To remove yourself from this list, please reply with the word REMOVE in the subject or body of the note... I'll get the message.

All the best in your fiddling fun this summer!
Gord Fisch
(306) 569-8980 fax 757-4422
Saskatchewan Cultural Exchange Society
<http://www.gpfm.sk.ca/culture/arts/csce/>
2431 8th Ave, Regina, Sask., Canada S4R 5J7

Thank you for ... the excellent review of Rick Fielding's Lifeline [31.1, p. 31]. I've always appreciated the fact that the CSTM does not completely ignore the work of contemporary singers of folk material and creators of new material that reflects the style of the old. So many folklore organizations seem to think it best to let the art die out with the older singers, rather than accept the work of dedicated "interpreters"....

I am happy to let you know that we will soon have The Barley Grain for Me on CD, our excellent recording of Margaret Christl and Ian Robb, with Grit Laskin, singing a wonderful collection of Canadian English-language folksongs and ballads. We are issuing this CD as a special tribute to the late Edith Fowke. Her work inspired many of us to get into the field to record traditional artists, and her scholarship inspired us to do our homework, too. You may remember that our recording of Tom Brandon was produced from her field recordings.

You might want to take a look at our Web site <http://www.folklegacy.com> to see what we are now doing in the "custom cassette" category. It's one way to keep the authentic traditional material in circulation even though the demand for it does not justify commercial production.

Sandy Paton
Folk-Legacy Recordings

Box 1148
Sharon, CT 06069
USA

Great to hear that one of my favourite recordings will be available again! Also, the Tom Brandon recording referred to, The Rambling Irishman, is available on cassette from CSTM—another of my favourite traditional singers. —JL

Please send me Andy De Jarlis’s biography Bulletin.... I really look forward to receiving this grand biography of a man who is "Mr. Old Time Fiddle Music of the Prairies and the West," and my fiddle music hero...I personally know Andy. I was born in Winnipeg, 1926. Joined the army, 1944, Winnipeg Rifles. Am an Andy De Jarlis #1 Fan.

George Linsey
Ennismore, Ontario

I am taking the liberty to drop these few lines of congratulation on the so very interestingly well presented article on my brother, fiddler Andy De Jarlis.... I had the pleasure of going to present the $1000 prize for the August 1997 Andy De Jarlis Scholarship award at the Fiddle Camp Concert in the beautiful University of Victoria Auditorium, very well presented by the Rev. Frenceene Watson. I spent several interesting days as a guest of Rev. Watson, which was very enjoyable. It’s been a chance of a lifetime to have met Rev. Watson in 1996. She would never have been able to put the story in your very interesting Bulletin, because I am the last one living in my family, and the only one that could provide the necessary material....

Mrs. J.D. Carriere
Winnipeg, Man.

A Peak in Darien

Recordings

Bill Bourne. Farmer, Philanthropist & Musician. BSCD 97002. Blue Street, 78 Malta Place, Vancouver, B.C. V5M 4C4; Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>

Bourne, Schulz & Stam. No Special Rider. BSCD 97001. Blue Street, 78 Malta Place, Vancouver, B.C. V5M 4C4; Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>


Connie & Paul. My Father’s Songs. Paul R. McGraw, 56 Miview Dr., Miramichi, N.B. BIN 3A2; <mirprod@nbs.net.ca>; <www.mirnb.ca/mrp/connie>

Ani DiFranco. Living in Chip. RBR011-D. Righteous Babe Records, P.O. Box 95, Ellicott Sta., Buffalo, N.Y. 14205, USA

Dave Foster. Amanda’s Requests. Stormswarning Music, 1516 24th St. NW, Calgary, Alta. T2N 2P9

James Keelaghan & Oscar Lopez. Compadres. IBM 9701-2. Jericho Beach Music/Festival Distribution

1351 Grant St., Vancouver, B.C. V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>

Rocky Lackner. Treepplanter’s Tango. SR-C1976. Superb Records, P.O. Box 1131, Saskatoon, Sask. S7K 3N2; <www.mt.big-river.sk.ca/rocky>


Jim Layeux. 18 Miles West of Rawfrew and other songs. ST0003. Sternwall Records, 149 Midland St., Toronto, Ont. M6P 2N4

Celso Machado. Varial. SAF 002. Celso Machado, 863 East 14th Ave., Vancouver, B.C. V5T 2N5; Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>

Eileen McGinn. Heritage. DRO6 005CD. Dragonwing Music, 4818 Dalhousie Dr. NW, Calgary, Alta. T3A 1B2; Festival Distribution, 1351 Grant St., Vancouver B.C. V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca> (Canada); Borealis Recording Co., 67 Mount Ave., Suite 233, Toronto, Ont. M6K 3E3 (international)

The review credited to Martin Colledge [30.4, p. 35] was actually written by Nan Colledge. (The email is in Martin’s name, and I jumped to a conclusion which proved to be erroneous.) [JL]

**Live Performance**

1997 Canmore Folk Festival

I wrote about Alberta’s Canmore Festival 11 years ago (Bulletin 20.3, p. 26). It was one of my favourite festivals at that time, and that hasn’t changed. The mountain scenery is still glorious, the ambiance is still laid-back small-town, the music is still mostly up-close and accessible.

This was the 20th festival, and artistic director Ken Rooks decided to mark the occasion by booking as many people from the first festival as possible, plus as many of his personal favourites as possible, plus a few intriguing newcomers. He avoided borderline-folk "draws" and hoped that the good folks of Canmore, Calgary and points around would have the good sense to support good music without hype.

It succeeded beyond anyone’s wildest expectations! Of course, magnificent weather played a part. The largest crowds ever swarmed the park, on the hottest two days of the summer. Happily, the water supplies held out in the face of heat and numbers, and those other two essentials of folk festivals, food and washroom facilities, proved adequate to handle the hordes. Our personal coping mechanism against the heat was to pick a spot in the shade of the spruce trees and stay there for both days, letting the music come to us and taking pot luck. The festival is small enough that you can get to see almost everybody on the program without a mad scramble or complex timetabling.

But we were there for music. First the bad news. Canadian traditional music was almost totally absent. A couple of French songs in Hart-Rouge’s repertoire, a couple of fiddle tunes during Janet Munson’s backup of Lennie Gallant—that was it. And likely none of the organizers and very few of the audience were even aware of the lack. I’m afraid the level of public awareness of our music, even among "folk" music fans, is lamentably low at present.

On the other hand, there was lots of traditional music from other countries, and it was all well-received. The previously-unknown favourites of the festival were Linda Tillery’s Cultural Heritage Choir, black women from California singing African-American play party songs, field hollers, spirituals and work songs. Magnificent harmonies, transporting rhythms (mostly produced without formal instruments) and intense feeling for and understanding of their music had the audiences rapt. Calgarian Eileen McGann mostly eschewed her composed songs in favour of traditional British material from her newest CD. (I like her own songs too, but this was welcome.) And bluesman Hans Theesink caught the essence of the country blues, albeit some of the songs were his own and his group Blue Groove included a (yes) tuba and West Indian percussion as well as "maybe the world’s greatest singer" (Hans’s words) Terry Evans. (Yes, he’s good, all right.)

Another encouraging trend: many of the singer-songwriters, notably Roy Forbes and Valdy, performed unplugged and without backup musicians. Could it be that the day of the solo singer-songwriter has not passed after all? Have musicians found the courage to let their songs speak for themselves, unbuttressed by volume and numbers? Let’s hope...

I could write reams (but I won’t) about the other old favourites, including Stephen Fearing, Lennie Gallant, James Keelaghan, Connie Kaldor, Cathy Miller The performers list reads like a "who’s who" of favourite people who’ve found their way to Calgary folk clubs, and to the Canmore festival, over the years. Suffice it to say that nobody disappointed.

I have to mention another hit of the festival. The Arrogant Worms sang song after zany song, with no pretension, just clever lyrics, mad premises and boundless energy and good humour. And, unlike many acts, I don’t think the Worms repeated a song all weekend in their many appearances.

I went to the Canmore Folk Festival expecting to have a good time. As always, I did. —JL

**Videos**

The Pipes, The Pipes are Calling. A film by Peter Murphy. Seabright Video Productions, Box 1801, Antigonish, N.S. B2G 2M5

When I was approached to review this film, I was excited about the idea for a couple of reasons—not only had a friend from Antigonish mailed me the video only a matter of days previous to the request, but also I had the pleasure of meeting Mr.