

# CANADIAN FOLK MUSIC POLICE MUSIQUE FOLK LORIQUE CANADIENNE.

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The Canadian Folk Music Bulletin is published quarterly by the Canadian Folk Music Society and contains articles, notices, reviews and commentary on all aspects of Canadian folk music. (CN ISN 0068-8746)

The Canadian Folk Music Society exists to encourage the study, appreciation and enjoyment of the folk music of Canada in all its aspects. It also strives to promote publication and performance of this music and to stimulate national and international understanding through a common interest in folk music. Memberships, which run with the calendar year, are available by writing:

Canadian Folk Music Society Box 4232, Station C, Calgary, Alberta, Canada T2T 5N1

Annual membership fees are: \$10.00 for students, \$15.00 for individuals and \$20.00 for institutions. Please forward membership fees, payable to CFMS, with your application for membership. Membership entitles the holder to: a year's subscription to the Canadian Folk Music Bulletin and the Canadian Folk Music Journal (which is an annual publication), discounts from the CFMS Mail Order Service, and a voice in the Society's affairs. Applications for new memberships which arrive after October 1 of a given year will be applied to the following year. Membership renewals are due at the start of the calendar year.

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Submissions. You are invited to submit articles, songs, reviews, notices and artwork to the Bulletin. Submission deadlines are: Feb 1, May 1, Aug 1, and Nov 1 for the March, June, September and December Bulletins respectively. Please write for details about submissions, advertising and review policy. Back issues of various Canadian folk music publications are available; please write for details. Unless otherwise indicated all editorial matter, articles, translations, tunes, arrangements and words not in the public damain are copyright © The Canadian Folk Music Society.

Le Bulletin de musique folklorique canadienne est publié quatre fois l'an par la Société canadienne de musique folklorique et comprend des articles, informations, comptes-rendus et commentaires sur tous les aspects de la musique folklorique canadienne. (CN LSN 0068-8746)

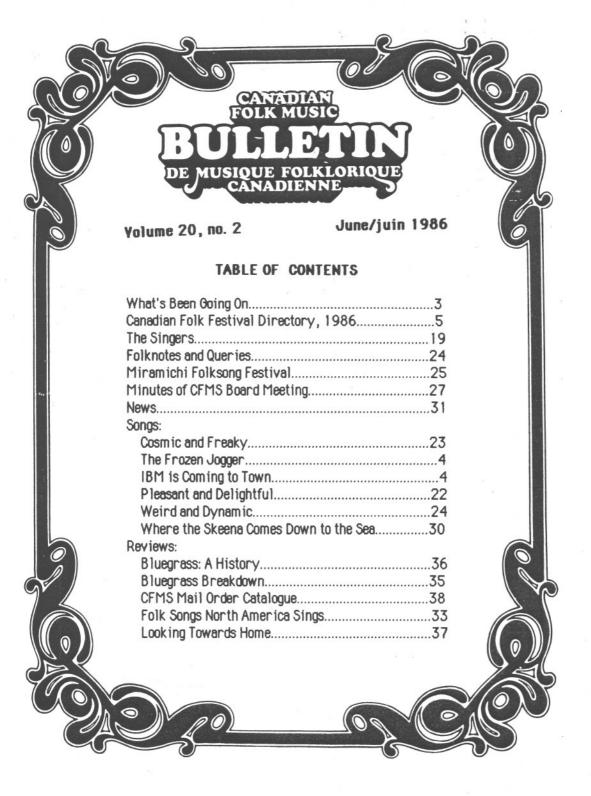
La Société canadienne de musique folklorique existe pour encourager l'étude. l'appréciation et la jouissance de la musique folklorique au Canada sous tous ses aspects. Elle tend également à promouvoir la publication et l'exécution de cette musique et à stimuler une entente nationale et internationale en raison d'un intérêt commun pour la musique de folklore. L'abonnement, valable annuellement du let janvier au 31 décembre, s'obtient en écrivant à:

Société Canadienne de Musique Folklorique CP 4232, Station C, Calgary, Alberta, Canada T2T 5N1

Les frais annuels d'adhérence sont: de \$10.00 pour étudiants, de \$15.00 pour membres individuels et de \$20.00 pour institutions. Veuillez envoyer les frais de cotisation, payable à la SCMF, avec votre formule d'adhérence. Cette cotisation donne droit à l'abonnement annuel au Bulletin de musique folklorique canadienne, au Journal de musique folklorique canadienne, lequel est publié une fois l'an, des rabais à la Service de commande par la poste, et d'avoir voix aux affaires de la Société. Les nouvelles demandes d'adhérence reçues après le ler octobre seront valides pour l'année suivante. Le renouvellement des cotisations est attendu pour le début de l'année, en janvier.

Abonnements. Les abonnements au Bulletin peuvent être obtenus en adhérent à la SCMF (voir ci-haut). Il est possible de vous procurer à votre choix des numéros du Bulletin au cout de \$3.00.

Soumissions. Vous êtes invité à soumettre articles, chansons, comptesrendus, informations et travaux d'art au Bulletin. Dates limites des soumissions: ler, fév., ler mai, ler août, et ler nov. respectivement pour les Bulletins de mars, juin, septembre, et décembre. Pour détails concernant soumissions, comptes-rendus ou publications antérieurs écrivré à la Société, A moins d'ayis contraire, tout ce qui a rapport à l'édition-articles, traductions, airs, arrangements et paroles qui ne sont pas dans le domaine public-est considéré protégé par les droits résèrves.



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### WHAT'S BEEN GOING ON

You readers of the BULLETIN are more than just casual subscribers to a magazine; you're members of a society and presumably take an interest in the affairs of that organization. And you probably have the impression that the affairs of the CFMS have been taking a downturn lately, at least on the basis of the lateness of BULLETIN issues and Mail Order Service orders. So this editorial is to assure you that the society is not going down the tubes, the problems are temporary, and solutions are being worked on.

The problems which delayed the December issue (and, to a lesser extent, this one) can be separated into two sets of issues, one involving finances, the other involving people.

Financially, we just spent too much money on the BULLETIN in 1985. A number of things have happened, producing a cumulative effect. The BULLETIN absorbed all the production costs of the Mail Order Service catalogue and (temporarily, at least) the Folk Festival Directory. Typesetting and printing costs (although we continue to pay about the lowest professional rates available) crept up. The Folk Festival issue had to be printed outside our normal supplier because of time considerations — but the price turned out to be vastly higher. All these factors and others added up to putting the BULLETIN very much over budget for 1985 — and before we knew it the cupboard was bare. Hence the appeal for membership renewals and donations.

This won't happen in 1986. We are cutting back on the number of pages (although we should be able to include an equivalent amount of content through photo-reduction) and mailing the December and March issues together to save postage. By the time the June issue rolls around we expect to have authorization to use second-class mail, a major saving, and to have recovered some of the costs of the Folk Festival Directory. And we will simply be more cost-conscious during 1986.

The other factor operating here is a more personal one. As anyone who has been involved with an organization of volunteer workers knows, there are times when personal and family matters have to take precedence over the organization's business. If this lasts for a short while, the individual gets back in the traces, clears up the backlog. and things carry on as usual. Otherwise after a certain point things have to change. In this case we came to realize that the jobs of BULLETIN Editor and Mail Order Service Curator, both of which were performed in a herculean manner by Tim Rogers, had just grown too big for one human being to carry out in addition to a full-time job and a family, even in the best of times. So a group of volunteers stepped in; and it's somewhat of a tribute to Tim's abilities that fourteen people are now sharing the tasks which he used to perform single-handed! Tim still remains as Editor-in-Chief and Curator, but he's got lots of help. The list of new workers you see on the title page of this issue; the results you see before you.

So there you are. By the time you read this, the finances will have been straightened out, the BULLETIN and Mail Order Service will be back on track, and all will be well that ends well. Meanwhile, we thank you for your support and indulgence in seeing us through this trying period.

John Leeder President



As I ran out one evening, along the snowy street, A warmly bundled housewife I happened there to meet. She said "You are a jogger, for this I surely know,

That no-one but a jogger wears shorts at ten below.

"My husband was a jogger, the greatest of them all, He jogged in spring and summer, in winter and in fall.

"He'd breakfast on the sidewalk, and lunch along the path, And every night at midnight, he'd jog up to his bath.

"He left for work one morning, the weather cold and clear; He'd gone before I realised he'd left his sweater here.

"Ten times I phoned his office to see if he'd arrived, His secretary told me she feared he'd not survived.

"The weather turned still colder, to 45 below, And somewhere still my husband was jogging in the snow.

"He never reached his office, he never came back here, I fear he must have wandered for many a weary year.

"He never sent a letter, nor phoned me after dark. But once there was a rumour he was seen in Stanley Park.

"Each evening just at sunset, I sit here in my seat, Still hoping that my husband will come jogging down the street.

"That's how I lost my husband, the greatest and the best, But he's been gone for ages, so come in and take a rest."

### (addenda by John Dwyer)

I reached into my pocket, still gazing at her face, And in her outstretched fingers, I placed a broken lace.

"Remember, dear, this token, that we did cut in twain, So you would truly know me, when I returned again.

So show me now your token, my love, I beg you, That I may know you surely, and that you have been true."

At that she sobbed, heartbroken, "I can't, alas, alack, I used it just last Tuesday, to tie the garbage sack!"

"Oh faithless one," I shuddered, "How could you use me so?" So once again I turned and went off jogging through the snow.

### A TUNE TO PARSE AWAY THE HOURS

IBM is Coming to Town

You better not pout, you better not cry, You better look out, I'm telling you why, IBM is coming to town.

It's sorting a list, and parsing it twice, Your program will work if 'computer' feels nice, IBM is coming to town.

It knows when you are sleeping, It knows when you're awake, It knows when you've been coding well, So avoid that dumb misteak.

Oh, you better not loop, you better recurse, Or your marks will go from bad to worse, IBM is coming to town.

It knows when you are sleeping, It knows when you've awake, It knows when you've been up 'till four, To debug the last mistaik.

Oh, you better not loop, you better recurse, Or your marks will go from bad to worse, IBM is coming to town.

> Computing Science Bulletin University of Alberta December 18, 1981.

# Canadian Folk Festival Directory 1986

compiled by Su-Chong Lim edited by Ken Persson and John Leeder

### Introduction

This Directory contains descriptions of different folk festivals, or festivals including elements of folk music, from across Canada. It is testimony to the tremendous diversity and breadth of the folk arts in our country. Herein you will find bluegrass events, highland games, fiddle contests, multicultural celebrations, anglo festivals, jamborees and any number of other fine events showcasing Canada's rich and varied folk music. A brief description of each event as well as its date, location and contact information is provided for each. I hope that you are able to attend some of these great events and thereby support the tremendous amount of work and pride that has gone into putting them on.

Previous editions of the Canadian Folk Festival Directory were a joint project of the Canadian Folk Music Society and the Canadian Broadcasting Corporation. Due to time constraints and budgetary considerations on our part, this edition is being published independently of the C.B.C. However, we'd like to thank Les Siemieniuk, producer of C.B.C.'s national radio show "Simply Folk", who was very helpful in getting the project under way and helping with the financial end of things. We hope that the 1987 edition will once more see C.B.C. participation.

This version of the Directory is not complete by any means. Those of you who received the 1985 edition will probably notice that the number of listings is fewer this year. This can be attributed to a number of factors. Numerous of the festivals which were listed last year did not respond to our questionnaire this year; in some of these cases we are confident that the festival is being held but have no way of getting information on it in the absence of a response. In some cases we have "lost" festivals as organizers have changed and the new information has not

been available to us. As well, in some cases information was received too late for inclusion, as the mail let us down. We regret leaving anyone out for such reasons, but realistically we have to draw the line somewhere — our apologies. If we have missed your favourite event, or you know of one we've missed or have any information about other festivals that should be listed here, we ask you to contact us. Please address all correspondence to: Canadian Folk Festival Directory, P.O. Box 4232, Station C, Calgary, Alberta T2T 5N1 — thanks very much.

One feature of the Directory that is new this year is the inclusion of events from the spring of 1987. Even though these events will happen before the publication of the 1987 edition of this directory, you'll still know about them in advance and can contact the organizers for further details on those festivals that interest you.

Three sources have been particularly supportive and useful for the compilation of past editions of the Directory. The Canadian Folk Arts Council (263 Adelaide St. W. Toronto, Ont. M5H 1Y2; (416) 977-8311; or 10, rue Notre-Dame est, Suite 200, Montréal, QC H2Y 1B7; (514) 861-0451) publish a "Directory of Heritage Arts Festivals" which lists a large number of events. We haven't included all the events they mention, mostly because of space considerations. They have a summer Directory which you might like to consult to get a more complete idea of events in multicultural communities. The Canadian Bluegrass Review (now unfortunately no longer extant) published a directory of bluegrass and country music festivals that was quite complete and was of great help in including bluegrass festivals in this Directory. (The disappearance of this fine magazine is a direct factor in the smaller number of bluegrass festivals listed in this year's edition.) Finally, the federal <u>Department of Tourism</u> has been most helpful in providing us with information about events, helping track down elusive festivals and providing contact information for provincial tourism offices which may prove useful to folks planning their holidays around music festivals. This information is provided at the beginning of each provincial section in the Directory. We'd like to thank all these people, plus all of the others who provided information about various events, for their help in putting this Directory together.



### Newfoundland and Labrador

Further information about events in Newfoundland and Labrador can be obtained from the Tourism Branch, Department of Development, Box 2016, St. John's, Nfld. A1C SR8. Toll-free telephone numbers are: 112-800-563-6353 for calls from B.C., and 1-800-563-6353 for the rest of Canada, excluding the Yukon and Northwest Territories.

Brimstone Head Folk Festival (2nd Annual) July 12, 13; Fogo, Fogo Island, Nfld.

Spotlighting traditional Newfoundland music; traditional foods and crafts on sale.

Michael Henry, Box 88, Fogo, Fogo Island, Nfld., A09 2B0. (709) 266-2703.

Codroy Valley Folk Festival (Annual) July 26, 27; Sports Complex, Upper Ferry, Nfld.

All local entertainment, including singers, dancers, fiddlers, accordion players, and the Codroy Valley Scottish Fiddlers.

David Lee, Box 115, Doyle's, Nfld., AON 1JO. In conclusion, I would like to mention that the vast majority of folk festivals in Canada are staffed by volunteers. It's quite amazing the extent to which these events are "labours of love". A list of all these folks would fill a large phone book! Most are involved with little or no expectation of reward (maybe a T-shirt or a party), and are driven by a commitment to showcase their own special music to other communities. I heartily salute these people and offer heartfelt thanks for their dedication to presentation of Canada's musics to Canadians.

(adapted by John Leeder from Tim Rogers' introduction to the 1985 edition)

Une Longue Yeillée (Annual since 1979) August 2, 3; Cape St. George, Port au Port Peninsula, Nfld.

Music, dance, songs, stories, and crafts.

Les Terre-neuviens français, Cap St-Georges, Nfld., AON 1EO. (709) 644-2050.

### Prince Edward Island

Further information is available from the Department of Finance and Tourism, Box 940, Charlottetown, P.E.I. 60A 7M5. Toll-free phone line for N.B. and N.S. is 1-800-565-7421 (available from mid-May to mid-September).

PEI Highland Concert and Games (Annual since 1834)
August 2; Lord Selkirk Park, P.E.I.

Scottish athletic competitions, Linus MacKinnon Family entertain with singing, dancing, piping Scottish music, P.E.I. Scottish Flddlers, Sing for Joy Choristers, individual Scottish performers, step dancing, Highland fling, Scottish Country Dancers. Afternoon performance. Sponsored by Scottish Societies of P.F.I.

Mr. and Mrs. Ivan Darrech, 16 Union Rd. Charlottetown, P.E.I. C1C 1C2. (902) 894-4358.

### **Nova Scotia**

Further information about events in Nova Scotia can be obtained from the Nova Scotia Department of Tourism, Box 456, Halifax, N.S. B3J 2R5. Toll-free telephone numbers are: 1-800-565-7140 (Ontario); 1-800-565-7166 (Manitoba west to British Columbia); 1-800-565-7180 (Quebec and Newfoundland); and 1-800-565-7105 (New Brunswick, Nova Scotia and Prince Edward Island).

Maritime Old Time Fiddling Contest (Annual since 1952)

July 11, 12; Prince Andrew High School, Dartmouth, N.S.

James Delaney, 30 Guysborough Ave. Dartmouth, N.S. B2W 1S5. (902) 423-7389, 434-5466.

Maritime Old Time Jamboree (Annual since 1978) July 13; Beazley Sport Field, Dartmouth, N.S.

James Delaney, 30 Guysborough Ave. Dartmouth, N.S. B2W1S5. (902) 423-7389, 434-5466.

**Big Pond Concert** (22nd Annual) July 20; MacIntyre's Farm, Route 4, Big Pond

Features the best in Cape Breton Celtic entertainment. Singers: Gaelic and English. Dancers: step and highland. Fiddlers, piano players. Excellent sound, parking, full canteen facilities.

Fred White, RR1, Sydney Forks, Cape Breton, N.S. BOA 1WO. (902) 828-2373.

Nova Scotia Bluegrass & Oldtime Music Festival (15th Annual) July 25, 26, 27; Ardoise, N.S.

Over 25 hours of stage shows featuring Bluegrass "4", Appalachian, Johnson Mountain Boys, The Fabulous Cliches, Red & Murphy & Company, Birch Mountain Bluegrass, and Meadow Green.

Fred Isenor Lantz, N.S. BON 1RO. (902) 883-8633. Festival de l'Escaouette (Annual since 1976) July 30 to August 3; Chéticamp, Inverness County, N.S.

Choosing of "Evangeline" and "Oabriel", activities for senior citizens, coffee house — fiddle music and French folk songs, teenage dance, children's parade, frolic at the Acadian Centre with "Cotillon", festival mass, float parade followed by milling frolic, displays of local crafts, music, Acadian buffet.

Lisette Cormier, Box 430, Chéticamp, N.S. BOE 1HO. (902) 224-2642.

Le Festin de Musique de la Baie Ste.-Marie (Annual since 1971) August 3; Snare Lake Lodge, Hectanooga, N.S.

Full day of music, French and English, good variety. Featured will be Newfoundland fiddlers and Acadian groups. Rough camping, and jam sessions for the early arrivals.

Jean-Paul Comeau, Vice President, RR1 Box 36 Meteghan, N.S. BOW 2JO. (902) 645-2635.

Nova Scotia Gaelic Mod (48th Annual) August 3 to 9; Gaelic College, St. Ann's, Cape Breton, N.S.

Gaelic church services; competitions in bagpipes, highland dance, Gaelic language and song, and Scottish fiddling; Scottish concerts — dancing, singing, fiddling, etc.

Jim MacAulay, Box 9, Baddeck, N.S. BOE1BO. (902) 295-3411.

### **New Brunswick**

Further information is available by writing Tourism New Brunswick, Box 12345, Fredricton, N.B. E3B 5C3. Toll-free telephone number is 1-800-561-0123 for all of Canada.

Fredericton River Jubilee (Annual) July 1 to 6, Fredericton, N.B.

Canada Day parade, fireworks, concerts, River Day, Senior Day, Junior Day, Sunday picnic in the park, bath tub race, boat parade, dance, step dancing competition, bus tours, Miss Fredericton Pageant, barbecues, plus a lot more.

Bruce Mc Cormack, City of Fredericton, Box 130 Fredericton, N.B. E3B 4Y7. (506) 452-9500.

### Mactaguac Craft Festival (Annual)

August 30, 31; Mactaquac Provincial Park, Mactaquac, N.B.

About 100 craftspeople displaying and selling their crafts. Entertainment by New Brunswick performers -- folk dances, bands, storytellers, folksinging, etc. Outdoor event.

Anne Marie Picot, N.B. Crafts Council, Box 1231, Fredericton, N.B. E3B 5C8. (506) 455-8564.

### Québec

Further information, particularly about a large number of small town fairs and festivals which we've been unable to locate, is available from Tourisme Québec, C.P. 20,000, Québec, QC 61K 7X2. For Montreal and vicinity the phone number is 873-2016. Toll-free numbers are: 1-800-361-5405 for all of Quebec (except the Montreal area) and 1-800-361-6490 for all of Ontario (except area code 807) and the Maritimes.

La Saint-Lazare (Annual since 1974)
April 10, 11; Stanislas College, 780 Dollard, Outremont,
Montréal. OC

Festival of Bulgarian folk music and dance featuring guest specialists. Organized by Les Gens de Mon Pays Folk Ensemble, a Montréal group. Program includes workshops in dance, music, singing; an ethnographic exhibit; folk dance parties; shops selling records and handicrafts; films; lectures; concert. Admission for all events approx. \$25.

Yves Moreau, Les Gens de Mon Pays, C.P.73 Outremont, QC H2V 4M6. (514) 273-6095. Festival d'Été International de Québec (Annual) July 3 to 13; Old Québec

International outdoor festival of the performing arts including musicians and dancers from 18 countries. All admission free.

Louis Cournoyer, 26 St.-Pierre, Box 24, Station B, Québec, QC 01K 7A1.

(418) 692-4540.

Hank Williams Memorial Picnic (8th annual) August 17; Wigwan Beach, Kahnawake, QC

"A good family-type gathering; no electric instruments."

Bob Fuller, 1421 Gohier St. Saint-Laurent, QC H4L 3K2. (514) 748-7251.

World Jewish Song Festival (Annual? since 1980) October 1986; Montreal (site to be determined)

Peter Smolash, 5025 Plamadon, Montréal, QC H3W 1E9. (514) 342-2056 or 481-5571.

### Ontario

Further information is available from Ontario Travel, Queen's Park, Toronto, Ont. M7A 2E5. Phone number in the Toronto area is (416)-965-4008. Toll-free numbers are: 1-800-268-3735 for English-language inquiries from all of Canada except the Yukon and Northwest Territories, and 1-800-268-3736 for French-language inquiries from all of Canada except the Yukon and Northwest Territories.

Bluegrass Canada Carlisle '86 June 6, 7, 8; Courtcliffe Park, Carlisle, Ont.

Seldom Scene, Lewis Family, Dixie Flyers, Limited Edition, and others.

Bluegrass Canada '86, Box 120 Carlisle, Ont. (416) 689-5708/4421/4770. Ontario Fiddlers' Contest (Annual? since 1971) June 20, 21; Hensall, Ont.

Step dance and old time fiddle competition. Camping available.

Kinsmen Club of Hensall, Box 158, Hensall, Ont. NOM 1XO.

**Dundalk's Canadian Open Square and Step Dancing Competition** (29th Annual)
June 27.28: Dundalk's Arena and Community Centre

Fred (Pat) Dales, Box 173, Dundalk, Ont. NOC 1BO. (519) 923-2919.

Trout Creek Bluegrass and Country Weekend (Annual? since 1976)
June 27,28,29; Trout Creek Community Centre Grounds

Kay Grabowski (705) 723-5576 Ron Grassen (705) 723-5227 Trout Creek, Ont. POH 2LO.



**Multicultural Festival** (Annual since 1967) June 28, 29; Victoria Park, Kitchener, Ont.

Festival '86: Festival has become a tradition in Kitchener-Waterloo and we expect approximately 12,000 people to participate in this two-day event, presented to promote friendship and sharing among Canadians of all origins. Includes music and dancing from around the world, authentic costumes, artifact displays, ethnic foods, local music bands and much more.

Kitchener-Waterloo Regional Folk Arts Multicultural Centre, 62 Queen St. South, Kitchener, Ont., N20 1V6. (519) 745-2531.

### The Oreat Rendez-Yous Pageant

June 28 to July 1; Old Fort William, Thunder Bay, Ont.

Like fur traders of old, thousands of modern-day voyageurs converge on the fort for three days of merry-making, special ceremonies, entertainment, and much more. 24-foot birchbark cance slalom race, traditional games including axe-throwing, barrel-rolling, and log-wrestling. Canada Day Celebrations, with hundreds of costumed people to add excitement to the grandest ceremonial cance arrival of the season. Afterwards enjoy some of Canada's finest folk performers and treat yourself to the traditional fur trader's regale. Free admission on July 1.

Peggy Stewart, Vickers Heights P.O. Thunder Bay, Ont. POT 2ZO. (807) 557-8461.

Canada's Birthday Party (Annual since 1976) June 29; Upper Queen's Park, Stratford, Ont.

Entertainment includes children's games, handicrafts, music, etc. Special flag-raising at 1:00 p.m.

Mrs. Jo Aldwinckle, 289 Cobourg St. Stratford, Ont. N5A 306. (519) 273-3706.

**Northern Lights Festival Boréal** (Annual since 1972)

July 4, 5, 6; Bell Park, Sudbury, Ont.

Festival in family spirit to promote preservation, appreciation and growth of Northern Ontario performing and creative arts with roots in folk tradition.

Sandra Marsh, Box 236, Sta. B, Sudbury, Ont. P3E 4S7. (705) 674-5512.

Canadian Open Country Singing Contest (Annual since 1975)
July 5, 6; Simcoe, Ont.

Over 160 singers compete for prizes, awards and recording session valued in excess of \$11,000.

Ernie Lapalme, 11 Adams Ave., Simcoe, Ont. N3Y 4P4. (519) 426-9382. International Villages Festival (Annual since 1974) July 5 to 12; Brantford, Ont.

A celebration of cultural and folkloristic traditions of the community. 20 pavillions of food, displays and performances.

Rita Marie Jenkins, 288 Murray St., Brantford, Ont. (519) 753-9830

**Denbigh Bluegrass 'n' Country** (Annual since 1978) July 11.12.13: Denbigh, Ont.

A weekend festival featuring some of the best bluegrass'n'country bands in Canada and the U.S.A. The festival site is in a beautiful country setting with free camping. "We try to promote a wholesome family show."

Oary Malcolm, RR1, Cloyne, Ont. KOH 1KO. (613) 333-2988/2955.

Mariposa Folk Festival (Annual since 1961) July 11, 12, 13; Molson Park, Barrie, Ont.

Concerts, workshops, dancers, pub sings, Irish Fest Tent, camping, Cabaret Tent, Order of Good Cheer, square dancing, Dance Tent, Folk Play, campfire hoots, folk auction, crafts, Gospel Sing, Tribute to Don Messer, glant percussion workshop, etc. First-class Canadian and international performers.

Rick Bauer, Mariposa Folk Foundation, 525 Adelaide St. E, Toronto, Ont. M5A 3W4. (416) 363-4009 or (416) 363-4698.

Pinnacle Hill Bluegrass (First held 1981)
July 17 to 20; Renfrew, Ont.

Includes top-ranked international bluegrass musicians.

Steve St. Michael, Box 356, Renfrew, Ont. K7V 4A4. (613) 432-4381. Ontario Open Fiddle and Step Dance Contests (17th Annual)

July 25, 26; Bobcaygeon-Verulam Community Centre, Bobcaygeon, Ont.

Contests for fiddlers and step dancers of all ages. Novelty fiddle contest. Group dancing contest. Prizes for oldest and youngest in both fiddle and step dance.

Mrs. Mary Stockdale, Box 119, Bobcaygeon, Ont. KOM 1AO. (705) 738-3569.

Palmer Rapids Twin (Bluegrass/Country) Music Festivals

July 25 to 27; banks of the Madawaska River, near Palmer Rapids, Ont.

"Two festivals for the price of one": well-known bluegrass and country performers.

Lloyd Fleguel, Box 1132, Sta. F, Toronto, Ont. M4Y 2T8. (416) 537-5887.

> Maripos in the Woods (Fifth Annual) July 30 to Aug. 4; Aurora, Ont.

Residential folk camp with classes, workshops, dences and concerts. Resource persons include prominent Canadian and American artists.

Mariposa in the Woods, 525 Adelaide St. E, Toronto, Ont. MSA 3W4. (416) 363-4009.

River Valley Bluegrass Festival (2nd Annual) August 1,2,3,4; River Valley, Ont.

Blackstrap, Mac Wiseman, Doyle Lawson & Quicksilver, and others.

Tony de Boek, Box 697, Station A, Burlington, Ont. L7R 3Y5. (416) 634-5286. **Glengarry Highland Games** (Annual since 1948) Aug. 2; Agricultural Grounds, Maxville, Ont.

North American pipe band championship, heavyweight athletic events, highland dancing, track and field competition, massed bands, individual competitions begin 8:15 a.m.

Connie Blaney, Box 341, Maxville, Ont. KOC 1TO.

### Killaloe Craft and Community Fair Aug. 2, 3; Killaloe and Barry's Bay, Ont.

Family-centred cultural weekend: crafts, children's activities, workshops, with "all kinds of music".

Box 69, Killaloe, Ont. KOJ 2AO. (613) 757-2997 and (613) 757-2546.



### Canadian Championship Old Time Fiddlers' Contest (Annual since 1951)

Aug. 8, 9; Centre Dufferin Recreation Complex, Shelburne, Ont.

Very prestigious fiddle contest. Competitions begin Friday at 1:00 p.m. and 7:00 p.m., Saturday at 7:30 p.m. Includes CBC broadcast with with noted hosts, plus dance, singers, giant fiddle parade Saturday afternoon.

Ken Gamble, Box 27, Shelburne, Ont. LON 1SO. (519) 925-2830.

# Festival of Friends (Annual) Aug. 8, 9, 10; Gage Park, Hamilton, Ont.

Established folk festival with many musical styles represented.

Karen Matthews, Hamilton-Wentworth Creative Arts Inc., 401 Main St., Hamilton, Ont. L8P 1K5. (416) 525-6644.

### Haliburton Bluegrass Festival

August 8,9,10; Glebe Centennial Park, Haliburton, Ont.

Featuring the Boys from Indiana, Family Pride, Ralph Carlson & Bytown Bluegrass, Blue Mule, McDonald Bluegrass, Whitewater Bluegrass, Beaver River Bluegrass, plus more.

Haliburton Legion Branch 129, Box 129, Haliburton, Ont. KOM 150. (705) 457-2571/2346

# Summerfolk Festive! (11th Annual) Aug. 15, 16, 17; Kelso Beach, Owen Sound, Ont.

The Owen Sound Summerfolk Festival at Kelso Beach Park along the shores of Georgian Bay is one of the premier outdoor music events of the summer. Featured are some of the finest traditional and contemporary folk performers in North America. Craft displays and sales, demonstrations of contemporary and traditional crafts, activities in the children's area, evening and daytime concerts, workshops, dancing, food and beverages, and swimming at a sandy beach.

Debbie Barker, Georgian Bay Folk Society, Box 521, Owen Sound, Ont. N4K 5R1. (519) 371-2995.



Lion's Head and District Bluegrass and Country Music Festival (Annual since 1982) Aug. 23: Lion's Head Arena, Lion's Head, Ont.

Bluegrass and country music with noted performers.

Ms. Gail Brinkman, Lion's Head, Ont. NOH 1WO. (519) 793-3470.

### Oiibwa Keeshigun

Aug. 31; Old Fort William, Thunder Bay, Ont.

The success of the fur trade and the North West Company's Fort William greatly depended on the skills, experience, and cooperation of the native people. On Ojibwa Keeshigun, the fort recognizes the contribution of the native people and honours their history and culture. Highlighting the day's events are demonstrations of native crafts, food preparation, and a special singing and dancing program. Free admission

Peggy Stewart, Vickers Heights P.O., Thunder Bay, Ont. POT 2ZO. (807) 577-8461

Niagara Grape and Wine Festival (35th Annual) September 19 to 28; St. Catherine's, Ont., and Niagara Region

A ten-day celebration of the grape harvest. Tour wineries and vinyards at the height of excitement, see North America's 4th best parade, limbo to authentic Trinidadian steel bands. Lots of fun for all ages. Wine and food galore.

Len Wallis, 164 St. Paul St., St. Catherine's, Ont. L2R 3M2. (416) 688-0212

Montague Autumn Festival (Annual since 1978)
September; RR1, Smith's Falls, Ont.

High quality festival in a unique setting. Featuring many musicians from diverse backgrounds. Oreat home-made food and workshop areas (including children's). Weekend camping.

Bill Dobson, RR1, Smith's Falls, Ont. K7A 5B8. (613) 283-1168.



Kitchener-Waterloo Oktoberfest (Annual since 1969) October 10 to 18; Kitchener, Waterloo, and area Canada's largest Bavarian festival, second in the world only to that of Munich. Over 20 "festhallen" where revellers meet to enjoy compah music, hearty German food, and dancing. Over 70 cultural and sporting events, including Canada's only nationally-televised Thanksgiving Day parade.

Bill Stewart, K-W Oktoberfest Inc., 77 Ontario St. S., Box 1053, Kitchener, Ont. N2G 4G1. (519) 576-0571.



International Dutch Treat (Annual since 1980) Oct. (date not finalized), Coliseum, Stratford, Ont.

Each year a different ethnic group is spotlighted at a social/dance. Previous events have included Chinese New Year and Festa Italiana.

Mrs. Jo Aldwinckle, 289 Cobourg St., Stratford, Ont. (519) 273-3706.

Oibson House Hogmanay (Annual)
Dec. 27, 28; Oibson House, North York, Ont.

Recreation of a traditional Scottish New Year's Eve, including music, songs, stories and ceremonies, in a 19th-Century historic house museum.

Ms. Christine Castle, Curator, Gibson House, 5172 Yonge St., North York, Ont. M2N 5P6. (416)-225-0416.

**Toronto Festival of Storytelling** (Annual since 1979)
Feb. 21, 22, 1987; location not yet determined.

Storytellers' School of Toronto, 412-A College St., Toronto, Ont. M5T 1T3 (416) 924-8625. Friendship Fair (Annual since 1969)

Mar. or Apr. 1987; Sarnia, Ont. (location to be determined).

Multicultural music, dancing, foods, crafts and displays.

Anita Hobbs, 203 Water St., Sarnia, Ont. N7S 5T4. (519) 337-5986.

Mod Ontario (Annual)

Apr. 1987; Toronto, Ont. (location to be determined).

Canadian festival of Scottish Gaelic music and literature, with competitions in vocal Gaelic music, spoken Gaelic drama, storytelling, poetry and instrumental Celtic music.

Flora Skeaff, 140 Grandview Ave., Thornhill, Ont. L3T 1H6.

CHOO Chili Cook-off International (Annual? since

May 29, 30, 31 1987; Heyden Shore, Whitby, Ont.

Program includes live folk music entertainment.

CHOO Radio, 97 McMaster Ave., Ajax, Ont. L1S 2E6. (416) 683-413).



### Manitoba

For more information write Travel Manitoba, Department 5022, 7-155 Carlton Street, Winnipeg, Man. R3C 0V8. In the Winnipeg area phone (204)-954-665-3777. Toll-free number for the rest of Canada is 1-800-665-0040.

Thompson Folk Festival (6th Annual)
June 21; Recreation Grounds, Thompson, Man.

Headlining will be Dave Essig, Moon Joyce, Kate Ferris, The Stringbusters, many northern artists. Crafts village. Kids' stage.

Louise Hodder, Artistic Director, Box 766, Thompson, Man. (204) 778–5243.

Selkirk Highland Gathering & Grand Ceilidh (Annual since 1966)
July 5; Selkirk, Man.

Scottish cultural celebration. Piping, drumming, highland dancing, and band competitions.

Lloyd Davies, Pres., 39 Louise Bay, Selkirk, Man. R1A 0C6. (204) 482-4797.

Winnipeg Folk Festival (Annual since 1974)
July 10 to 13; Bird's Hill Prov. Park, near Winnipeg,
Man.

Largest festival of its kind in North America, critically acclaimed. Features workshop stages, special events tents, kids' village with musical and hands-on programs; point stage for informal artist-audience explorations; evening concerts; handmade crafts village; international food village. Nearby camping separate from festival, by reservation.

Rosalie Goldstein, 8-222 Osborne St. S, Winnipeg, Man. R3L 173. (204) 284-9840 or (204) 453-2985.

Canada's National Ukrainian Festival (Annual)
July 31, August 1, 2, 3; Selo Ukraina (10 km south of
Dauphin, Man.)

Jan Kuzuchar, 119 Main St. S., Dauphin, Man. (204) 638-9289. Islendingagadagurinn Icelandic Festival of Manitoba (Annual since 1889) August 2, 3, 4; Gimli, Man.

Glen McCabe, 679 Minto St., Winnipeg, Man. R30 2R3 (204) 772-9924

Winnipeg International Children's Festival (Annual since 1983)
Date unspecified; Kildonan Park, Winnipeg, Man.

Five-day festival of children's entertainers from around the world; free performances and activities to benefit children of all economic backgrounds.

Claudette Leclerc, #5 - 222 Osborne St. S, Winnipeg, Man. R3L 1Z3. (204)-475-3336.

Folkarama (Annual since 1970) Aug. 10 to 16; various locations throughout Winnipeg, Man.

40 pavilions; multicultural performances, foods, dances, costumes, parades, etc.

J. Don Blair, 375 York Ave., Winnipeg, Man. R3C 3J3. (204) 944-9793.

Miami Fun and Fiddle Festival (Annual) October 10, 11, 12; Miami Community Centre, Miami, Man.

Fiddle competition featuring noted guest stars.

George C. Jackson, RR#2, Miami, Man. ROG 1HO. (204) 435-2872. Festival du Yoyageur (Annual since 1969) February 14 to 22, 1987; St. Boniface, Man.

"Through the music, the songs and dences, as well as the variety of sports and fine museums, we depict the adventure and 'joie de vivre' of the days of the fur trade era."

Louis Paquin, Gen. Mgr., 768 Taché Ave., St. Boniface, Man. R2H 2C4. (204) 237-7692.



### Saskatchewan

Further details about these events, plus some others, are available by writing Tourism Saskatchewan, 2103 11th Ave., Regina, Sask. S4P 3V7. Toll-free phone lines are: 1-800-667-3674 (from Saskatchewan) and 1-800-667-5822 (from the rest of Canada).

Mosaic -- Regina's Rainbow of Cultures (Annual since 1977)

June 4, 5, 6; Various locations throughout Regina, Sask.

Mosaic, a multicultural extravaganza, is a festival of pavilions, each representing a particular ethnic background, located throughout the city of Regina. Pavillions include displays and exhibits, and feature music, song, dance, food, and refreshments presented in an atmosphere of hospitality and fellowship.

Sharon Amyotte, Executive Secretary, Regina Multicultural Council, Box 1691, Regina, Sask. S4P 3C6. (306) 757-5990.

Regina Folk Festival (Annual since 1968) June 13, 14, 15, Victoria Park, Regina, Sask.

Three evening concerts, four workshop stages Saturday and Sunday, including Kids' Stage, Dance Stage (Saturday), Women's Stage (Sunday), Folk, Country, Blues, Celtic, Français music.

Noele Hall/Gord Fisch/Bob Toso/Will Oddie, Box 1203, Regina, Sask., S4P 3B4. (306) 337-3655.

Tugaske Folk Festival (Annual sonce 1981) June; Tugaske, Sask.

Small, fun, a very popular event on the Saskatchewan folk scene.

Russell Rudd, Box 4, Tugeske, Sesk. SOH 4B0. (306) 759-2268.

Carrot River Old Time Fiddling Contest (17th Annual)
July 11,12; Public School Auditorium, Carrot River, Sask.

Frank Armstrong, Box 487, Carrot River, Sask. SOE OLO. (306) 768-3819.



Big Valley Jamboree (Annual? since 1983) July 18,19,20; Craven, Sask.

18 big names -- Willie Nelson, Tanya Tucker, Juice Newton, Charlie Daniels, Johnny Cash, B.J. Thomas, Louise Mandrell, Moe Bandy, Doug Kershaw, Williams & Ree, Eddie Rabbit.

Ria Kaal, Box 200, Regina, Sask. S40 2Z6. (306) 584-0025.

Folkfest \*86 (7th Annual) August 27, 28, 29; Various locations throughout Saskatoon

24 pavilions in various locations throughout Saskatoon offering food, entertainment, and cultural displays representing Saskatchewan's multicultural heritage. Honorary ambassador is appointed each year.

Diane Pontikes, Festival Coordinator, 233 Avenue C South, Saskatoon, Sask. S7M 1N3. (306) 931-0100.

Western Canadian Amoteur Old Tyme Fiddling Championship (Annual since 1965) September 25, 26, 27; Legion Hall, 239 1st Ave. NE,

September 25, 26, 27; Legion Hall, 239 1st Ave. NE, Swift Current, Sæsk.

September 25: Olde Tyme Dance. September 26: Playdowns. September 27: Pancake Breakfast, Fiddlers' Banquet, Championship. New category this year: Golden Age (71 and over). \$1,570 prize money. Outstanding hospitality and fellowship.

George Imrie, 603 3rd Ave. NW, Swift Current, Sask. S9H 0S8. (306) 773-3405.

Heritage '87 (Annual since 1979)
May 3, 1987; Orthodox Community Centre, Kamsack, Sask.

Austrian theme with displays, entertainment, and smorg- asbord. Doors open at 2:30 p.m. Supper 5:00 to 7:00 p.m.

Mrs. Verla Kostick, Kamsack, Sash SOA 1SO. (306) 542-0700.



### Alberta

For more information contact Travel Alberta, Capitol Square – 14th Floor, 10065 Jasper Ave., Edmonton, Alta. T5J 0H4. For local inquiries call (403)–427–4321. Toll-free lines are: 1–800–222–6501 (for Alberta); 112–800–661–8888 (for British Columbia and rural Saskatchewan); 1–800–661–8888 (for the rest of Canada).

North Country Fair (Annual since 1979)
June 20, 21, 22; Spruce Point Park (on Lesser Slave Lake)

Rural 3-day celebration of the summer solstice on Alberta's largest lake. Diamond Joe White, Baby Gramps, Robin Flower Band, Morgan Davis, Colin James, Raymihuara, Sally Truss, Spirit of the West, Peter Alsop, Arlene Mantle, Artis, Winston Wuttunee, Jim Seradiak, Barkin' Kettle, Crooked Creek.

Dale Rogers, #8, 8114 - 103 St., Edmonton, Alta. T6E 4B1. (403) 433-7882. **Ukrainian Pysanka Festival** (Annual since 1974) July 4, 5, 6; Yegreville, Alta.

This year's festival plans to be bigger and better than ever! Along with banquets, beer gardens, and Ukrainian folk art, enjoy the talent at three giant grandstands with Ted Komar's orchestra, the Todaschuk Sisters, Joy Brittan, the Sopilka Ukrainian Dance Ensemble, the Calmar Zirka Dancers, with a Variety Concert in the Rec Centre and the entertainment goes on. It's three big days of jam-packed family fun for all.

Toni Warawa, Secretary; Yan Eleniak, President, Box 908, Vegreville, Alta. (403) 632-2777.

Calgary Exhibition and Stampede (Annual since 1886)
July 4 to 13; Stampede Grounds, Calgary

"The greatest outdoor show on earth" includes a fiddle competition, square dances and much country music, some of it towards the folk music end of the spectrum. Many musical events happen around the city as well during the Stampede period, often involving performers from the Calgary folk music scene.

Dan Sullivan, Box 1060, Calgary, Alta. T2P 2K8. (403) 261-0101.

Calgary Folk Festival (Annual since 1980) July 18, 19, 20; Prince's Island Park, Calgary

A family-oriented festival featuring a variety of folk music styles. The focus is on Canadian talent augmented by fresh and entertaining performers from outside of the country. 1986 features: ASA and the Ogendengbe Drummers (Africa), the Gryphon Quintet, Hatsagena, Doug McArthur, Folle Avoine, Spirit of the West, the Romaniacs, Colin James, and more!

Mr. Mansel Davies, Artistic Director, #050, 635 - 6th Ave. SW, Calgary, Alta. T2P 0T5. (403) 263-4262. Jasper Heritage Folk Fest (2nd Annual)
August 2; Jasper Townsite

Family event with ethnic foods, arts and crafts, children's activities. Line-up includes Spirit of the West, Muddy York, Folle Avoine, David Essig, and the Original Balkan Jam.

Sherrill Meropoulis, Box 1704, Jasper, Alta. TOE 1EO. (403) 852-5187.

Canmore Heritage Day Festival (9th Annual)
August 4: Centennial Park, Canmore

One-day outdoor festival presenting a broad range of highprofile "folk" performers at the national and international level. Children's entertainment, NFB films, craft and food booths in a family oriented fair-type atmosphere. Confirmed for this year are: Spirit of the West, the Smith Sisters, Muddy York, Folle Avoine, Ian Tyson, Artis the Spoonman, Jim Keelaghan, and more.

Sharon Bowie, Box 998, Canmore, Alta. TOL 0M0. (403) 678-2524.

Edmonton Folk Music Festival (7th Annual) August 8, 9,10; Gallagher Park, Edmonton, Alta.

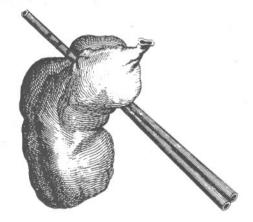
Eclectic blend of national, international, ethnic, and contemporary music, with performers including Donovan, Bim, Guy Clark, the Robert Cray Band, Mimi Fariña, Ramblin' Jack Elliott, Lowell Fulson, John Hiatt, Geoff Muldaur & Amos Garrett with Richard Greene, Ellen McIlvaine, John Stewart, Sunnyland Slim, Ian Tyson, Gene Taylor, and Townes Yan Zandt. Approximately 50 acts; extensive children's program, crafts and food fair.

Kate Carey, Edmonton Folk Music Festival, Box 4130, Edmonton, Alta. T6E 4T2. (403) 429-1899. Calaway Park Folk Festival '86

August 23, 24; Calaway Park -- 6 miles west of Calgary on the Trans Canada Highway

This festival features the talents of local folk musicians and craft artists at Calaway Park, an amusement—theme park, 6 miles west of Calgary on the Trans Canada. This two—day celebration includes a variety of participation workshops, concerts, children's entertainment, traditional dance demonstration and basic instruction, an open stage, international food and hand—made crafts by local artists. Special guests include Yaldy, and the Original Caste of "One Tin Soldier" fame. Also a presentation of the musical "Potts".

Lyn Luft, 4 Oakvale Pl. SW, Calgary, Alta. T2V 1H4. (403) 281-7738.



### British Columbia

For more information contact Tourism British Columbia, 1117 Wharf Street, Victoria, B.C. Y8W 2Z2. Phoine numbers are (604) 387-6417 and 387-1624 (not toll-free).

Expo '86 May 2 to October 13; Expo '86 Site

The Folklife Pavillion features traditional music and culture throughout the duration of the fair, arranged in theme weeks. The dates and topics are: Ksan/Salish (May 2 to 11); Québec (May 12 to 18); Plains Native (May 26 to June 1); Celtic (June 2 to 8); Franco-Canadian (June 9 to 15); Canadian Caribbean (June 16 to 22); Western Immigrant (June 23 to 29); Québec/Ontario Native (June

30 to July 6); Newfoundland (July 7 to 13); West/Cowboy (July 14 to 20); Fiddle/Accordion Instrumental (July 21 to 27); Acadian (July 28 to August 3); Inuit (August 4 to 10); Dance (August 11 to 17); Latin American (August 18 to 24); Cape Breton (August 25 to 31); Kwagiutt (September 1 to 7); Women (September 8 to 14); Japanese/East Indian (September 1 to 7); Métis/Urban Native (September 22 to 28); Chinese (September 29 to October 5); Haida (October 6 to 13). There will be lots of folkomusic performance at other areas of the fair as well, both in specific pavillions and in common areas.

Midsummer Festival (3rd Annual) June 20, 21, 22; Smithers, B.C.

Features performers from northwestern British Columbia, plus this year Bim, Finjan, and Eau de Source. Dancing, children's area, and crafts.

Marian Rose or George Stokes, Box 2209, Smithers, B.C. (604) 847-5231 (Marian) or 846-9265 (George).

Inter-Cultural Association of Greater Victoria Folkfest (Annual since 1974) June 30 to July 6; Centennial Square, Victoria, B.C.

15 ethnic food kiosks, each representative of buildings in homeland. Cultural awareness presentations. Beer garden July 1 to 6. Arts and crafts displays and sales. Entertainment daily by local and guest performers. Citizenship ceremony. Inter-faith service.

Ms. Alice Solyma, Chairman, or Mrs. Emma Kadar, Coordinator, c/o Inter-Cultural Association of Greater Victoria, 241 Market Square, 560 Johnson St., Victoria, B.C. V8W 3C6. (604) 388-5322.

Vancouver Folk Music Festival (Annual since 1978) July 18, 19, 20; Jericho Beach Park, Vancouver, B.C.

One of the major folk festivals of Canada; three days of concerts and workshops in a beautiful setting. Excellent food on-site.

Anne Blaine, Festival Administrator, 3271 Main St., Vancouver, B.C. V5V 3M6. (604) 879-2931. Winterfolk (Annual since 1985)
Early March 1987; Prince George, B.C.

A one-day folk festival with an evening concert. Usually two or three headliners plus local performers. Plans for 1987 are not concrete yet but the organizers expect to feature instrumental workshops.

Mary Cosman, c/o N.S.M.A. 2880 15th Ave., Prince George, B.C. Y2M 1T1. (604)-562-1413.

Celtic Music Festival (Annual since 1984)
April 1987 (dates not finalized); Gulf Islands, B.C.

Spring festival featuring Celtic music, held on a different island each year. (The 1987 site is not yet chosen.) Open stage all day Saturday and Sunday, Saturday evening concert by invitation, followed by country dance.

T.R. Warbey, Box 817, Ganges, B.C. VOS 1EO. (604) 537-9820

### Yukon Territory

For more information on events in the Yukon contact Tourism Yukon, Box 2703, Whitehorse, Y.T. Y1A 2C6. The phone number is (403) 667-5340 (not toll-free).

**Dawson City Music Festival** (Annual since 1978) July 26, 27; Dawson City, Y.T.

Various types of music from jazz to folk; very eclectic. Includes workshops, family concerts, mainstage concerts, children's concerts. Tentatively featuring The Northern Pikes, David Essig, The Kansa Orchestra, Rare Air, also many local musicians playing all types of music.

Valerie Faminoff, P.O. Box 456, Dawson City, Y.T. (403) 993-5584. THE SINGERS by Don Hansen

Man's choices will be 'judged' by Nature, thus revealing the wisdom of his selections from among many alteratives.

Jonas Salk

"I'd just like to get my voice to work." "All my life I've wanted to sing." "I don't want people to tell me to stop singing." "I'm losing my voice." "My voice doesn't seem to work any more." "I want to sing."

The reasons are as varied as the people giving them, when I ask my first question, "What would you like to get out of singing lessons?", but they all reflect back a need to feel better about singing in a personal sense.

Everyone I've ever met can sing. I think that excepting those people incapacitated by psychological or physiological damage, anyone can sing. Many people sing spontaneously, naturally and joyfully. Some sing to inspire others, some for themselves. Most people sing with little or no thought for what they are doing in technical terms; they just sing, and that's the best way.

But what of those people whose technique is insufficient to allow them freedom of artistic expression, whose vocal conflicts prevent from happening the freedom to feel? They literally never have heard nor can they imagine what their singing voices sound like. Blocks of this extreme nature exist and are not isolated occurances.

Many people consider the singer's voice to be important solely or primarily in terms of "Does it respond to the artistic demands inspired by the song being sung?" This view is easy to believe if you have at least a functional minimum of vocal response to your artistic inspirations. Singing is more than this. It's more than the song. Without the voice, there is no song, merely notes on paper or an idea in the mind.



It is in the act of transforming these notes or ideas into singing that it becomes apparent that singing is also a physical activity and that "skill in singing depends upon physical coordination, upon a precisely adjusted laryngeal musculature. The "gifts" are musicality, an ability to develop sharp tonal concepts, a sense of poesy and drama, imagination and personal charisma."[1] For the most part, I shall discuss briefly and of necessity, incompletely, the physical aspects of singing, not because they are most important, but because without proper understanding of its physical nature, singing risks being an exercise in frustration or in vocal self-destruction, instead of a liberated expression of being human.

How can singing become an exercise in frustration or vocal self- destruction? Here are two scenarios, both too common-place to dismiss with an oblivious "it can't happen here" attitude.

Singing is discouraged in many homes and schools, either aggressively or passively, and when a person grows up not singing, the vocal muscles grow weak and imbalanced from lack of exercise. In extreme conditions, some muscles may atrophy, at which time the idea of singing becomes obscured by various limiting mental processes—bad habits—and a singer is lost.

Other people may sing, and perhaps perform well, but

with a technique that is inherently faulty. In time, and the length of time will vary from weeks to decades depending upon the frequency and severity of the abuse, type of music sung, general physical health of the singer, etc., the vocal mechanism becomes so overlaid with excess tension that further singing becomes impossible, or at least uncomfortable. This leads to conditions far more serious than mere musclar atrophy. Injury to the vocal cords through chronic misuse can occur if constriction doesn't literally shut the singers voice off in a last ditch reflexive action to forestall injury.

These are but two conditions, and there are many others, that in my experience are not easily remedied, and then only by a careful balanced approach which must include a technical restructuring of the vocal apparatus.

At this point it is necessary to make two statements: first, opinions held by voice teachers and singers about how the voice works are for the most part not in agreement and often are completely opposing in point of view and conclusions; what follows is my opinion, an evolving opinion based upon observations, use of reason and intuition yielding conclusions based on verifiable evidence. Secondly, the following description must of necessity be extremely brief. A more complete description is available in any of the books listed in the bibliography.

The sound of your voice is made primarily by the vocal cords, two bands of muscle tissue forming a valve in the larynx. The larynx is essentially a flexible ring of cartilage. It is flexible because it is hinged and in sections, the sections being held together and adjusted by several opposing pairs of muscles. These laryngeal adjustments and the resulting changes in the length and thickness of the vocal cords are reponsible for the fundamental sounds that become what we call voice.

The vocal cords respond to the airflow from the lungs in two fundamental ways; first, each entire cord can ripple from its base to its edge with a wave-like motion, similar to a flag rippling in the wind. This motion by itself creates a loud, robust, penetrating, yet crude sound that appears to come from and resonate in the chest, and is thus called the "chest" register. Secondly, if just the surface and thin edges of each vocal cord are activated by the air flow, a flute-like soft breathy tone quality will appear to originate from and resonate in the head, and is consequently called the "head" register or falsetto. In both instances, the sound is still being made in the throat, and what we hear are acoustical illusions.

Most of the confusion and consequent lack of agreement among vocalists exists because it is easy to focus the attention on "the sensations of vibration peculiar to each register, rather than on the stimulus patterns, i.e. combinations of pitch, intensity and the vowel, which activate them."[2] This misplaced attention and the resulting incorrect conceptual framework of what constitutes "voice" invariably produces voices that are neither healthy nor free, and only impaired artistic expression is possible.

The phenomenon of registration occurs at predictable combinations of pitch, intensity and vowel, is the same for both sexes, and is the primary means of restructuring the voice. Further, it must be understood that the "chest" and "head" registers are the two fundamental sounds made by the vocal cords and that the complicated result of these two muscular actions occurring simultaneously and in varying ratios is what we call the singing voice.

Most certainly there are many other secondary factors involved in the technical aspect of singing, some important ones being the effect of vowel quality and texture with regerd to resonance adjustments, the attack, vibrato, and a multitude of psychological considerations, all of which would multiply the length of this article. Other factors are relatively unimportant with regard to vocal development, two of them, surprisingly, being physical makeup and breathing. "Reputable scientific investigators are unanimously agreed on one thing concerning the voice- no anatomical difference is to be found between the physical makeup of the gifted singer and the non-singer." [3]

With regard to the subject of breathing, three quotations are relevant: Cirillo's, "My God! If you don't know how to breathe it is time you were buried." Pacchiarotti's, "He who knows how to breathe and how to pronounce, knows how to sing." and Stanley's, "He who arbitrarily controls his breathing often seems to want for breath." [4] The now generally accepted truth of the matter is that while we live in a world of predominantly shallow breathers, which creates its own problems, the solution, with regard to singing, in correcting the problems of tonal range, lack of resonance, and shortness of breath, is to realize that none of the above faults "is subject to correction through techniques given over to control of the breath", and that "it is a properly adjusted larynx which to a great extent trains and regulates the breathing." [5]

We can sing with voices in which the two registers combine in a relatively free, open and unforced way, the muscles operating in what can be termed a dynamic state of balance. This allows freedom of expression, freedom to allow the song to be our inspiration, the limitations being the degrees to which we possess the aforementioned "gifts" which comprise singing. This type of singing is not particularly common, although I am ever hopeful that increasing numbers of singers and audiences will thrill to the shared joy that it makes possible.

The alterative is the ignorance of non-singers feeling forever locked into their status as such, unable to break the constricting bonds that literally choke off any freedom to give voice to their musical thoughts, and singers constantly struggling, compromising their art with unnecessary limitations due to faulty technique, their vocal powers diminishing either at an alarming rate or imperceptibly over the years. This need not happen. There are alternatives. The choice is our own.

### **FOOTNOTES**

- [1] Reid, Voices: Psyche and Soma,p.iii.
- [2] Reid, The Free Voice, p.34.
- [3] Reid, Voices: Psyche and Soma, p.iii.
- [4] Reid, op. cit. pp. 107,111.
- [5] Reid, op.cit. p.112.

### **BIBIOGRAPHY**

- Reid C.L.: The Free Voice, New York, The Joseph Patelson Music House, 1965.
- Reid C.L.: Voice: Psyche and Soma, New York. The Joseph Patelson Music House, 1975.
- 3. Vennard, William: Singing: The Mechanism and Technique, New York, Carl Fisher Inc. 1967.



### "Pleasant and Delightful" and its Offspring

It's possible that Grit Laskin's "Cosmic and Freaky" is better known in Canada than the song on which it was based. "Pleasant and Delightful" — one of the alltime great "big chorus" songs — is presented here in its classic version as sung by the McPeake Family on their album of the same name (Fontana STL5433). "Cosmic and Freaky" can be found on Grit Laskin's album "Unmasked" (Fogarty's Cove FCM-003). And the more recently written parody-of-a-parody "Weird and Dynamic", by Calgary songwriter Rona Altrows, is as yet unrecorded.

### PLEASANT AND DELIGHTFUL (trad.)

It was was pleasant and delightful on a fine summer's morn, When the fields and the meadows were covered with corn, And the blackbirds and thrushes sang on every green spray, And the larks they sang melodious, at the dawning of the day.

### REFRAIN:

And the larks they sang melodious (3) At the dawning of the day.

Now a sailor and his true love were a-walking one day; Said the sailor to his true love, I am bound far away, I am bound for the East Indies, where the loud cannons roar,

I must go and leave you, Nancy, you're the girl that I adore.

Said the sailor to his true love, I am bound far away, For the topsails are a-hoisted, and the anchor's aweigh, And the big ship lies waiting for the next rolling tide, And if ever I return again, I will make you my bride.



### COSMIC AND FREAKY @ by Grit Laskin

It was cosmic and freaky
One midsummer's day.
The vibes from the meadow
Just blew me away.
And the blackbirds and thrushes
They were into their own thing.
And the larks got off on music
Man, like all they did was sing.

### REFRAIN-

And the larks got off on music (3) Man, like all they did was sing.

As a freak and his old lady
Were a-trippin' through the heather,
Said the freak to his lady
"Man, my head's not together
So I'm trucking out to 'Frisco'
Where the alpha waves run free,
And the highs you reach on skateboards
Have transcended LSD."

### REFRAIN-

And the highs you reach on skateboards (3) Have transcended LSD.

Well a painting of his earth shoes
She instantly drew,
Saying "This is where I'm at, man,
I'm still tuned in with you."
As they dug each other's headspace
Tears from her eyes he could see.
She said "Can't I come?" and he said "No.
Man don't lay that trip on me."

### RFFRAIN-

She said "Can't I come?" and he said "No. (3) Man don't lay that trip on me."

He said "Listen man, we're getting heavy, I'm not into what's going down.
The taxi meter's running
And I'm turned off this town.
But you'll still be my old lady
If you're ever near San-Fran-cis-co,
Cause after all man, you're a Pisces
And I'm a Scorpio."

### REFRAIN:

"After all man, you're a Pisces (3) And I'm a Scorpio." WEIRD AND DYNAMIC
© 1985 by Rona Altrows
(inspiration of Orit Laskin gratefully acknowledged)

It was weird and dynamic in the midsummer's heat
And the self-aware meadow was really upbeat
And the blackbirds and thrushes sang assertively all
through the night
And the larks were being flexible -- they joined in when it
felt right

### REFRAIN:

And the larks were being flexible (3) They joined in when it felt right

As a yuppie and his partner rode their ten-speeds through the heather Said the yuppie to his partner, "My cereer's not together So I'm flying connoisseur class to the coast where sushi's very fine And they live in solar-heated homes of superior design."

### REFRAIN-

And they live in solar-heated homes (3) Of superior design

Well, a painting of his Volvo she instantly drew
Saying, "Be good to yourself, I support what you do."
As they interfaced with meaning, from her lips he heard a
moan
She said, "Can't I come?" and he said, "No, I like
networking alone."

### RFFRAIN-

She said "Can't I come?" and he said "No, (3) I like networking alone."

He said, "This is unproductive; we're unable to progress And I've gotta leave this town 'cause I'm suffering from stress

But we'll still be equal partners if the cost's on your itinerary

'Cause your Commodore's compatible with my IBM-PC."

### REFRAIN:

"'Cause your Commodore's compatible (3) With my IBM-PC."

### FolkNotes & Queries

by Murray Shoolbraid

1. ("Glenwhorple"): I have found two copies in my files, one the supposed "official" version of the "The Glenwhorple Highlanders", from the C.O. of the Seaforths; the words and music are ascribed to Duncan Tovey, through the tune seems to me to be very reminiscent of "Eileen Oge", double tonic and all. There is another tune, however, which resembles, if anything, "John Peel". Further information would be useful: the song is not very old, after all, and its history should not be too far to seek.

Footnote on my note of June '85 on <u>The Merry Lads of Ayr:</u> the cadence referred to is of course "fa-soh", not "fa-mi".

We have not heard the last of "Lukey's Boat"; David L. Benson of St. John's writes to tell us who Lukey was: "a fisherman from Bonavista Bay in the area of Swain's Tickle-Lumsden-Oreenspond who was something of a hero for his defiance of the merchant classes", and the author: "The song was written (actually made up) by Joe Stirge; fisherman, sealer, gunner, who I believe was from the same area. He called it 'Uncle Lukey's Boat'." More information on Stirge (and Lukey himself) would be appreciated; as well as George Allan England's version of 1922.

### Query 9

"The Garden Where the Praties Grow" is a comic Irish song by Johnny Patterson, a turn-of-the-century Percy French. Five stanzas and chorus are in Walton's New Ireasury of Irish Songs and Ballads (Dublin, 1966) part 2,72. The tune in Sandbeurg is not like the original melody except perhaps that it is a worn-down or memorial version.

### Query 10

Some confusion exists about the various versions of "The Banks of Newfoundland" (Irish, American, and Canadian versions are extant, and maybe others). Clarification, anyone?

THE MIRAMICHI FOLKSONG FESTIVAL by Susan Butler

The Miramichi River is the second longest river in the Northwestern part of New Brunswick. Its branches, the Nor-west and the Sou-west, with their tributaries, the small rivers which empty into the main Miramichi, form a water network which covers the County of Northumberland.

Pronouncing the name "Miramichi" is a problem to those who make its aquaintance in print for the first time. It is accented on the first and last syllables. The last syllable is pronounced "shie". It is said to be the oldest Indian place-name still used in North America. There have been many meanings given to this name, but none are accurate. The name may refer to the river and its branches; however, no one knows the real derivation of the word.

The Miramichi for many years was a haven for sportsmen, especially for salmon fishing. Lumbering was one of its main industries.

This area has long been referred to as "A ballad hunter's paradise". The late Lord Beaverbrook, one of New Brunswick's greatest benefactors and statesmen, grew up on the Miramichi. It was he who laid the ground work for what was to become one of the longest running Festivals in North America, The Miramichi Folksong Festival. His slogan as a young boy was "We lead — let others follow who can." In regards to the following local folklore, Miramichiers have done that for the past forty years.

In 1947 Lord Beaverbrook approched the late Dr. Louise Manny, a local historian and personal friend. "Why don't you go out and collect New Brunswick folksongs?," he asked her. "I'll send you a fine recording machine." Louise was very skeptical. "I don't believe there are any songs out there," she said. Beaverbrook reassured her one would be surprised what was out there. He would sing her a few lines of "The Jones Boys" --

"Oh! the Jones boys, they built a mill
On the side of a hill,
And they worked all night, and they worked all day
But they couldn't make the gosh-darned sawmill
pay."

This was one of his favorite folksongs which he took with him through life, as a publisher and a builder of a newspaper empire. He taught the song to his oldest and closest friend, Sir Winston Churchill, who in turn taught it to many noted statesmen.

Louise Manny and a friend, Bessie Crocker, set out on their mission to collect folksongs. They were amazed at what they found: Gaelic and French songs, medieval ballads, eighteenth century broadside ballads, songs of Maine and other parts of the United States. There were local songs as well. This first collection of folksongs was classified as the Beaverbrook collection. Later Manny collected her own folksongs. For one who had thought there were no folksongs, Louise Manny became a firm believer in the preservation of folklore. She began having a weekly radio program on the local radio station in the late forties. It consisted of people whom she had contacted previously and who were willing to sing their music on the air.

In 1958 Louise Manny, with the assistance of the New Brunswick Travel Bureau, the Province of New Brunswick, the Newcastle Rotary Club, and other private donations, opened the first Miramichi Folksong Festival. It was held at the Lord Beaverbrook Town Hall in Newcastle, NB. The Festival ran with three evening performances. Later a children's show was held in the afternoon. Many of the performers appearing were those who had been recorded in the late forties for the Manny and Beaverbrook collections.

Miramichi folksongs are sung with absolutely no accompaniment. The singer relies upon the unaided voice, the melodic line, and the sheer human impact of the song for their effect. Those who have been brought up with the eight-tone scale, harmony, and musical accompaniment may find the songs monotonous. When you learn to understand them, you are struck by their sincerity and charm. One should not put emphasis on the singer, but rather on the song. Each song has a story to tell.

The Festival is held in early August and has been serving as a tourist attraction for twenty-eight years. There is nothing fancy about it, just people from near and far who like to gather each year and sing the songs that helped to mold the culture of this Province.

Generally singers range in age from the teens to the late eighties. We have with us still two performers who appeared at the first Festival in 1958. Allen Kelly and Marie Hare could be considered the King and Queen of the Miramichi Folksong Festival. They know a wide variety of folk music and each has recorded an album. Marie has been featured at many Festivals over the years in both Canada and the United States. Allen was also a great hit at the Newfoundland Folk Festivals

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With any Festival, there are always pitfalls along the way. It was felt at one time that the Miramichi Folk Festival would fold. Our biggest obstacle was the performers. After twenty-five years, many of our veteran entertainers had died. There did not seem to be any interest shown from the younger generation. For a few years the Festival existed with only a few people. The promotional end had also ceased. In the early eighties the Festival saw a rejuvenation. Young blood got involved. They saw the need and value of keeping this living museum going. The Miramichi Folksong Festival got a face lift after twenty-five years. The young people started learning the songs. Some of them could imitate the deceased singers in such a way that you would think they had come back from the graye.

The Festival now runs for five days. The first three days are strictly Miramichi, with a featured guest each evening. The remaining two days consist of a special Folk Concert held in the neighboring town of Chatham. The concert is performed by one noted person or group. The last performance puts emphasis on theater. This is generally held in open air and deals with the history of New Brunswick.

The Festival has changed to a certain degree, but that old flavour is still there. Much of the music is still performed unaccompanied. Some performers use guitars. There is always a stepdancer, and a number of fiddlers on hand. At the closing of each show, all performers and audience gather for coffee. There is a guest book in the lobby of the hall, which everyone signs. This allows the organizers to have some idea where our audience is from. The emcee generally asks if there is anyone from out of the Province or from the United States. On doing so, the audience gives their guests a rousing applause as a Miramichi welcome.

The 28th Festival entertained people from Ontario, Florida, Boston, Yancouver, England, to name just a few. The Miramichi Folksong Festival has never been a money-making venture. It survives solely on the generosity of the local organizations and the news media. Each performer, excluding the featured performer, is given a small honorarium for his or her contribution to the Festival.

The Festival Committee consists of a board of twelve members, who volunteer their time to produce a yearly show. The objectives of the group are:

- Keep alive the work of the late Lord Beaverbrook and Dr. Louise Manny.
- 2. Educate youth with workshops in the schools.
- Keep the simplicity and style to which the Festival is accustomed.
- Open the door for neighboring folk artists to visit and exchange their music.

I have been asked many times "Why would you be interested in folk music? That's old fashioned." I believe there is something concrete in this kind of music. We should not forget that folk music has served and will continue to serve as a foundation for much of our modern day music. Folk music has been around for centuries.

In our area tourists seek out Festivals such as ours in order to hang on to roots or heritage. They continually like to hear the songs their fathers or grandfathers sang years ago.

In organizating a Festival one should start on a small scale. Seek out the need for it — have objectives, find people who keep the old songs. In our area, Louise Manny, after studying her findings, compiled a book of songs, "Songs of the Miramichi". She was assisted by James R. Wilson, a noted Enthnomusicologist, who looked after the music presentation. It was Miss Manny's dream to have all that she aquired published in a book. She lived to see the fruits of her labor, only to die a short time later.

From August 4th to 8th, 1986, the Miramichi Folksong Festival will open its doors for the twenty-ninth season. That record speaks for itself. Miramichiers believe in keeping alive their heritage. Come visit with us this summer and share the past.

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### Minutes of CFMS Board Meeting, Calgary, March 22, 1986

Board members present: John Leeder, Tim Rogers, Edith Fowke, Phil Thomas, Brian Pickell, Will Oddie, David Warren, Donald Deschênes, Bill Sarieant, Greg Brunskill.

Absent with regrets: Andrea Spalding, Fran Keevil, Judith Cohen.

Minutes taken by Rona Altrows.

### 1. Formal motions

MOVED by Bill Sarjeant that the Society investigate and, if appropriate, proceed with setting up a separate organization to operate the Mail Order Service. Motion seconded by David Warren. CARRIED UNANIMOUSLY.

MOVED by Bill Sarjeant that the Society thank Tim Rogers for the excellent work he has done on the Mail Order Service to date. Motion seconded by Edith Fowke. <u>CARRIED UNANIMOUSLY</u>.

MOVED by Bill Sarjeant that the Society investigate the prospect of producing a cassette-plus-Bulletin-and-Journal membership package and present this for discussion at the next AGM. Motion seconded by David Warren. In favour: 6. Opposed: Edith Fowke. Abstaining: Tim Rogers, Brian Pickell, Phil Thomas. CARRIED.

MOVED by Phil Thomas that the Society make a membership campaign offer to local and regional organizations on the basis of a split of the first-year membership fee for a new membership, with two-thirds of the fee being payable to the Society and one-third being payable to the regional or local organization. Motion seconded by Brian Pickell. In favour: 6. Opposed: 1. Abstentions: 3, including David Warren. CARRIED.

MOVED by Tim Rogers that in the special case of Mariposa the one-third of the initial membership fee payable to the local or regional organization be written off against the principal amount of Mariposa's debt to the Society. Motion seconded by Phil Thomas. In favour: 8. Opposed: none. Abstentions: 2, including David Warren.

A VOTE OF THANKS was given to Brian Pickell for designing a membership flyer which can be conveniently carried in a guitar case.

MOVED by Bill Sarjeant that Paul Cranford be appointed as a Director of the Society, subject to his acceptance. Motion seconded by Brian Pickell.

CARRIED UNANIMOUSLY.

MOVED by David Warren that Hélène Fournier be appointed as a Director of the Society, subject to her acceptance. Motion seconded by Donald Deschênes. <u>CARRIED UNANIMOUSLY</u>. Procès-verbal de la réunion du comité de la SCMF, Calgary, le 22 mars 1986

Membres du comité étant présents: John Leeder, Tim Rogers, Edith Fowke, Phil Thomas, Brian Pickell, Will Oddie, David Warren, Donald Deschênes, Bill Sarjeant, Greg Brunskill.

S'abstenant avec regrets: Andrea Spalding, Fran Keevil, Judith Cohen.

Procès-verbal par Rona Altrows.

### 1. Motions formelles:

PROPOSÉ par BIII Sarjeant que la Société recherche et, si approprié, se mette à fonder une organisation indépendante pour diriger le Service de commandes postales. Proposition appuyée par David Warren. ADOPTÉ À L'UNANIMITÉ.

PROPOSÉ par Bill Sarjeant que la Société remercie Tim Rogers de son travail excellent sur le Service de commandes postales à ce jour. Proposition appuyée par Edith Fowke. <u>ADOPTÉE À</u> <u>L'UNANIMITÉ</u>.

PROPOSÉ par Bill Sarjeant que la Société recherche l'idée de réaliser une abonnement comprenant une cassette en plus que le Bulletin et la Revue, et que ce projet soit présenté et discuté à l'AGA prochain. Proposition appuyée par David Warren. En faveur: 6. Opposée: Edith Fowke Abstentions: Tim Rogers, Brian Pickell, Phil Thomas. ADOPTÉE.

PROPOSÉ par Phil Thomas que la Société, dans le but de se procurer des membres nouveaux, offre aux organisations régionales et locales à partager la cotisation de la première année, dont deux tiers à la Société et un tiers à l'organisation régionale ou locale. Proposition appuyée par Brian Pickell. En faveur: 6. Opposé: 1. Abstentions; 3, y compris David Warren. ADOPTÉE.

PROPOSÉ par Tim Rogers que dans le cas spécial de Mariposa, le tiers de la cotisation pour l'organisation régionale ou locale soit appliqué contre la somme principale du dette de Mariposa à la Société. Proposition appuyée par Phil Thomas. En faveur: 8. Opposé: 0. Abstentions: 2, y compris David Warren. ADOPTÉE.

UN REMERCIEMENT est voté à Brian Pickell pour son dessin d'un feuillet pour la campagne aux cotisants, dont le bloc est d'une taille d'être porté dans un étui à guitare.

PROPOSÉ par Bill Sarjeant que Paul Cranford soit nommé Directeur de la Société s'il l'accepte. Proposition appuyée par Brian Pickell. <u>ADOPTÉE À L'UNANIMITÉ</u>.

PROPOSÉ par David Warren qu'Hélène Fournier soit nommée Directrice de la Société si elle l'accepte. Proposition appuyée par Donald Deschênes. <u>ADOPTÉE</u> À <u>LUNANIMITÉ</u>.

### 2. Further Business Discussed:

David Warren presented an informal cash-flow statement attached as Appendix "A" to these minutes. When amounts owed by and owing to the Society are taken into account, the true balance stands at approximately \$700.

The Social Sciences and Humanities Research Council of Canada is currently reviewing the Society's grant proposal. In the unlikely event that the grant is not awarded, the Society will probably receive a final year interim grant.

The Bulletin staff has been restructured, so that 16 people will now share the work previously done by the Editor alone. Changes in production methods will result in lower per-unit costs to the Society.

All Directors were encouraged to find out about grant availability in their respective provinces.

The Journal has increased its size to 60 pages and its print run to 1000. The Ontario Arts Council has increased its grant to \$2500. Suggestions for a new cover design are being solicited.

The Mail Order Service requires a volunteer Acquisitions Officer, and volunteers to maintain the stock and fill orders. The service should be operated as a corporate entity separate from the Society, so that our grant applications are not prejudiced. (See formal motion to that affect.)

The Membership Secretaries are keeping count of people with multi-year arrears who renewed recently. No total count is available yet. Membership will probably stabilize around 850.

There was some discussion of the Cassette Program list. Various artists are being contacted with a view to expanding the list.

The possdibility of printing the Folk Festival Directory separately from the Bulletin was discussed. Discussions will be held with the CBC.

Practical changes are being made in the design and materials of the Point-of-Purchase display.

The Vancouver Folk Song Society has been working on plans for the Society's 1986 AGM, to be held in Vencouver October 31 to November 2.

George Lyon, James Prescott and Rona Altrows, representing the Calgary Committee, met and held discussions with the Board.

### 2. D'autres affaires:

David Warren a présenté un rélevé de compte informel qui se joint en Annexe "A" à ce procès-verbal. Quand on tient compte des montants payables à la Société et par la Société, la solde actuel est d'environ \$700.00.

Le Conseil de recherches en sciences humaines du Canada est en train de réviser la proposition de la Société pour des subventions. Au cas où la subvention ne scit pas octroyée, il est probable que la Société recevra une subvention intérimaire pour l'année finale.

Le personnel du Bullctin a été réorganisé de façon que 16 personnes partageront désormais le travail que l'Éditeur a fait lui seul auparavant. Des changements aux méthodes de production auront pour résultat un coût réduit à l'exemplaire.

Les Directeurs sont exhortés de rechercher la disponibilité des octrols provincials dans leurs régions.

La Revue s'est grossi jusqu'à 60 pages dans un tirage de 1000 exemplaires. Le Conseil des arts d'Ontariop a augmenté leur octroi jusqu'à \$2500. On sollicite des maquettes pour une nouvelle page de couverture.

Le Service de commandes postales a besoin d'un bénévole pour s'occuper des acquisitions, et des bénévoles pour maintenir le stock et pour remplir-les commandes. Il faut que le service devienne une corporation indépendante. (Voir la proposition formelle à cet effet.)

Les Secrétaires aux cotisants tiennent le compte des membres qui ont des arrérages de plusieurs années et qui ont néanmoins renouvellé récemment leur abonnement. On n'a pas encore dressé de bilan. Il se peut que l'effectif de membres se stabilisera à environ 850.

On a discuté de la liste de cassettes projetées pour le programme de cassettes. On entre en contact avec des artistes variés pour faire grossir cette liste.

On a discuté de la possibilité de faire imprimer l'Annuaire des festivals folkloriques séparément du Bulletin. On discutera de cette possibilité avec Radio-Canada.

On fait des changements pratiques au dessein et à la substance de l'étalage pour les ventes au détail.

La Vancouver Folk Song Society travaille sur les projets pour l'AGA de 1986, qui aura lieu à Vancouver le 31 octobre jusqu'au 2 novembre.

George Lyon, James Prescott et Rona Altrows, représentant le comité de Calgary, se sont réunis avec les Directeurs pour des pourparlers.

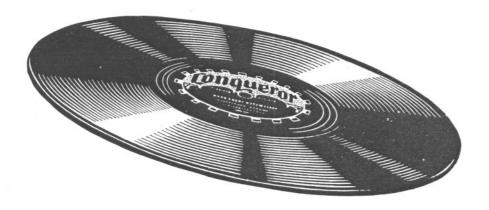
Appendix "A"			Annexe "A"			
Treasurer's Report for the Interim Period September 1, 1985 to March 17, 1986			Rapport du trésorier pour la période intérimaire du 1er septembre 1985 au 17 mars 1986			
Bank balance (treasurer's accou	unt) as at September 1 3620	0.00	Solde bancaire (dans le compte 1 er septembre	du trésori	er) au	3620.00
Revenues Aid grant Attendance grant AGM and meeting costs OAC grant Postage costs recovered Memberships Publication sales Donations Foreign exchange	7781.00 6538.00 4474.06 2123.94 2500.00 749.91 4608.83 160.64 388.30 206.89		Revenus Subvention pour appui Subvention pour réunions Coûts des réunions Subvention du CAO Coûts postales regagnés Cotisations Ventes de publications Donations Change étranger	6538.0 4474.0	2500.00 749.91 4608.83 160.64 388.30 206.89	18520.11
<u>Disbursements</u> Bulletin costs  Journal costs  Administration costs  Donations, subscriptions, me	subtotal: 22140 14198.66 3298.76 1350.11 mberships 230.00	J.11	total subordonné <u>Débours</u> Coûts du Bulletin  Coûts de la Revue  Coûts administratifs		22140.11 14198.66 3298.76 1350.11	
Mail order Promotion Special projects Bank charges	100.00 224.00 151.10 	4 13	Couts administratifs Donations, abonnements, cot Commandes postales Promotion Projets spécials Charges bancaires	isations	230.00 100.00 224.00 151.10	1
	1700					

2575.98 Solde bancaire (dans le compte du Trésorier) au

17 mars 1986

19564.13

2575.98



Bank balance (Treasurer's account) as at

March 17, 1986



### Where the Skeena Comes Down to the Sea

by Kathy Palm

This song, written by CFMS member Kathy Palm from Prince Rupert, B.C., won an award in a Pacific Northwest songwriting contest at the Bulkley Valley Folk Festival last summer.

Kathy tells us that the second verse uses the tune of the chorus rather than the first verse. She tells us: "The words fit in better, but if anyone wants to sing it differently that's okay."

Chorus: Although it's springtime, the sun is not shining,
The clouds simply look grey.
But watch and you'll see how rich soft hues can be
Where the Skeena comes down to the sea.

Here where the rain clouds are made for the land The sea and the mountains are friends. Between them they yield the rain rolling eastward On which prairie farmers depend.

There's colour in the skies here; you'll see if you want to The many shades of grey:
White, purple and blue, sometimes sun shining through, Then a rainbow might brighten the day.



### NEWS by John Leeder

Here it is — my first stint as News Editor, and there's lots to tell you about, so I'll have to be brief. But I did want to remind you that the BULLETIN is published only four times a year, and the copy deadline is the first of the previous month (Febuary 1st for the March issue, etc.), so there's no point in sending items if they're going to be too late for inclusion. Now, on to the news...

### ADVISORS PROGRAM DEBUTS

In order to maintain a high profile for the "learned society" portion of our programs, the CFMS has appointed a number of prominent folk music scholars as Advisors. The present group are:

Dr. Elaine Keillor, Associate Professor, Carlton University.

Dr. Neil V. Rosenberg, Professor of Folklore, Memorial University of Newfoundland.

Dr. Alan Thrasher, Professor of Music, University of British Columbia.

Dr, Jocelyne Guilbault, Assistant Professor, Université d'Ottawa

John C. O'Donnell, C.M., M. Mus., M. Ed., Associate Professor, St. Francis Xavier University.

Dr. Robert Klymasz, Curator, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa.

Dr. Tim Rice, Professor of Music, University of Toronto.

Dr. Richard Johnston, Dept. of Music, University of Calgary.

Dr. Ramon Pelinski, Professor of Musicology, Université de Montréal.

Charlotte Cormier, M.A., Université de Moncton.

Dr. Robert Bouthillier, Université Laval,

Jay Rahn, M.A., University of Toronto.

Lois Choksy, C.M., M.S., B.C., University of Calgary.

Lisa Ornstein, M.A., Université Laval.

Monique Desroches, M.M., Université de Montréal.

### EXPO FOLKLIFE PAVILLION

The Folklife Pavillion at Expo '86 in Vancouver will feature folk music and folk culture throughout the life of the fair, arranged in "Theme Weeks". In addition to music from all parts of the country, craft demonstrations. traditional games, local cuisines, featured artists and performers drawn from the B.C. folk music community will be presented. The specific Theme Week dates and topics are; Ksan/Salish (May 2-11); Quebec (May 12-18); Plains Native (May 19-25); Black Nova Scotia (May 26-June1); Celtic (June 2-8); Franco-Canadian (June 9-15); Canadian Caribbean (June 16-22); Western Immigrant (June 23-29); Quebec/Ontario Native (June 30-July 6); Newfoundland (July 7-13); West/Cowbov (July14-20): Fiddle/Accordion Instrumental (July 21-27); Acadian (July 28-August 3); Inuit (August 4-10); Dance (August 11-17); Latin American (August 18-24); Cape Breton (August 25-31); Kwagiutl (September 1-7); Women (September 8-14); Japanese/East Indian (September 15-21); Metis/Urban (September 22-28): Chinese (September 29-October 5); and Haida (October 6-13). Plan your trip to Expo around your favourite music!

### **NEWSLETTERS**

Four organizations from various parts of the country who produce quite readable newsletters outlining goings-on in their areas are Harbour Folk Society (P.O. Box 5146, Armadale, N.S., B3L 4M7), Les Danseries de Quebec (C.P. 516, Haute-Ville, Quebec, QC 01R 4R8), the Regina Guild of Folk Arts (Box 1203, Regina, Sask., S4P 3B4), and the Vancouver Folk Song Society (396 East 47th Ave., Vancouver, B.C., V6Z 1X5). I don't see pricing information on any of the publications — best write for details. If you're in the region, or if you like to keep in touch with what's going on across the country, these sorts of newsletters are really worthwhile.

### MISCELLANY

The Awasis Program, a native alternative program within Edmonton public schools, is looking for material, musical or written, on native cultures to assist indeveloping their programs. Contact Ros McCue, 10971 62nd Ave. Edmonton, Alta., T6N 1N3. Ros is also interested in information on "In Deo", a native musical which played Edmonton a while back.

Cathy Mazur is starting a folk music show in Smithers, B.C., on CFBY, but reports that the station's folk music library is (as might be expected of a small station) rather thin. Promotion copies of records would stand a good chance of getting air time. Send materials to Cathy at P.O. Box 2169, Smithers, B.C., YOJ 2NO. Cathy is particularly interested in presenting music from "the Maritimes and Eastern Canada" to her B.C. listeners.

Notable Women Records and Tapes plans to start a mail order house specializing in independent recordings of Canadian women. If you have an item which should be included, send samples to them at 64 Alice St., Guelph, Ont., NIE 278. That address also goes if you have suggestions for items they should carry or if you want a catalogue, or phone Cindy Butcher at (519) 821-2623.

In the course of a research project on Historical Community Music in Alberta, George Lyon has turned up a long list of potential informants for folk music collectors in Alberta, and is in need of individuals to go into the field and do interviews. In many cases the people are elderly, so the need is urgent! George will provide lists of possible interviewees in a specific area, citations from the book where he obtained the information and (if needed) directions on how to interview and what specific information might be sought. Sounds like a interesting way to spend a vacation! Write George at 215 9th Ave. N.W., Calgary, Alta., T2M OB2, or phone (403) 277-1709.

And, one province over, Jen Knowles Brian is seeking songs written by Saskatchewan authors, artists and musicians, for use in an M.A. thesis. This includes songs written about Saskatchewan by artists from other places, and by Saskatchewan artists who've moved elsewhere, songs of all types, published or unpublished, by professional or non-professional authors. The thesis will be "A study of images and themes in the compositions of prairie songs". Jan's address is #8, 2206 Cornwall St., Regina, Sask., S4P 2K9; or phone (306) 522-3874 or (306) 757-1226.

### Reviews

Folk Songs North America Sings: A Source Book for All Teachers

Richard Johnston, Folk Songs North America Sings: A Source Book for All Teachers. Toronto: E.C. Kerby Ltd., 1984.

Folk Songs North America Sings: A Source Book for All Teachers is an ambitious undertaking, the result of Richard Johnston's lifetime of interest in and experience with folk music and education. The book is designed to provide music teachers with folk song materials which they can share with their students. Johnston has succeeded admirably in providing not only a rich variety of folk songs, but also a good deal of information to guide teachers in the pedagogical use of these songs.

As the title indicates, this is a collection of folk songs sung in North America. Johnston notes in his introduction that all the songs "were collected in some pert of physical North America" (ix) — specifically in Canada, the United States, and the French islands of St. Pierre and Miquelon. The songs are drawn mainly from Twentieth Century published collections of folk music. Johnston has also drawn on recordings and his own private collection and those of Helen Creighton, Luella DuWors, and Alan Lomax. Because of Johnston's particular interest in Canadian music, and because of his concern to make Canadian "cultural assets" better known, he has chosen Canadian sources where these were available, while acknowledging "that folk songs know no political boundaries but spread most surely by virtue of their quality and appeal" (x).

Johnston does not indicate what definition of folk songs he has used, but he seems to have defined them broadly as non-art, non-pop songs sung by the people of a given area. He includes in his collection four songs sung by known composers, justifying their inclusion on the basis of their "musical and folk qualities" (ix). He does not describe the criteria which he used in selecting the musical materials for inclusion in this collection, but he seems to have made his choices primarily on the basis of the musical interest and pedagogical value of the songs.

Johnston has grouped the songs according to the scales on which they are based, these scales moving from simple to more complex. The first song in the collection is in fact a one-pitch chant. The next songs are built on only two notes, the next on three notes, and so on. In each case, the scales are indicated in terms of the tonic solfa syllables. Beginning with the four-note scales, the songs are grouped together according to the characteristic scales used (e.g., major, minor, and various other modes). Songs using five-note scales are grouped according to major, minor and dorian modes and the various forms of the d r m s l pentatonic scale. With Johnston's presentation of songs according to scales used, teachers will be able to select songs with few pitches for young, inexperienced singers, and with more pitches and more complex arrangements of pitches as the students' voices and ears develop. The Introduction contains a discussion of scales which would be useful to a classroom teacher without much specialized musical training who might otherwise be confused by the categorization of songs according to their scalar complexity.

Obviously there are many other factors besides the scales used which affect the complexity of songs and their appropriateness in a given teaching situation. Recognizing this fact, Johnston has provided a very extensive system of indexing his collection of songs. Besides the obvious listing of songs alphabetically by title, Johnston has also indexed them according to form, phrase lengths and time signatures, range, scale degree emphasis, intervallic specialities, the use of fa and ti, rhythmic specialities (with separate indices for types of syncopation and anacrusis), subject, and geographic source. These indices would be extremely valuable to teachers in selecting material suited to the abilities and experience of their particular students and appropriate for the emphasis of a particular music curriculum.

The collection itself contains over 400 songs, and these are presented so as to be useful to teachers. For each song, Johnston provides information concerning form, phrase lengths, scale, range, rhythmic features, intervals and scale degrees which are used. The melody of each song is clearly notated in the trebel clef, in a comfortable singing range. Time signatures are indicated in the traditional manner and also in simplified form. There are no tempo or

uynamic markings. The tonal centre of each song is indicated, and key signatures are included as appropriate. All scale degrees used in a song are indicated at the beginning, using the tonic solfa syllables, and occasionally Johnston provides additional explanation concerning the scale used in a particular song. Yerse 1 of the text is written with the melody. In most cases, the subsequent verses of text are printed after the notated version of the melody, although with two-verse songs both verses of text are usually written with the melody. All texts are in English or French except for one Inuit and five Indian songs (two of which include English texts as well). For some of the French-Canadian songs, texts are in English as well as in French

Johnston has chosen to focus on the songs themselves rather than on their historical, social or geographic background. In most cases, he lists the published or private collection or the recording from which he has taken a song, and he usually provides a brief indication of a song's geographic source (e.g., "Texas Play Party Game", "American Sea Chantey", "French Canadian Folk Song", "Nova Scotia Folk Song", "American Indian Song (Puget Sound)"). In 59 cases, he does not indicate the geographic source but simply the type of song (e.g., "Ring Game", "Action Song", "Sea Chantey", "Nursery Song"). For the teacher who wants to locate additional materials, Johnston provides a useful bibliography of folk song collections and a discography of folk song recordings.

This is a substantial book -- 126 pages of indices, 377 pages of songs, plus the introduction and bibliography. It is printed on good quality paper, 8  $1/2 \times 11$  in size. It is sturdily bound in hard covers and should stand up to the wear and tear of classroom use. The notation is clear and the layout on the page is readable.

Johnston has done an impressive job of organizing and presenting his materials, but obviously this book cannot be all things to all people. When teachers are selecting books for teaching purposes, they should be aware not only of what a book provides but also what it does <u>not</u> provide. For example, this is not the appropriate source for teachers seeking folk song arrangements for two or more vocal parts. Only two of the songs in this collection can be sung as rounds, and only one part-song is included. ("Green, Green, Rocky Roed", p. 127, features a simple repeated figure below the melodic line. Johnston describes this song as "one of the few known examples of children's polyphonic music" (127).) Teachers should not expect to find piano accompaniments with the songs in this collection, or chord symbols for guitar or other classroom instruments, or

detailed descriptions of actions, games, or dances to accompany the songs.

Johnston acknowledges in his Introduction that "folk music in North America derives from as many parts of the world as do the people who inhabit it" (ix), but the teacher should be aware that this collection does not in fact reflect the full range of North American ethnic diversity. Johnston has included three Inuit songs, six American Indian songs, five spirituals from the southern U.S., six Pennsylvania Dutch songs, one German carol, and one North American version of an Austrian waltz, but the majority of the songs are drawn from the British and French folk traditions. Johnston has not included folk songs sung by North Americans of Spanish, Eastern European, West Indian, or non-western origins. This is not, however, to suggest that the songs he has chosen are lacking in variety or interest.

The teacher should not purchase this book expecting to find a step-by-step recipe for the successful teaching of each song. Johnston has provided detailed information on each song, but his intent has been to provide source materials, not a detailed curriculum. He indicates what to teach, rather than how to teach it. In my opinion, this is the greatest strength of the book. Its usefulness is not limited to a single approach to music education, nor to a single age or grade level. Although Johnston was greatly influenced by Zoltan Kodaly's approach to music education, and although Johnston's analysis of songs and his systematic categorization of songs would make the book extremely useful to teachers using the Kodaly approach, the book is by no means limited to a Kodaly-influenced program. It would also be well suited to teachers whose approaches are influenced by Carl Orff, and to those using more eclectic approaches. Creative teachers could use songs from the collection not only for elementary school classroom singing, but also for instrumental work and movement. With older students, some of the more complex songs could be used for analysis and as the basis for compositional work. In Folk Songs North America Sings, Richard Johnston has indeed produced a valuable source book for teachers.

### - Patricia Martin Shand

### About the reviewer:

Patricia Martin Shand is Associate Professor and Co-ordinator of the Music Education Division of the University of Toronto Faculty of Music. She is Director of the John Adaskin Project (Canadian Music for Schools), a joint project of the Canadian Music Centre and the Canadian

Music Educators' Association. Dr. Shand is the author of two books and numerous articles on Canadian music for student performers. She has travelled widely, lecturing and presenting workshops on Canadian music and music education.

Cantwell, Robert. <u>Bluegrass Breakdown: the Making of the Old Southern Sound</u>. <u>Urbana</u>, IL: University of Illinois Press. 1984 ISBN 0-252-01054-X.

When Bill Monroe takes the stage at the Grand Ole Opry. does he represent a modern minstrelsy derived, not just from the nineteenth century American minstrel tradition. but from medieval European court masques and mummery? Isn't the mandolin a rather juvenile, feminine little instrument for the Father of Bluegrass to be playing? Do bluegrass musicians project an image of innocence and youth, like baseball players, which forever keeps them "boys"? These are among the matters addressed in Robert Cantwell's Bluegrass Breakdown. Musician. folklorist. and college English instructor. Cantwell has ambitiously set out to analyse the complex elements which contribute to producing the "bluegrass sound", and finally what that sound has come to represent. These basic lines of approach are taken, but there is, overall, a cohesion among them which is forcefully persuasive.

First, there is a discussion of the actual musical properties of bluegrass -- the sound of specific instruments, rhythms and tempos, the singing styles. The banjo, being African in origin, is a clever starting point for demonstrating African influences in American music. The concept of an aural environment is well developed, as is the basic African device of separating rhythm from metre. The latter can be seen to be fundamental to bluegrass in the "back beat" of the mandolin's chopping on the offbeat while the quitar and bass punch out the onbeat. Earl Scruggs's banjo technique, which emerged in the 1940's, and which is clearly a distinctive feature of bluegrass, is shown to be connected to the minstrel and parlor styles. But Cantwell suggests that Scruggs's technique was even more directly subject to black influences. Splitting the beat, transforming the standard hillbilly 2/4 measure into a 4/4 measure, opens up the music and allows for proper emphasis on the offbeat. Using the example of a similar development in the piano technique of Jelly Roll Morton. Cantwell is able to demonstrate a correspondence between the growth of bluegrass out of hillbilly music, and the growth of jazz out of ragtime.

Often overlooked, except for the famous 0 run, Lester Flatt's guitar style is also shown by Cantwell to have been a contributing factor in this developing genre. A melody note in the bass, followed by a brush down across the strings, and ending with a little pick up on the first string, this style is very evocative of clawhammer banjo technique. Although it is traceable through the playing of Maybelle Carter and Jimmy Rogers, Cantwell asserts that it is probably derived from black players in the late nineteenth century, when the guitar supplanted the banjo in black culture.

In a chapter on the roots of southern song, social anthropology is the means of demonstrating the development of singing styles in the upland South. After the American Revolution, the Baptist and Methodist churches both migrated in numbers to the South, where they proselytized actively among the black population. Some congregations became as much as two-thirds black. And so, basic New England psalmody became transformed in a culture whose music tended to be improvisational, antiphonal, and polyrhythmic.

The black influence, however strong, was not the only force at work. The Celtic influence was profound as well, rooted in waves of immigration into the southern mountains. The pervasive Scots-Irish settlement of the South brought music with a distinct modality and harmonic nature into contact with Afro-American music, producing such interesting hybrids as the "mountain minor" banjo tuning.

Second, Cantwell demonstrates a link between the various subject matters of bluegrass songs and the legacy of a mostly British folk tradition. The classic Monroe song, "On and On", is presented as a direct descendant of the questing adventure tales of medieval knights; and the longing sentiment of much of the repertoire, be it for lost love or childhood home, is presented as a sure indicator of the essentially romantic nature of bluegrass. Unlike modern country music, with its emphasis on modern urban problems, such as alcoholism, adultery, and divorce, bluegrass has always evoked a romanticised past, of purity, rural charm, and loving families.

Another romantic notion which pervades bluegrass is the frontier, an idealized region, usually to the west, where the valiant and true hero may enter after crossing some threshold, such as a mountain or sea. That this essentially medieval idea persists, Cantwell suggests, can be seen in the rapid adoption by many bluegrass bands of a song like John Prine's "Paradise".

Cantwell draws a useful analogy between bluegrass and pastoral painting when he discusses the romantic elements in a number of Monroe instrumentals. Their very names conjure up the romantic landscape of the southern uplands: "Roanoke", "Jerusalem Ridge". The visions are conjured from the musical elements of pitch, modality, and tempo.

Third, Cantwell discusses the show-business context within which bluegrass developed. He dwells at length on the history of American minstrelsy and its link with older European traditions of blackface performance. Much is made of the clear connection between minstrel shows and the comic nature of the Grand Ole Opry shows. Blackface was replaced by the hillbilly mask, and Mr. Interlocutor became a Master of Ceremonies. This form was repeated without exception in the early bands which imitated Monroe. A central figure, or figures — Flatt and Scruggs or the Stanley Brothers — presented a group of entertainers — the "boys" — which included a hick or hayseed clown. For Cantwell, Monroe descends directly from Sweeney, Emmett, and Christy, the pioneers of American minstrelsy.

We are left, then, with a musical form, which, based on performance and commercial success, represents the social and participatory music once common in southern Appalachia. Its blending of Western European tradition with Afro-American musical techniques is nicely established by the author, as its link with minstrelsy. One question, however, seems not to have been addressed. That is the question of the extent to which bluegrass musicians themselves are conscious of these perceived influences.

Of the black influence on their music there can be no doubt. Monroe openly and affectionately acknowledges the direct influence of black musicians. The repertoire of songs seems indisputably derived from a long tradition. But does Monroe, or any other bluegrass musician, see himself as the bearer of that tradition, as the questing knight, or the pure youth? And is this the image which they are consciously trying to project? One has a lingering doubt. Is it not more a case of professional musicians trying to develop a style sufficiently commercial to provide a livelihood? In so doing, they build upon the roots of the musical environment in which they live. This is only natural, and cannot support the idea of a conscious, intellectual construction of "traditional" music.

This one quibble notwithstanding, this is a very stimulating look at bluegrass which will reward the interested reader with the many insights to be gained from

its fresh perspective. It is a well-annotated work, and the extensive bibliography is a useful guide to further pursuit of the concepts which Cantwell uses as analytic tools.

John I. Jackson



Rosenberg, Neil V. <u>Bluegrass: a History</u>. Urbana, IL: University of Illinois Press, 1985. ISBN 0-252-00265-2.

Bluegrass is often typified as a "musician's music", implying that, to a greater or lesser degree, those who enjoy and follow the music are also involved in the playing of it. Increasingly, however, bluegrass is reaching a wider audience through such performers as Ricky Scaggs, and the involvement of bluegrass musicians in the music of such pop singers as Linda Ronstadt and Emmy-Lou Harris. There has also been a gradual acceptance of bluegrass as a fit area for study among academic folklorists.

Neil Rosenberg has had a long involvement, at many levels, with bluegrass music. He is an accomplished picker; and his <u>Bluegrass Unlimited</u> column, "Thirty Years Ago This Month", reaches a wide readership. In addition, his numerous publications, notably: <u>Bill Monroe and his Blue Grass Boys: an illustrated discography</u>, have contributed significantly to studies on the origins and early development of bluegrass. It comes as no surprise, then, that in the present work, each of his many constituencies is well served.

In a wide-ranging book which addresses many facets of his topic, including the recording and broadcast industries, the use of bluegrass in film soundtracks, the growth and spread of bluegrass festivals, and the development of hybrid instrumental styles, Rosenberg concentrates on two basic themes, namely: "What is bluegrass?"; and, "How did it begin?". The introductory essay clearly states the scope and direction of the book, and is a disarmingly personal statement by Rosenberg of his own interests, and what he sees as the book's limitations. We are reminded that he is presenting "a history", not "the history", of bluegrass.

Conventionally, the discussion of the origin and development of bluegrass is centered on the band with which Bill Monroe performed on the Grand Ole Opry from 1945 to 1948, featuring Lester Flatt and Earl Scruggs. While acknowledging the traditional antecedents of bluegrass, such as Appalachian fiddle music and minstrel-styles of banjo playing, Rosenberg limits his discussion of pre-bluegrass country music to the era of Monroe's youth and early professional career. The point is made, that from its beginning, despite its retention of material and themes from the folk idiom, Bill Monroe's music was professional, commercial, and popular. It was based on performance, unlike some precursors which were largely communal and participatory, such as old-time country dance music; and it was promulgated by the expanding media of radio and records. Arguing that the sound of this 1945-48 band, based on the three-finger banjo style of Earl Scruggs and the guick tempos arranged by Monroe, did not difference itself in kind from other country music acts on the Opry, Rosenberg asserts that bluegrass as a genre only began to emerge when other bands began to consciously imitate the sound of Monroe's band. First among these was that of the Stanley Brothers. The niceties of this argument, of who copied whom, and when, are put clearly, with extensive discographical support.

In defining the genre itself, Rosenberg meticulously traces the history of the term <u>bluegrass</u>, beginning with the 1957 album notes by Ralph Rinzler for a Folkways recording, <u>American Banjo Scruggs Style</u>. Further, the conventions of the form are clearly described, from the instrumental techniques pioneered by Monroe and Scruggs, to the alternating breaks by solo instruments which are a clear stylistic departure from old-time string band music; from the high-pitched and declamatory singing style, to the emphasis on owning and playing the "proper" instruments.

In discussing the growth and development of this new genre, Rosenberg gives an excellent survey of the rise of the classic bluegrass bands of the 1950's and 60's. The Stanley Brothers, the Osborne Brothers, and Reno and Smiley are mentioned at length, but the greatest emphasis is on the Flatt and Scruggs band which formed when these two left Monroe in 1948. It was clearly the banjo of Earl Scruggs which interested and attracted the folk revivalists of the 50's and 60's, and Rosenberg's tracing of the career of this band, and its relationship to Monroe and his music, is thorough and provocative. The long-standing feud between the principals is examined candidly, but always in a way to bear on the theme, not to gossip. The influence of new styles, such as Texas-style fiddling and Keith-style banjo playing, is not overlocked. Nor are the roles of

festivals and the various publications which have arisen to disseminate information to fans and musicians alike.

Throughout, Rosenberg's style is personal and anecdotal. Often events are related from his own experience. Many of the excellent photographs which enhance the usefulness of this book are from his own collection. The substantial notes and discographies testify to Rosenberg's academic background, but the text is in no way inaccessible. For fans, for musicians, for serious students, this book promises to be of continuing interest and use.

John I. Jackson

John I. Jackson is a library technician at the University of Toronto and an original member of the Humber River Valley Boys. He is currently a member of the Toronto-based bluegrass band "Silverbirch".

Margaret Christl, <u>Looking Towards Home</u>. World Records, WRC1-3529. 1984. (Valerie Enterprises, R.R. #1, Hannon, Ontario, LOR 1PO, \$9.50)

A new album by Margaret Christl is a welcome and long overdue event. Born in Scotland and having spent some time in Wales, Margaret came to Canada in 1966 and has been a notable figure on the traditional music scene ever since with her powerful and distinctive voice. Her first two albums <a href="Incomparison-to-the-Barley Grain for Me">Incomparison-to-the-Barley Grain for Me</a> (Folk Legacy, 1976), recorded with lan Robb and Grit Laskin, and <a href="Jockey to the-Bair">Jockey to the Fair</a> (Woodshed, 1977) are both very fine collections of mostly traditional songs performed with simple accompaniments on traditional instruments.

Looking Towards Home, released seven years later, shows distinct developments from the first two albums both in selection of material and instrumental accompaniment. Of the eleven songs on the album, only five are traditional. Margaret has chosen the remaining six songs from the best of contemporary songwriters: Stan Rogers, Eric Bogle, Judy Small, Si Kahn, and Tony Bird. And, in addition to the acoustic guitar, bouzouki, mandolin, autoharp, and piano, this album includes accompaniment by synthesizer, electric guitar and bass, and drums. She is joined on the album by ten top-notch musicians and singers, including Chris Crilly, John Munroe, Jim Keelaghan, Joan MacIsaac, and Jim Morison.

The resulting blend of styles and influences is, for the most part, quite successful. John Munroe's lively quitar playing backs Margaret's vocals on gutsy versions of the traditional "Knight and the Shepherd's Daughter" and "The False Knight on the Road", and Munroe gets a chance to display his splendid style on the instrumental "The Atholl Highlanders" which follows the latter. A more subdued arrangement with quitar, bass, and mandolin accompanies the pensive "Lord Franklin" (here titled "Lady Franklin's Lament"). Margaret's interpretation of "The Mingulay Boat Song" sends chills down the spine, but the use of drums seems inappropriate and even irritating; they force a rhythm and structure onto a song that should be allowed to linger and flow on the beauty of its lyrics and melody. The energetic use of the drums on "The Grey Cock" seems much more in keeping with the playful nature of that song. resulting in a spirited rendition.

For the contemporary material on the album, Margaret's include two songs by Australian singer/songwriter Judy Small is not surprising considering her great admiration for Judy. interpretations of "Mothers, Daughters, Wives" and "Lambing to the Wool" are poignant and intense, doing full justice to the powerful lyrics. Margaret's strong voice is well suited to handle Stan Rogers' "Northwest Passage", but again the arrangement seems weakened by the instrumental backing: I'm convinced that the full impact of this particular song comes through only when sung a capella. A very moving performance of Eric Boole's tribute to the late Stan Rogers, "Safe in the Harbour", is a real highlight of the album: Margaret's voice nearly cracks with emotion throughout the beautiful lyrics. Si Kahn's "Aragon Mill", with just the slightest hint of a country music flavor, and Tony Bird's "Cape of Flowers" round out the selection of contemporary songs.

The voice of Margaret Christl is to be savoured for its power, clarity, and expression. She has shown herself to be equally at home in interpreting both traditional and contemporary material, and she displays a keen sense for choosing individual songs to blend the two effectively on the same album. I sincerely hope that it won't be another seven years before her next album sees the light of day.

Judy Dyki

# Review of the CFMS Mail-Order Record Catalogue

Canada has had a long history of recording its traditional music, but as with so much of Canadian cultural documentation, this recording has been haphazard and "underground." There has been no concerted effort in the past to keep track of what is being recorded [and by whom], nor has there been a single source for ordering records of traditional Canadian music.

The Canadian Folk Music Society has begun to remedy this situation. Their 1985 catalogue brings together much of the available recorded material and allows one to order across the board without having to contact the many large and small recording companies individually. Convenience, then, is one advantage which this catalogue brings to the record-buyer.

But there are other attributes to this catalogue. Because it is an issue of the <u>Canadian Folk Music Bulletin</u> it is, by nature, a cumulative catalogue. Every year [or however often it is published] this catalogue will be updated with the latest traditional and revival material. Another plus is that each recording in the catalogue is described; this is especially important for traditional material, since these records do not always feature a well-known performer or style of music.

Perhaps the most important result of such a catalogue is that radio station managers will now no longer have an excuse for not playing Canadian traditional music on their programmes. Through this catalogue, recordings once obscure are now easily accessible, easily ordered, and well described

Such a catalogue can do nothing but increase our awareness of our own heritage.

Michael Taft Professional Folklorist

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