

EDITORIAL

Our "Folk Music in Alberta" article in the third issue brought lots of letters, some of which appear in this issue. It's nice to know that what we're publishing is provoking response. The particular question that drew the most mail was that of bars in folk clubs and how they affect audiences. There's been letters both for and against having them—but what is pleasing is that people are interested in talking about questions like this, and in finding out (and learning from) other groups' experiences.

Soon we'll be running a full-length article on folk festivals—who they're for, why they are put on, and

people's reactions to them. As I write, the Vancouver Folk Music Festival has just finished, and already there have been many responses to it, both from Vancouverites and from out-of-town friends from Canada and the United States. There's a vast difference between festivals such as this, and that written up in our last issue, Newfoundland's "Good Entertainment", and so we'll try to get down to the basics, and describe the various types of festivals we see around. This is where you can help us. Your articles and letters will help us to present a balanced report from across the country. Please write.



FESTIVAL/WORKSHOP PHENOMENA #1:
THE ADVENT OF THE CHEAP CASSETTE RECORDER HAS HAD AN
INTERESTING EFFECT ON FOLK MUSIC AS A PARTICIPATORY EVENT...

Continued on page 40.