



CARRY ON STREAMIN

from EDINBURGH FOLK CLUB

Probably the best folk club in the world!



Dateline: Wednesday 28 October 2020

Volume 1.11

C'MON EVERYBODY! NOW IS THEIR TIME OF NEED

IN OUR LAST EDITION Pamela King wrote about Edinburgh FC's attempts to help all, "... the fiddlers, the guitarists, banjo-players, cellists, accordionists, mandolin players, singers, flautists, whistlers, and players of the uilleann and small pipes" by using your brilliant donations to our Paddy Bort Fund (PBF).

Indeed it would be wonderful to say that we had helped all the professional folk musicians in or from Scotland. In fact, at the time of writing, we have distributed nearly £11k to about 55. We think that's not bad going for a wee folk club.

BUT IT'S NOT ENOUGH!

At last year's [Traditional Music Forum](#) AGM in Edinburgh's Queen's Hall it was estimated that there might be around 200 to 250 professional Scottish folk musicians. Let's be cautious and say, 200 performers who are wondering where their burgeoning or long-established careers have gone since March 2020. (Does anyone out there know how many professional folk musicians there are in or from Scotland or can put a better approximation on the number? That would be useful statistic).

If that's true it means there are around 150 with whom we have yet to make contact or hear from who may be in need. And at the sort of rate we pay out from PBF it means that we should be anticipating paying out around £30k.

WE CAN'T DO IT. END OF!

Correction. Defeatist talk! We *can* do it but only if we can lay our hands on that kind of money; obviously. And where is that money to come from? Well, I'm afraid it's all you readers of this rag, your pals and anyone else to whom you can tell this unfortunate tale.

We did apply to Creative Scotland for funding for PBF but we did not get it because, to paraphrase, "Edinburgh FC couldn't cover the whole music sector." (We didn't ask to be able to do that). Who can!?! Weird.

Wouldn't it be just fantastic if we were able to achieve that by ourselves with your continued support? Of course it would.

We are fully aware that many normally generous folk will be experiencing their own "cash flow" problems now as furloughs end and lockdowns prevent normal working.

With the Scottish winter just around the corner now and Christmas only about eight weeks away, some folk are going to experience way more than average difficulty in managing their existence. There has been a lot in the press and media about mental health problems arising from COVID19. Musicians will be just as vulnerable as the rest of us – possibly more so. (see Pamela King's article on the next page).

Here are a couple of typical "thank you's" we have received from beneficiaries of PBF ...

"With all live gigs postponed or cancelled since March, freelancers are struggling to make ends meet. The Paddy Bort Fund not only gave me a financial boost, but an emotional one, too, as it's great to know that musicians are supported and personally cared about by the organisers and audiences they usually perform for".

"This grant came at a perfect time, when the government schemes are coming to an end, the future is very uncertain for any musician, let alone the folk industry. The bills were looming and I was fortunate to be made aware of Edinburgh Folk Club's Paddy Bort Fund grants. It helped me pay my bills and keep me from falling behind with some of my payments. Thank you Edinburgh Folk Club, I hope many musicians will benefit from the Fund, keep up the good work".

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

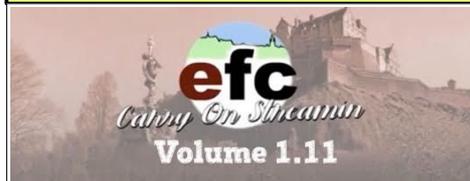
You may recognise in our banner a 'reworking' of the of the Carrying Stream festival which EFC's late chair, Paddy Bort, created shortly after the death of Hamish Henderson.

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 again and have set a new target to raise a further £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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HOT NEWS!!

CARRY ON STREAMIN has been added to the nominees list in this year's Hands Up For Trad's **Community Project Of The Year Award**. Quite unexpected news.



Public voting for shortlisted nominees starts on **Tuesday 3 November** and the awards ceremony is to be broadcast online on **Saturday 12 December**. The next edition of COS (1.12) will be published on **Wednesday 4 November** so we'll no doubt have more information about what's what then.

MUSIC AND MENTAL HEALTH

PAMELA KING writes: I was just thinking ... about music and mental health.

It's official. Listening to music releases dopamine, the brain hormone responsible for that feel-good sensation. We have all known this forever, but it was officially measured in 2010, and, many OCD scientists will tell you, something does not exist unless it can be counted. Want to know how much? OK, go on then, the Canadian dopamine measuring machine detected a rise of 9% when people listened to music they enjoyed. There is no record of the hormonal changes that take place when we listen to music we do not enjoy, such as that played loudly by

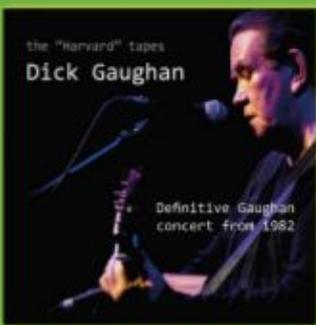
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The Best of Scottish Music For Over 30 Years

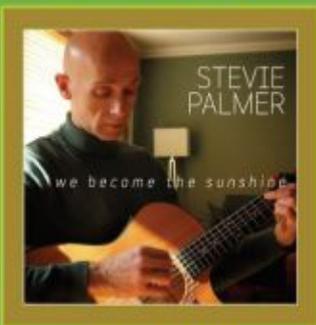
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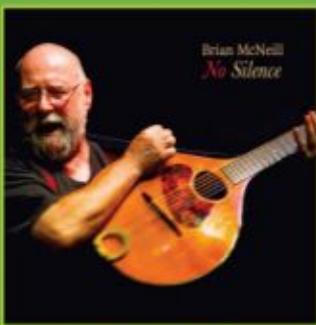
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This is vintage Gaughan. Large royalty to Dick.



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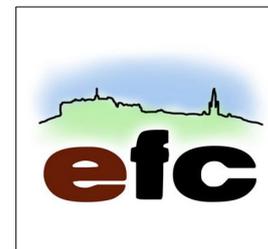
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neighbours at anti-social hours, but next time that happens to you, just think of all that extra dopamine your neighbours are benefiting from...

I hesitated to include the following advice, but just in case one or two of you out there are of retirement age, here are the results of a survey about brain health and music published by the [American Society of Retired Person](#) (AARP):

- Adults who engage in music making and listening are more likely to self-report their overall health, brain health, and cognitive function as excellent or very good.
- Adults who engage in music also report lower average levels of anxiety and depression.
- Adults with no early exposure to music but who currently engage in some music appreciation show above average mental well-being scores thus making up for a lack of early exposure.

Consensus and Recommendations on Music and Brain Health

Selected Expert Consensus Statements

1. Music is a powerful way to stimulate your brain.
2. Music impacts different regions of the brain including those involved in hearing/listening, movement, attention, language, emotion, memory, and thinking skills.
3. Music engages multiple parts of the brain and helps them work together.
4. Music can help people recall meaningful memories and emotions.
5. Music is important to promote mental well-being.

Selected Expert Recommendations

1. Incorporate music in your life. Music may improve well-being including quality of life. Listening to music provides a resource for enjoyment and entertainment, especially when shared with family and loved ones.
2. Dance, sing or move to music. These activities not only provide physical exercise but they can also relieve stress, build social connections, and are fun ways to stimulate your brain!
3. Enjoy listening to familiar music that



Research shows that making music can lower blood pressure, decrease heart rate, reduce stress, and lessen anxiety and depression. There is also increasing evidence that making music enhances the immunological response, which enables us to fight viruses,". Hanser said ... [see here](#).

comforts you and evokes positive memories and associations.

4. Try listening to new music. While listening to music that you know and like tends to cause the strongest brain response and dopamine release, unfamiliar melodies may stimulate your brain, while providing a new source of pleasure as you get used to hearing them.

[excerpted from: 'Global Council on Brain Health: Music on Our Minds', by Sarah Lenz Lock, J.D., Lindsay, R. Chura, David Parkes.]

In my wide-ranging research for this piece I further discovered an article (from French researchers) demonstrating that heavy metal music, although often associated with 'social problems' such as 'suicide, depression, and Satanism' (!) actually has beneficial effects on those who listen to it. Or at least in France – [see here](#).

A whole conference in 2017 in Denmark was devoted to 'Music Therapy: a Profession for the Future' with many diagrams shaped like flowers illustrating why music has beneficial effects.

From those I wandered off to a site which yielded the following research outcomes. Psychologist Martin Seligman maintained that the elements of well-being consist of "PERMA: positive emotion, engagement, relationships, meaning, and accomplishment." 'Although the question of what constitutes human flourishing or psychological well-being has remained a

topic of continued debate among scholars, it has recently been argued in the literature that a paradigmatic or prototypical case of human psychological well-being would largely manifest most or all of the aforementioned PERMA factors.

Further, in "A Neuroscientific Perspective on Music Therapy", Stefan Koelsch suggested that "Music therapy can have effects that improve the psychological and physiological health of individuals," so it seems plausible that engaging in practices of music can positively contribute to one living a more optimally flourishing life with greater psychological well-being – [see here](#).

While the scientists continue to wrestle with the requirements of proof, and with measurements, you may justifiably say we know all of this already, intuitively and from personal experience. The science is important, however, if government is to put the support of the music industry anywhere on the agenda. To be equipped to argue forcibly that music has a measurable positive effect on mental health - alleviating anxiety and depression - and on brain health -

(continued on page 5 ...)



Pamela King, honorary treasurer of EFC, is Professor of Medieval Studies in Glasgow University, and a specialist theatre historian. Born and raised in the erstwhile county of Kincardineshire, and a graduate of Edinburgh University, she has spent 35 years working in the universities of York, London, Cumbria and Bristol, before returning permanently to Edinburgh in 2013. An enthusiast for all traditional culture, she is currently co-writing a book on civic festivals, and articles on a number of subjects including early Scots poetry.

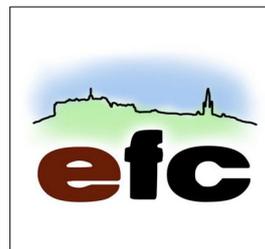


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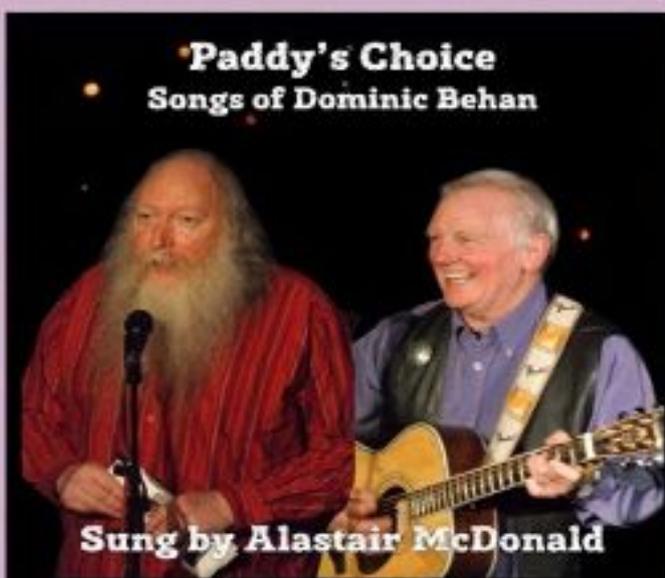


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Edinburgh Folk Club / Bandcamp Raising Money For The Paddy Bort Fund.

**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/>



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musicians can save money for the beleaguered NHS.

The flip side of all this is, of course, that it is recognised that many of those who work in the music industry suffer from mental health problems. Who knows but that some people with fragile mental health may gravitate towards music-making because of its benefits? Chickens and eggs. But inarguably many more music makers are suffering from anxiety and depression in these days of pandemic and isolation for perfectly understandable reasons, such as loss of income and their fundamental sense of purpose. For those [Music Support](#) offers help. They have links to NHS services and offer membership of on-line support groups and a non-judgmental and confidential helpline on 0800 030 6789. They are, of course, dependent on donations ...

To finish on a lighter note, the other best medicine for the mood is laughter. Just as live music brings social benefits as well as hormonal ones, so too laughing out loud is good for us. But how many of us have laughed helplessly on our own during COVID isolation? I have started going on YouTube to find things that make me laugh out loud and my current favourite comes from the late great Danish pianist Victor Borge in this sketch about that other famous Dane, [Hans Christian Mozart](#). Now I issue a challenge that readers send in to us your favourite laugh-out-loud YouTube videos, so we can all go on feeling better. The only rule is that they combine music and laughter. Now what about Spike Jones? Les Dawson...?

SCOTS TRADITIONAL HALL OF FAME INDUCTEE #3

This text was first included in The Black Bitch – Linlithgow's Community Magazine - in August 2020.

NORA DEVINE will be included in the 'Services to Community' section of the Hall of Fame, where the nominees are all individuals who have worked tirelessly to help their community and enrich the lives of others through selfless service or charitable work. This section of the Hall of Fame started in 2015.

From the mid-1960s, Nora ran the famous



Nora Devine

Linlithgow Folk Club, which started at the 'Football and Cricketers' Arms' and welcomed some of the biggest names in traditional music at that time. The club was also credited with giving an early performing opportunity to young musicians and singers who went on to greater things. Included among these were people like Aly Bain, Barbara Dickson and the McCalmans.

Nora acted as an adviser to the steering group which set up the Linlithgow Folk Festival, but sadly passed away just two weeks before the first event in September 1999. A memorial concert, featuring many of Nora's musical friends and associates, took place in 2000 and among those taking part was the acclaimed singer and songwriter, Ian Walker. Ian was closely involved with Linlithgow Folk Club in the early part of his career and knew Nora well. He was delighted to hear about the Hall of Fame announcement, and he told me:

"Nora Devine was the warm hearted, unassuming host at Linlithgow Folk Club."

In fact, Nora was Linlithgow Folk Club and Linlithgow Folk Club was Nora. In contrast to many other clubs, there was no committee or panel to decide which acts to book or which "policies" to have – there was just Nora. I was involved from around 1982 to 1995 when the Club was in The Star & Garter and The Black Bitch.

Nora was always located by the door and would welcome people with a genuine smile and an affectionate twinkle in her eye. She

had a profound love of folk music in all its forms from traditional to contemporary and she always seemed genuinely pleased to have this love shared by all who attended.

She booked a diverse range of artists from well weathered performers, like The McCalmans and Dick Gaughan, to unknown upcoming acts for whom she unstintingly offered a platform to showcase their talents.

Nora also liked to encourage members to help in the running of the folk club. For years I (and others) compered and assisted with press publicity. I don't recall any serious squabbles, tussles or rammies about the choice of acts or the way the club was run. The ethos she engendered meant that no one grandstanded or stepped over marks as everyone recognised that Nora, in her typically benevolent way, was ultimately the first word and the last. "No airs or graces here, what you get is what you see!"

The club ran weekly throughout the year normally with a guest act. There were few breaks and very few "singers' nights". The frequently packed nights generated an entertaining and sociable buzz with, back in the day, a fairly smoke laden atmosphere!

Singers and musicians from all over the world sang at the club and usually Nora would provide overnight accommodation for them before they headed off next morning over the horizon to another venue. Nora's renowned hospitality was indeed a "Home from Home" for these troubadours.

For Nora to have been inducted into the Scottish Traditional Music Hall of Fame is simply fantastic. The Award "recognises individuals that work tirelessly to help their community and enrich the lives of others through selfless or charitable work". Nora was never one for being in the limelight and would have been modestly astonished at receiving this award.

Nora was much loved and has left us with enduring memories and with a tangible legacy in Scottish Folk music, especially in Linlithgow, where the music and songs continue to be celebrated in the current vibrant music scene and Folk Festival.

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After she died, I tried to sum up Nora's legacy in a song to portray both her personality and the friendly reception she offered to the many touring artists who came to her door.

Welcome to my room she smiled, you're a long time gone

This is your "home from home" sing us your song

And we will lift our voices, blend some harmony

No airs or graces here what you get is what you see.

How we try to catch the moments, but they always journey on

Thanks for your company, thank you for your songs

Take care until the next time, you're passing by this place

I'll leave you with a smile she said and an honest warm embrace...

Ian's song for Nora has been recorded by many artists and is always the opening number on Linlithgow Folk Festival's outdoor Nora Devine Stage at the Cross. This initiative allows young talent the opportunity to perform right at the heart of the Folk Festival and is always one of the highlights of the annual five-day musical extravaganza in September.

(Ed: Nora booked me three times as guest act at Linlithgow FC in the late 60's. The gig was held in a wee room - the darts room where the act performed in front of the darts board (nervously!) and about 20 folk. There was another Geordie, usually there, who, like me, was from North Shields, and drank Newcastle Brown Ale chasers - with Drambuie! He worked at a local electronics firm. I shudder to think how he performed at work the next day!)

SCOTS TRADITIONAL HALL OF FAME INDUCTEE #4

JEAN LEONARD MBE

Starting as a secondary school music teacher in Stromness, Jean Leonard went on to be closely involved in the huge renaissance of learning and playing traditional music that's taken place on Orkney in recent years. She was part of the effort to set up and run the Orkney Traditional Music Project, which since 1998 has seen hundreds of young people and adults go through its ranks, some going on to successful careers in music in their own right.

Her own training in music started at a young age. Growing up in Dumfries, her family were passionate about music, so it

wasn't long before Jean started taking piano lessons. Her sister, who had already been learning for three years, was delighted to finally have someone to play duets with. Keeping up with her sister brought Jean on very quickly, and by the time the end of her school days were approaching, she was an accomplished pianist, for whom further study and a career in music was a very real option.

On leaving school, she entered the then Royal Scottish Academy of Music and Drama. There primarily as a pianist, she also took lessons with renowned Austrian violist Freida Peters, who years previously had escaped to Glasgow shortly before Nazi Germany's annexation of Austria in 1938.

In some ways, the viola was the greater challenge of Jean's time at the Academy. She'd taken up the instrument through school orchestra camps, but had not received the same fundamental instruction as she had on piano. It was only when she started lessons with Peters that this became clear. Much to Peters' frustration



Jean Leonard MBE

(as she could still play very well), Jean insisted on going back to the beginning and meticulously re-learning the instrument, putting in place the technical and musical foundations that would allow her to progress much further. This time spent mastering the viola would become greatly important to her later work on Orkney.

Upon graduating, she started work as a music teacher. First of all moving back to Dumfries, and then to Kirkcudbright. After a few years, inspired by holidays on Scotland's west coast, and feeling the need for a change, she moved to Orkney, to take up a secondary teaching position in Stromness.

She was immediately a great fit as she took on the Stromness music department, and quickly began to see results - from her first higher music class, Two pupils went on to study Violin and Piano respectively at the RSAMD, and another to study clarinet at the Royal Northern College of Music.

Soon her work started to extend beyond the classroom. The council had recently started to appoint instrumental instructors, which was rapidly increasing the number of young people playing instruments on the island.

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BURGLARY ALERT

EDGWARE GUITARS is a musical instrument shop in London who posted this on Facebook in late September: "It is with a very heavy heart we report that sadly we were broken into last night. The thieves got away with 16 guitars. 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 two editions and it looks like the bad guys haven't been nicked yet!



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Buoyed by this, Jean began organising summer camps, bringing in guest tutors, eventually leading to the creation of a full youth orchestra on the island.

Everything so far had occurred in a classical vein. Traditional music was less familiar to Jean, until some pupils from her after school violin group started to attend the local strathspey and reel society.

Her husband Andy, an accordionist and member of the group, encouraged her to bring more of her students along, and incorporate traditional music into her teaching.

Later, the seed of the idea for what eventually became the Orkney Traditional Music Project was sown when one of Jean's accordion playing friends from the Strathspey and Reel Society told her of how she wished that there was something similar for accordions as what was on offer for fiddlers and people playing classical music.

This request coincided with her taking early retirement. Now with some extra time, Jean put together a lottery funding application, and was successful in securing a grant to bring guest accordion tutor Ian Lowthian to the island for a period of three years. This was where the Orkney Traditional Music Project started, and from where it has continued to grow over the years.

Formally established in 1998, the OTMP has provided tuition in fiddle and accordion to hundreds of Orcadians, contributing greatly to the continuing health of traditional music on the island. The project engages local tutors to deliver weekly lessons throughout the year, as well as bringing visiting musicians to their annual summer school. Participants benefit from top quality teaching in repertoire and technique, as well as regular performance opportunities, at home and further afield.

As Jean sees it, this experience in performing is crucial: "Confidence is key. It's no use waiting until they can play

before going on stage, we try always to get them used to performing from the start. If someone wants to do a gig or anything I can help, but it's about them realising that it can't be done without putting the work in first". As much as anything though, her work as a teacher and through the OTMP has been about creating a sense of fun and joy in learning and playing music.

The results of her approach are clear to see, a notable example being her former pupil Kristan Harvey, who upon leaving school, the OTMP and Jean's tutelage, went on to study violin at the then RSAMD, then going on to win the BBC Young Traditional Musician of the Year Award in 2011. Upon hearing Kristen play, a contemporary from Jean's own days at the RSAMD remarked upon the similarities he heard between her playing and that of Frieda Peters, all those years ago.

Jean retired from the OTMP a few years ago, but is still helping over thirty young people in their music learning each week. Her induction into the Scots Traditional Music Hall of Fame isn't the first recognition of her many years of work either. In January 2020, she received a MBE in the Queen's New Year Honours for services to the community and music in Orkney. A well deserved recognition of her huge contribution to music making on the island. In her own words: "When I first came up here, the fiddles were all hanging on the walls. Now you can't get a local fiddle for love nor money!"

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

THE FOLK REVIVAL IN 1960's NORTH EAST OF ENGLAND

SATURDAY NIGHT barn dances have been on the Northumbrian scene for many years - it's related to, but distinct from the Scottish ceildh tradition, featuring accordion and fiddle-based bands like the Cheviot Ranters and Jack Armstrong's Barnstormers.

This musical tradition continues today, but



Jim Bainbridge (pic Allan McMillan) ... "I picked up a melodeon in my college days - a fiver in a Twickenham junk shop in 1964. I'd heard a bit of the wonderful Irish music in Fulham Broadway and Holloway Road as well as coming across Geordie exile Bob Davenport. His band, the Rakes was led by one Reg Hall who played a lot of Irish music on the DG melodeon. Reg was a great inspiration (as was Bob) and, with a bit of advice from Johnny Handle, I was on my way! Bob introduced me to the great Southern English musicians like Scan Tester and Oscar Woods so, like them, I have a fairly wide definition of traditional music. Scan played Sussex step dances and polkas in his local pub. He didn't know he was a folk musician and loved to play stuff from the Seekers or Al Jolson on his concertina. It was a valuable lesson, although not to everyone's taste!"

there was no similar outlet for singers until Johnny Handle and Lou Killen set up the Newcastle Folksong & Ballad club in 1958. Both became major figures in the folk movement, Johnny as a keen promoter of Northumbrian music and song, while Lou's local songs soon included others from the wider lyrical and seafaring tradition.

The club was quite formal, with quality residents onstage in its new home in The Bridge Hotel, next to the historic High Level Bridge, with an agreed policy restricting performers to material from these islands - this was at a time when American pop and skiffle were the musical norm. Mind you, Sunderland songwriter Ed Pickford clearly recalls Lou Killen singing 'Cripple Creek' with his banjo in those days, so it wasn't a strait-laced club by any means! There were

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plenty of Northumbrian tunes, leading to the High Level Ranters band's successful blend of tunes and Tyneside songs.

It was a time when clubs were appearing all over the area, but my failing memories are clearest of two others, Birtley and Marsden, so I'll concentrate on them.

Others were at The County in South Shields, The Royal Turf in Felling, The Bay Hotel in Whitley Bay, The Sun in Stockton and The 'Derry in Sunderland.

Yet more developed in Durham City, Hexham, Darlington, Shotley Bridge and Prudhoe, and I well remember ex-miner Billy Conroy playing a hornpipe on a home-made whistle at the Lampglass in Ashington. it was an unusual shape, and he explained to me that he'd made it from the handle of a Bex Bissel carpet shampooer! I still have a whistle he made from a piece of industrial tubing - some craftsman, Billy.

A few miles south of The Bridge, the Elliott family set up their club in 1961 in the mining town of Birtley. It contrasted with The Bridge, being more akin to a social gathering, the family's socialist ethos being more at home with an informal singaround style. Jack Elliott had a store of old Durham mining songs, but there were no rules, and humour was a large part of a night at The Three Tuns. A couple of Jack's quips were - "This beer's that bad, ah'll be glad when ah've had enough" and "the seam in that pit's so wet, they're using alligators as pit ponies".

The club had close links to the mining tradition of Co. Durham, and in 2003, well supported by enthusiasts, the new colliery banner design featured two of the club stalwarts, Jack Elliott himself and Jock Purdon, a club singer and songwriter, a 'Bevin boy' from Glasgow. It was a proud day for the family and the club when that banner was marched into Durham City on Miners' Gala day!

The Marsden Inn club, near South Shields, was set up in 1963, with Cyril Tawney as its first guest, and became another club with its own distinctive style. Set up by Jim Sharp, other residents included myself, Jim Boyles

and Jim Irvine, this provoking Cyril Tawney, guest again for the 25th anniversary in 1988 to say, "It's good to be back in the 'Jimnasium'".

Jim Boyles passed away many years ago, and sadly, Jim Irvine, club compere/singer/musician passed away only last month. Jim was an ex-miner and seaman with a great, sometimes abrasive sense of humour, and made Sundays at The Marsden a very special night out. Jim was a man who made things happen, and loved the traditional musicians like Paddy Tunney, Davy Stewart and Willie Scott, as well as the Liverpool Spinners or Don Partridge, the London busker.

Jim Irvine was a major figure in Tyneside folk clubs, and better known in Scotland than in the rest of England, but helped many a current folk hero on their way. I can do no better than repeat the words of Christy Moore when he heard of Jim's death ...

"I first arrived at the Marsden Inn on October 6, 1968, not knowing what to expect. It was a unique club, and Jim gave me a warm welcome - he was a brilliant compere and the evening moved seamlessly along. I'm uplifted this morning, just thinking of it all. I came back to the club with Planxty in 1972, and I still recall the warmth of his introduction that night. It was a golden era, and Jim Irvine was at the heart of it".

Christy became a firm friend of the club and its residents, and I'll provide more memories next time of the club and the Scottish connections which developed over fifty years ago.

(Ed: This is the first of a three-part memoir by Jim. He will write next time about his musical wanderings and experiences in Scotland, moving to the West of Ireland in the late 1980's and coming to live in South West Scotland in Dumfries and Galloway relatively recently).

SOUNDHOUSE and EDINBURGH'S TRADFEST 2021

Edinburgh Tradfest's new Spotlight season kicked off on Monday 12 October 2020 with four new video concerts released online.

First up was the legendary, award winning [Old Blind Dogs](#) (Monday 12 October), playing some of their old favourites,

(including the much-loved Earl O March's Daughter and the Twa Corbies), plus some yet to be recorded new tunes and songs. The band's unique sound draws on the rhythms of Middle Eastern, rock, reggae, jazz and blues, and the line-up includes founder member Jonny Hardie (fiddle, vocals), Aaron Jones (bouzouki, guitar, vocals), Ali Hutton (pipes, whistles) and Donald Hay (percussion, vocals).

Then came **Shetland Springs (Monday 19 October)** which was originally commissioned by Tradfest for five fiddlers in 2020 and has been rescheduled to the 2021 festival. This concert featured both Catriona MacDonald (fiddle) and Margaret Robertson MBE (fiddle, piano) from the original line-up whose friendship dates back almost 40 years. This online Shetland Springs concert presents a true celebration of Shetland's rich fiddle tradition told through heartfelt airs and reels.

Next, and just past, was **Siobhan Miller (Monday 26 October)** one of the finest young voices on the Scottish folk scene, backed by some of Scotland's leading musicians: **Euan Burton (bass), Charlie Stewart (fiddle) and Innes White (guitar)**. Siobhan is the only three-time winner of Scots Singer of the Year at the BBC Alba Scots Trad Music Award and her latest album, **All is Not Forgotten**, was released in April 2020. This online concert featured some of the tracks from that album.

Finally, on **Monday 2 November** we will be joined by acclaimed **Skye piper Malin Lewis, Ali Hutton (guitar) and Shona Mooney (fiddle)** for **Malin Makes Music**. Malin is a piper, fiddler, instrument maker and highly talented composer and this concert set list is drawn heavily from the band-leader's own music, with one tune from band mate Mooney thrown in for good measure.

All four Spotlight concerts were video recorded live at Edinburgh's Traverse Theatre at the end of August and include interview clips, chat and some banter.

All the concerts are 30 minutes long. **For details of ticket availability for these online shows please go [here](#) or [here](#).**



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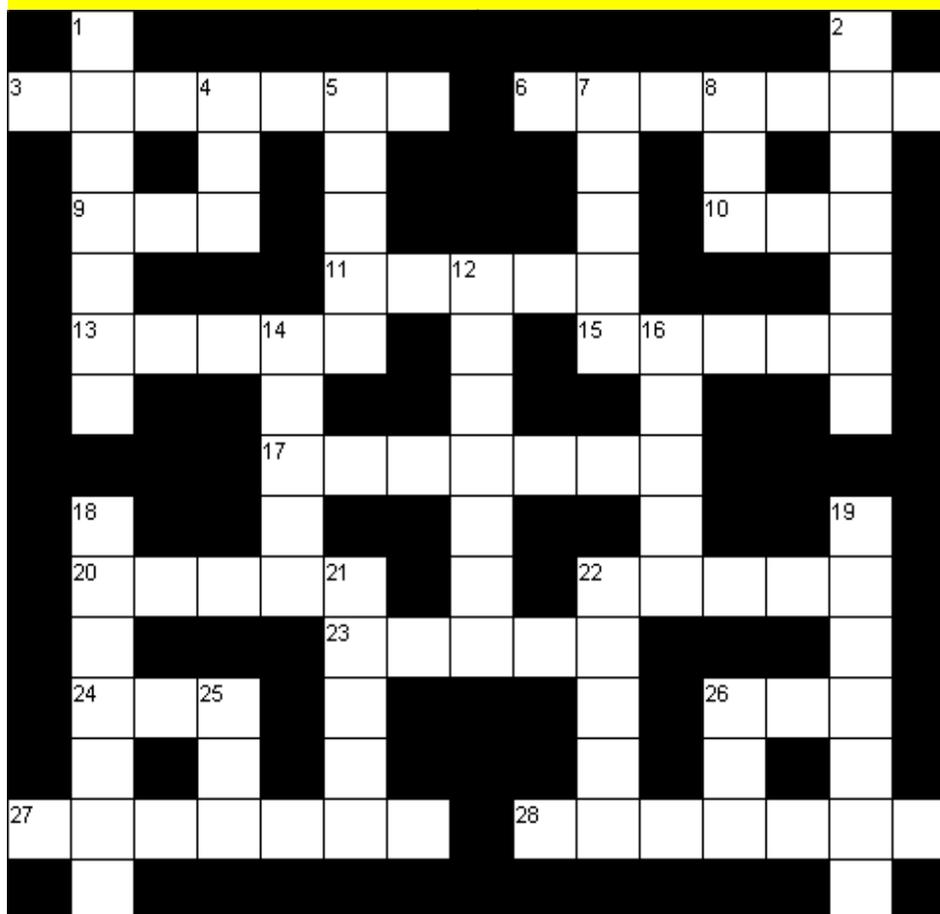
CLUES ACROSS

3. Being frightened (often in reference to horses) (7)
6. What Sleeping Beauty pricked her finger on (7)
9. Chinese round bottomed cooking pan, good for stir fries (3)
10. ___ Graham, major Irish traditional singer and song collector (3)
11. Fleshy part of ears (5)
13. Song written by Ewan MacColl, The ___ Song (5)
15. Noise a slightly annoyed horse might make (5)
17. National animal of Scotland (7)
20. ___ Taylor, British contemporary singer-songwriter, 2003 Album Hotels and Dreamers (5)
22. Country of the once great cities of Aleppo and Damascus (5)
23. Nickname of former governor of California (5)
24. Scottish word meaning 'not' (3)
26. Unfriendly dog, once a specific breed for herding (3)
27. To quickly steal or take, most likely biscuits (7)
28. Celtic fusion band formed in the 90's, ___ Faeries (7)

CLUES DOWN

1. Created or began something new (7)
2. 1970's Irish Folk Band, first album 'Three Drunken Maidens' (7)
4. A rude and obnoxious person (3)
5. Large bird of prey, two species found in Scotland (5)
7. 'There's no such thing as bad ___' attributed to P.T. Barnum (5)
8. No points, zero, zilch! (3)
12. Genus of large fern found all over Scotland (7)
14. Lincolnshire mandolinist, member of The Shee & Kinnaris Quintet ___ - Beth Slater (5)
16. Often seen singing self-penned and Scottish songs at EFC, ___ Nicholson (5)
18. Involuntary deep breathing that occurs normally when tired (7)
19. The orange part of a carrot is an example of this (3)

CROSSWORD (1.11) compiled by The Bairn



21. Alternative word for your belly button (5)
22. Sight and taste are two of these (5)

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

THE NATIONAL PIPING CENTRE

writes ... Just a Week To Go! The **Glenfiddich Piping Championship** was established in 1974 to inspire the world's finest exponents of Ceol Mor or Piobaireachd (The Great Music) and Ceol Beag or light music (the little music). After a summer of disruption to the usual qualifying events, the team behind the this year's Championship are pleased to announce the invitation list for the event, which will be available online on Saturday 31st October.



The invited competitors for the Glenfiddich Piping Championship 2020 are ... Finlay Johnston, Callum Beaumont, Jack Lee, Roddy MacLeod MBE, Angus MacColl, Stuart Liddell, Iain Speirs, Willie McCallum, Connor Sinclair, Bruce Gandy.

The list of competitors (picture caption) was compiled commencing with the defending Glenfiddich Champion and the winner of The Bratach Gorm and Overall

(... continued on page 11)



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(... continued from page 10)

Champion from the 2019 Scottish Piping Society of London Annual Competition – the only qualifying event to take place. To bring the total to 10, invitations were extended to still competing past Glenfiddich Champions and, because of duplications, to second overall placings.

The event will take place behind closed doors at Blair Castle, with competitors, judges and a small technical team. It will adhere to strict COVID19 risk assessment and guidelines, like the recent Silver Chanter and other Piping Live! events.

Judges: Piobaireachd

Iain MacFadyen :: Willie Morrison :: Dr. Jack Taylor.

Judges: March Strathspey and Reel

Walter Cowan :: Colin MacLellan :: Ian McLellan.

Fear an Tighe for the day will be John Wilson

To ensure a musically enhanced and faultless experience, all the performances will be recorded live from Blair Castle and premiered online from 10am UK time on Saturday 31st October. The online stream is £15 to access – [go here](#). Register now, then on the day, simply log back in, refresh the stream at 10am, then sit back and enjoy the day. The stream will remain online for 24 hours after the event for viewers to re-watch.

The National Piping Centre team are delighted to be bringing this event to the piping world this autumn. By buying a ticket to the event you are supporting not only The National Piping Centre for this event at this tough time, but also supporting the players, tech staff and the ongoing work of The National Piping Centre across all its teaching and associated projects.

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!](#)

We have been generously donated two sets of pipes as a prize draw for everyone who



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.

purchases the £15 ticket for this year's Online Glenfiddich Piping Championship.

We have a set of SL4 MacRae pipes from McCallum Bagpipes (replicas of Stuart Liddell's bagpipe) as well as a set of PH1HT R.G. Hardie bagpipes, from the range that Callum Beaumont and Connor Sinclair play.

If you haven't bought your ticket yet, but are planning to watch and want to be in with a chance of winning one of these sets of pipes, then you must register online before 5pm UK time on Friday 30th October to be entered! You will still be able to register to watch after this time, but you won't be entered to win a set of pipes. So head to our website now and register for tickets!



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WEE BITS n PIECES

[IONA FYFE](#)'s recent newsletter told us ... *New Video - Lay Ye Doon Love*
"As part of Global Music Match, Showcase Scotland gave us a brave 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!
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](#)."

[NEW RELEASES FROM MUSIC SCOTLAND](#) (circulated recently)

Celtic and Scottish music on CD & DVD with mp3 samples & sheet music.

New & Recent Releases

Ross Ainslie - Vana / A fourth studio album from Ross Ainslie one of Scotland's finest traditional musicians and composers.

Iain MacIver - Climbing The Mountain / This latest CD from singer/songwriter Iain MacIver consists of a mix of Gaelic and English songs.

Leonard Brown - Requested By You 2 (Double Album) / the latest album from Leonard Brown And His All Star Band

Fraser Bruce - Every Song's A Story / An outstanding collection of mainly

contemporary songs with five written by Fraser Bruce himself. ****PRE-ORDER****

Stephen Clark - The Lady Aurora / The performances, tunes and songs on the album are inspired by nature.

Pat Walsh - Simply Whistle / an album by Manchester tin whistle player Pat Walsh.

Gordon Shand - The Journey / the third collection of original compositions from composer and Scottish dance band leader Gordon Shand.

Andrew Waite - Tyde / debut album from accordionist Andrew Waite.

Lucy Farrell and Andrew Waite - Calm The Lions / debut album from recently formed folk duo Lucy Farrell and Andrew Waite.

James Harper - Culzean / debut album from James with his band, a dynamic group of musicians at the forefront of Scottish music.

Fergie MacDonald - The Ceilidh King / Fergie's 50th CD on which Fergie is joined by a stellar cast of musical friends on this his 50th Album in a career spanning six decades. Music Scotland, 20 Argyll Square, OBAN PA34 4AT, Scotland, UK

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 ex-pat lad from Edinburgh, **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



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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, is 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](#)).

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](#) (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.

[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 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



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[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.

[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 £4,003 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. And it is currently hosting a virtual Story Telling Festival.

[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](#).

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

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





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SOLUTIONS to the crossword in COS

1.10 ...

Across	Down
1 KISS	2 IGLOO
5 DARK	3 SUZANNE
7 BEANO	4 DANNAN
9 BONALY	5 DWARFED
10 KARINE	6 RAINY
11 BONUS	7 BAY
13 YOKE	8 OAK
14 DAYS	11 BLACK
15 ALLAN	12 SONNY
16 COAL	17 LIZANNE
18 CURL	18 CASSIDY
19 KELLY	20 LANKUM
23 EMBARK	24 KID
25 OSSIAN	25 OAT
26 DOUBT	
27 VITE	
28 YING	

[MG ALBA SCOTS TRAD MUSIC AWARDS 2020](#)

Nominations opened for the **MG ALBA Scots Trad Music Awards 2020** on October 5 when Hands Up for Trad announced the awards will be broadcast in partnership with BBC ALBA and reveal the Top 30 Albums. Nominations are now closed and voting begins on November 2. The awards will be broadcast online on **Saturday 12 December 2020**.

Featuring phenomenal performances from leading trad musicians, the highly regarded annual Awards give recognition to excellence within Scotland's thriving traditional musical culture. Encompassing all aspects of making and playing from composing, Gaelic song, folk and Scottish dance music to pipe bands and a host of others in between, each year sees a lively and enthusiastic crowd enjoying some of the biggest names as the industry and audiences join to honour singers, instrumentalists, composers and songwriters.

Shortlisted Nominees will be announced ready for Public Voting from November 3 onwards.

Tweaked for 2020 to reflect the pivot the entire industry has made due to Covid-19, this year's twelve awards are:

1. Music Tutor of the Year, sponsored by Creative Scotland
2. Gaelic Singer of the Year, sponsored by The Highland Society of London
3. Album of The Year, sponsored by Birnam CD
4. Up & Coming artist of the Year, sponsored by Royal Conservatoire of Scotland
5. Community Music Project of the Year, sponsored by Greentrax Recordings
6. Citty Finlayson Scots Singer of the Year, sponsored by Traditional Music and Song Association (TMSA)
7. Trad Video of the Year, sponsored by Threads of Sound
8. Online Performance of 2020, sponsored by Gordon Duncan Memorial Trust
9. Services to Gaelic Award, sponsored by Bòrd na Gàidhlig
10. Original Work of the Year, sponsored by PRS for Music
11. Trad Music in the Media, sponsored by Sabhal Mòr Ostaig
12. Musician of the Year, sponsored by the University of the Highlands and Islands

This year the annual Scottish Traditional Music Hall of Fame is sponsored by **Fèisean nan Gàidheal**, with special plans to be announced.

Morag Macdonald, Youth Music Initiative Manager, Creative Scotland said: "The Youth Music Initiative is delighted to support this award that recognises the ongoing dedication and enthusiasm of music tutors who contribute so much to the music ecology of Scotland. This year more than ever we have witnessed musicians going the extra mile to ensure that children and young people have opportunities to engage with music making and we look forward to celebrating the commitment of some of these individuals."

Murdo MacSween, Communications Manager at title sponsors MG ALBA, said: "It gives us particular pride at MG ALBA to be title sponsors in this especially testing year. We've seen fantastic collaborations and innovation – all reaching

audiences in ever unique and inspiring ways. These awards give us an opportunity to recognise and celebrate the creative pioneers and incredible wealth of talent we have in Scotland, and we're delighted to be able to join with Hands Up for Trad to enable this once more.

In addition to the broadcast, Hands Up for Trad will present a Trads Online livestream presented by singer & songwriter Findlay Napier. With the full programme due to be announced soon, this will air on Facebook and YouTube from **lunchtime December 12** until the Awards, with a variety of informal and fun live gigs, cèilidhs and workshops that the Scots trads and folk industry is world famous for. Participating audiences, partners, and sponsors will be directly supporting musicians and crew, many of whom have lost significant income as a result of the COVID-19 crisis.

Hands Up for Trad's Creative Director Simon Thoumire thanks all involved: "Since lockdown it's been a huge team effort to process everything that's happening with Covid-19, and provide musicians and crew with the support needed due to cancelled launches, gigs and tours, as well as provide audiences with entertainment and culture, much needed during these troubled times.

"Thanks to all the people who nominate and vote, and to the artists, media and our sponsors and partners for their flexibility and passion for making the **MG ALBA Scots Trad Music Awards 2020** possible."

This year's event was set to take place in **Dundee's Caird Hall**, which has been held for a mix of digital and physical in 2021. With live music and event restrictions in place for the foreseeable future, Hands Up for Trad has been working hard since March 2020 to support artists and provide alternative platforms for musicians to reach their audiences, fundraise and sell tickets online.

The organising body of the Awards, Hands Up for Trad, is funded by The National Lottery through Creative Scotland, and was formed in 2002. It exists to increase the profile and visibility of Scottish traditional music through information, advocacy and education to artists, participants and audiences.



CARRY ON STREAMIN

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Dateline: Wednesday 28 October 2020

Volume 1.11

FOUR WAYS TO RESCUE THE ECONOMY FROM THE PANDEMIC

from *The Conversation*, October 23, 2020

Author: Anton Muscatelli, Principal and Vice Chancellor, University of Glasgow

In many western countries, COVID-19 infection rates are rising again. For some like the UK, France and Spain, it appears that the second wave of the pandemic is already here. The science also tells us that we may see a further upsurge in 2021. We do not know how effective early vaccines will be, and the rollout of vaccination programmes will be gradual.

A major issue for governments is the extent to which they have the fiscal firepower to protect jobs and economic activity. In the UK, the government's spring and summer measures to protect businesses and jobs were expected to add £192 billion to the budget deficit, increasing the debt-to-GDP ratio from 85.4% in 2019 to 106.4% by March 2021.

These are the highest levels of debt since the early 1960s, and record budget deficit levels for peacetime. And yet the second wave of COVID-19 is going to strain the fiscal response much further. Chancellor Rishi Sunak's newly revamped job support scheme and other measures to help businesses suffering under the latest restrictions will cost further billions.

To get a possible sense of where this might be heading, the Institute for Fiscal Studies in June modelled for a scenario in which there was a second wave of COVID-19 in the fourth quarter of 2020 and targeted regional lockdowns in the first half of 2021. It predicted that this would produce a budget deficit of over 20% of GDP this year – equivalent to second world war levels – and a debt-to-GDP ratio of nearly 120% by 2024-25.

If this is the kind of situation that many countries are now facing, what options are open to governments, and what key indicators should they focus on?

1. Growth first, sound money second

Governments must prioritise resuming economic growth from 2021 onwards. Put simply, this will require them to go easy on raising taxes or cutting spending quickly to stabilise the debt-to-GDP level.

The fiscal correction which would be required to stabilise public finances will be less if a faster recovery can be engineered.

Governments must focus on public investments, particularly those aimed at boosting research and development spending and productivity growth. Many observers have recommended that governments put money into greening the economy. Not only will this stimulate growth in sectors for the future, it will also help address the climate crisis.

2. Build confidence

There needs to be a clear strategy to restore economic confidence, which is inextricably linked to people's confidence in how the pandemic and its economic fallout is being managed. Even before the second wave took hold, it was clear that the economic recovery was slowing during the summer in many advanced economies.

The OECD reported in September that Google data on people's shopping and recreational activity (as a proxy for what they are consuming from social businesses) had not returned to pre-pandemic levels. Order books in most advanced economies (except China) did not fully recover either.

It's clear that consumer and business confidence cannot fully bounce back until uncertainty on the duration of the pandemic begins to subside. This is one reason why a number of economists have urged countries like the UK, where the economic hit has been worse, to focus on protecting employment. The furlough scheme in the UK should probably have been extended into this second wave, and the chancellor's latest expansion of the job support scheme looks like a partial U-turn.

3. Test and trace still vital

Linked to this need to reduce uncertainty, there is no trade-off between health and the economy. Countries which have done better at keeping infection rates low have also done well at reducing the economic slump.

Some of that success with infections may have been good fortune, or early action in closing travel down quickly in early 2020. But countries such as Finland and Germany also had a strong capacity for testing and tracing and very quickly built it up further. Even at this stage, countries like the UK need to look at whether test and trace can be

quickly improved, even at the cost of increased investment.

4. More targeted support

As the recovery begins to strengthen during 2021, a key conundrum for policymakers will be whether to prioritise stimulating aggregate demand in the economy, such as using tax cuts, or more targeted support measures for particular sectors or parts of the workforce.

It has recently been said that the recovery after a second wave might be more W-shaped as a whole, but K-shaped for individual sectors. In other words, while sectors like online retail and technology/software are booming, others like conventional retail, travel and hospitality will take a long time to recover.

Business support may need to switch to a more sectoral approach. The UK has done a little here with the "eat out to help out" scheme and now small monthly grants for firms in sectors like hospitality and leisure.

Similarly, governments will have to focus their support on those in the labour market for whom the "scarring effects" of unemployment will be most serious. For instance, the crisis will particularly affect the job prospects of young people whose transition from education to work is being disrupted. At the recovery stage, support will therefore need to be switched to job creation – for example, by lowering employer national insurance contributions for employers creating new jobs.

We are entering a pivotal period in our fight against COVID-19. While there is no denying the challenges ahead, we are also better prepared and more knowledgeable than in March. Policymakers must use this to their advantage and craft an economic response which is comprehensive and nimble in equal measure.

Professor Sir Anton Muscatelli was educated at The High School of Glasgow and the University of Glasgow, where he graduated M.A. (Hons) in Political Economy (1984) and took a Ph.D. in Economics (1989). He was a Lecturer and Senior Lecturer at the University of Glasgow from 1984 to 1992, and Daniel Jack Professor of Political Economy from 1992 until 2007. He was Dean of the Faculty of Social Sciences, 2000 to 2004, and Vice-Principal (Strategy, Budgeting and Advancement) from 2004 until 2007. After two years as Principal and Vice-Chancellor of Heriot Watt University, he returned to University of Glasgow to take up his present post in 2009.



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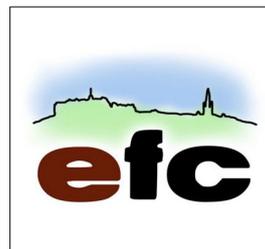


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