



# CARRY ON STREAMIN

from *EDINBURGH FOLK CLUB*

*Probably the best folk club in the world!*



Volume 1.03

*Dateline: Wednesday 8 July 2020*

## LET THE MUSIC PLAY



**WHERE TO START THEN?** For several days the national press has carried pleas from the UK's creatives warning of an imminent cultural disaster.

It all seemed to be a bit haphazard with the great and good trying to tell the UK and devolved governments that the light at the end of the lockdown tunnel is not what they might be hoping for. It's actually the light on the front of a train racing towards them and if nothing is done about the UK's very valuable (in all sorts of ways) arts and culture, there'll be tears before bedtime.

Then late last week, on July 2, the tone seemed to change and become more focussed under the banner of [LET THE MUSIC PLAY](#). Some 1500 names from the UK's music scene (and a few others) signed a letter to the UK government from [UK MUSIC](#).

This campaign, launched by UK Music, the organisation which represents the country's commercial music sector, calls on the government to offer: 'A clear conditional timeline for reopening venues without social distancing', and, 'an immediate comprehensive business and employment support package which should include a Government-backed insurance scheme to allow shows to go ahead; an extension of the furlough scheme and help for the self-employed and sole traders to prevent mass redundancies; [and] rent breaks for venues to allow them to reopen.' And there's a demand for full VAT exemption on all ticket sales.

UK MUSIC urges everyone to write to their local MP asking them call on the Chancellor to support Let The Music Play. You can [find your local MP here](#). You can support the campaign on social media with #LetTheMusicPlay. Download assets [here](#)..

Has money talked one wonders? So, as the saying goes, 'follow the money'. The value to the UK treasury of the hundreds of UK gigs large and small in one year is enormous; many millions of pounds. The core live music industry generates £1.1 billion to the economy and impacts other parts of the economy including tourism to the tune of £4.5 billion. Persuasive? One hopes so.

On July 4, **Lisa Whyttock** of Active, the Glasgow-based agency, chipped in with [an impassioned plea on Facebook](#): "The live music industry in Scotland is in danger of becoming obsolete. It's a fact. Today there was an exceptionally welcome announcement of £10 million for venues, that's great but it's all venues who are already subsidised ... The commercial sector has not only slipped, but catastrophically hurtled through the net and in the case of our own agency as well as numerous other brilliant businesses have received no resilience investment (so in other words apart from the ability to furlough staff - nothing!) None of us can continue to represent our artists reschedule tours or offer to have a decent PA system in place and so on, without some kind of intervention. Artists can't perform live without infrastructure, infrastructure has no relevance without artists. A commercial music industry Taskforce was launched today and we intend to explain the eco system that is music to government and other agencies.. The first call to action will be Monday 6 July. If you don't think I have your email address then please PM me (see Facebook link above). We will need EVERYONE to reach out very very fast to gather support. If you send me your email address I can send you more detailed info. Time to look at what is particularly relevant to Scotland and explain to government what we need. I suspect our collective voice will be heard, we just need to collect it!"

*( ... continued over)*

## CARRY ON STREAMIN

Some folk will recognise in our banner the '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 financial hard times.

No-one contemplated anything like the current crisis and now, having given assistance to a number of folk already we need to replenish PBF and have set a target of (at least) £10 000.

There are two strands to Carry On Streamin. There is this publication you're looking at now. Plus, there is our new YouTube channel where you will find, every fortnight, videos donated by some of the best folk acts around.

We're asking you, dear reader, to donate to PBF as best you can, using the PayPal links we provide.



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

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The £10 million Lisa mentioned is to be known as **The Performing Arts Venue Relief Fund** and was announced by Scottish Culture Secretary, Fiona Hyslop MSP. It is unlikely to help folk clubs and the like. As Lisa says, that money is destined for already-subsidised venues. Welcome news but what about the real deep down wee gigs, like folk clubs et al, many of which are dependent on ‘a pub with a room’? Social distancing will mean such clubs won’t be able to run gigs as they have in the past – if at all!

For example, Edinburgh Folk Club’s venue has 80 seats capacity. If we are to keep audience members 1 m (say) apart, we will lose an estimated 75% of our audience. Will 20 people be enough to pay guest acts a reasonable fee? Or, will 20 people pay double the current ticket price so in the accounts it will look like 40 people were at the gigs and

not just 20? And anyway, an audience of only 20 can’t generate the same atmosphere as 40 or more.

Our hosts – the Ukrainian Community Club – will have their own headaches to handle in trying to make it work as well. They’ll need to devise a regime to keep folk apart while they enter and leave the building and move around inside – going to the bar or toilets, washing hands or using hand sanitising preparations. Will we be ordering drinks using text messages or WhatsApp?

Good things come in three’s, it is said. So then, having just written this article, came the news on July 5 of a £1.57 billion arts and culture life-line from the [UK government](#) - “Britain’s globally renowned arts, culture and heritage industries will receive a world-leading £1.57 billion rescue package to help weather the impact of coronavirus, the (UK) government

announced today”. This hand-out includes £97 million for Scotland with the other devolved administrations also receiving large amounts, although Scotland’s tranche is by far the largest.

Great news indeed! But there is still a long way to go, in this writer’s opinion, before arts and culture are treated on an equal basis with other valuable parts of our nations’ economies rather than being tail-end Charlie and at the end of the queue when the Treasury handed out its largesse, as is the case here.

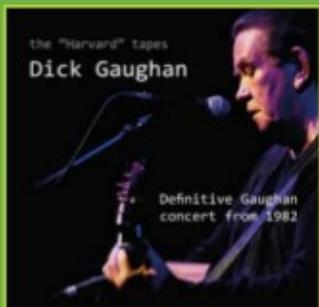
Anyway, do we want that, to be dependent on the trickle down of money from arts councils? We’ve been at this folk club, wee gig game, continually for almost 50 years since 1973 – and some clubs for even longer – and until now we’ve always got there somehow. It’s not always easy but, if it was easy would it be worth doing!?

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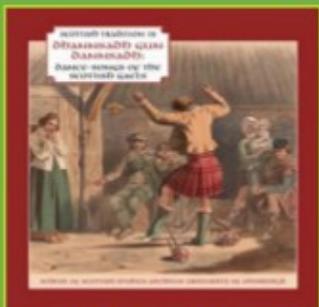
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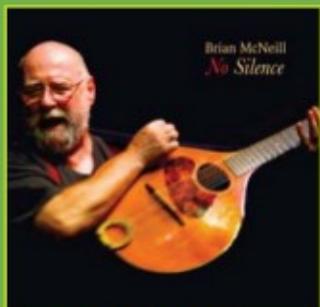
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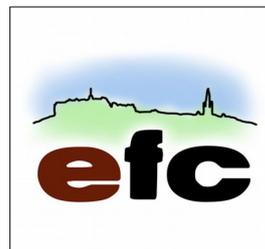
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## WHATEVER HAPPENED TO CALYPSO?

*Pam King writes ...*

Whatever happened to calypso? That seems a good place to start when thinking about folk traditions that came to Britain after World War II. The - very - simplistic answer is that it was taken over as jolly, childlike music, sanitised and emasculated, and handed over to the likes of Harry Belafonte, Cy Grant (the first Jamaican-American, the second Guyanese, so neither actually Trinidadian) and the Andrews Sisters (definitely not Trinidadian). This is for sure one tradition that suffered dilution from American influence and 1950s prudery.

Describing a musical tradition as “Afro-Caribbean” is about as useful as describing Scottish folk music as “White Caucasian”. Let’s get one thing straight. Calypso has nothing whatever to do with Jamaica, which is some 2000 km from Trinidad and Tobago, so it is a completely distinct tradition from reggae. Trinidad and Tobago are very close to the Venezuelan coast, as witnessed in the lyrics, “Ma-tilda! Ma-tilda! Ma-tilda took my money and ran to Venezuela. Money was to buy me house and land, money was to buy me house and land ...”, which my friend Meg learned in the streets of Port O’ Spain when she was a tot. Born a couple of years before the War to Quaker pacifists, she spent her early formative years there. Meg has no recollection at all of “The Banana Boat Song”, and says that the Christmas carol “Mary’s boy child...” makes her feel slightly sick. Much of what follows has come out of conversation with her.

You weren't “taught” songs in Trinidad, they were in the air. Carnival, still a huge event in the Trinidadian calendar, brought a different clutch of calypsos every year. They were satirical and acted as an alternative news media: if anything happened, there was an instant calypso. When Meg’s Quaker father, an engineer, arrived in Port O’Spain, his wife was sent

a draft of the calypso written to celebrate the event for her approval. It said he had “worked in a munitions factory”, which was precisely what, as a Quaker, he had come to Trinidad to avoid. It became apparent that the idea was that you paid them not to perform.

You may think you are familiar with “Rum and Coca Cola”, but you are probably not. [Here is the original](#), clearly about prostitution, by Lord Invader. You can compare it with the [Andrews Sisters](#) breath-takingly racist imitation if you must. Recordings from the period of other calypsos by Lord Invader, such as “High brown girl, stay home and mind baby” are hard or impossible to find, and the published lyrics are sanitised, thanks to the American record companies who were stringent censors, with an eye to what might, in the USA, be generally considered “unsuitable” for a mass audience. One that has survived, however, is [Man Smart, Woman Smarter](#).

Others are redolent of the experience of living in Trinidad during WW2, for example, [Black Market](#): “Some people doing well while others languish in Hell. Oh the black market have me blue but I bound to jump in it too”. There were major food shortages as Trinidad was blockaded by German submarines, no meat got through from Argentina, there were no dairy products, and the margarine factory broke down. Children had sweetened condensed milk in tins, and although there were fruit and vegetables, the water supply was contaminated and everything had to be soaked in permanganate of potash (*Ed: aka potassium permanganate*), which turned it purple and made it taste funny. The one thing there was, unlike in the UK, was of course sugar..

The main complaint at the beginning of another calypso, [Small Island](#), is that islanders from Grenada, Barbados, Jamaica, and St Lucia “come by their one, their two and their three, eating our food and leaving us hungry” - so, “Small

Island, go back where you really come from”.

Law and order was another popular theme, and [The Old Time Cat o' Nine](#), offers an uncompromising attitude. It refers to the “Robust Men” who were a gang that terrorised Port O’ Spain at night, and Carrera, the prison island out in the Bocas - Trinidad's Alcatraz. So “Send them Carrera with the licks like fire and they bound to surrender”.

Meg’s mother was a musician and became a collector of songs in the Trinidadian tradition and supporter of its singers. She sponsored in 1945 “The Edric Connor Collection of West Indian Spiritual and Folk Tunes, arranged for voice and piano”, still in print from Boosey and Hawkes. Wikipedia suggests that negro spirituals weren't around in the Caribbean, but Connor’s versions demonstrate that this is untrue. Again, however, these spirituals are a long way from those sentimentalised in the period by *Porgy and Bess*. The Trinidadian spiritual took the native tradition into the sentimental range.

Probably the first genuine calypso to hit the consciousness of the British audience was “Cricket Lovely Cricket”. In June 1950 the West Indies achieved a resounding 326-run victory over England at Lords. This was a defining moment for West Indies cricket but also in the history of the Caribbean, as it was said that the appetite for independence could not come of age until the West Indies had beaten England at cricket! (... *continued page 6*)

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

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

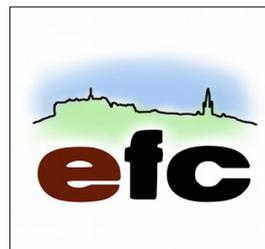
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## The Bells of Dunblane Pipe Major Robert Mathieson

Arranged by Andy Smith

Musical score for 'The Bells of Dunblane' - Page 1/3. The score is in 4/4 time and features a treble clef with a key signature of one sharp (F#). It includes a guitar tablature with fret numbers and chord diagrams for chords G, D7, Em9, and F. The piece is marked with a 'Coda' symbol at the end of the first system.

Page 1 / 3

## The Bells of Dunblane - Pipe Major Robert Mathieson

Musical score for 'The Bells of Dunblane' - Page 2/3. This page continues the score from page 1, showing measures 13 through 24. It includes a guitar tablature with fret numbers and chord diagrams for chords C, D7, G, Em9, and F. The piece is marked with a 'Coda' symbol at the end of the second system.

Page 2 / 3

## The Bells of Dunblane - Pipe Major Robert Mathieson

Musical score for 'The Bells of Dunblane' - Page 3/3. This page shows the final measures of the piece, measures 25 through 28. It includes a guitar tablature with fret numbers and chord diagrams for chords G, D7, and F.

Page 3 / 3

**ANOTHER TUNE** arranged for guitar, with tablature, from Andy Smith of Kelso Folk and Live Music Club. This time it's the pipe tune, a slow air, "The Bells of Dunblane", written by Pipe Major Robert Mathieson of the Shotts and Dykehead Pipe Band in honour of those that died on the morning of Wednesday 13 March 1996 when a lone gunman entered the gymnasium of the Dunblane Primary School in Scotland and took the lives of sixteen children and one adult.

With the consent of Bob Dylan, local musician Ted Christopher from Stirling added a verse to "Knockin' on Heaven's Door" in memory of the children and their teacher. This revised version of the song, which included brothers and sisters of the victims singing the chorus and Mark Knopfler on guitar, was released on 9 December 1996 in the UK, and reached number 1 in the charts.



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## WHATEVER HAPPENED TO CALYPSO? (continued)

By 1950 there were 5000 Caribbean-born people in the country, and the few who attended at Lords offered a loud commentary on every ball, and, after their team had fled for the pavilion, led a victory jog around the field accompanied by drums, rattles, maracas, and a cheese-grater played with a carving knife. One sniffy MCC diarist described the celebrations as “unnecessary”. Calypso legend Lord Kitchener (Aldwyn Roberts) was at the game, and spent the time composing fragments of calypso lyric, but the whole song did not emerge until later, and was possibly not even written by him. It was recorded and released by Lord Beginner (Egbert Moore) as [Victory Test Match](#).

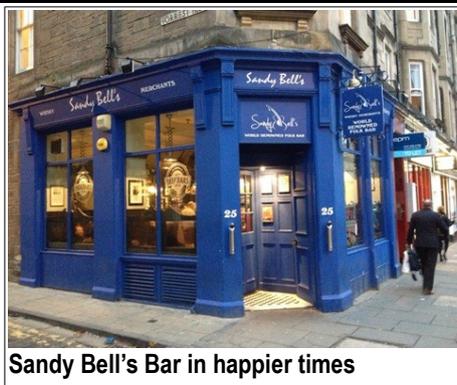
As well as Lord Invader, Lord Kitchener and Lord Beginner were both calypso celebrities in Port O’Spain during the War. Both came to Britain on the *Empire Windrush*, bringing their musical tradition with them. The First Pathe News clip has passengers on the *Empire Windrush*, including Lord Kitchener, being interviewed (and described as Jamaican). It offers [interesting insights](#) into what their background was and what they were hoping to do.

Finally, just to show how the tradition of calypso migrated with its stars, please listen to [General Election](#), which shows just how incomprehensible to the Trinidadian immigrant the Mother of Parliaments was.

## SANDY BELL’S BAR IN DANGER?

SANDY BELL’S BAR, the legendary Edinburgh pub famous around the world for many years now for its hospitality and folk sessions, will re-open but when it will do so is open to question.

Licensee, Steven Hannah, says that the layout of the pub and current social distancing strictures, do not make the pub



Sandy Bell's Bar in happier times

a viable business. The business is in need of a cash injection to get through to the other side after the coronavirus lockdown is lifted.

Mr Hannah has had the pub for the last eight years. He says all eight staff have been put on furlough, but with weekly rents of £1300 money has to be found for, while the rents have been deferred for three months, they still need to be repaid after that. And of course current income across the bar is a big ZERO!

In addition to that, Mr Hannah revealed that the bar is particularly vulnerable having lost some tens of thousands of pounds to on-line fraud some years back so the pub’s available cash supply is less able to help sustain the business than it would be otherwise.

The upshot of all this is that staff at Sandy Bell's have created a fund-raising page to help the pub’s survival. Employee Sarah Emmerson set up this [GoFundMe page](#) to raise £15 000.

Sarah says, "People flock from thousands of miles every year to have a pint, quoff a dram and listen to the live music every evening.

"But Bell’s is not just a pub or even an institution; it's a self-made community for many locals, friends and musicians alike. It’s even hosted a [wedding ceremony](#).

"The pub needs help! End of. Please, no matter how small the amount you can afford, please donate something.”.

At the time of writing £2,708 had been

raised towards the target. To contribute you can visit the [Save Sandy Bell's Go Fund Me](#) page.

## WEE BITS and PIECES

Ned Clamp writes from [Llantrisant FC](#) in South Wales ...



Llantrisant Folk Club Zoomaround

Llantrisant FC would normally meet every Wednesday. However, like many other places, we’re running a virtual Folk Club every Wednesday at 8:20pm; music starts 8:30pm. [Tune in here](#).

### PAUL WALKER & KAREN PFEIFFER

Karen writes ... “The Anglo-German duo Paul Walker & Karen Pfeiffer invite you to their livestreams **Afternoon Tea with Paul & Karen** every Friday at 4pm (UK time) on their [Facebook](#) and [YouTube](#) pages. It's 45 minutes of music, banter and light-hearted chat which has become an anchor for quite a few people during the lockdown. It would be lovely to see our Afternoon Tea community grow further!

(more Wee Bits and Pieces later on page 10).

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

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

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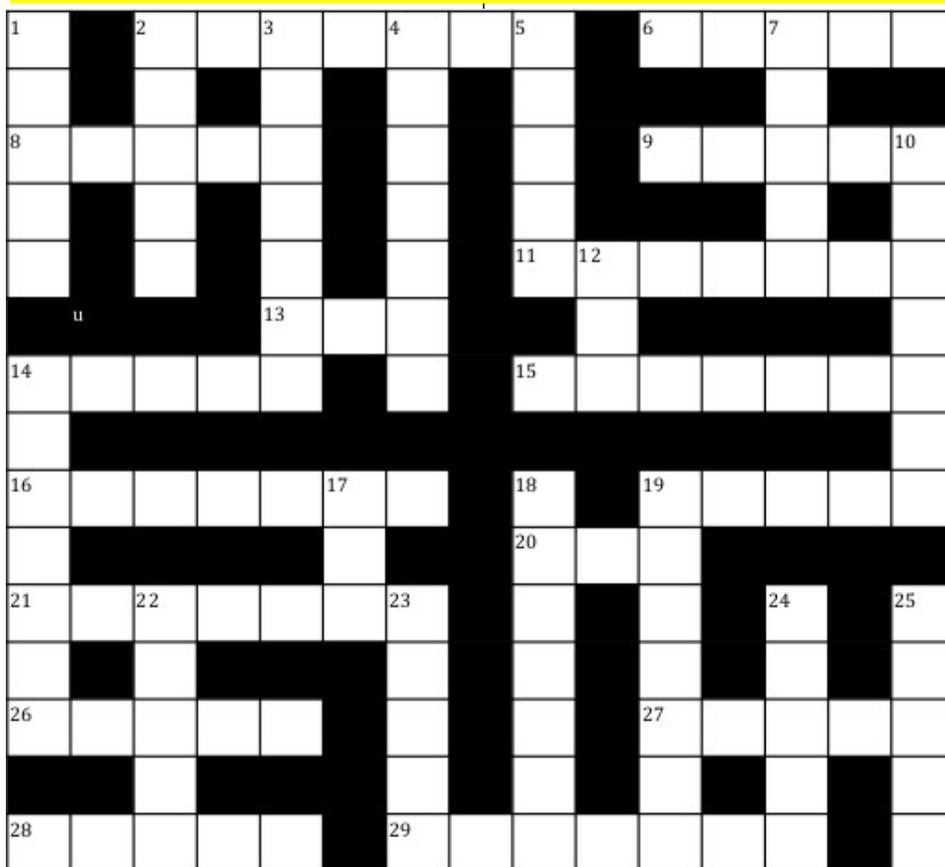
### Clues Across:

2. Edinburgh based folk fusion band, \_\_\_\_\_ nifty (7)
6. 'The Colour Of \_\_\_\_\_' album by Syla Barnes, released by Greentrax in 2007 (5)
8. Capital city of Morocco (5)
9. Traditional hunting boat, normally seating only one person (5)
11. Milk that has been fermented by bacteria, often served with spicy food (7)
13. Native British tree, under attack from fungus that is predicted to kill 95% of them (3)
14. What you might order at your local (5)
15. UK native edible plant found on beaches, Brassica family (3,4)
16. Originating in Derby, trio: fiddler, concertina and melodian, also name for young hare (7)
19. 'The \_\_\_\_\_' book by Roald Dahl about a gruesome couple (5)
20. How many traditional musicians gain a new tune 'by \_\_\_\_\_' (3)
21. Scottish mythological creatures from the water, in the form of a horse normally (7)
26. Piece of turf once used in roofing (5)
27. '\_\_\_\_\_ Old Town' song popularised by The Dubliners (5)
28. \_\_\_\_\_ Berline, Oklahoman fiddle player, old time/ragtime/bluegrass amongst other styles (5)
29. Nickname of Athletic Arms pub on corner of Angel Park Terrace in Edinburgh (7)

### Clues Down:

1. Scottish folk band formed in 2002, latest album 'Storm In A Teacup', \_\_\_\_\_ Scarem (5)
2. Related to weasel family, found in Russia, used in fur industry (5)
3. A type of coarse flour, good for bathing irritated skin (7)
4. Made from mixing melted chocolate and cream, can be used to fill truffles (7)
5. Folk singer, from Dumfries and Galloway, 2014 album 'Echoes', \_\_\_\_\_ Smith (5)
7. Slow moving water ways in America, watch out for crocs! (5)
10. Term for baby rabbits (7)

## CROSSWORD compiled by The Bairn



12. A poem dedicated to a person, place, or object (3)
14. Unpopular (7)
17. Organ used for seeing (3)
18. Folk group formed in 70's, included great singer-songwriter Davy Steele (7)
19. Another term for a pedal on sewing machine or some such device (7)
22. An often over worked organ that processes alcohol (5)
23. 1980 album by Bob Dylan (5)
24. Rabbie \_\_\_\_\_, famous scottish poet (5)
25. Herb mentioned in 'Scarborough Fair' (5)

**We're always looking for contributions from you – articles, news, pictures, opinions, reviews.**

**[Please click here to email them to us.](#)**

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

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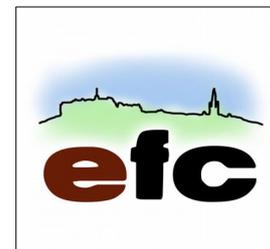
Solutions to the crossword in COS1.02 can be found on page 14



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## LEITH THEATRE TEMPORARY CLOSURE



Leith Theatre: Full house!

IT WAS REPORTED at the end of June that the 1400-seat Leith Theatre which, like all theatres across the UK had to close in March, is to remain closed until Spring 2021.

Leith Theatre opened in 1932 having been built for the people of Leith 'as a gift from the people of Edinburgh', following the Burgh of Leith's incorporation into Edinburgh city. Owned then by Edinburgh City council, the building fell into disrepair as it gradually became less popular as a venue through the latter years of the 20<sup>th</sup> century. The building is part of a complex that includes Leith Library, the Registrar's Office and the Thomas Morton Hall. It is owned by Edinburgh City Council.

In 2008 a group of local people formed [The Leith Theatre Trust](#), which became a charity in 2011, to wrestle with bringing the theatre back to life – and with some success! Grants from the Architectural Heritage Fund, the National Lottery Heritage Fund and most recently, Theatres At Risk have all helped to fix the problems associated with a building languishing in disrepair through not being used and properly maintained.

Hopefully the team will be able to get through the current Covid crisis reasonably intact so they can continue their work in bringing this lovely venue fully back to life.

It's well seen that Leith's motto, "Persevere" is alive and well here!

(NB: donations to Leith Theatre Trust can be made via the website (link above) or via [JustGiving](#)).

**JASON WILSON — SUMACH ROOTS**

The latest global-roots epic from Dave Swarbrick's mercurial Canadian collaborator.



*"Wilson is a master at combining the folk music he garnered from his Scottish roots with the reggae he learned at home in Canada."*

— *RnR Magazine*



[jasonwilsonmusic.com](http://jasonwilsonmusic.com)

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## THE CALL OF THE WEST

Campbell Cameron writes from Benderloch near Oban.

**GREETINGS FROM** the west to all musicians – gosh, it has been a strange time here, there and everywhere. Might be a lyric in

that!!

All of our gigs at the cosy wee Victory Hall here in Benderloch were postponed, I use postponed advisedly.

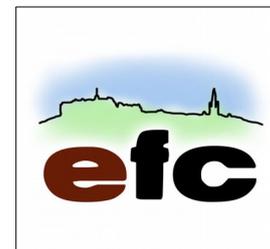
We will welcome all of the musicians back next year as a priority if they can make it up to



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## THE CALL OF THE WEST

*(continued)*

Oban. While not writing off this year totally it's quite a risk to get the "wee gig" in the Reading



Victoria Hall, Benderloch

Room up and running. Maybe the Big Hall with family groups will be the cabaret answer.

Oban FM - my other hat - has soldiered on with reduced hours until last week when we resumed the "new normal" with 12 hours a day broadcasting returning. This week sees my 28th year completed at our community radio station - every year of its existence. The new challenge now is to return it to financial stability!

No businesses open - no advertising revenue. Well, markedly reduced to be fair, because a number just kept paying and we are grateful to them.

Both ways it's a tough time for all. We will be pleased to do what we can to help musicians back on their feet by offering Oban FM airplay today!

We are an Independent station so we avoid playlists comprised of the latest "hits" and incorporate new contemporary and trad music into the legendary greatest hits. You will hear Queen's "[A Kind Of Magic](#)" followed by [Elephant Sessions](#) or [Hamish Napier](#). Now that's what I call music! The moral is ... send your music west!

Also, please be in touch if you're touring next year. We get great audiences who sit and listen appreciatively enjoying a wee dram. We can offer gigs in Benderloch and Oban because we have good links with [The View](#), [the Rockfield Centre](#) and [Corran Halls](#) and can advise on gig venues around Argyll.

[Ping me an email](#) and we can get a chat

going. And, check out [Victory Hall Gigs](#) on Facebook.

## NEW CAMPAIGN CALLS FOR POLITICIANS TAE TAK TENT O SCOTS LANGUAGE

A new campaign has launched demanding official recognition for the Scots language.

Oor Vyce brings together academics, writers and political campaigners who want the Scottish Parliament to pass a law to promote The Mither Tongue similar to the 2005 Gaelic Language Act.

They also want an official body like Bòrd na Gàidhlig to raise the status and profile of Scots.

Oor Vyce had its "soft launch" on Facebook, Twitter and Instagram ahead of the main launch after lockdown is lifted.

A spokesperson said the 2011 census showed one in three people spoke Scots and it was time their voices were heard. "It's time for Scots voices to be heard. Despite its prevalence in everyday life, Scots lacks any sort of official status. There's no legislation in place recognising it. We need to protect and promote it like Gaelic.

"When sae mony folk dinnae see the wey they blether tae yin anither aw the time in their ain country respectit bi politicians, it maks them scunnert an feelin hoo they talk micht somehoo be wrang.

"That's why we're calling for the Scottish Government to legislate for a Scots Language Act to officially recognise the rights of Scots speakers and set up a board with powers to protect and promote the language.

"According to the 2011 census, Scots has more than a million and a half speakers, making it Scotland's second most spoken language.

"It's around us all the time, used as the language of work, home and family in communities from Shetland to Dumfries, from Aberdeenshire to the Borders, as well as playing a key role in our cultural

heritage through song and literature."

In the 2011 Scottish Census, respondents indicated that 1.54 million (30% of Scotland's population) are able to speak Scots. Scots is recognised by the UK Government as a regional language under the European Charter for Regional and Minority Languages, which the Scottish Government supports.

In 2019 the SNP approved a conference resolution calling for a Scots Language Board. A debate in the Scottish Parliament in 2019 featured MSPs from all political parties, several of them speaking Scots.

But no legislation is currently in place to



protect and promote the language in the same way as Gaelic.

Oor Vyce seeks to level the playing field for Scots speakers by raising public awareness of the need for political action on Scots and working constructively with the Scottish Government to make the case for a new law.

The social media campaign kicked off on Monday 1 June at the following sites [Facebook](#), [Twitter](#) and [Instagram](#).

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

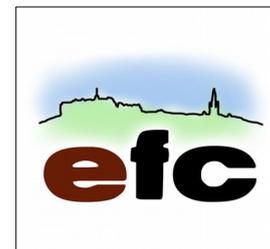
**And [click here](#) to go to EFC's YouTube channel.**



# CARRY ON STREAMIN

from *EDINBURGH FOLK CLUB*

*Probably the best folk club in the world!*



Volume 1.03

*Dateline: Wednesday 8 July 2020*

## WEE BITS and PIECES

IONA FYFE writes to say ...

I WILL BE WORKING with Folk at The Hall Festival, to run a three-part intensive course in **Ballad Scholarship and Sourcing**. This will focus on the process of sourcing, interpreting, editing, arranging a ballad and will guide members through several of my favourite online (FREE) folksong and ballad resources and archives.

You do not need any resources or books, just access to Zoom. Resources will be sent to you. Your ticket ensures you get three workshops so you get more out of the classes and can do your research between classes. This is open to beginners. This class is limited to 15 people so it will not be a big class and plenty of space to learn and ask questions.

Lessons at 19:00 BST on **July 7th, 14th and 21st** via Zoom. [Get tickets here.](#)

## ROBIN HOOD'S BAY FOLK CLUB

JIM FOSTER writes ...



Robin Hood's Bay FC

WE'VE JUST HAD some bad news - the staff at Ye Dolphin, the characterful old pub down in Robin Hood's Bay old village, all received redundancy notices on 29th June. So the Bay Folk Club's home for the past 30 years looks like being closed for some time, if not forever. But, over the years, the Club has moved around all the pubs "down Bay" and will live on in another venue. We have several irons in

the fire, but it is early days yet. As soon as we are able to sing together once again, and have more information it will be published [here on the club website](#). Meanwhile we are enjoying weekly Zoom sessions each Friday at 8.00pm. Anyone who wishes to join (or appear as a guest) is invited to simply [email me here](#).

## THE NEST COLLECTIVE CAMPFIRE CLUB



Digital Campfire Club

SERAPHINA D'ARBY writes ...

THIS SUMMER JOIN The Nest Collective's digital campfire ([see here](#)) to hear extraordinary music live in the comfort of your homes. Each broadcast will be presented by your host, folk singer [Sam Lee](#), who will introduce you to the two artists performing around the campfire on that evening. The series will feature Sam Amidon, Hannah Read, The Hut People, Kadialy Kouyate, Rowan Rheingans, Jim Moray, Dizraeli, Kitty Macfarlane, Millicent Chapanda, Germa Aden among others.

## ALMOND VALLEY FOLK CLUB

TRISH SANTER writes ... "ALMOND VALLEY FOLK CLUB (W Lothian) is running fortnightly Zoom sessions every Tuesday from 8pm - 10pm: the next session being on Tuesday July 14th.

After early tech teething troubles, these are going well, and it has been great to have people from other parts of the UK join us.

Logon details are only sent by email, though you can get the dates from our Facebook page.

[Email Trish](#) if you want to be added to the e-list.

## ST EDITH FOLK CLUB (Kent)



St Edith FC, Kent

KEITH STOCKMAN writes ...

It's good that you are keeping COS going, it helps keep the club together. I have continued with our weekly e-newsletter since we went into lockdown so that it keeps the club in the minds of our members and gives us some sense of community. Our members are lovely people and have responded well (as you would expect from a folk loving crowd), we have arranged various online events since lockdown, including a raffle which raised over £1200 for our local NHS charity trust. We are playing charity Band Bingo soon and we have another quiz in the pipeline.

The lack of support for and appreciation of the performing arts sector, and its importance to the UK economy, by this inept government that we are cursed with is quite staggering. Not only the musicians, actors, dancers, etc who are the public face of the sector but all the support workers, engineering, production, front of house staff and so on, are currently in limbo with no idea of when they may be permitted to return to work. The government has concentrated on the return of popular culture - football, shopping, pubs - for ideological and populist reasons, to shore up its faltering support. It's time that we stood up and made our voices heard in a national, co-ordinated way to get the message across to government as that seems to be the only way to get them to do anything. You can quote me on that!!

(... continued over)

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

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## PAULINE VALLANCE

IN COS1.02, we mentioned that clarsach player and singer Pauline Vallance hoped to be part of the virtual **Morecambe Fringe Festival**. The festival is still scheduling acts even now but Pauline's show - **What the Brontës Did at the Fringe** – will be in the mix to be shown on the [Morecambe Fringe Facebook page](#) during the weekends of **July 11 and 12 and 18 and 19**. A preview of the show will be available on [Pauline's YouTube channel](#) while show information and times will be on [Pauline's website](#).

But Pauline is not one to let grass grow and she says, "Can I give you info on another show I hope to tour with?" And here it is ...

Pauline's **Miraculous Musical Mishmash**, described as "Tapping your head and rubbing your tummy of music".

During lockdown, Pauline has been entertaining the masses with **One Song to the Tune of Another**, in honour of the late Goodie, **Tim Brooke-Taylor**. (Readers may remember Tim Brooke-Taylor from his many appearances on BBC Radio 4's brilliant panel game, **I'm Sorry I Haven't A Clue** introduced as "the antidote to panel games". The show began in 1972).

Pauline's show started as a challenge and has now become a daily fix for many, being described as "the best thing to come out of Covid 19 insanity".

She has developed this into an interactive show, featuring such delights as **Brave Common People** (Common People to the tune of Scotland the Brave) and **The**

**Hallelujah Can Can** (Leonard Cohen's Hallelujah to the tune of the Can Can).

This show is tour-ready when live shows return. Samples from the show can be found on [Pauline's YouTube channel](#). Contact [Pauline here](#) for more information and to book the show.

"Laughed so hard I upset the dog".

## REVIEWS

Once again we are grateful to **Jim Welsh** for reviewing albums.

Jim also writes that **Radio Summerhall** is back on air and you can [listen here](#) to current shows, the back catalogue and also read the station's [news and reviews online](#). But you can also read on here below to see some of what he's playing on his **Music Routes** show...

**Mr Alec Bowman, I Used to Be Sad and Then I Forgot (Self, Out Now)**



**I Used to Be Sad and Then I Forgot**

Mr Alec Bowman has the knack of writing a song that makes you feel that you've heard it before, even though you know full well that you haven't. Go back and listen again, it sounds like something else entirely. A good talent to have, it means he's constantly engaging your attention. And the songs on this album are certainly worthy of repeated listening. This is the first album released under his own name, a fact that may just point to the personal nature of the lyrics rather than a change of musical direction. IUTBSATIF comes dressed in a sleeve



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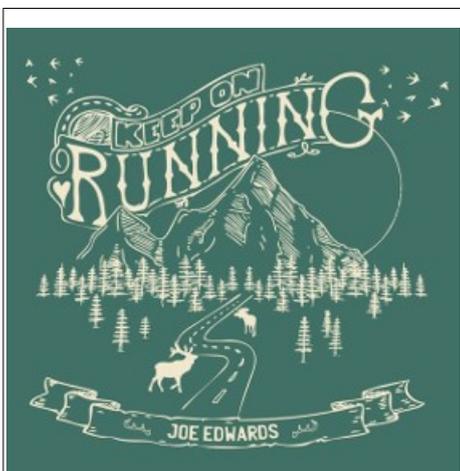
## REVIEWS (continued)

that features Mr Bowman in the midst of a field of buttercups and would not have looked out of place in my record collection in the '70s.

Possessed of a gentle voice with a wistful edge, he would not have sounded out of place there either, but the songs here have more depth than ballads of unrequited love, and the sometimes unsettling subject matter – Hand in Hand, for instance lists ways in which he does not want to die (Forth Bridge gets a mention here) leaves you much to ponder after listening.

Produced by “long-time misery botherer and harbinger of melancholy” and sometime collaborator with the mighty Kit Downs, Josienne Clarke, who seems to know exactly when to add a touch or leave something alone, this is an album that will stay with you.

**Joe Edwards, Keep on Running (Tiny Mountain, Out Now)**



**Keep On Running**

This debut album from Wiltshire singer/songwriter Joe Edwards gives him a pretty impressive start to his recording career. He admits to soaking up the influences of the great American songwriters while at Liverpool Institute for Performing Arts, but I have to say that even though he recorded this in Nashville, he has retained a certain

essential Englishness in his work. In this he has been ably assisted by producer Steve Dawson, who has allowed Edwards’ vocals to take prominence while providing some sympathetic enhancements (he also plays guitar, dobro and pedal steel here).

Some fine keyboard work from Chris Gestrin, underpinned by bass from Jeremy Holmes and Joe’s brother Alex on drums add to the polished and mature feel of the album and do the songs justice, particularly on the title track, Cross the Line and Driving Home. It stands up well to repeated listening, which is what it’s getting in my house.

**Steve Crawford & Spider MacKenzie, Celticana (Self, Out Now)**



**Celticana**

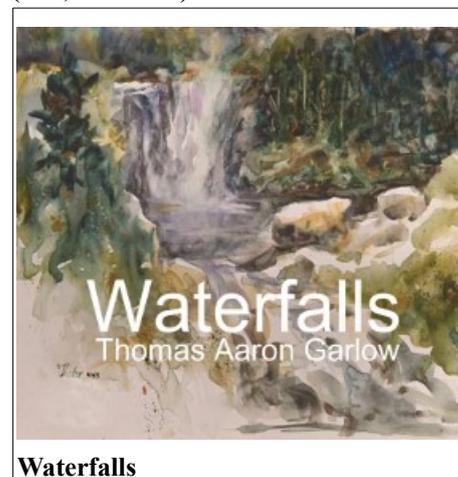
I must confess to an aversion to made up words – usually a result of an optimistic PR Department – “Grassicana” is one such deviant doing the rounds just now, so this album started out with a hill to climb, given its title. Fortunately, however, the content surpasses the label with an attractive blend of folk, jazz, blues and more.

Steve Crawford is a well-established name both in Scotland and Germany, where he live these days, and Spider MacKenzie’s harmonica has graced albums by artistes on both sides of the Atlantic. They’ve been playing together, on and off, for a long time and it shows in the way they

complement each other throughout this album.

The majority of the songs are from Crawford, with a couple of tunes from MacKenzie thrown in for good measure. After the Ceilidh, Hands of the Devil and Glen Deskry jump out on early listens, but the overall standard is high. The production, too, is perfectly balanced to make the most of the partnership.

**Thomas Aaron Garlow, Waterfalls (Self, Out Now)**



**Waterfalls**

This album was made possible, in part, through an “Innovative Artist Grant” awarded to Thomas by the United Arts Council in his hometown. The two-year project emphasised collaboration with local visual artists and with local musicians and studios.

I think the UAC will consider this money well spent. Five years after his last release, Waterfalls emphasises Garlow’s roots in rural Appalachia with this collection of self-penned material. The title track was recorded live in an old chapel and the others in three studios using some very talented local musicians.

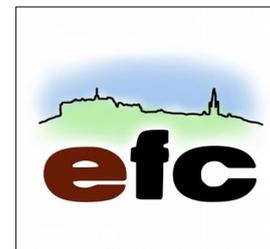
There’s some strong subject matter; Only One Survived chronicles the story of the 2006 Sago Mine disaster in West Virginia and is followed by the reading of the letter written by the shift supervisor, Junior Toler, moments before he passed. Gloria (That’s The Way It Goes) immortalises a



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## REVIEWS *(continued)*

beautiful mountain that was destroyed by coal strip mining.

If this album has a fault, it's that Garrow wears his heart on his sleeve a little too readily and this can lead to a tip into over sentimentality at times. But overall, the strength of the music and the playing make for a worthwhile experience.

## REMINDERS ...

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

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

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

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

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

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

[THE TRADITIONAL MUSIC FORUM](#) (aka TMF) is a key participant in the Scottish Parliament Cross Party Group on Culture, the Music Education Partnership

Group, Culture Counts and Heads of Instrumental Teaching Scotland (HITS) to name but a few. Through the website, newsletter and social media channels, TMF continually showcases the diverse activities of their wide membership and shares news, events, and information. And notably, EFC's man, Dave Francis is the TMF Director and Lori Watson, is chair.

## MUSIC WAVES

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

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

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

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

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

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

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

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

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

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

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

## cyberPRINT

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

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

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

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

[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+.

*(... continued over)*

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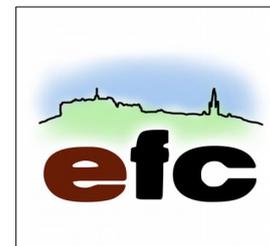
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## cyberPRINT (continued)

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

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

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

**FOLKER** (Germany, bi-monthly, print, on-line) one of continental Europe's major folk mags – in fact, probably the leading mag. Folker covers mostly European traditional/folk music and world music and is a valuable source on German and other European artists and the festival scene. It also carries book, record and cassette reviews. (Ed: Editor-in-chief Michael Kamp 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  
**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: Wors, Warks, Staffs, Shropshire, Herefordshire.

**FOLKFAX** - Diary of events, news and gossip. (NB: Online only).

**WILTSHIRE FOLK ARTS** Wiltshire.

**FOLKLIFE WEST** Wors, 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.

## FESTIVAL ROUND-UP

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

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

## SOLUTIONS to the crossword in COS 1.02 ...

Clues Across:

1. SKIPINNISH
6. RATHO
8. OLLAV
9. BIKINI
10. EYES SHUT
12. BOB
14. VASE
16. UNSONSIE
17. NARWHALS
20. SMEW
22. WOW
23. BATHROBE
25. LÚNASA
26. OSCAR
27. RODEO
28. HUMBLEBUMS

Clues Down:

1. SCONES
2. INVASION
3. IDIOT
4. BRIDGE
5. HOM
7. TARBET
11. MÀN RAN
13. BONES
15. MILLER
16. UPBOW
18. WISHBONE
19. EDWARD
20. SAIL ON
21. HEAR US
23. BESOM
24. BRU

We're always looking for contributions from you – articles, news, pictures, opinions, reviews.

[Please click here to email them to us.](#)

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

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

Featured performers on this edition of the COS video are BrOg, Colum Sands and Cathal McConnell, Vin Garbutt, Iona Fyfe, Claire Hastings and Andy Smith



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## THE LIVING TRADITION

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