

to take a summer siesta this year. A gala farewell affair was thrown at the Grad House in May, featuring well-known local fiddler Kelly Russell and then our doors were closed until September. On Sep. 21 the club moves to the Ship Inn, a local pub with a reputation as a place where musicians often jam evenings. The Ship Inn is located between Duckworth and Water Streets near Prescott, just below the L.S.P.U. Hall.

A club aimed at high school-aged performers and audiences opened last winter at L.S.P.U. Hall. Named **LeSpew**, after the hall's initials, it is a coffee house for teens featuring some folk, some rock, and some poetry, movies, etc. It meets Friday nights. In addition to their coffeehouse, L.S.P.U. is featuring once-monthly square dances with calls by Colin Quigley, Paul Dean and John Koop. Music is by a group of C.F.A.'s—the Southside Ramblers.

The Newfoundland and Labrador Folk Festival (Labrador was added to the name this year in spite of the fact that this was the first year it wasn't represented) was held June 28-30, again under the auspices of the St. John's Folk Arts Council, and again at Bannerman Park. In spite of the worst summer in most Newfoundlanders' memories (thanks again, Mt. St. Helen's), the weather stayed fine and the festival was a musical, if not audience-wise, success, featuring such performers as Paddy & Bride Judge, John Joe English, Matt Benoit, Emile Benoit, Linda Slade and John White.

The Conception Bay Folk Festival, featuring a lot of the same performers, didn't share the good weather of the St. John's Festival. Reasonable weather turned to rain at the beginning of the afternoon concerts and performers and audience got wet.

This year saw two additional folk festivals getting off the ground: one in Placentia and one in the Bay of Islands (Corner Brook), sponsored by their respective Folk Arts Councils. The most interesting festival of the season promises

ATLANTIC REPORT

NEWFOUNDLAND. Thanks to Charles Pennell, St. John's for the following round-up:

After nearly four years of successful year-round operations the **St. John's Folk Music Club** finally gave in to the pressures of dwindling attendance and numbers of available resident musicians and decided

to be the **Port-au-Port Folk Festival** featuring all French performers (see below).

With all the folk music happening on the island, it is sad to note its decline in popularity in St. John's pubs. With the exception of Bridgett's on Cookstown Road, which ceased booking entertainers at all for a while, and possibly the Belmont on Water St., there are few traditional music clubs in town now. Some clubs do feature folk performers from time to time—for example the Rob Roy and the Cabaret at opposite ends of Duckworth St., Martha's on Water St., Finnegan's Pub on Harvey Rd., Speakeasy in the Murray Premises and of course the Grad House (Fridays only) and the Ship Inn. Except for the odd appearance by Irish groups like Ryan's Fancy and the Sons of Erin, and of popular groups like Wonderful Grand Band and Gordon Quinton-John Lacey, most of the other clubs feature only rock and disco.

Les Terres-Neuviens Français held an all-francophone folk festival at Cap St. Georges, on the Port au Port Peninsula of Newfoundland, August 2 and 3. Called "**Une Longue Veillée**", the festival featured not only folk singers, but also dancers, storytellers and craftspeople from Newfoundland, St. Pierre et Miquelon, The Magdalen Islands, P.E.I., New Brunswick and Nova Scotia. The festival was set up in five outdoor performance areas plus an indoor film area. Two concert areas were scheduled for folk music which provided a rare opportunity for comparison of the variety of musical styles from the different regions. Two plays took up most of the agenda on a third stage: one play was a puppet play by Jean and Louise Peronnet of Moncton, New Brunswick, the other an original play based on a local French folk tale. One stage was set aside for those long French folktales "full of princesses in distress and seven-headed monsters and of course a gallant young man who saves the day." The difficulty with the festival—as with most others—was what to pick from all the great concurrent sessions.

NOVA SCOTIA: The Harbour Folk Society in Halifax (which I erroneously called the Halifax Folk Society in the May-June issue) kicked off June 15 with a Benefit Concert and Dance, which was a resounding success. They reached their goals of bringing people together, promoting folk music, increasing their membership, and raising money for future events. Their membership now stands at around 30 with many more people obviously interested in attending their events. About 200 people packed Saint Mary's Boat Club where the Benefit was held. One of the highlights of the evening was a performance by the Nova Scotia Folk Dancers. Says Sandy Greenburg, in the Harbour Folk Society News, "I got a chance to do a little weaving, jumping and dancing myself both to the music of John Cahill and Kevin Roach with caller Jane Lombard and to the always exciting Jarvis Benoit Quartet. Rick Bauer made people feel at home as the M.C., and the audience was given a taste of what a song circle is like in the first set. Many fine performers filled the evening. Next time we do an event on a Sunday night (if we do), we'll try to end it closer to the 'Gee, I have to go to work tomorrow' deadline." Halifax-Dartmouth folkies can join the Harbour Folk Society by sending \$5 to them at P.O. Box 983, Armdale, Halifax B3L 4K9; or find them at the Song Circle second and fourth Mondays of each month, at the Grafton St. Cafe.

The **Atlantic Folk Festival**, held on Moxom's Farm, N.S. August 2-4 starred Pete Seeger and Arlo Guthrie. Bernie Houlahan, who was there as part of the folk group "Hal an Tow" sent these notes:

This year's AFF survived the threat of rain and a Sunday afternoon influx of "bikers", both of which caused some concern—but all went relatively well, with access to the site, "facilities", and such amenities as there were much improved over past years. There was some mediocre music but most was top-notch. Na Cabarfeidh were a pleasant surprise, an

interesting combination of bagpipes, percussion and ancient Celtic wind instruments, featuring music from the Breton area of France. The standout Maritime act was the Jarvis Benoit Quartet, with intricate and incredibly tight arrangements of old-time and traditional string music. A popular act on the session stage was a flute, piano and string bass jazz set by the Atlantic Symphony Players, and a beautiful brass quartet as well. Different—and impressive. The great Newfoundland raconteur, Canon George Earle, accompanied Wilf and Baxter Wareham in a selection of recitations and tall tales that proved to be the highlight of the weekend for many of us. Arlo Guthrie did his usual thing, and quite well—despite

the galloping TV cameramen falling all over themselves in their eagerness to “shoot a star.” Pete Seeger, both alone and with Arlo, displayed an amazing power and clarity of voice—a great selection of songs. Though now 60 plus, he only seems to improve as years go by.

Despite the recurring problems of drunkenness and garbage that haven’t improved, the music *has*. The session stage had greater prominence, and a few more people each year are being exposed to the good things that are there if you know where to find them. Perhaps in time the structure of the AFF will come a little closer to that of Mariposa or Fox Hollow. We can always hope.

Chris Lobban



Photo from cover of Cape Breton's Magazine.

CAPE BRETON'S MAGAZINE

This magazine is “devoted to the history, natural history and future of Cape Breton Island.” It is a large magazine (10" x 14") and the front and back covers feature beautiful black-and-white photographs of the Cape Breton people and places presented inside. The paper inside is newsprint and the copy is typed, not typeset. Except for the covers, the maga-

zine has a homemade quality that conjures up images of dedicated volunteers working their guts out for something they care about.

The contents consist primarily of aural histories—“Cape Bretoners speaking, telling stories and showing how things were done”. The latest issue (No. 26) contains an interview with Sidney Howard of Albert Bridge who carves huge