

Lettres/Letters

I compliment you on the program for this year's Annual Meeting. I am even more impressed with the diversity of cultural expression in Winnipeg (and Canada in general), now that I live far away. Sometimes you have to leave a cultural situation to appreciate it clearly. When you live there, it is, ho-hum, another music session at some person's house, or another concert at the Irish Club/West End. (Best wishes to Gord Menzies and the Irish Club!)

They might have a similar cultural scene in the big cities in the southern parts of Australia, but I haven't been down there much. My wife Sheila and I live in north Queensland, where I work as a chemical oceanographer at a research institution. We also perform folk music as *Meadowlark* down here, even though there are no meadowlark birds in Australia. Local people are sort of dumbfounded at the sound of our acoustic music. We have a lot of people coming up to say that "My Grandfather used to sing that song/tune."

I just wanted to send encouragement to you, as I think CSTM is important. I know that you can't always find the money to print the *Bulletin* and *Journal*, and there are hassles at every turn, and it sometimes looks hopeless. But from a distance, CSTM is impressive and doing good work.

Cheers,
Gregg Brunskill
Alligator Creek, Queensland
Australia

I'm a member/reader/musician in Guelph, Ontario, and after reading your plea for assistance to keep the *Bulletin* afloat I would like to offer my .02 worth.

By all means raise membership rates. Everyone understands that the cost of everything, including paper, printing and postage, has gone up. Committed members—and I'm sure most of us are—will pay.

Secondly, three quality issues a year instead of four is a good idea too. Your concern about date-sensitive material is valid, except that the Folk Festival Directory is readily available from all sorts of other sources, such as the Internet and, here in Ontario anyway, from the provincial folk festival organization (Ontario Council of Folk Festivals). People who need that information have many ways of obtaining it at any time of year.

Thirdly, have you considered a website to post information like that? Or is that just One More Expense!?

I love reading the *Bulletin*. It gets hauled out all time so that I can reread articles or pass them on to friends at our Song Circle. The reviews are useful. The articles and songs are a treat. You do great work, and my suggestion is to do whatever it takes to keep afloat. I think you'll find most of us will *not* be jumping ship.

Jean Mills
Guelph, Ontario

Times change. The Internet is becoming a big part of compiling the directory, and may become a factor in disseminating the information. We now have a website (see the address on the Contents page) and the directory is one of the things we've been discussing including in it.

At the same time, I think it's important to include the grassroots festivals that possibly don't think of themselves as "folk festivals," and are not always as easy to find out about. I feel some pride at some of the inclusions this month that took digging and perseverance to nail down. Maybe our efforts won't result in ticket sales or attendance for them (or maybe they will!), but they'll be recognized cross-country and perhaps be aware that people realize that their efforts are important to Canadian culture. I feel that our directory fills a niche different from any of the websites I've seen. —JL

I am interested in acquiring information as to how to solicit on a national scale the *best* composers of native music in this country. I have a project that requires special pieces of music, and am interested in getting a wide spectrum of musical talent that will guarantee my ascertaining an accurate perception of what I am trying to achieve as well as feeling satisfied that I have tapped the best talent in Canada.

Ms. Kim Lincoln
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Thank you for sending me the issue of the Canadian Folk Music Bulletin. I was indeed very interested to read the editorials concerning CBC programming [32.3, p. 2]. Regarding George Linsey's letter, you should know I wrote to him earlier this year advising him that, as Radio Two is a classical music station (with some jazz), an old-time fiddle music show would not be appropriate on this network.

Your concerns are important to us and, as we plan our programming and adjust that which is currently being broadcast, I can assure you we take your suggestions and all the many other listeners' concerns into account. I want to share your comments

with Bob Campbell, who is in charge of Media Accountability for the CBC English Radio, and therefore have forwarded your letter and Bulletin to him for his consideration.

Thank you for your keen interest in and enthusiasm for CBC Radio Music. I hope you and your readers are enjoying our new additions to our 1998-99 season—Collector's Corner, Pearls of Wisdom and Music for a While.

Wendy Reid
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Does this qualify as one of those bureaucratic non-answers. On which stone is it written that Radio 2 must be "classical & some jazz?" Sounds to me like, "This is what we're doing, and you can't stop us. How many divisions does Edith Fowke command?" —GWL

That a group like Tzimmes, with its humble professional aspirations and even more modest album sales, can elicit an emotionally-charged review of such breadth and exquisite attention to detail [32.3, p. 25] was an eye-opener.

We are thankful to Ms. Cohen for the truly undeserved honour of her extensive coverage, saturated with the adamant scorn and mockery usually reserved for world-class "muzak" giants such as Kenny G, Yanni and Libera.

For Tzimmes,
Julian Siegel
Richmond, British Columbia

Brief as it is, this letter raises some issues that deserve a more detailed response than we can develop this close to press time. Look for an editorial in an upcoming issue. Meanwhile, I'd direct readers to the review of Tzimmes's first release (29.4, p.30) for a demonstration of how widely reviewers' points of view can vary concerning the same group. —JL