The club scene in southern Ontario is more or less unchanged this year, with a handful of non-commercial clubs presenting, but not confined to, traditional music performers.

In Toronto, Fiddlers' Green and Mariposa Mainland, open on Friday and Wednesday evenings respectively, import a scattering of American and British singers and musicians in addition to local and other Canadian artists. Fiddlers' Green is also loosely connected with a number of dance groups, including a continuing association with the Toronto branch of Comhaltas Ceoltoiri Eireann, the Irish traditional music organization. The Cuckoo's Nest in London presents much the same musical fare, with perhaps more of a "folk community" feeling. Most club regulars are involved in the Morris, Longsword and Rapper teams which have grown out of the club, and these activities, plus the occasional Mummers play, give the Cuckoo's Nest a fairly high profile in London. The club also supports an excellent newsletter with news, reviews and articles on various aspects of folk music and dance. The Cuckoo's Nest opens on Sunday nights. Another non-profit club presenting some traditional music operates in Owen Sound, one of the organizers being Bob Bassett, an enthusiastic proponent of Canadian songs.

In addition to these clubs, most Ontario cities boast either a folk music bar or coffeehouse, and Universities and colleges generally present some kind of folk music in their student bars. Predictably, these establishments generally steer clear of all but the most lively traditionally-based performers.

The most successful summer festivals this year seemed to be the relatively small ones. Home Counties (London) and Summerfolk (Owen Sound) were particularly noteworthy, and by all accounts Northern Lights (Sudbury) was also very good. In contrast, the Festival of Friends (Hamilton) and the new Toronto Folk Festival suffered from over-extravagance: too many performers and very little cohesion. Of the two, Toronto was the better artistically, but was an administrative disaster. The debt that resulted from this one festival could keep a smaller festival afloat for several years. Publicity was poor, resulting in meagre crowds, and programming was sloppy, with performers often scheduled in two places at once. There seemed to be an attempt afoot to outdo the Mariposa festival in scale, and unfortunately the experience necessary to organize such an immense project proved to be lacking.

On the positive side, from the Society's point of view, was an increasing traditional French-Canadian representation at southern Ontario festivals this year. Groups such as Eritage and Rêve du Diable proved to be very popular with audiences.

Finally, the Mariposa organization, having dumped its summer festival this year, turned instead to producing an indoor fall festival, housed in Toronto's Harbourfront arts complex. This was a weekend with a theme, the emphasis being on the city and things urban. The format was daytime workshops and evening concerts, with a very popular "British Pub Night" on the Saturday evening. The festival brought together in a fairly intimate indoor setting representatives of urban ethnic cultures from north American and British cities. The resulting dialogue between performers produced some excellent workshops. It would seem that the festival did well enough financially to continue as a welcome alternative to Canada's perhaps too-numerous summer extravaganzas.

- Ian A. Robb

The Kodály group of western Ontario is growing slowly. This group is important because its philosophy embraces the idea that the Canadian folk song is the vehicle for learning in this method of music education, and that music education must stem from the native folk music. Our group played host November 7 and 8 to a very successful Kodály conference. Some of the finest clinicians in Canada were there, sharing their knowledge of and love for music. Lois Choksy and Edith Fowke were the two special guest clinicians and joining them were Miklás Takács of Montreal and three local clinicians from the London area. Some of the
demonstrations outlined how to use the Canadian folk song in the classroom - "Children's songs and rhymes" and "Children's songs and games in a Canadian setting" were two such. Pamphlets from the Canadian Folk Music Society were distributed to over three hundred delegates who attended.

Canadian folk music is constantly in the minds of the music specialists of Middlesex County Board of Education; we are trying to set up a special pilot project in music. We need initially to have hundreds of Canadian folk songs, children's songs and games analysed and categorised for immediate use. This is a mammoth undertaking and will require many hours of research and study.

Folk dance is gradually finding a place of importance in the music program of our county. Several demonstrations and workshops have been presented this fall. The administration is gradually being convinced of the validity of this element of folk art.

László Vikár, the head of Ethnomusicology at the Academy of Sciences in Budapest, was in Canada this past summer to look at our work in Canadian folk songs. He also spent some time at the Archives and discovered that some transcriptions were incorrectly done. It is necessary for a knowledgeable person in languages and analysis to lead an archive team to undertake this work. Marilyn Dickson of London is having archive tapes sent to her for transcription and analysis for teaching purposes; none of the material has been transcribed as yet.

John Barron is acting as consultant to CTV to upgrade the amount of Canadian material used in a series of educational TV shows. The first six such "Canadian" shows aired contained no Canadian material whatever.

There are hundreds of children being turned on to Canadian folk music through the special Kodály programs that are springing up around the city of London, specifically in Middlesex and Elgin Counties. This is also occurring in pockets throughout Ontario.

- Alice Lingard