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
#1, 32092 Peardonville Rd.
Abbotsford BC
V2T 1M9

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
Area Head, Radio Music
Associate Program Director, CBC Radio Two
P.O. Box 500, Station A
Toronto Ont.
M5W 1E6

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 Liberace.

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

A Peak in Darien

Most of these listings are recent releases, but not all. Some of them have only recently come to our attention on our wanderings through the fragmented

Books
Martin Melhuish. Celtic Tides: Traditional Music in a New Age. Quarry Music Books, PO Box 1061, Kingston, Ont. K7I 4Y5; <info@quarrypress.com>

Recordings
The Arrogant Worms. Christmas Turkey. AW-1225. The Arrogant Worms, 2255 B Queen Street E, #214, Toronto, Ont. M4E 1G3; <aworms@arrogant-worms.com>; <www.arrogant-worms.com>; Festival Distribution, 1352 Grant St., Vancouver, BC V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>

---. Live Bait. AW-888-2. The Arrogant Worms, 2255 B Queen Street E, #214, Toronto, Ont. M4E 1G3; <aworms@arrogant-worms.com>; <www.arrogant-worms.com>; Festival Distribution, 1352 Grant St., Vancouver, BC V5L 2X7; <fdi@festival.bc.ca>; <www.festival.bc.ca>

Emile Benoit. Vive la rose. ACD 2014. Amber Music, Box 156, Topsham, Nfld. L3R 1B5; Denon Canada Inc., 17 Denison St., Markham, Ont.
Festival

Life at the Lunenburg Folk Harbour Festival

One might think there would be nothing left to say about Lunenburg once you have seen her harbour bathed in the luminous light of a full moon. From my vantage point, high atop the hill across the water, the words of wandering minstrels upon the greying timbers of a singing wharf took to the wind and carried themselves to the balcony where I surveyed the settings of another Lunenburg Folk Harbour Festival, the 13th. God, I had soaks up bean juice after a Saturday night supper. I came to Lunenburg for a wharf to which the Bluenose was tethered, traditional ways but savvy enough to drag itself far enough into the future to accommodate the most discerning yuppie follies. You meet all those who dare to wander away from the maddening crowds. Never understood a word that they sang, but music made interpretation unnecessary. Smiles spoke volumes, and the evening rolled into the night until the street lights woke from a long day's siesta to light the fire in our souls in a chorus of 800 voices joined together, the finest chorus that I had ever heard on or off a stage.


Jim Layeux, Earthlings. ST0004. Stemwall Records, 149 Medland St., Toronto, Ont. M6P 2N4; <earthlnd@netcom.ca>.


Marguerie Le Fey. Up She Flew. MELP197. Marguerie Le Fey, 355 Keeley Rd., Kentville, Ont. LOG 1R0; Festival Distribution, 1352 Grant St., Vancouver, BC V5L 2X7; <festival@festival.bc.ca>.

Kristine Oudot, Texada Tides. SA91646. Capcan Music Distribution, 1129 Faithwood Place, Victoria, BC V8X 4Y6; <sales@capcan.com>.

Scatter the Mud. Never Time to Play. 62356-76000-2. (No address on packaging.) Festival Distribution, 1352 Grant St., Vancouver, BC V5L 2X7; <festival@festival.bc.ca>.

Daniel Thonon, Traffic d'Influences. MCRS 003. Daniel Thonon, 180 Des Peres, St-Marc-sur-Richelieu, QC J0L 2E0; <salled@quebec.net>.

Tickle Harbour. Battery Included. 02-50750. Singsong Inc., PO Box 6371, St. John's, Nfld. A1C 6J9; <singsong@nflx.com>.

Paddy Tutm. In the Greenwood. PA04. Prairie Druich Music, 219 11th Ave., Saskatoon, Sask. S7N 0E5; <wurland@sympatico.ca>.

Various. We Will Remain: Patriotic Songs of Newfoundland. S99803. Singsong Inc., PO Box 6371, St. John's, Nfld. A1C 6J9; <singsong@nflx.com>.


Any festival regular knows that it is rarely what goes on upon a stage that tends to lend itself to the memorable, but rather those little unexpected pleasures that you happen to stumble upon while walking off a seafood graze washed down by the evils of the grape. Surely none of the 20 or so of us that wandered to the wharf in search of shifting our supper could have even guessed that we would find two cultural icons sitting on the side of the stage in an impromptu jam session. Goaded on by applause and the absolute delight of their rapidly expanding audience: the Battlefield Band joined forces with Quebec's Bourque, Bernard et Lepage to sing their songs to the sky. Wasn't long before they had the crowd up dancing a French-Canadian traditional dance. And all of this was free for those who dare to wander away from the maddening crowds.

Review / Comptes rendus

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Lunenburg lends itself well to folk music; it's tied to the traditional ways but savvy enough to drag itself far enough into the future to accommodate the most discerning yuppie folkie whose idea of roughing it is a four-star B&B. You meet all kinds there, people from all walks of life and all stations, but each with a story to tell that is usually as interesting as any of the songs being sung on any of the four stages scattered throughout the town.

No stronger case could have been presented for this than at the final concert Sunday night, in the tent on Blockhouse Hill.