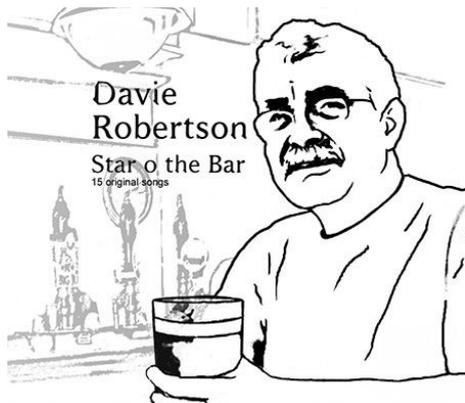
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Davie Robertson

you should check out is "[The Star Of The Bar](#)" – an honourable and widely sung addition to the tradition. In due course no doubt song collectors will catalogue it as "trad" without any provenance (it wouldn't be the first time either)!

Another of Davie's songs, "[The Tranent Massacre](#)" is about the 1797 uprising in Tranent, East Lothian which Eileen Penman pointed us at and which was written up in COS1.05. The Scottish Militia Act had enabled conscription of able bodied Scottish men between the ages of 19 and 23 years into military service – enter some pretty irate folk stage left! You can find the song on Davie's [Greentrax CD CDTRAX254](#) (image below) ...



[MRS WINDSOR'S BIRTHDAY HONOURS LIST](#) was published recently and included some folk from the Scottish folk scene. Our man with the eagle eyes, Dave Francis, noted amongst the throng: [Margaret Robertson](#), fiddle teacher and leader

of the Shetland fiddle group at the Edinburgh Military Tattoo; [Isobel Mieras](#), of the Clarsach Society; and [Prof. Ian Russell](#), lately of the Elphinstone Institute at Aberdeen University, ballad singer and founder-trustee of the Traditional Music Forum (all MBEs). Also, not a folkie as such, but a frequent collaborator with the likes of Catriona McKay and Chris Stout, composer [Sally Beamish](#) (OBE)." So, our congratulations to them.

[THE EDINBURGH REPORTER](#) ... we mentioned this local news daily in COS1.09 and here they are again reporting on an interesting and really quite obvious connection between ceilidh dancing and keeping fit. [Click here to see what's what.](#)

[EDINBURGH INTERNATIONAL FESTIVAL](#) ... hosts [Wezi Mhura](#) for a live Q&A session on Wednesday 21 October at 15:00.

"Following on from her keynote discussion for EFI's inaugural undergraduate course "Currents: Understanding and Addressing Global Challenges", EFI is delighted to host Wezi Mhura for a live Q&A session on Wednesday the 21st of October at 15:00. In the keynote discussion [Dr Jenny Reid](#) speaks with [Wezi Mhura](#), a creative producer. They discuss the role of public art and the importance of art. Wezi works with artists in Scotland, across a variety of art forms including theatre, dance, music, film and the visual arts. The Q&A session will be an opportunity to further explore these topics, particularly in the current context of COVID-19.

About Wezi Mhura

Wezi is a creative producer who has initiated and developed projects with widely diverse groups of artists, organisations and artforms including theatre, dance, circus, physical theatre, digital, film, music and visual arts. Wezi is also the founder of AfriFest, Scotland's first festival commemoration of African Arts and Culture, and a celebratory showcase of visual, performing arts and culture of the Scottish Pan-African community. She has most recently

coordinated a Scotland wide Black Lives Matter Mural Trail.

[IONA FYFE](#)'s latest newsletter tells us ... "I'm delighted to be nominated for Performer of the Year at the [Scots Language Awards](#) and [Oor Vyce](#), the organisation that campaigns for a Scots Language Act has been nominated in Project of the Year category. **Voting is open to the public and closes on October 18. [VOTE HERE](#)**

"Hosted by Alistair Heather, this years' Scots Language Awards is a free online event. You can watch over on [Hands Up For Trad's Facebook](#) and [YouTube](#) on Saturday 24 October.

Iona Fyfe Trio - Hands Up For Trad Music Club October 23

"As part of the weekend celebration of Scots Language, I will be doing a high definition TRIO livestream for Hands Up For Trad's Music Club on Friday 23 October. Virtual doors open at 19:45, show starts at 20:00 UK time. You can opt for a ticket to view the stream, or a ticket to be sent a recording of the stream for keepsies, or if you were busy at the original time of broadcast. [More information and BUY TICKETS HERE](#)

New Video - Lay Ye Doon Love

"As part of Global Music Match, Showcase Scotland gave us a brow opportunity to play together and record a few live videos at Capture Works in Glasgow. I'm joined by Graham Rorie (Gnoss) and Jack McRobbie singing Lay Ye Doon Love, from the singing of [Jimmy Hutchison](#). [Watch here.](#)

Spotify Playlists

"I've created three new Spotify playlists, to share with you my favourite tracks that inspire me, and the various projects I've recorded on. Don't forget to like and follow the playlists!

1. [Iona's Playlist](#) - a selection of other artists' tracks I'm listening to at the moment.
2. [Introducing](#) - my own music!

(continued over ...)



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3. **Various Projects** - tracks of other artists that I've sung on

[FOLLOW ON SPOTIFY](#)

[Global Music Match Interviews](#)

“Over the last six weeks, I've been taking part in **Global Music Match**, a mammoth project featuring 96 artists from 14 countries. I was in Team 5 with musicians from Los Angeles, Texas, Finland, England and Canada. As part of the project, [see my interviews here](#).”

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.

COPPERPLATE, promoting Irish music, present a monthly podcast ... **Copperplate Podcast** ... 60 minutes of Irish traditional music now accessible 24/7 from their roster.

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.”

THE GOOSE IS OUT is (usually) a popular Friday weekly gig in South London. However, of course, as is happening all over the UK they now run monthly Zoom singarounds on the nights they would normally have been having their "real" singarounds. Organiser Sue Whitehead says, “These online sessions, which are on second Sundays monthly, have been going well (despite a few technical hitches!). Obviously there isn't any geographical barrier to joining in we've had singers from as far afield as Japan, Scotland and, er, Birmingham - so it would be great if you could give them a plug in COS.” (Ed: job done!)

“We send out the Zoom link with full information the day before the singaround. People are asked to let us know by the Friday before if they would like us to send them the link (singers and listeners all welcome!).

“People can message us [here](#), the [contact form on our website](#).”

(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](#)).



(continued over ...)



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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.

R2 MAGAZINE

See here for information on subscribing **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 5).

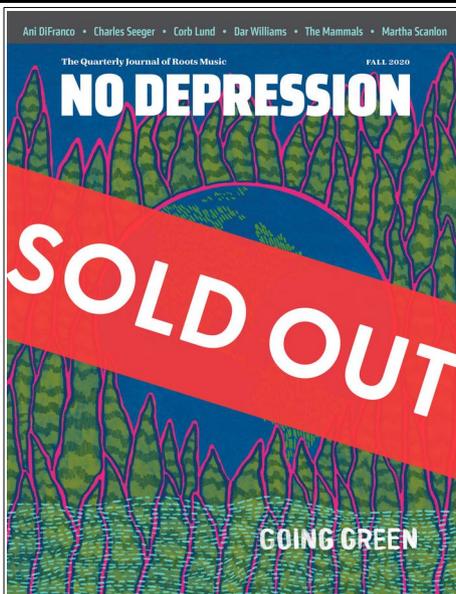
BOX AND FIDDLE (UK, monthly) is the publication of the National Association of Accordion & Fiddle Clubs with an estimated home and overseas readership of 6,000+.

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

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

NO DEPRESSION (USA, quarterly) – **NEW** is an advert-free, long-form journal about roots music published by the **FreshGrass Foundation**. Each issue features original in-depth articles and artist profiles, original illustrations, and stunning photography. The original music magazine began in 1995 and ran through 2008 but restarted in 2015 and is running yet. Their 'fall' 2020 print edition has now sold out.

If you need a little something to look forward to this week, set yourself a reminder for the **FreshGrass Foundation's** latest #FreshStreams tomorrow at 8 p.m. (ET) - you can watch it on *No Depression's* Facebook page ([RSVP here](#)). There will be performances from **Chris Thile** and **Dom Flemons**, an exciting collaboration between **Alison Brown** and the **Kronos Quartet**, and



songs from all five of the just-announced batch of 2020 **Steve Martin Banjo Prize** winners, introduced by the actor/comedian/novelist/playwright/banjo picker himself. Read more about the prize and the winners below, along with other great reads posted recently in **NO DEPRESSION**.

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 A FOOT 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 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.

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.

FOLKFAX - 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.



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REMINDERS ...

SANDY BELL'S BAR RESCUE FUND
At the time of writing £3,908 had been raised towards the target of £15,000. To contribute please visit the [Save Sandy Bell's Go Fund Me page](#).

GLASGOW FIDDLE WORKSHOP (GFW) restarted with ZOOM classes on Monday 7 and Wednesday 9 September 2020, 19:30-21:00

For details click the link above (face-to-face classes postponed for time being), Monday Slow Session

18:45-19:25 Wednesday Warm-up Session

18:45-19:25 #trad #music

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](#).

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](#).

ROBIN LAING, songwriter and singer of whisky themed songs tells us he has a new CD out. Entitled 'Holding Gold' there are a couple of whisky songs, some family songs, love songs and songs drawn from Scotland's rich history. The CD is only available at the moment from [Robin himself](#) or from [Music Scotland](#).

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.

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.

KAREN TWEED, accordion wizard, composer and artist, has been settled in Orkney now for 2½ years. During lockdown she has been teaching accordion via Zoom both one-to-one as well as Friday Zoom accordion workshops – [email Karen for details](#).

Karen has published her first sketchbook called: "[Karen Tweed - A Sketchbook With Love from Orkney](#)".

Karen also runs a weekly **Live Slow Tunes Session** (which is free) via [her Facebook page](#) on Mondays at 6.30pm - all welcome.

EASTGATE THEATRE, Peebles, is struggling to keep going just now. They've been posting events on YouTube including four half-hour "[Garden Ceilidh Events](#)". These were organised by members of Penicuik FC and 18 acts were videoed in a beautiful garden setting to create 90-minutes of song, music and spoken word which all showcased an impressive array of local talent. If you are able to help the theatre re-open by donating go to their [crowd funding page here](#) or to their [own website here](#).

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](#).

SOLUTIONS to the crossword in COS 1.09 ...

Across	Down
7. PIPER	1 BAA
9. MAMMY	2. APE
11. APE	3. IRE
12. PERTH	4. OMA
13. ESP	5. RYE
16. SHY	6. SAP
17. RESOLVE	8. PRAYER
18. AKA	10. MISTLE
19. ART	14. SHANK
21. UNHITCH	15. POOZIES
23. STY	20. ROYAL
25. ALE	21. URSULA
29. ADS	22. HEALER
31. GRANT	24. TWEED
32. HARRY	25. ANT
	26. EGG
	27. ATE
	28. A-HA
	29. AYE
	30. SOD

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

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



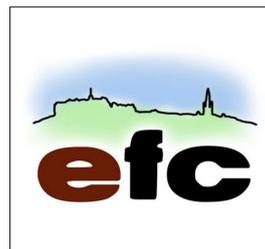


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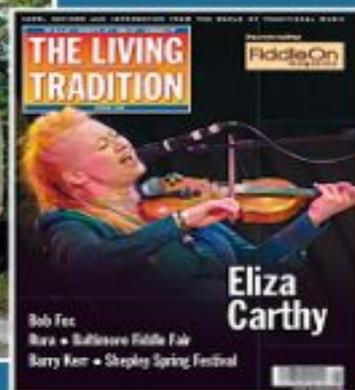
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Volume 1.10

THE LIVING TRADITION

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