SAKICHEWAN

September 11 to 17, 1995
TREATY 4 GATHERING AND POWWOW. Fort Qu’Appelle.

September 22 to 24, 1995
MAPLE CREEK COWBOY POETRY GATHERING AND WESTERN ART SHOW. Maple Creek.
Annual since 1990

Doris Bircham, Box 237, Piapot, Saskatchewan S0N 1Y0
Res. & Bus.: (306) 558-4414; Fax: 558-4514
"Three days of pickin’, singin’ and recitin’; two evening performances, beef supper, art auction, dance. Artists include saddlemakers, horsehair hitchers, leather braiders, silversmiths, different mediums of hand-crafted western art. Western designer fashion show, Cowboy Church service, pancake breakfast, Buffalo, Beans and Bannock food booth."

Email Directory

The Bulletin would like to help those of us who are on the Internet and have common interests to maintain contact with each other. If interest justifies it, we will publish members’ email addresses. Our first entry is small, but we will update and amend the list as you send us your addresses or correct our publication of them. Please do check your listing here—email addresses are extremely easy to get wrong!

Elaine Keillor: ELAINE_KEILLOR@carleton.ca
Legacy Books ("We can offer any in-print folk music book published in the US."): LEGACYBKS@AOL.com
Regula Burckhardt Qureshi: rqureshi@gs1.fgsro.ualberta.ca
Gordon E. Smith: smithg@qucdn.queensu.ca
Neil V. Rosenberg: NVROS@kean.ucs.mun.ca

News, Views, & Stuff

Quick, before it’s over: the Alberta Provincial Archives has mounted a small but informative display entitled Tommy Banks: The Man and the Music, featuring photographs and other artifacts and documents from Banks’s career as pianist, bandleader, composer, and media personality in Edmonton since the 50s. The exhibit was curated by Chief Archivist Brock Silversides, who has intelligently evoked not only the lifework of this prominent Alberta performer, but the interaction of his career and musical personality with the various cultural phases of the second half of our century. The display will be open until the end of September.

The Toronto Camerata has announced the winner of its Second Annual Folksong Competition, Dierdre Bowers, of Owwata, Ontario, whose four-part setting of the French-Canadian song, "J’entends le moulin," "ingeniously combined two different melodies, and featured accompaniment evoking the sound of a windmill." Entry forms for the 1996 Competition are available from The Toronto Camerata, 96 Chudleigh Avenue, Toronto, Ontario, M4R 1T3; (905) 841-6482.

A Centre of Ethnomusicology has been established at the University of Alberta, Edmonton. The Centre, under the directorship of Society board member Regula Qureshi, gives public and research access to a significant and growing audio and video collection of ethnic and folk music that represents years of work by talented and committed scholars and performers. The entire collection of more than 2,000 titles is catalogued on a database that allows easy access by key word search. More than an archive, the Centre is dedicated to promoting collaborative research between scholars and musicians, between the University and the local, national, and international communities.

I was prepared to open a Centrefold column this issue to recommend a little publication from Ken Shorley of Wolfville, Nova Scotia. I suppose that Issue #1 of believe your ears: a journal of music for the inspired listener may have passed my desk, but I’m afraid I didn’t notice it. Issue #2 has some good things in it, mostly dealing with playing music at home (a subject of constant interest, see Bulletin 29:2) and playing homely percussion, hand drums in particular. The issue includes a profile of Trichy Sankaran, mridungam master and one of India’s finest gifts to Canada. Unfortunately, after I’d...
read the eight-page publication, I turned to the cover sheet and
discovered that Shorley has suspended publication because "I
seem to be spending more time writing about music than
actually making music." All subscriptions are refunded. I
don't know how much subscriptions ran for believe your
ears, but he may have a backlog of issues #1 and #2 to sell.
He certainly does have a variety of what seem to be interesting
cassettes to sell and is connected to The Boiling Kettle, a
Wolfeville Mail-Order General Store. Write to him at PO Box
479, Wolfeville, Nova Scotia, BOP 1X0. Shorley also writes a
column entitled "Believe Your Ears" in Natural Life,
published at RR1, St. George, Ontario, NOE INO. [GWL]

In midsommer, the Bravo TV network ran a 1983 Que-becois
film, La turlotte des années durées (advertised in the
paper as Ballad of Hard Times). I did not catch the
producer/director credits, but I believe that the group
responsible for the film was Les Productions du Vent D'Estat.
La turlotte mixed archive footage from the Thirties and
related eras with contemporary interviews of men and women
who survived the Depression and with a small amount of 70s
and 80s documentary film. The soundtrack was provided by
Quebecois folk and popular music, apparently mostly inter-
preted by 80s performers, though I thought I recognized the
voice of La Bolduc on one cut.

I don't know whether or not the film can be acquired on
video, but it would be worth the effort. La turlotte treats
the Depression, not as a quaint period of hardships, but as the
product of a political/economic system which discourages
social commitment. It treats the vernacular song of the
province, not as the unimportant expression of picturesque po'
folk, but as the voice of people who are capable of conscious-
ness and activity. The songs range from intensely personal and
sentimental to public, generalized, and intensely ironic.
Countering the stereotype of Quebecois as insular provincials,
informants—who were very well chosen, though a few of the
settings they were placed in were a touch forced—demonstrate
how conscious they were of national events (the On To Ottawa
march, which began, they note, in BC) and international ones
(the Mackenzie/Papineau brigades who went to fight Franco).
The men and women who speak to the camera participated in
these and other struggles for working class survival.

One hopes for such a moving and integrated use of
vernacular music in a film from English-speaking Canada.
While one is at it, one might hope for such a focused
cinematic view of English Canadian history—when it comes,
the soundtrack will probably sound more like LA, Austin, or
London than Moose Jaw or the Miramichi. [GWL]

The 11th Annual gathering of the Canadian Society of
Children's Authors, Illustrators and Performers (CANSCAIP)
will be held at Victoria College, University of Toronto,
October 14, 1995. Workshop titles include Finding the Best
in Ourselves, Writing Picture Books, Information Books:
Roughs to Final Art, Playing With Words—nothing clearly
related to music, but perhaps those whose primary interest is
music might find a way to insert music into the discussion or
might apply nonmusical discussions to their own purposes.
Conference fee is $75.00 without lunch, $85.00 with.
CANSCAIP may be reached % Kathlene Willing, 434 Winona
Drive, Toronto, M6C 3T7, or by phone: (416) 515-1559.

As often happens, we got this notice (printed, I must say,
on rather garish day-glo paper) too late to help anyone get to
the event this year, but this seems to be an ongoing event, and
it looks like it might be, er .... fun? The 4th Annual North
American Jew's Harp (and Unusual Instruments) Festival was
held at Richland, Oregon, at the end of July this year. Events
included a Band Scramble (huh?), workshops, lectures,
individual and group performances, and a Saturday night
Grand Jam. There was also a market area where craftspeople
and others sold instruments. For more information, contact
North American Jew's Harp Festival, PO Box 92, Sumpter,
Oregon, USA, 97877. Telephone: (503) 894-2207, (206) 725-
2718, FAX (503) 894-2409.

I've read that in locations as distinct as New Guinea and
Austria, the Jew's Harp has been considered a sexually
arousing instrument. Can't say that I've ever been entirely
convinced of this, but if the Festival runs next year, you
might keep it in mind for your honeymoon (or scandalous
affair—whatever seems appropriate). [GWL]

Another event from south of that border that most of us
missed, but worth a nod of recognition: the folks at the sloop
Clearwater, which had such a significant role in the cleaning
of the Hudson River, celebrated its 30th birthday with a
festival June 17 and 18. As they proudly announced in their
press release, the ongoing "Great Hudson River Revival"
predates both the real Woodstock and the first Earth Day. The
birthday bash featured, among many performers and events,
composer (and songwriter!) David Amram, Richie Havens,
Christine Lavin, and Pete Seeger, whose association with the
sloop and floating festival is virtually an identity. The story of
the Clearwater remains a beacon in these ugly times, an
elegant proof that it need not only be "the worst" who are
"full of passionate intensity." One of your editors will never
forgive himself for failing to sign on a stint as volunteer
crewmember with his teenage children while it was still pos-
sible. I suspect they still take on such volunteers—readers in
a position to take advantage of this might want to write them
at 112 Market Street, Poughkeepsie, New York, USA 12601,
for more information.

Herewith part of a paragraph from "The Past and the
Future: Recombinant Factor VIII and the Consumer."
Transfusion Medicine Reviews 6.4 (October 1992): 280-83, by Barry M. Isaac. Isaac is using the cd revolution to make a point about a difficulty which affect hemophiliacs, but it seems to me that the same point applies to the recording industry itself. Were cds really necessary? I have not been able to make myself purchase one yet, despite (or perhaps because of) pressure from a greedy industry. Obviously the battle for vinyl has been lost, and it would cause as much dislocation and waste to go back to lps as the first change caused. One hopes, perhaps in vain, that when the industry decides to obsolete CDs, record buyers will cry Enough!

"The economies of production and world needs will virtually ensure that as recombinant factor VIII inexorably makes inroads into hemophilia care in developed countries, plasma-derived products will become increasingly scarce. This can be illustrated with an analogy: some 8 to 10 years ago, audiophiles made do with a perfectly good system of sound reproduction: vinyl recordings. Then Phillips Electronics invented and developed compact disk technology, using lasers to reproduce music in a seemingly miraculous and bright fashion from a tiny plastic disk reputed to be indestructible. Although there is much said to the contrary, let there be no doubt that vinyl records could and do deliver sound every bit as good as compact disks, but consumers no longer have a say about the format in which they want their sound delivered. Vinyl recordings are nearly obsolete. (When was the last time the reader attempted to purchase a classical recording on vinyl? Most record companies no longer press them.) This is not to say that one technology is necessarily better than the other. This is simply to say that choice has been eliminated by marketing and technology."

Performers, club folks, &c., who think they might do some work in (or gather performers from) New England might want to check out the Folk Arts Network, an organization headed by Stephen H. Baird, who created a buskers' newsletter many long years ago, out of which both this Network and a Street Artists' Guild. The Network publishes an annual Directory as well as the New England Folk Almanac, which comes out six times a year. The tenth edition of the Directory will be published in February 1996, at $15.00; inquire to the Folk Arts Network, PO Box 380867, Cambridge, Massachusetts, USA, 02238-0867 for it. For the Almanac, subscriptions are $15.00 per year; write New England Folk Almanac, PO Box 336, Cambridge, Massachusetts, USA, 02141.

**Letters**

I recently picked up an lp at the Goodwill, but the record inside the cover was, sadly, not the right one. It was especially unfortunate because the recording, put out for the BC Centennial (1966), was by Evan Kemp and The Trail Riders, and, although they are unknown to me personally, it included such forgotten potential gems as "Bella Coola Baby," "Ogotopgo Polka," the "Quadra Island Breakdown," and the "North Thompson Reel."

An earlier recording, advertised on the back cover of the sleeve, mentions another song that looks interesting: "Dawson Creek Dolly."

The British Columbia Folklore Society is especially interested in tracking down the songs for its library and also in contacting Evan Kemp and any of the Trail Riders, if it’s at all possible. If anyone has any information about the musicians or the songs would they please contact us at

The British Columbia Folklore Society
PO Box 312
Cobble Hill, BC
VOR 1L0

Mike Ballantyne
Cobble Hill, BC


Le premier paragraphe du texte auquel nous référons reproduit un fragment de l’adresse d’un juge à un grand jury au sujet des banjoistes. Des plus intéressants, cet extrait de l’ouvrage de Art Rosenbaum nous permet d’apprécier une fraction des préjugés que certaines personnalités influentes pouvaient entretenir et, de toute évidence, émettre publiquement au sujet de ces musiciens.

Nous avons toutefois été consternés par la suite du texte qui, nous semble-t-il, n’est pas extraite du texte de Monsieur Rosenbaum mais provient bien de la plume d’un membre de la rédaction de votre bulletin. Le commentaire qui y est émis, en continuité avec la citation qui le précède, et la spécula- tion qui entoure la réussite sociale des deux peronnes qui apparaissent sur la photographie nous semblent quelque peu déplacés. Comme si cela n’était pas assez, la phrase qui termine le texte, à savoir si nous serions confiants de savoir notre fille en compagnie d’un de ces jeunes hommes [traduction libre], nous apparaît comme une confirmation de l’opinion émise par le juge et ne fait qu’alourdir le préjudice causé.

Notre accablement provient du fait qu’un tel commentaire, probablement émis à la blague et sans aucune méchanceté apparente, soit publié dans le bulletin de la Société canadienne pour les traditions musicales, organism fondé en 1957 et voué «à l’étude et l’avancement des traditions musicales de