Neil V. Rosenberg's recent collection of academic essays on the Folk Revival, Transforming Traditions (U of Illinois P, 1993), should be of interest to members. Presumably many of us first became aware (if that's the word) of North American folk music (and later of other musical traditions as well) through the well-paid work of the various followers of the Weavers. As that era moves into history, we become able to reassess it; one hopes that folkies will take advantage of the opportunity.

Among the book's fifteen articles are five by Society members: I. Sheldon Posen, Pauline Greenhill, Anne Lederman, Peter Narvaez, and Rosenberg himself. At least two of these feature Canadian material prominently in their discussion, Greenhill's article being entitled "'The Folk Process' in the Revival: 'Barrett's Privateers' and 'Barrett's Privateers,'" and Lederman's "'Barrett's Privateers': Performance and Participation in the Folk Revival."

We hope to review this volume in a future issue.

We have also received, to late for review in this issue, Pauline Greenhill's just published Ethnicity in the Mainstream: Three Studies of English Canadian Culture in Ontario (McGill-Queen's UP). The three studies deal with English immigrant narratives, the commodification of Stratford, and revivalist Morris dancing. Readers will encounter some of Greenhill's thoughts on the latter in the next issue of the Bulletin: stay tuned to this station!

Lost Soul

If you know the new address of the member listed below (with last known address), please let us know.

Alan Fleming, 2871 River Rd., RR#3, Manotick, Ont. K4M 1B4

Letters to the Editors

In CFB 27.3 [Ed.: This issue, misnumbered on the cover was in fact 27.4], there appeared a letter from Mary Eileen McClear, regarding a review of her tape of Canadian stories by yours truly in a previous issue. Ms. McClear pointed out certain errors and omissions in my review, for which I wish to make a formal and very profound apology. Recordings such as these are vital and important to the history of oral storytelling and related folk arts. I hope that we shall hear more from this very talented raconteur in the future.

No reviewer is happy to have his or her work criticized, but we stub our toes once in a while, and when we do, we hope that correction can make us better in the future. I hope that Ms. McClear will accept this apology and will continue to tell her strange and marvelous tales and to share them with others. This is a great service to the culture of Canada.

Robert Rodriguez
New York City, U.S.A.

I wish to thank you for publishing the very complimentary review of my book, Viltis [28:1, p. 22]. At the same time, please extend my sincere appreciation to Mr. Michael Pollock for his kind words. It made me feel elated to note that my efforts are appreciated. You are probably aware that I am the only one working on Viltis, aside from the typesetter in Idaho and the printer. At 86, the task is not as easy, but I am not giving up HOPE (VILTIS).

Vytis Beliajus
Denver, Colorado

I just finished reading my first copy of the Bulletin and wanted to write and tell you what I thought. All I can say is Yes, Yes, Yes. I am a self-professed folk music addict and unfortunately around here I definitely am in the minority. Most of my co-workers, all nurses, have never heard of Stan or Garnet Rogers and associate folk exclusively with the songwriting style of Woody Guthrie. I flog Canadian folk music shamelessly at work, in the hopes of at least picking up a couple of companions to accompany me to local coffee houses. Just glancing through your catalog makes me salivate with anticipation. For the past eight weeks I have had James Keelaghan's My Skies on order from Sam the Record Man. They said, "Never heard of him. Where'd ya hear him sing? On the CBC?" I replied with a glassy-eyed stare, "You're damn right."

A few years back, I stopped listening to the radio altogether. It seemed like everything was just a poorly made cover of some song I had grown up with in the 60s. My teenage son, after viewing pictures of his father and me from that era, has aptly titled that period in my life as the Days of the Weird, and I guess that is a fairly accurate assessment. Music ruled our lives back then. It's been 20 years, and I had almost given up on music being an integral part of my life until on a whim we went to see...
Garnet Rogers perform in a small school auditorium.

I had no previous knowledge of his music, other than knowing he was Stan's brother. Musically, for me, Stan sings about the heart of Canada, but Garnet sings about the soul. The evening was an emotional roller coaster ride, and the music sang to my soul, and I felt like I had found my way home at last. Since then, like a thirsty traveller, I have collected some wonderful cassettes and plan all my vacations around the folk festivals within driving distance. Lunenburg was a gourmet's feast of talent. Oscar Lopez, Anne Lederman, and more. The best part was that everyone there wanted to talk about folk music—there is a God!

I must admit that after reading the bios of the directors, you sure are an academically intimidating group. Nonetheless, we all share a love of Canadian folk music. I am a nurse in an Alzheimer's unit, soon to be without a job, due to the financial mismanagement of our government. Eighteen years in the business of TLC, and what the future holds—no one knows.

Thanks again for a great publication. Our 2nd Annual Music Festival at Poley Mountain in New Brunswick will be held on July 9th. Although this is not exclusively a folk festival, Garnet Rogers will be the headliner. Yahoo! Who knows? Maybe I'll be able to convert a few more of my friends to the folk way of life.

Sheree Gillcrist
Hampton, New Brunswick