

CARRY ON STREAMIN

from *EDINBURGH FOLK CLUB*

Probably the best folk club in the world!



Dateline: Wednesday 24 February 2021

Volume 1.18



INEXORABLY MOVING TOWARDS 'NORMALITY'

SANDY BELL'S BAR, the world-renowned – nay, famous - haunt for many folkies over many years and many other ordinary folk (non-folk muggles(?) as the mighty Rowling might have said), has just posted some great news on Facebook (February 24 2021) ...

“Excellent news! Received a £10k grant from Grassroots Music this morning, so that will help immensely going forward. The sooner we open the better but as we are a ‘wet led’ only pub and small in capacity we will be among the last to open along with night clubs etc. Once we are open (which we are confident now we will be) the hard part begins (as we had to take on a £50k business loan to keep us afloat and still have a deferred VAT payment to settle amongst another few bills that had been put on hold). Loans and bills will have to be paid but with a few sacrifices and careful budget control



Sandy Bell's Bar: re-opening ... hoping, sometime in 2021.

along with you, our loyal customers arriving back in full force we're confident we will prevail. Thank you for your support, looking forward welcoming you all back.”

Having reported on the cancellation of Glastonbury and HebCelt in the last COS a couple of weeks ago, this announcement (prophesy?) from Sandy Bell's boss Stevie Hannah is a most welcome indication that things are perhaps, just perhaps, turning a corner at last. We'll just need to hold our collective breath (which in the context of the virus would be a very good idea if it didn't have rather dangerous consequences), get inoculated and wait a bit longer to see how this is going to play out as the blessed Nicola brings the tablets down from Mount Holyrood (or the adjacent Arthur's Seat) and pronounces.

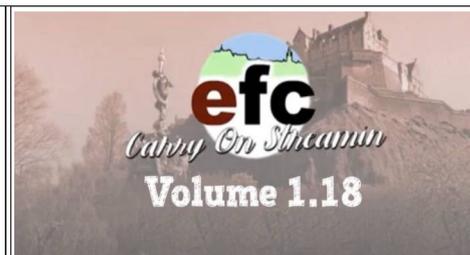
Go to PayPal to donate to the Paddy Bort Fund.

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.

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Our banner is a 'reworking' of the of the Carrying Stream festival which EFC's late chair, Paddy Bort, created shortly after the death of Hamish Henderson in 2002.

After Paddy died in February 2017, EFC created the Paddy Bort Fund (PBF) to give financial assistance to professional 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.

THE FIRST WHAMMY

FISH writes ... this is a long post but please read through to the end before commenting. How Brexit Has Destroyed UK Artists' Ability To Tour In The EU (January 21 2021)

I'M STILL REELING from the new regulations revealed by the UK Government just over 2 weeks ago regarding touring in the European Union post Brexit. I've been trying to make sense of it all from all the sometimes contradictory and often vague information available on various websites that are constantly being updated and working out how this affects my own business and career. It's quite frankly confounding.

I've grown tired of hearing "So what did musicians do before we joined the EU then?"

In 1973 when the UK joined the EU I was 15



Fish, real name Derek Dick

years old and the Global Music Industry revenues were around US\$5 billion.

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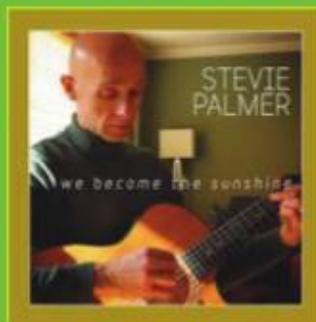
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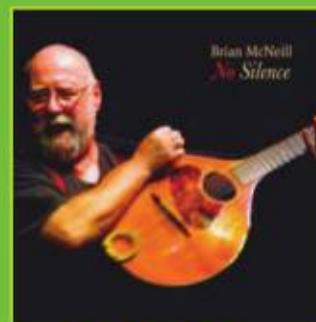
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By the turn of the century they were around US\$25 billion and today worth around US\$21 billion with the UK music industry generating US\$7.5 billion. That is a figure that doesn't even take in the vast independent network or all the ancillary workers and bolt on industries that contribute hugely these days to the International music business.

As an example, my album sales don't even count as I'm not officially chart 'registered' and on unofficial figures I had a Top 10 album in the UK with over 10 000 physical mail order sales of my 11 th solo album, 'Weltschmerz' in the first week of release in October 2020. A purely independent release. A tree in the forest. And there are a lot of trees out there.

It's a huge industry generating nearly 4 times more than the UK fishing industry which despite a loud lobbying voice has its own valid frustrations at this time as we deal with all this weight of bureaucracy now foisted upon us by Brexit.

To put things a bit in perspective 'The Who' between 1963 and 1973 played only around 55 shows in the current EU countries. I have 27 EU shows and 5 in Scandinavia rescheduled from last year going out across 43 days in the Autumn of this year. That is more than half of the 90 out of 180 days I am allowed to be in the EU under the new rules. If these shows had gone ahead as planned in 2020 I would have been booking further shows in the early part of this year, if the new regulations allowed. Taking into account any EU festivals which are normally a 3-day venture across a performance, plus any promotion trips which would also have to be added to my tally, as well as personal visits to my German family, and those 90 days in 180 fast disappear.

The visa/ permit situation has a major impact. From what I've discovered so far we now need permits for every country in the EU. In Holland for example the administration/ processing costs of a permit are around £250 per person not including the instigation and set up on our end. I carry a 10-person team; 6 musicians including myself, a back-line tech, a sound engineer, a lighting/projection tech and a production manager. If the permits are for every individual country and of similar

amounts then I have around £2500 in extra costs on permits alone for every EU country we perform in. This will rule out single shows in countries such as France and Belgium where I play medium club size gigs and put a lot of pressure on future shows in Spain and Italy where I normally have a brace of gigs of around 5-800 capacity. These shows are already squeaky as we work to minimum guarantees that cover only costs from promoters and the visa/ permit charge represents nearly 50% of those guarantees. Some shows will quite simply become financially unfeasible on potential permit costs alone.

Compared to many artists I operate with a very tight crew and I have to keep it lean to make the figures work and keep us on the road and earning a living for everyone concerned. I have learned to manage myself - thus saving 20% of my gross income, which can be used to finance touring - and have 'assassinated' as many middle men as possible to enable me to continue making music and perform shows. It's a lot of work for someone who just wants to be an artist but if I don't take on these responsibilities myself I couldn't make a living. And I am an established artist! I've just been handed a live grenade with the pin pulled out.

My heart goes out to musicians starting out in small clubs and at the beginning of their careers who have to find that money in advance of tours. Artists signed to major labels have a better chance but for independents it's a killer.

Crew members and session musicians have an added hit from the newly limited time allowed in the EU. Most techs and session musicians make a living by touring with a variety of artists throughout the year and they will now be unable, or find it very difficult, to juggle schedules to adhere to the new rules on travel. In short UK based touring personnel will be hamstrung and UK artists might have to consider taking on EU based crew and musicians to get around the restrictions - thus depriving their long-standing UK crew of being able to make a living.

We now have to have our passports stamped at every border crossing in order to officially document the time we spend in various countries as per the visas/ permits. At those

crossings we must get a carnet stamped. This is a UK generated document that identifies and lists every piece of equipment carried out of the UK from guitars and amps to strings, drums and sticks and skins, keyboards etc. It is used to show that we take the equipment out and cross every border with the same manifest and return to the UK with exactly the same contents. The carnet basically shows that we haven't exported anything for sale to another country and haven't imported anything out with the manifest. It has to be stamped going in and out of every country and miss a stamp and you walk into a nightmare of bureaucracy and potential heavy fines. (I've had to fly someone to Switzerland with supporting legal documents to have a carnet stamped that was missed as there was no one available at that time in the morning at the border as we were gig bound on a tight schedule)

At the border crossings the customs officers are totally within their rights to ask for an entire truck or trailer to be unloaded and examined to see if it matches the carnet documents. Protests on time constraints are a waste of energy and the tour-bus drivers just have to wait while the digital tachographs count down their drive time available. And the drivers' operating and rest time in these potential circumstances has to be taken into consideration.

Being stopped for a couple of hours during the night at a border check could take a driver out of the legal time allowed at the wheel. In order to make sure we get to places we are supposed to be, the only solution now is to take on double drivers, who would normally only come on board for long hauls such as in Scandinavia or occasional big drives. Having 2 drivers full time on an entire tour just keeps on adding to the costs with not only their wages but hotel rooms and catering. The risks of losing shows because a driver is out of hours aren't worth taking.

Yes, carnets existed before Brexit but they were only needed up till now in Switzerland and Norway. It's now across every European country and every border crossing where they will have to be stamped for the first time since 1973; 48 years ago, when amplifiers only had

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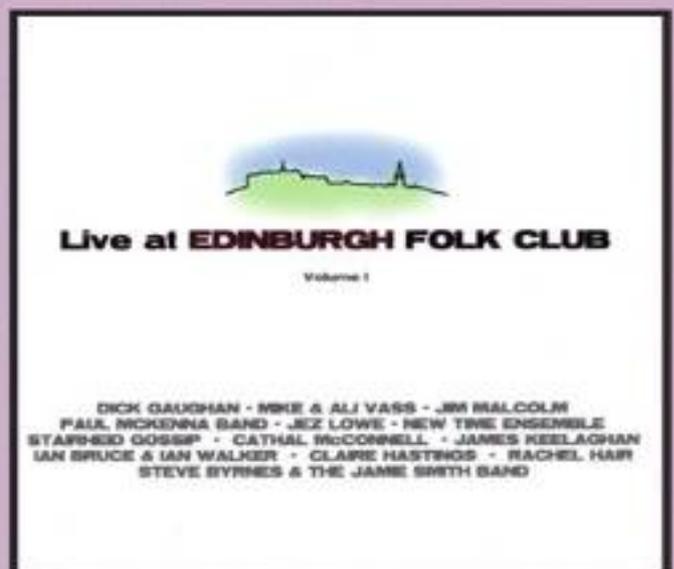
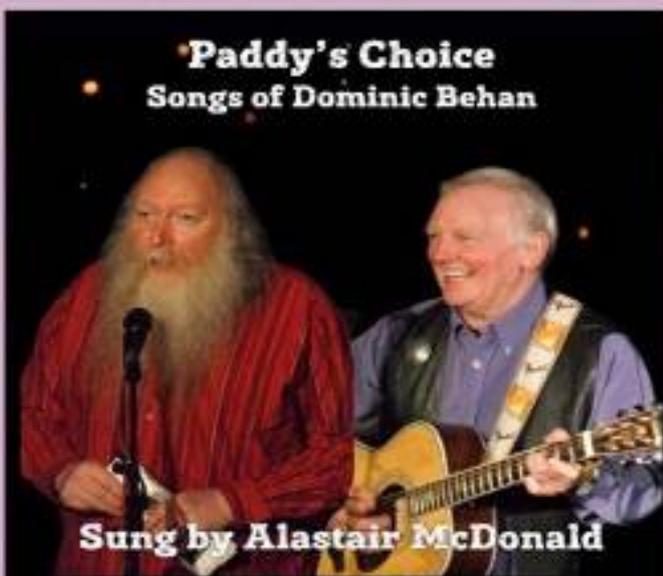
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Edinburgh Folk Club / Bandcamp Raising Money For The Paddy Bort Fund.

**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!
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valves and 'digital' was a word in Science Fiction books. Legal drive time didn't exist in 1973.

We pay tax in all the countries we play in Europe. For example in Germany it's about 19% on the gross fee received from the promoter and unless you are represented by a German based company who can reclaim some costs such as tour buses at around £1400 a day, hotels for any day off at over £1200 a night for the team, and various other production costs which include a contribution to crew wages, the tax is taken from the top.

When you pay those taxes you receive a credit note from the respective tax authority and that is provided to HMRC to put against your UK taxes. It's called a reciprocal tax agreement. I paid over £25k in withholding tax in the EU in 2018 on one tour after allowances for costs because I had a German agent.

Up till now I have not had an answer as to whether that still applies. Do we still get that allowance or will only a percentage of it apply if at all? At the moment my tax advisors don't know. I'm supposed to be on tour in 8 months and don't even know if it's actually financially feasible. The contracts were signed in late 2019 and don't take into consideration any post Brexit financial implications as no one knew what they were until 2 weeks ago.

We will now have to deal with the respective 'national insurances' in every country on top of the income tax. That applies to everyone in the band and crew and requires more paperwork and applications.

We will now also have to register for VAT in every EU country if we want to sell merchandise on the road and claim back VAT from costs. All taxes have to be paid in full before any merch leaves the UK and declarations could have to be made at every national border. If we are not registered then it's near impossible to reclaim back the respective national VAT. As an example the German nightliner tour bus on the next alleged tour has around £13 000 VAT we now become liable for. This means more accountancy bills, more middlemen, more bureaucracy.

Like most other artists, I need merchandise

sales on tour to supplement my income and allow us to play shows in areas where the promoter's guarantee from ticket sales falls short of the costs required to perform there. As an independent artist a large amount of my album sales are on the road at the merchandise stall. Streaming changed the ball game and as a result, physical album sales in traditional record stores have collapsed compared to when I started in the music business 40 years ago, so playing live has become the principal source of income for many musicians and bands. This comes through gig fees and direct-to-customer album and merchandise sales.

And I am a recognised artist with a loyal fanbase and playing decent size venues. I've managed through trial and error over time to find a model that works. I'm not in a new band making its first forays into Europe taking the big jump and betting on a chance to break into what is still the third biggest music market in the World, just a few miles on a ferry across the Channel. How are they supposed to find visa fees especially if they are an independent outfit? How do they front costs for that valuable merch that could be their only wages on a gig? The wages that pay their rent and the rehearsal rooms and fuel in the tank? How does the next young Iron Maiden, Simple Minds, The Cure or dare I say Marillion break into the EU market now? From where is the UK government going to replace those potential future tax revenues from successful bands? Do they care? It certainly doesn't appear so, especially for the non-corporate bands.

These are just some of the razor wire hurdles I've come across so far since the new Brexit rules were published just a couple of weeks ago. Prior to that I've been discussing probabilities with fellow professionals, tour and production managers, accountants, and advisors for well over 18 months trying to discover how this was all going to affect us – but the government left it so late, none of us have been able to prepare. Tours are booked over a year in advance and there is a lot of detailed planning involved. I'm used to that. And still no one seems to be any clearer on what is happening.

Some have accused the live music industry of not facing reality after the Brexit vote was

determined by the accumulative vote across the UK. That is most definitely not true. We have been trying to read the runes and the smoke for a very long time and being in an industry that has to continually adjust to outside factors on a sometimes-daily basis while on the road we are accustomed to extraneous demands. Taking a double-barrelled shotgun to our feet was not anywhere in the equation.

I'm not an accountant, never wanted to be. I wanted to be a creative artist and performer who could ply my trade and earn a living across borders, and especially in Europe, our closest neighbours and as I said the third biggest music market in the world next to the USA and Japan. It appears that the only sector benefitting from all these new regulations are accountants and advisors, and all those costs will percolate through to album and concert ticket prices.

And all of this during a pandemic that has crippled the music industry and put thousands out of work for an indefinite time.

I always look for silver linings with regards to my own situation and the only thing I can grasp on to is that my own postponed tour gives me preparation time to take on these seemingly constantly changing regulations and find a way forward. Some may say visa/permit costs, tax changes etc are negligible and part of the 'cost' of this current mess. For an arena level band, that may be so. It's mostly an accountancy issue and they will usually have a wider organisation who can focus on paperwork, but for others at my level and below it's the difference between having a tour and a career in the music business or not.

And now? Where am I?

A 32-date European and Scandinavian tour looming in September with rehearsals necessary in August; an increasingly raging virus, nationwide vaccinations still a long way off, no insurance for anything Covid related, promoters suggesting renegotiations of contracts for potential social distancing (impossible and refused), vastly increased merchandise commission of around 20% of the gross sales (plus VAT) expected as venues and corporate entities involved try to recover losses and all of the above previously mentioned.

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Is it going to happen? I wouldn't buy tickets and incur fees that are non-returnable until I knew for certain the tour was happening. I certainly can't hold up my hand and say I will be on tour in September or at any point this year.

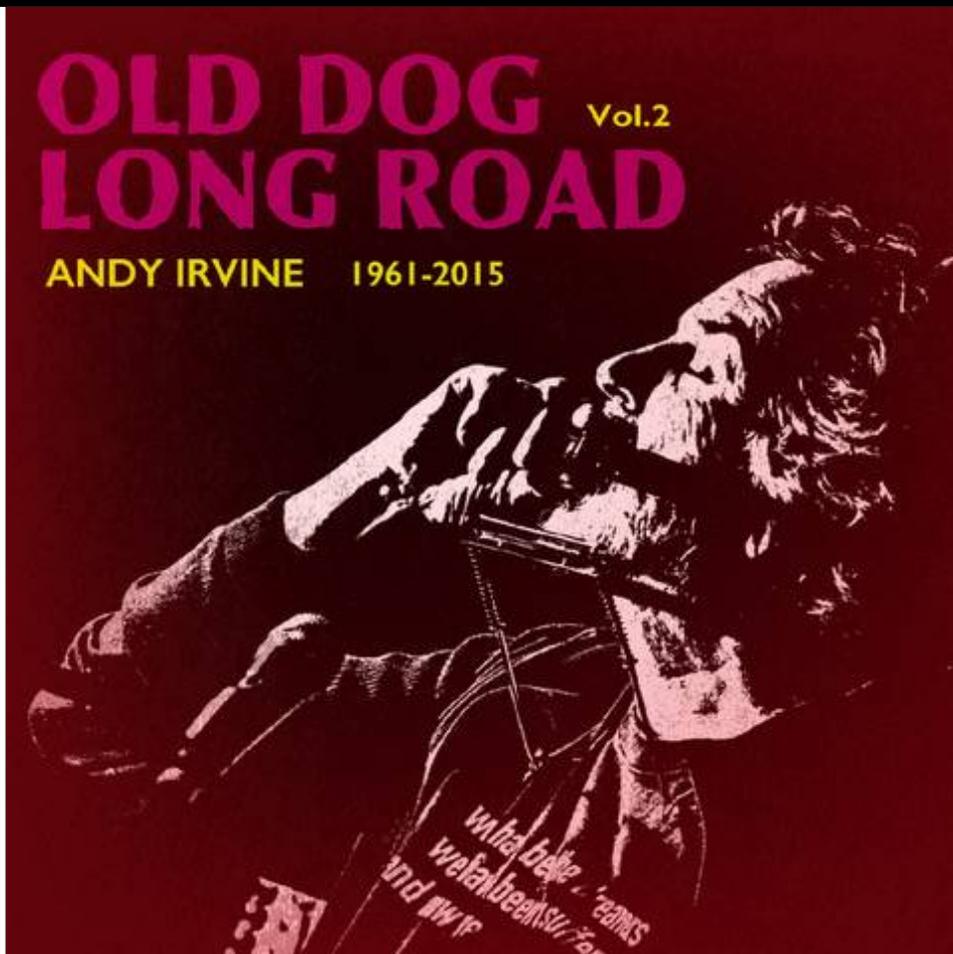
And now, take another step back on this and look from the other side. I am on tour, potentially unvaccinated. Our tour merchandiser faces the public every night. She contracts the virus and we have maybe 10 days before she shows symptoms, and we are all together on a bus every day. Meanwhile in 10 days we could be in 7 cities intermingling with house crews, journalists, promoters, members of the general public etc. One band, one bus - one potential travelling super-spreading Covid generator.

The tour is scheduled to start in just over 8 months, and we are still in lockdown here for perhaps another month and beyond. We should be looking at applying for visas/ permits by the beginning of summer latest to ensure we are regulatory compliant? And that means I will need to pay out £15k for work permits/visas we might not even need and in my opinion shouldn't even be required in the first place?

The 'bandwagon' was already stalled by the pandemic and now bureaucracy has slashed the tyres and thrown sand in the engine while laying a minefield on the road with no maps to trust.

All the info I've related comes from current valid and credible sources. It's not 'fake news' or 'Remainer bullshit'. This is what I have discovered so far and what is being revealed on a day-to-day basis - on government and official websites which are constantly updated - still remains vague and doesn't address specific questions we genuinely need answers to. It's all real and at the moment it's all that we know now.

I genuinely despair at the current state of the music industry and the dreams that are being broken on these rocks. I'm 63 this year and immensely grateful for what the music industry and the fans of my music have given me over the last 40 years. I just can't imagine what it's like for a young artist in these present times. I



Andy Irvine's new double CD now available from <http://andyirvine.com/>, (own label): Cat AK-9

planned to retire from live music in 2023 and have just lost 2 years on a road I seriously don't know if I will ever revisit.

We, the music business, and industry of the UK are currently in a perilous state. After all we have given to the world over the last 50 years and more; the revenue and cultural recognition that has been provided to this country through the musicians and technicians and every ancillary member of the live music communities with their writing, creations, and performances. We deserve better than this from our elected government. We need a rethink, and we need it sooner rather than later as our future is in jeopardy



NEW PRESIDENT FOR EDINBURGH FESTIVAL FRINGE SOCIETY

Fleabag creator appointed in honorary role for Fringe charity

The position, which is a first for the Fringe, will see Waller-Bridge act as a representative and advocate for the Fringe Society, the charity that exists to support everyone who wants to participate in the Edinburgh Festival Fringe.

In her capacity as President, Waller-Bridge will attend select events and speak on behalf of the Society where appropriate. The honorary appointment was unanimously confirmed earlier this month by the charity's Board of Directors.

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KEEPING GAELIC TRADITIONS VIBRANT IN EDINBURGH

In this article Pam King continues to look at cultural exiles in Edinburgh.

I wrote recently (CoS1.17) about the role played by “exile” associations from Sutherland, Caithness, Orkney and Shetland in preserving their own versions of our traditional music culture. Not being a Gaelic speaker, I decided to leave that distinct strand of tradition for another time. This piece is the follow-up I then promised myself I would research and write. What I discovered was that the associations in Edinburgh, made up of native speakers and learners of Gaelic, are vibrant, networked, self-sufficient, and very well organised, probably rendering this piece redundant.

Next to ceilidhs, what Gaelic speakers enjoy most in the cultural offer is singing, the highlight of the year being the national and local Mòds.

Bothan Dhun Èideann, run by “a committee of dedicated volunteers” is the most recent arrival to take Edinburgh’s Gaelic community by storm. It describes itself as Edinburgh’s Gaelic night club. A place where Gaelic speakers and friends of Gaelic can get together for an evening of good cràic, Gaelic arts and the best of company.

Before lockdown, the club was meeting once a month, generally on the first Friday of the



Bothan Dhun Èideann

month in the White Room (the upstairs bar) at the GRV, 37 Guthrie Street, EH1 1JG.

Coisir Dhùn Èideann (*Edinburgh Gaelic Choir*), a merger of two earlier choirs, claims to be one of Scotland’s longest established Gaelic choirs, being a combination of two choirs. Almost as old as the National Mòd, which was established in 1891, they have taken part regularly. The mission of the choir, which met pre-lockdown on Wednesdays in **Broughton St Mary’s parish church**, is to preserve and promote the Gaelic language. This means that despite its venerable status, it emphasises its openness to new members, who may be complete beginners, with no auditions and no pressure to perform in public.

Formed later than Edinburgh Gaelic Choir, in 1985, is the other regular competitor, the **Lothian Gaelic Choir**. The choir’s last Mòd appearance was in October 2019, when 35 singers lined up on stage in front of the

television cameras. As Allan MacFadyen records, this event repeated one that had taken place in each of the 35 years in the choir’s history. That is until 2020. Since its formation in 1985 **Lothian Gaelic Choir** has performed at the **National Mòd** every year and has won the Mòd’s most coveted prize – **The Lovat & Tullibardine Shield** – twice in that time, most recently in 2018.

2020 began for them, therefore, like any other year. Weekly rehearsals recommenced after a Christmas break and the choir got to work on new pieces, under the guidance of their Conductors and Gaelic tutors, in preparation for a concert in the Usher Hall in March. Then the concert was cancelled. Smaller local Mòds were cancelled. The National Mòd was cancelled. And then the weekly gatherings had to be cancelled. However rehearsals quickly moved on line. This was an entirely new way of working and one that required some adjustment, but with no concerts, performances or competitions to prepare for, they were able to revise and extend their repertoire and to continue improving their Gaelic pronunciation.

Most of the choir’s members live in the Edinburgh area, but originate from all Scotland and beyond. Their repertoire includes the full range of Gaelic song, from laments and love songs to puirt-a-beul (mouth music) and traditional waulking songs. Like the Edinburgh choir, their members range from native speakers to beginners in Gaelic. Their home is **Morningside United Church**, where they have rehearsed in the hall since 2013.

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Coisir Dhùn Èideann (Edinburgh Gaelic Choir)

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Linn Phipps is Marcas Mac an Tuairneir
Bean is Fear an Ti

SEISIÙN AMHRÁIN NA GAEILGE

Srùbag

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Whatever the future holds, they are confident of their healthy continuation, on line if needs be, but like all of us with the fervent hope of a return of safely getting together in person sooner rather than later.

Before Covid lockdown, Linn Phipps and her choir pal Marcas Mac an Tuairneir have hosted a monthly Gaelic song and poetry in-person meet. Since lockdown, they have founded and co-hosted a monthly Zoom sing “*Srùbag*”, for singers in Scottish, Irish and Breton. This has been fantastic, as Gaelic singers can join in, not only from Edinburgh, but also around the world. All are welcome, to sing in Gaelic or listen, be they beginners or medallists! [More here and a sample of previous Srùbags.](#)

The choir also hosts a Luadh (walking song) group, and Linn has been hosting that on Zoom since lockdown. They had fun live-performing on Zoom for Edinburgh University’s Seachdain na Gaidhlig late last year, and they also recorded a Zoom rehearsal which was part-shown by BBC Alba as part of this year’s An Comunn Gaidhealach Virtual National Mod.

So why sing in Gaelic? The website of the Edinburgh Gaelic Choir puts it like this: “An oppressed language, Gaelic was forcibly removed from the people of Scotland along with their culture and way of life. Until as recently as the early 20th century, children were beaten in schools for using the Gaelic language. By singing in Gaelic you can contribute to the reclamation of this beautiful and ancient Scottish language, preserving our culture and heritage. Learning a second language also gives your brain a great mental workout. It can help to delay dementia and improve memory and concentration. Joining a Choir can also help to foster a sense of inclusion, helping with mental health issues, widening social circles and reducing loneliness.”

It is ironic, therefore, that when there was rarely greater need for help with mental health issues and the reduction of loneliness and isolation, choirs have had to cease meeting. It is good to learn, however, that they have not fallen entirely silent.

The Lothian Choir reports finding that the few events in which they were able to participate, which had to be online, widened their reach, allowing people to take part from anywhere that had an internet connection. I suspect this has been the common opportunity discovered by numerous groups in these lockdown days, as we can participate in national and international gatherings from the comfort of the sofa. Let’s hope we can hang on to this opportunity when we return to the longed-for live meetings and work towards a “mixed economy” that exploits the best of both worlds.

Pamela King, with thanks to Linn Phipps, Allan MacFadyen and Pauline Watson.

FYI: The next Srùbag is on Friday 5 March 2021 19:30. The guest singer is the fabulous young singer Bláithín Mhic Cana. As usual everyone who wants to join in to listen to or to sing a Gaelic or Breton song is very welcome.

NORTH SEA GAS – 40 YEARS ON THE ROAD!



NORTH SEA GAS celebrate 40 years on the road this year measured by their 21 albums with over 270 songs and 70 or so Scots and Irish tunes along with countless international and local tours and gigs.

The trio is massively popular in the USA and Europe, particularly Germany where their fans - despite the band’s changing repertoire - always expect them to sing Dougie MacLean’s hit song, Caledonia.

From humble beginnings in Edinburgh’s White Hart Inn in the historic Grassmarket demand for the band has seen them share the stage with Dame Edna Everage and 1960’s chart-topper, Gene Pitney (d: 2006), amongst numerous others.

Fans can expect a new album as soon as the band can get into the studio. “It is all in hand”, says band-leader Dave Gilflan, North Sea Gas’ only original member and founder. “After 40 years we’ve had line-up changes so it’s to be a triple compilation album with a lot of new material. The appropriate title of this 22nd album will be ‘A Long Road’.”

And, as Dave says, “That’s 40 years behind us and many more miles to go, songs to sing, tunes to play and audiences to be entertained!”

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from *EDINBURGH FOLK CLUB*

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Dateline: Wednesday 24 February 2021



Volume 1.18

Emma
Traditional Finnish waltz

Arranged by Andy Smith

Emma - Traditional Finnish waltz



Page 1/2



Page 2/2

ONCE AGAIN we thank Andy Smith of [Kelso Folk and Live Music Club](#) down in the Borders for this tab notation.

This time it's a traditional Finnish tune which Andy has arranged for guitar.

You can see Andy performing the tune in this edition's video compilation [HERE](#).

THE CARRY ON STREAMIN RAFFLE

WE ARE, as ever, very grateful to Greentrax Recordings Ltd for donating five CD's for us to offer as a single prize in this raffle.

The CD's are ...

- **Scottish Women CDRTRAX261**
13 of Scotland's best known singers recorded on tour in 2002.
- **Scotland's Voices CDTRAX400**
16 tracks from a host of the great tradition bearers, most of them now not with us.
- **Late Edition, David Francey CDTRAX366**
- **Potrait of a Scottish Fiddler, Alasdair Fraser CUL009D**
- **Flower and Iron, Malinky CDTRAX330**

Just answer this question to win the prize.

How many performers were in the Corries Folk Trio? Was it two, three or four?

Email your answer to jb@stoneypark.uk. The first answer received will be the winner (as long as it's correct of course).

We have five more Greentrax CD's to raffle next time in COS1.19

Good luck to all who enter and that's all for this time.



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BREXIT (AGAIN!): CARNET CLARIFICATION



This short piece is from [the MU website](#) earlier this month

Speaking at a DCMS Select Committee session on touring in the EU post-Brexit, Minister Dinenage confirmed that a simple 'oral declaration' could be made by musicians who are travelling with portable musical instruments and that a costly ATA Carnet would not be required.

Musicians transporting instruments and equipment by car, van or truck would require a Carnet, however, and the MU has secured discounts with two Carnet providers.

Dave Webster, MU National Organiser Live Performance commented: "It is very welcome that we now have clarity on the issue of Carnets for musicians working in the EU. We have been asking the question since the trade agreement was published and this is a nugget of welcome news for musicians in very difficult times.

"We are continuing to push for a visa waiver agreement with the EU and bilateral agreements with individual member states on work permits."



SOUNDHOUSE NEW CONCERT SERIES ANNOUNCED

DATES: 22 February to 26 April 2021



[SOUNDHOUSE](#), the team behind Edinburgh Tradfest, is delighted to present a new online series of **Spotlight Concerts**; ten intimate gigs, presented as-live, and featuring 16 of the best emerging and established acts from the worlds of traditional folk, jazz, and Americana music.

With continued support from Creative Scotland the series kicked off on Monday 22 February, with Romanian singer-songwriter [Lizabett Russo](#), whose 'wonderfully haunting vocal'



Lizabett Russo: pic Douglas Robertson

(BBC Radio 3), merged with elements of contemporary jazz, avant-garde folk, and the peerless improvisational skills and talent of award-winning jazz guitarist Graeme Stephen, is an unmissable combination.

The Soundhouse Organisation is renowned for presenting world-class traditional folk music, and this year's line-up showcases some great talent including, double bass player Emma Smith and Icelandic percussionist Signy Jakobsdottir; Edinburgh-born Tradfest alumnus Dean Owens; the inimitable award-winning

songwriter Iain Morrison whose latest album, *Pots and Pans* was released in December last year; and the Cathal McConnell Trio - one of traditional music's true legends and founder of Boys of the Lough accompanied by the superbly talented fiddler and violist Kathryn Nicoll and harper Karen Marshalsay.

As well as folk music, Soundhouse's Spotlight Series will feature acts from the world of Americana, jazz and classical music, including Dominic Waxing Lyrical whose act combines pop, performance art, and Theatre of the Absurd; Trio Magico which combines the talents of three great jazz musicians (Paul Harrison, Mario Caribe and Stuart Brown) to emulate the compositions of Brazilian multi-instrumentalist Egberto Gismonti; and the award-winning, ever-evolving, innovative classical quartet Mr McFalls Chamber playing a range of music from tango, through jazz, rock, and contemporary classical.

In addition to these established musicians, The Soundhouse Organisation is delighted to partner with the Royal Conservatoire Scotland in Glasgow and Newcastle University, to showcase the brilliant emerging talent of eight young acts in the world of folk and jazz. With Rusty Wishart on bass, Josie Girgis on alto sax, Rachel Duns on tenor sax and Chun-Wei Kang on drums, audiences will be treated to a glimpse of the future of jazz with Spotlight Sessions: Jazz on Monday 1 March. While Scots and Gaelic vocalist Evie Waddell, experimental instrumentalist Jenna MacRory, vocal and instrumental duo Janice Burns and Jon Doran, and interlocking stringsmiths Chloë Bryce and Luc McNally will perform in the equally unmissable Spotlight Sessions: Folk on Monday 12 April.

Douglas Robertson and Jane-Ann Purdy, founders of The Soundhouse Organisation said:

/ ... continued on page 12



Iain Morrison

Signy Jakobsdottir & Emma Shaw

Young Jazz Showcase

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"It's almost a year since we hosted our last concert in front of an audience at Edinburgh's Traverse Theatre. We could never have imagined that in February 2021, we would still be waiting to get back to doing what we love most - connecting musicians with music lovers in a sympathetic room.

"We are delighted therefore that we were able to return to The Traverse this month and film ten gigs especially for music lovers everywhere. Each concert features the very best from the genres audiences have come to expect from us: jazz, folk, Americana, with some classical and even pop thrown in for good measure.

"Using a five camera broadcast quality set-up and professional multitrack sound, the technical quality is in every way a match for the calibre of music on show.

"Treat yourself and give vital support to our musicians (90% of the takings goes direct to them) by subscribing to Soundhouse Spotlight. A new concert is available to view each week from Monday 22 Feb." mamas and papas".

The Soundhouse Spotlight Series runs at 20:00 on Mondays, from 22 Feb to 26 April. Each concert, broadcast from Traverse 3, will be available to book for seven days and can be streamed for a week after purchase. [For full programme information and to book tickets go here.](#)

PROGRAMME: SOUNDHOUSE SPOTLIGHT SERIES

Mondays at 20:00

FEBRUARY

Mon 22 Lizabett Russo

MARCH

Mon 1 Spotlight Sessions: Jazz

Mon 8 Dominic Waxing Lyrical

Mon 15 Trio Magico

Mon 22 The Cathal McConnell Trio

Mon 29 Emma Smith & Signy Jakobsdottir

APRIL

Mon 5 Iain Morrison

Mon 12 Spotlight Sessions: Folk

Mon 19 Dean Owens

Mon 26 Mr McFalls Chamber

VOLBEAT

IN WHICH our hero – yep, it's young Rod Sinclair again from Denmark – relates what it's like on the road with a stadium-filling heavy metal band.

After our third duo tour of Denmark, Dick Gaughan said to me, "You're exempt from all the banjo stories - you can play the fkn thing."

Admittedly, not many 5-string banjo players have silver, gold and platinum discs. I got mine for small contributions to the music of Danish heavy metal band **Volbeat**. My downstairs neighbour, Jacob Pedersen, gifted guitarist and singer, introduced me to Martin Schack (keyboards) and Anders Pedersen (no relation)(slide guitar, mandolin), two of his wide circle of musical friends.

The four of us formed a band called Flotsam, and were packing one night after a concert at a boarding school outside Ribe when Jacob's phone rang. A band recording in a nearby studio needed some banjo. Instead of heading home, we drove to the studio, where we were cordially greeted by shirtless, long-haired, tattooed men who played us some of the music they were recording. To me it sounded like an industrial inferno, like something a health and safety body would use as a warning.

"And you want me to.....?"

"Play a banjo introduction to that."

I got them to run the beginning of the track three times, then I tuned my banjo to a kind of average of the cacophony, as modal as hell, and played a simple riff. "That's it!" shouted Poulsen, the boss. So I put down three takes of my wee riff and went home.

Nine months later, the postie delivered a gold disc to my door. With my name on it. Subsequently, I would run into Jacob Hansen, who owns and runs the studio and co-produces Volbeat's recordings, and he would ask if I wanted to do it again. Apart from the money - a modest studio fee - it was fun because the idea of adding banjo to heavy metal music worked well in the

context of what Volbeat were playing at that time. I played on four other albums, two of which went platinum, and toured with Volbeat.

At the beginning of November 2013, I arrived outside the huge arena outside Herning called The Bank Box. There were lines of trucks and buses outside and dozens of people milling about. I thought the circus had come to town. I asked a man if he knew where I could find Volbeat. "This is Volbeat."

Inside, Poulsen and the gang were testing lights and pyrotechnics. He showed me round the set - a Wild West theme, hence the banjo, apparently.

"Where do I fit in?"

"You start."

Before setting out, the band and I went round to a well-appointed local whisky shop and they bought bottles of Johnny Walker Blue at around £200 a go. I pointed out that if they bought a forty-pound bottle of Ardbeg or another good malt, they would get more bang for their buck. This fell on deaf ears, except for New Yorker Rob Caggiano, former Bruce Springsteen producer and now Volbeat's guitarist, who tried Ardbeg and liked it. We have been Ardbeg buddies ever since.



Rod just discernable on the left

So in 20 arenas in 30 days, from Berlin to Brussels, Helsinki to Vienna, I sat on a high stool front stage and opened the show solo. The smallest audience, in Hohenzollern, Austria, was 8000, the biggest, in Gothenburg, Sweden, was 23000.

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In all, we played for around a quarter million people that month. You can see the shows on YouTube.

It's a weird life. After the show each night - Volbeat did four in a row back then, then had one or two nights off - you had a cup of tea or a single beer with the lads, then went to bed on the bus. The whole convoy - nine enormous articulated lorries and five double-decker buses - drove through the night to the next venue. We'd arrive at Amsterdam or Vienna or Helsinki or wherever and everybody got off the bus. It was a luxury vehicle, with a lounge, two bars, a dozen sleeping cubicles and two big rooms, one at each end of the first floor. But after a night on board, crossing northern Europe, you needed air.

Some of the band members followed Poulsen's lead and went for a run in the morning after arrival. I got to jog round the suburbs, or at least the part of town where the arena lay, in many of Europe's cities on that tour. Poulsen would run 15 kilometres. I often pushed it up to three. Back to the arena for cross-fit then breakfast. The tour had its own kitchen and three German chefs: the food was excellent, the choice comprehensive. Fresh pineapple or grapefruit, five variants of eggs with your bacon and sausages for breakfast; venison stew or organic pork chops for tea ... the jogging was not a fad: it was a necessity.

When I first met Poulsen he looked like the kind of teenager who spent his time slouched between two litres of cola and a bucket of chicken legs, glued to a gaming screen all day, with the physique to match. A year later, after training with Denmark's welterweight boxing champion Mikkel Kessler, he had shed the fat and changed his body shaped entirely, from oval to triangular.

After 4 or 5 minutes or so of solo banjo, I hit the Doc Holliday riff, the drums picked up behind the curtain, and when the band took over, the curtain fell. I sat tight on my stool for two minutes as



Rod lit=up centre-stage (but barely discernable)

twenty-foot columns of flame shot out of nozzles six feet on either side of me. Then I slid off into the orchestra pit and round back stage, before coming back on stage for the sixth and seventh numbers in the set.

In Frankfurt, without any warning, Poulsen shouted to the audience: "Do you want to hear more banjo?" 15,000 voices said "Yes!" - as you would expect. Poulsen walked off, leaving me facing the audience with a couple of seconds to decide what to play. I was in double-C tuning, so I played Whisky Before Breakfast. Rob Caggiano, the guitarist, said after the show that it reminded him of a Slayer number, and he played me their riff. I fitted it in to my tune, and subsequent audiences



Rod on the right

recognised it. Heavy metal fans know their stuff.

In 2017, I missed a day of Tønder Festival for the first time since 1974, and played with Volbeat in the national stadium, Parken, in Copenhagen, for an audience of 42,000. 26th August was surreal: Amorphis opened, Flogging Molly continued, then Volbeat gave a thirty-number, two-and-a-half hour show which included a gospel choir from New York, several of Volbeat's eight Billboard number one hits, a boxing ring where Mikkel Kessler 'sparring' with Poulsen, drumming from Metallica's Lars Ulrich, and, of course, their massive hit For Ever, with its unforgettable banjo riff (thank you, thank you.) The whole show was released on CD and DVD.

The following afternoon I was back in Tønder, playing to a couple of hundred merry festivalgoers with Eskil Romme's band Suleskær, having a grand time and feeling, quite honestly, a bit more in my element.

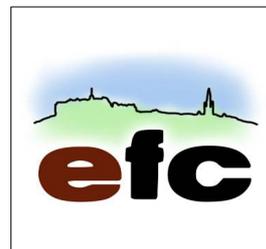
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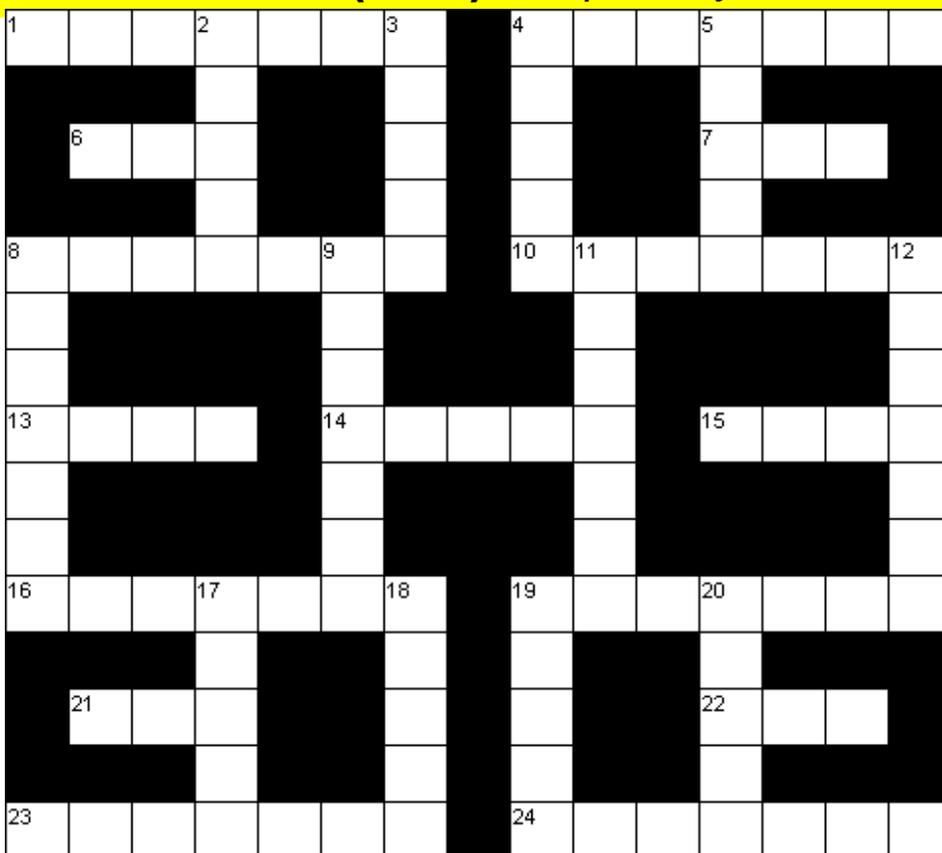
CLUES ACROSS

- 1 Lindsfame song 'Run _____' (3,4)
- 4 Which relative should you, "no be pushin' aff a bus"?
- 6 Golfing term relating to expected number of strokes taken (3)
- 7 Scottish outlaw / folk hero, Rob _____ (3)
- 8 Combination of similar musical notes to make a pleasing sound (often best in family members) (7)
- 10 1995 album from the Battlefield Band (6)
- 13 Female entertainer, very popular during WW2, _____ Lynn (4)
- 14 One of the five basic tastes, very savoury (5)
- 15 Edinburgh born, 1990's, female TV presenter, _____ Porter (4)
- 16 Wendy _____, Edinburgh born, world renowned harpist (7)
- 19 _____ Fruit', anti-lynching poem by Abel Meeropol, sung by Billie Holiday (7)
- 21 'The First _____ Is the Deepest' song by Cat Stevens (3)
- 22 A word meaning to have knowledge or information (3)
- 23 A musical collective inspired by the playwright and poet Joe Corrie, The _____ Players (7)
- 24 Canadian 'parting' folk song made famous by Bob Dylan (4,3)

CLUES DOWN

- 2 Procol _____, 60's rock band, major hit 'A Whiter Shade of Pale' (5)
- 3 To include all items in a set/grouping (5)
- 4 _____ Stott, Scottish radio DJ and pantomime actor (5)
- 5 Scandinavian related ancient language of the Early Middle Ages (5)
- 8 Brand of sherry created in 1882, _____ Bristol Cream (7)
- 9 Relating to a cloud of gas or dust in space (7)
- 11 World's largest flat fish species, found near Shetland and further afar (7)
- 12 Dog breed associated with the Shetland Islands (7)
- 17 The creature that pulls off Meg's tail in Tam o' Shanter (5)
- 18 Fiddle flourish/ornament (5)
- 19 Rugby term (5)
- 20 11th album from The Proclaimers, _____ Cyclist (5)

CROSSWORD (1.18) compiled by The Bairn



SOLUTIONS TO COS

1.17 CROSSWORD ...

- | ACROSS | DOWN |
|------------|---------------------|
| 1 NATALIE | 1 NEW YEAR |
| 3 RAINBOW | 2 EMU |
| 6 MUD | 4 NOWT |
| 9 YURT | 5 WHISTLE |
| 10 PEN | 6 MARK |
| 11 FOLK | 7 DEPOT |
| 13 NEIL | 8 JENN |
| 15 EWE | 12 LOB |
| 16 BOBBY | 14 LEN |
| 17 LINEN | 16 BED |
| 19 DIE | 18 NOR |
| 22 DRUM | 19 DRUMMER |
| 24 ARTS | 20 HOMME |
| 25 ELM | 21 STOMPER |
| 27 CLAM | 23 MEEK |
| 28 ERA | 24 ALBA |
| 30 RAEBURN | 26 CURB |
| 31 WHISKER | 29 ROW immediately. |

IONA FYFE NEWS LETTER (#2 2021)

OVER the tiny gaps in full-scale lockdown, I managed to record two new singles with Graham Rorie. The Wild Geese, a poem written by Violet Jacob, put to melody by Jim Reid is coming out on 5th March and a version of Davy Steele's Scotland Yet is coming out on 2nd April. Both are released on Bandcamp Day, when Bandcamp waive's the artist fee's. But both will also be available on other Platforms.

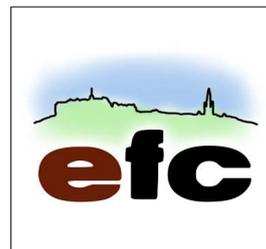
SPOTIFY: I'm still fighting with Spotify, to add Scots as a language, so I can list my songs under the correct language! I'm trying to "up" my Spotify presence, so if you could please FOLLOW me and pre-save both songs on Spotify, even if you intend on buying them on Bandcamp, that would be doubly appreciated!

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CARRY ON STREAMIN

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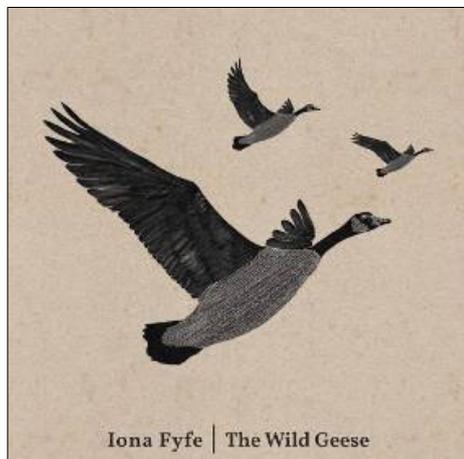
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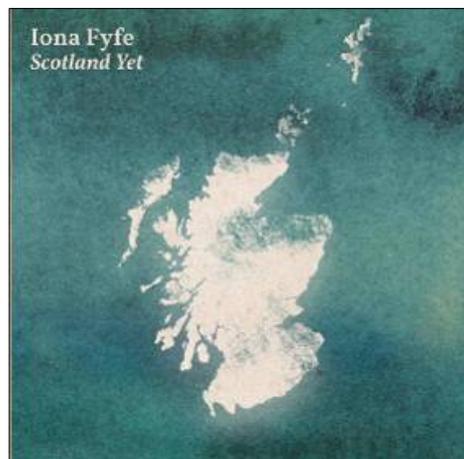
/ ... continued from page 14



Iona Fyfe | The Wild Geese

YOUNG TRADITIONAL MUSICIAN OF THE YEAR FINAL

Huge congratulations to the wonderful **Michael Biggins** for winning the **BBC Radio Scotland Young Traditional Musician of the Year 2021**. A wonderful player and an equally wonderful person. Watch the whole programme final [HERE](#).



New Bestseller

~~Friction~~ Fiction at its best ... *The Guardian*

Help ma Boab!
...*Sunday Post*

It wud make ye boak!
...*NEWS = WORLD*

Glad we're shut!
... *Waterstones Bookshop*

Paracetamol prescribed
before reading ... *The Lancet*

"A must read!"

**Scottish Domestic Bliss
2020 Lockdown**

Allan & Rosemary McMillan

Da... Quarantine

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.

IONA'S FULL SET AT THE BBC RADIO SCOTLAND YOUNG TRAD FINAL – see [HERE](#).

SINGING WORKSHOP 27 FEBRUARY
I'm doing a workshop on Zoom for Scottish Culture and Traditions on **Saturday 27 February** from **11:00-13:30** (UK time.). No prior experience needed, all song sheet resources

provided. Book @ £10. Sign up [HERE](#)

THE NATIONAL

Thanks to The National Newspaper for giving me the opportunity to write this. On Monday the Petitions Committee debated visa-free touring for professional artists and musicians. [READ HERE](#)

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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](#)

MUSIC WAVES

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

[BLUES ON THE BAY](#) - **NEW** - pure acoustic blues with Ian Sands every Thursday at 8pm.



[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](#) 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](#) is hosted by expat lad from Edinburgh, [Ed Miller](#), on [Sunradio](#) every Sunday 3-4pm UK time - straight from Austin, Texas, USA!

[PURE BEAT RADIO](#) 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.

/ ... continued on page 17

BURGLARY ALERT

GOOD NEWS AT LAST

[EDGWARE GUITARS](#) is a musical instrument shop in London who posted 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."

COS can now report that there are important ongoing developments since over 100 police raided various premises around London. We may be able to report further in a few months' time but meanwhile it's all very hush-hush.

Visit their [Facebook page here](#). The shop's address is **25 Station Road, Edgware, London HA8 7JE**.

February Folk Day Online

Saturday 27th February
from 12 noon

with

The Goat Roper Rodeo Band
Vicki Swan and Jonny Dyer
Full House, Roy Clinging
Graham Bellinger,
Kate McCullough,
An Croenen, Rondez Vous



Events include afternoon and evening concerts, folk club, singaround, workshops and music session.

All events on Zoom
Tickets from £18

For more details, see
www.chesterfolk.org.uk

Organised by

Chester Folk Festival
Charitable Incorporated Organisation
Number 1192704.
Registered in England.

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BOTH SIDES THE TWEED 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 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](#)

LIMERICK CITY COMMUNITY RADIO with John O'Regan presenter of Eclectic Celt and Hav Yez No Homes Ta Go Ta?

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. [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 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.

RADIO WIGWAM - NEW is an online radio station with a real purpose (it says on their FB page). It isn't about core demographics, approved playlists or hidden agendas - it's about playing good quality music and providing a platform for emerging talent. They run annual awards, plus live sessions. The station is a platform for emerging, unsigned talent. It isn't about core demographics, playlists or hidden agendas - it's about playing good quality music & providing an environment for insightful dialogue.

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.

JENNA REID writes: "Wanna join my youth club? It's FREE! Every Friday at 6pm for 20 minutes and aimed at P1-P7. Any instrument with music and chords on-screen. For information [email Jenna here](#) #tradmusic #youth #fun

LLANTRISANT FC in S. Wales is running a virtual Folk Club every

Wednesday at 8:20pm; music starts 8:30pm. [Tune in here.](#)

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

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.

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). 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

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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) 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 and WELSH: local folk magazines

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

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.

MISC INFO

For websites and so on which don't seem to fit into any of our other headings

The SESSION ... a website with loads and loads of info about settings of tunes along with sheet music (and so much more!). And that's not all ... searchable lists of sessions around the world (eg. Australia, Sweden, Denmark, Portugal *et al*) plus events happening (online and, again, around the world) plus discussions on a range of musical topics. That's some resource!

REMINDERS ...

SANDY BELL'S BAR RESCUE FUND
At the time of writing £4,053 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 back in September 2020.

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](#).

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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](#).

[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](#).

EDINBURGH FOLK CLUB's new crowdfunding site is here. Have a look and slip us a quid or three. Every little helps us get to our target of £5,000 so we can continue to help out our folk musicians who are in need of our assistance. So far, to date, we have raised **£1920** here. **GREAT!! And many thanks!!**



NEWS FROM THE NATIONAL PIPING CENTRE

The Competition League for Amateur Solo Piping is now taking entries for its next online video submission competition. The CLASP is open to all amateur pipers aged 18+, so if you want to get back into solo piping and get some motivation to play your pipes then this next competition is the ideal place to start. With a stellar line up of guest judges including Colin MacLellan, Jenny Hazzard, Finlay MacDonald and Ross Ainslie, you will get great feedback on your performances too. So join the CLASP today and get registered to take part in the next competition. Register [HERE](#).

Spring Adult Gathering

Join us from 26th - 29th April for our Spring Adult Gathering with masterclasses, workshops, one-to-one lessons, group lessons and more. Teaching

will be from our world class teaching line up of Willie McCallum, Ross Ainslie Music, Connor Sinclair, Dan Nevans, Wilson Brown and Dr Andrew Bova. It's £180 for this four-day school and we have two teaching time-zones available for those from UK and Europe and North America. So if you want to put the spring in your piping step, head over to our website and enrol [HERE](#) today!

Freestyle Champions

Watch our Freestyle Champions! At The National Piping Centre 25th Anniversary Competition, a new Freestyle Category was added for competitors. This allowed them to think creatively about the music, encouraging them to submit their own compositions or arrangements, play other instruments, layer parts and produce new, different works from usual competition. We had some fantastic entries into this competition, and we are delighted that our 1st and 2nd place have let us share their entries with you all. The winner was Catriona Norman, who played many different instruments for her performance and 2nd was Ryan McCreadie, who played his own composition and layered four pipe parts together. Congratulations guys and thanks for entering!

[Watch Catriona Norman over at our Facebook Page](#)
[Watch Ryan McCreadie at YouTube.](#)

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.

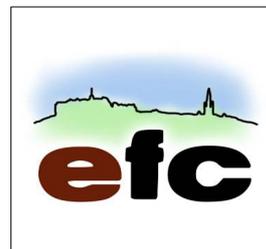
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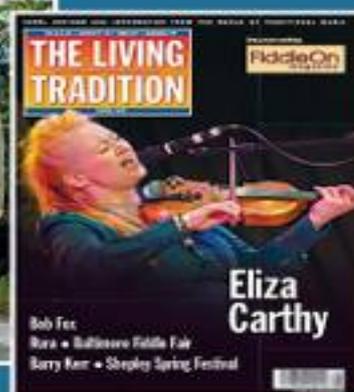
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www.livingtradition.co.uk

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