

## Letters to the Editors

Thank you for... the issue of the **Canadian Folk Music Bulletin** (June 1993) which contained a review of my storytelling tape *Oh, Canada* [27:2, p. 38].

I am always pleased when my work is reviewed, especially in this case, since I understand that mine is not the type of material which usually falls within the realm of your **Bulletin**.

After some consideration, I have decided that you should be made aware of the fact that the reviewer made a number of errors in describing my tape. The most serious one, and the one which compelled me to write, is where he states that I "ferreted out and researched the stories using diaries, newspaper accounts, historical journals and other sources both national and regional." In fact, the stories are my adaptations of stories researched and authored by other people. That information is clearly stated in the liner notes of the cassette. Its publication in the liner notes was part of the agreement I made with the publishers in seeking permission to use the stories, so you can understand how distressed I was to see that I had been given credit for work I did not do, nor claimed to do.

Other, more minor errors: Lily Vining did *not* marry her half brother, and Charles Coghlan's body *did* return to his home in P.E.I. from Galveston because a hurricane blew his coffin to sea, where it floated for eight years.

Considering that the tape was being reviewed for a folk music bulletin, I would have thought that a reviewer would mention the original music, composed and played by John Wiebe, which was used between the stories.

I have met Mr. Rodriguez once, and I appreciate the effort he made in reviewing my work, but the errors are significant enough that I

felt you should be made aware of them.

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[The **Bulletin** sincerely apologizes for any embarrassment caused; we hope our readers are sympathetic to our acceptance of unsolicited reviews despite the potential pitfalls involved. - *J.L.*]

... je suis animatrice radio d'une émission d'accordéon tous les dimanches de 13h15 à 15h. Je suis bénévole, et prépare et diffuse cette émission avec mes disques, etc.... Donc pour produire cette émission je suis avant tout collectionneuse de disques, revues, documentations, biographies, photos, etc ... sur les accordéonistes. J'ai des correspondants en Belgique et Suisse mais aucun au Canada. Je ne possède pas de disques d'accordéonistes canadiens...

J'aimerais bien connaître l'accordéon du Canada, et pourquoi pas correspondre avec des accordéonistes pour avoir enregistrements, photos, etc....

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I would like to begin by thanking the organizers of the 1993 conference held for the Canadian Society for Musical Traditions. I thoroughly enjoyed the conference, and welcomed the opportunity both for exposure to many areas of

musical knowledge and the chance to meet others who share an interest in this diverse field.

Now I am back in Eskasoni, and the beauty of Cape Breton. My time here, however, has centred around the preparation of a book of songs written by Rita Joe of Eskasoni. This is a project which I have been fortunate enough to be involved in, entailing the collaborative efforts of Rita, Gordon Smith (Queen's University) and myself. With luck we will have the material to publishers in the new year, and the book will be out for the spring/summer of 1994.

One of the many benefits I've had while working in Eskasoni is an experiencing of the diverse musical culture of Eskasoni, and Cape Breton. It has been an interesting experience to hear Sioux grass dance songs, Mi'kmaq songs, country and western, and traditional Scottish fiddling — all in one day, in a community that spans two miles end to end. Though Rita's project has been at the centre of my time here, I've been able to pursue my own interests in fiddle music, and have heard and played in some incredible jam sessions and for some remarkable players. Early in September a friend played this tune for me. I fell in love with it, and asked him what it was. He called it "The Harbourview Jig". Two weeks later we discovered that "a" part of the piece was not the "Harbourview", but the "b" section of the jig belonged to the "Harbourview" proper. So our question was: What is the name of the "a" part of the jig he first called the "Harbourview", and what is the "b" part of this mysterious jig? I've looked around in various Irish and Scottish fiddle tune collections, though not all of them, by any means. I've seen Roche and O'Neill's and some

others that my friend had, but still couldn't find it. I may have overlooked it. Anyway, we are still trying to figure the name of this piece (he says it does have one) and what the "b" part is. If you can help us or have any ideas, let us know! Here's the tune (taken from his playing of it):



Again, thanks to the organizers of the 1993 conference; it was a fantastic time. I am grateful for the chance to work on the CSMT board of directors in the coming year, and look forward to figuring out what this jig is.

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Pete McDougal was a fun lover and enjoyed games and dancing. At a party at the Boyd Perkins house, someone chorded on the piano while Pete did a jig. The idea was that the pianist picked a spot on the floor with her eye, and the closer Pete came to that spot, she raised the key. I can still remember how the whole house shook.

Ethel Rollag, **Homestead Country** (Wrentham, Alberta)