A Peak in Darien

Book

George W. Lyon. Community Music in Alberta: Some Good Schoolhouse Stuff! University of Calgary Press, 2500 University Dr. NW, Calgary, Alta. T2N 1N4

Recordings

Jerry Alfred & the Medicine Beat. Kokolma. CRCDC004. Carlton Records, Box 5514, Whitehorse, Y.T. Y1A 5H4; <carlton@starts.ymail.ca>; Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; 1-800-633-8282; <festival@bc.ca>; <www.festival.ca>

Barachois. HPP 3. Home Party Productions, RR#1, Box 24, Wellington, P.E.I. C0B 2B0

Heather Bishop. Chickens on the Run. MPCDO11. Mother of Pearl Records Inc., c/o Gen. Del., Woodmere, Man. R0A 2M0; <HeatherBishop@mol.com>

Heather Bishop. Daydreams on the Moon. MPCDO00. Mother of Pearl Records Inc., c/o Gen. Del., Woodmere, Man. R0A 2M0; <HeatherBishop@mol.com>

The Banchois. HPP 3. Home Party Productions, RR#1, Box 24, Wellington, P.E.I. C0B 2B0

The Travellers. This Land is Your Land: 1900-1966. ZK 80388. Sony Music Entertainment (Canada) Inc., 1211 Leslie St., Toronto, Ont. M3C 2L9

Simpson's Folly. The Early Years. MAG 494-694 (no address on packaging)

Sina Panari. Wardance Against the Invaders. ND 015-CD. Novadisc Music, Toronto, Ont. (no address on packaging)

Canadian Folk Music BULLETIN 33.3 (1999) ...25

Comptes rendus / Reviews

Recordings

Balkan Journeys Close To Home. GHP 004-2. Golden Horn Productions, PO Box 5776, Walnut Creek, California USA 94596; <www.goldenhorn.com>

The title of this anthology echoes Thoreau's claim that he had travelled the world on Walden Pond. In neither case should we mistake geographical restriction for parochialism. The truly provincial person doesn't really understand that the rest of the world exists—and I've met some thoroughly provincial folks who have managed a considerable amount of geographical locomotion without having their eyes opened! Balkan Journeys Close To Home presents a Toronto community, whose members may or may not have been around the world, but who have certainly seen it.

Performers here appear (with a great deal of overlapping) in four ensembles: Staro Selo, Neda Voda, Mastika, and Altin Yildiz Orkestar. Producer Brenna MacCrimmon sings in three of the groups. Readers will perhaps recall that Judith Cohen referred to MacCrimmon in a review in our last issue as a former student who has "outstripped her teacher"—considering the source, this is high praise! Indeed, while I would not call the present recording a showcase for MacCrimmon—as I've said, it's a showcase for the community—her voice is the most prominent. (She also plays a variety of plucked strings and percussion instruments.) It's a strong and extremely affecting voice: whenever the recording crosses my mind or I notice it sitting on a counter, her plaintive "Yo, yo..." from the final track, "Feryad," rings in my ears.

The community of what MacCrimmon refers to as "Toronto, Macedonia" in the amusing and informative liner notes apparently includes musicians for whom Balkan music has become a full time passion, as well as others whose interest in the area is growing and some who labor in adjacent gardens but happily give their names suggest ancestry from the east side of the Adriatic. (It's still a bit of an eyepopper to see MacCrimmon—a hoary name from Scottish classical music—attached to this project!) Nevertheless, they have absorbed the music into their lives, to the degree that one group, Neda Voda, was created to perform at the wake of a certain deceased member of the community. In "The Banchois," the performers work the way of the world; they have absorbed the music into their lives, to the degree that one group, Neda Voda, was created to perform at the wake of a certain deceased member of the community.

James Gordon. Pipe Street Dreams. WR4008. Drong Records, Box 24062, Bullfrog, Guadalupe, Ont. N1E 6V9; <drong@drong.com>; <www.drong.com>; Wind River Records, 703 S. Washington St., Naperville, IL 60560-6554, USA; <windriver@folkmusic.com>; <www.folkmusic.com/windriver>

Gerald Larche. Rabato. TIS GARS 100. Musique Tis Gars, 546, rue Charron, St-Boniface, Man. R2J 0M4; <moobogoi@sangea.ca>; <home.ican.net/~maboord>

Northern Cree Singers. In Our Drum We Trust. CR-6291. Canyon Records Productions, 4143 North 16th St., Suite 6, Phoenix, AZ 85016, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

Simpson's Folly. The Early Years. MAG 494-694 (no address on packaging)
friend. (The folk revival is getting old enough that, not only are we starting to get good at what we do, we’re starting to have to bid each other goodbye on a regular basis.)

The disc opens with a gaida bagpipe setting the scene for the female-trio Staro Selo, whose sometimes bubbling (even hiccuping), sometimes poignant sound will be familiar to anyone who’s heard the Bulgarian women’s chorus recordings. The trio Neda Voda, which follows, is essentially MacCrimmon’s solo voice with string and percussion support.

Of the four groups, only Mastika is essentially instrumental. Balkan Journeys is primarily a vocal document, which may make it somewhat intense for some listeners. But this difficulty need not persist; after a few hearings, one can take in the emotion of the songs and also feel the swing of the performances—as with the blues and many other song forms, this music deals with life’s disappointments, but it doesn’t do so in a disappointing fashion. The vocal tones are nasal, but they are also sweet and flowing.

The most prominent instrument on the disc as a whole is Chris Aston’s tambura, a sort of two-stringed bouzouki. One string generally plays a drone against the melody on the other. The drone can be emphasized, so that the tambura is reminiscent of the Appalachian dulcimer, or it can be given less voice, so the instrument sounds like a bouzouki or balalaika. It’s not a robust ax—it’s capable of some complex and exciting filigree, but knows its place, which is generally supporting the vocals. Not all tracks feature percussion, which is usually the goblet-drum darabuka, another instrument made for ornamentation.

This is a good record for new listeners or would-be dancers to learn to count 7/8 time, which predominates here, though there are a handful of items in 11/8, 9/8, at least one in 5/8, and even a couple of 4/4 for breathers. Even the latter tends to trip along like a gonzo gyroscope. MacCrimmon claims that the beverage after which Mastika is named is capable of laying a metropolitan area on its side! As with certain other musical genres (classical Indian music is an obvious example), you don’t come to this stuff for harmonic fulfillment, but for melodic and rhythmic teasing.

Performances on the album range from fairly traditional (to my ears—and I do not pretend to be a specialist in Balkan music) to the moderately adventurous. Altin Yildiz Orkestar is the most uptown of all the groups: going from Staro Selo to the Orkestar is a bit like going from Uncle Dave Macon to Jim Reeves (or beyond? Ray Charles? Sonny Rollins?). Still, the boundaries of the music are merely nudged—a blessing, I’d say, given the sort of hamfisted changes imposed on some music in the name of modernization.

The Orkestar’s set begins with an Hungarian song that reeks more of the café than the village green; surely MacCrimmon is intentionally ironic to call it “innocent”—I’d say she makes it pretty seductive. She lays out for a Greek item, “Chiftetelli #6,” letting Martin Van De Ven’s marvelously outside clarinet and Ernie Tollar’s soprano saxophone trade leads. Jazz may be a North American brainchild, but it has cousins around the world.

MacCrimmon’s notes are both entertaining and useful (though I still regret the loss of space available since the murder of the lp). I particularly appreciated her setting of the music in its social and historical context. People from the Balkans, she writes, are among those polyglot Europeans who (along with Native People) are typically not considered among the shapers of North America. As she puts it, “....no streets or civic buildings have been named after these people.” Given the ugliness of most of our cities, I’d say that Balkan Journeys Close To Home is a rather more appealing monument. Furthermore, a portion of the profits from this disc have been pledged to Amnesty International—that, too, is a finer memorial than any bronze pigeon latrine.

—GWL

Louis Boudreault: Violoneux à l’ancienne mode de Chicoutimi, Québec—Old Time Fiddler of Chicoutimi, Quebec. VRCD 322. Voyager Recordings, 424 35 Avenue, Seattle, Washington 98122, USA; <voyrec@aol.com>.

Ce disque compact de Louis Boudreault est une ré-édition d’un enregistrement réalisé en 1977 par Mike Seeger et Alice Gerrard. Le violoneux Louis Boudreault, mieux connu sous le nom de Louis «Pitou» Boudreault, est une véritable légende dans le monde de la musique traditionnelle au Québec. Menuisier de son métier, né à Chicoutimi, région du Saguenay, en 1905, Louis était fils de violoneux. Il commença à jouer du violon à l’âge de 11 ans, au contact de son père, Idas Boudreault, et de son grand-oncle Thomas Vaillancourt dont il perpétua le répertoire et le style particuliers tout au long de sa vie. Son influence sur les musiciens d’ici est indéniable. Liza Ornstein lui a consacré un excellent mémoire de maîtrise en 1985 : « A Life of Music: History and Repertoire of Louis Boudreault, Traditional Fiddler from Chicoutimi, Quebec».

A l’écoute de ce disque, l’on reconnaîtra bon nombre d’airs, comme «le batteux» ou «Celina Reel», qui font parties des grands succès de la Bottine souriante, par exemple. Au total, nous retrouvons sur ce disque 15 pièces qui soulignent bien le style et répertoire unique de ce grand violoneux décédé au milieu des années 80. Ces 15 pièces magnifiques, dont la plupart ont des formes «tordues», illustrent bien la richesse et la complexité du style et répertoire de Louis «Pitou» Boudreault qui s’accompagne ici uniquement de ce tapement de pied qui caractérise si bien les musiciens traditionnels de la province du Québec.

Musicien talentueux, Louis était également un grand conteur. On en a un aperçu en écoutant la plage 12 de ce disque, où il explique l’origine de «La Disputeuse».

Si sur le plan sonore ce disque est un véritable classique, on ne peut malheureusement pas en dire de même en ce qui concerne le texte du livret. La traduction française des notes biographiques et des annotations des pièces musicales est si pauvre et parsemée de fautes d’orthographe qu’elle en est presque choquante.

—Yves Le Guével

Ste-Foy, Québec
At 79 years of age, Jackie Washington can look back on three-quarters of a century as a performer. He does that, and more, on this fine recording. With roots in the blues, jazz, pop and hokum musics of his formative years, he has evolved into an evocative singer and a swinging guitar player capable of all the aforementioned styles as well as big band, country and folk.

On Midnight Choo Choo producer Ken Whitely surrounds Washington with some of the cream of Ontario musicians, including brother Chris Whitely on harmonica and trumpet, Mose Scarlett on bass vocals and acoustic guitar, J.P. Cormier and Graham Townsend on fiddles, Colin Linden on acoustic guitar, Sarah McClel lighten on trumpet (and as writer of superb horn charts throughout) and a host of others, as well as himself on mandolin, piano, guitars, background vocals, ukulele and wash-tub bass. Arrangements run the gamut from voice and guitar through small combo with horns, always right for the individual song and very well recorded (one of several consistent traits in Borealis discs).

Washington touches on a lot of humorous novelty songs in this set, with very good results; his own effervescent humour shines through on the classic "Where did Robinson Crusoe Go (With Friday on Saturday Night)?", Les Brown's "Triscadecaphobia" and others. He has always been able to sing sentimental pop songs without either lampooning them or giving the listener a sugar overdose, and here The Ink Spots' "Street of Dreams" receives a lovely reading. The title song, "When that Midnight Choo Choo Leaves for Alabam," is classic Jackie Washington—swinging and down to earth at the same time.

This is a very, very good disc by one of Canada's musical treasures.

—Tim Williams
Calgary, Alberta

Harvey Marcotte. Circle 'Round Me. HM0001. Harvey Marcotte, PO Box 224, Bear River, Nova Scotia B0S 1B0

This disc, and a wealth of others coming out now that the price and technology of indie recording are within the reach of almost everyone, raises some interesting questions. Mr. Marcotte wrote or co-wrote all 12 songs here, and his influences are readily apparent. Although he refreshingly doesn't try to sound like everybody with a label deal, he is a pop songwriter—a pop songwriter cast much in the mould of classic period Cat Stevens, with dollops of Paul Simon and Stephen Stills stirred in. I don't know if 70s reto is still happening with the under-25 audience, but that's where this music belongs: hummable melodies (a few), polite, unpretentious lyrics about the country and the sea, acoustic guitars supported by electric bass and conga drums.

So the question arises: have his influences become part of the folk tradition? I have a hard time with that, but if you take the view that a generation is a span of 25 years, these influences are at work, via radio and recording, on at least their second generation. We have no problem when a Robert Johnson song is considered "folk music," and yet he was actively influenced by phonograph recordings and was writing with an eye towards success in the marketplace.

Harvey Marcotte is a pleasant singer-songwriter whose disc is neither folk nor pop, but an interesting echo of how those forms interacted a quarter-century ago.

—Tim Williams


The two worlds that unite in this excellent instrumental CD are those of button accordion player Dermot Byrne of Donegal, Ireland, and Ontario's Pierre Schryer on fiddle.

Both musicians are ranked at the top of their respective musical traditions. From early performing experiences with his two brothers as The Schryer Triplets, Pierre has forged his own career as a versatile fiddler with an impressive understanding and mastery of the subtleties of traditional fiddle styles—Franco-Ontarian, Irish, Québécois, Maritime, he can do it all. Not only has he won the Canadian Grand Masters Fiddle Championship, he is also a North American Irish Fiddle Champion. Dermot Byrne is a member of Donegal's "Altan" and, although relatively young, is already regarded as one of the all-time great box players.

The two bring some of their musical friends and family onto the album. Fellow Altan member Ciaran Curran plays bouzouki, while Pierre brings along sister Julie Schryer and band members Brian Pickell and Nathan Curv to add accompaniment. Stephen Cooney, who first devised the concept of the CD, adds guitar (he seems to crop up on every second Irish album these days) and adds to an impressive list of guest performers.

The result is wonderful! Joyful crisp playing swings us seamlessly through the differing accents of the Trans-Atlantic fiddle traditions. Some sets have a distinct regional stamp—a pair of reels from Quebec, a slow air from County Donegal—while others borrow from both sides of the Atlantic, marrying Irish and Cape Breton reels. Schryer contributes a set of his own compositions, while traditional tunes are paired with modern tunes written in traditional style. The music is never disjointed. The CD flows along cohesively, with Byrne and Schryer sounding as if they have played together for years.

Arts! Encore!

—Nan Colledge
Winnipeg, Manitoba
Two of the most effective adaptations and arrangements on this recording come from the French-Canadian tradition. "Canot d’écorce" ("Birch bark Canoe") honors the First Nations means of water navigation that allowed immigrant travel west of Ontario. "Dans les chantiers" ("In the Shanties"), not identified as an adaptation or as originating in Ontario, sings of shanty winter homes in Canadian rural woodland life. Both songs have six female children supplying refrain and echo phrases to Lederman’s solos. The set ends with Lederman playing a fiddle tune learned from Lawrence Flett, Saulteaux Ojibwa fiddler from Ebb and Flow, Manitoba. Voices, fiddle, harmonica, hurdy-gurdy, stomping feet, jaw harp and bones all drive a dance-like performance.

The Clancy Brothers made popular the song air "Rosin the Bow," to which Lederman effectively sets a poem by English-Canadian immigrant J. Dunbar Moodie, in the track "Pratties and Pork." Humorously we hear how Moodie's Irish-Canadian neighbor can enjoy pork along with his customary potatoes, how he must outwit beavers to have a meadow instead of a lake, and how his "elegant pigsty" can be a refuge at midday. This reviewer is uncomfortable with Lederman's textual change of beavers "killed for their pains" altered to "humanely relocated and maybe we'll give them some ice cream." "Who Killed Cock Robin?" and "Go Tell Aunt Rhody" (verse 2: "She died in the mill pond a-standing on her head.") are two of many children's traditional songs that instruct and prepare children for the human phenomena of killing and death. Why apologize for or expurgate song texts that are part of oral wisdom?

Lederman cites MacDonell (1982, 149-159, 193, 220-221) as a resource for "To the Wilds of Manitoba," an adaptation of the English translation of a Scots Gaelic traditional song-pair. MacDonell tells us Scottish bards frequently used the poetic device of "flying"—paired poems of mutual abuse written by one or sometimes two authors (MacDonell believes Donald MacKinnon wrote both). MacDonell gives 20 verses for the first poem, "Teist Dhonhaill Air Manitoba" ("Donald's Testimony About Manitoba"), from which Lederman adapts six verses of the English translation ("I narrowed them down a little." (Lederman 1998, 9)) and sets them to the dorian mode air suggested by MacDonell. Lederman makes slight alterations in the refrain text (sung in Scots Gaelic) and rhythm (shifting the Scottish "snap" of a 16th note followed by a dotted 8th). The first poem tells us Manitoba is a "cheerless" tundra with "hoarfrost right on the beds; water and ale, whey and milk, like glass, they all are frozen" (10). The second poem praises the cold "bracing air" that "animates our faces" and the "rich and good brown" soil leading to a harvest of "golden yield" (10). Explaining that both poems were "meant to be sung to the same tune, but that was just too much, so I wrote a more cheerful one for the answer" (9), Lederman supplies a similar tune in ionian mode (diatonic major) for seven verses selected from the 12 of "Freagradh Do Dhomhnall Diomhach" ("Reply to Resentful Donald"). This author would have been content to hear the same dorian tune throughout these 11 chosen verses. A strong repet-

Anne Lederman. Come from Every Way: Canadian Songs for Children. ALCD 02. Falcon Productions, 153 Glendale Avenue, Toronto, Ontario M6R 2T4; <aleder@interlog.com>; <www.interlog.com/~cpreal/anne_lederman/>
itive refrain drives the song, and this reviewer has no artistic need for a change of scale.

Of the eight composed songs on this recording, seven come from living composers—five immigrants and two First Nations composers. Toronto-based Brazilian-Canadian Dennis Christian contributed "Canada Is Blooming," a samba school song that sings of the joys and trials of reclaiming one's cultural memories (Brazil) in a new place (Toronto, where we will "climb the CN Tower") (2). Italians Vittorio Mascheroni and Mario Panzeri, 1950s lyricist and tune maker (both probably deceased), had recorded the song "Una Casetta in Canada" ("A Cabin in Canada")—one verse and refrain of which is used by Lederman in an English translation, to which she adds two verses. The text sings of perseverance after setbacks of fire, tornado and flood—all set to a jolly, rhapsodic tune.

Toronto-based Barbadian-Canadian Roger Gibbs leads a performance of his choral piece "De Immigrant Song," a song focusing on the relocations of Caribbean culture to Canada and how both places "call" to each other. Complementing the CD back cover snapshot of Anne Lederman showing off her 2½-year-old daughter, "Baby Gabe" chants the opening of "Jaspar and the Capetown Stars." The work of Brandon-based South African-Canadian Moe Kharouze, this song tells of his bass-playing friend Jaspar, who immigrated to Manitoba, found the cold unendurable and returned home to dance on the beach under the stars. "To the Wilds of Manitoba" (described above), heard on a later track, gives us a clear picture of the cold that "chilled" Jaspar "to the bone."

Winnipeg-based Chilean-Canadian Hugo Torres contributed "My Story," meaningfully performed by three immigrants in Lederman's adaptation—verse 1 by Guimar Campbell (Brazil), verse 2 by Lizzy Mahashe (South Africa), verse 3 by Roger Gibbs (Barbados), and verse 4 by all three with Lederman, who has included this song because she believes it encompasses many immigrant stories. She explains that song and music in general offer refuge from the universal immigrant conditions of isolation, pain of the former place and problems of the new place. Music is an engine that can power good and help realize dreams. From a personal perspective, this reviewer knows that immigration is a lonely and frustrating experience. New people are well-meaning, but they can never give the consolation of the people from home. Home must be reconstructed, renegotiated.

Two songs involving Algonkian-speaking First Nations prairie groups, Ojibwa and Cree, are heard in this recording. First Nations vocables and language are used for both. "Women's Travelling Song" was composed by First Nations Canadian women at a 1996 workshop retreat in Banff. Lederman learned the song from one of those women, Ojibwa Jacqui Lavalley, with whom she performs the song. Based in Sioux Lookout, Saskatchewan, First Nations (Cree) Canadian Winston Wuttunee set a text by instructors at Saskatchewan Indian Cultural College to create "Ninestosin" ("I'm Tired"), a song about going home that Lederman uses to end this CD.

Readers may recall that in her Bulletin article, "'Mr. Flash and Miss Click': Ethnomusicology in the Global Village," Anne Lederman warned that sociomusicology as a profession stands to suffer from the foregrounding of researchers over their informants, the true source of oral "knowing." In Come From Every Way Anne Lederman allows her immigrant colleagues full participation as performers and composers, and she meticulously credits their work. In so doing she has produced an outstanding collaboration of immigrant voices to instruct and entertain both children and adults.

—Jerry Kerlin
Calgary, Alberta

Works Cited


Jim Stewart. The Marco Polo Suite. Jim Stewart, 102 Shore Road, Renforth, St. John, New Brunswick E2H 1K8; <stewart@nbnet.nb.ca>; <http://personal.nbnet.nb.ca/stewart>

Track 10 is "bloody marvelous"—"the only thing worth the price of admission" says my friend (and newly-recruited critic/reviewer) Bernie Evans, and I cannot disagree! Gordon Bok's vocal and influence on this track, "We Built This Old Ship," makes it, by far and away, the stand-out song on an album whose target audience is not easily identified. The "grant" market, perhaps?

—Tom Lewis
Salmo, British Columbia
Combining an enviable vocal with a formidable instrumental talent on banjo and mandolin, Ric (along with his excellent choice of accompanying musicians: Dave Panting, Bryan Bourne, Alfred Molyneaux, Sigrid Rolfe, Roy Johnstone and Rick Tersteeg) has crafted a concept album (mostly) delineating the history and heritage of seafaring in the Northern latitudes.

Ric: thanks and bravo!—but next time (please) more extensive "sleeve" notes.
—Tom Lewis

The four male members of Dicey Reilly play—and play well—guitar, bass, banjo, mandolin, bouzouki, tin whistle, flute and spoons. The playing of mandolin and whistle on this CD is particularly good. This accompaniment rescues "Bright Blue Rose," a slow song with not very interesting words or tune, sung by Janet Simmons, who has a strong, clear, bell-like voice, in some ways reminiscent of the early Joan Baez. She also performs "Across the Hills of Home," Eric Bogle's venture into nostalgia for the Scotland of his youth, and "All the Lied That You Told Me," another slow song, which sounds more like a pop ballad than a traditional folk song, in spite of the exquisite mandolin accompaniment. "Nancy Spain" is a slow, poetic love song, rendered—presumably—by lead vocalist Joe Dooley, a man with a pleasant singing voice and an overall dull delivery, as if he had spent too much time rehearsing and was bored with it. This number is saved by beautiful harmonies from the group in the choruses. In another song of nostalgic reminiscence, "Punch and Judy Man," the chorus is provided very effectively by a children's choir, with piano accompaniment.

Not all of the numbers on this CD are slow. "Pirate Smith of Bristol" and "The Waxies Dargle" are spirited songs with good "folk club" choruses, and "Peigin Lettir Moir" is a lively song, but one in which few folk club members outside of Ireland's Gaeltacht could join. There is also one brisk instrumental set of three traditional polkas, played—again presumably—by John Finley on the pennywhistle.

Two of the better pieces in this collection are related in
theme. In "Schoolday Over," a young man is going off to work in the coal mines, presumably in Wales. The pennywhistle accompaniment is particularly effective in this one, possibly the young men are heading "down the road" to London, leaving so much of their familiar life behind, a subject to which Cape Bretoners, and those in other struggling Maritime industries, can relate. Stan Rogers, though, has treated this subject much better.

Dacey Reilly has been singing as a group since the early 1990s; they are not inexperienced, but if they wished to reach an audience beyond the Maritimes, they should have given more thought to the choice of material to include on the CD. Janet Simmons deserves a better song than "Bright Blue Rose," and in such well-known, oft-performed numbers like "Waxies Dargle," "Oro 'Se do Bheaha Bhailie" and "Dacey Reilly," they are inviting comparisons with many better groups—the Dubliners, for example—who have performed these songs so often before. Who wants to spend money on a CD to hear yet another, and very ordinary, rendition of "The Irish Rover"? Even Bing Crosby recorded this one!

The claim made for Dacey Reilly is that they are "fast establishing their musical reputation in Nova Scotia." To extend that reputation across the country, they need to come up with something stronger than this self-titled CD. With better direction, they have potential to do it.

—Ron Duffy
Calgary, Alberta

Canadian Folk Festival Directory

We try to produce a listing of all festivals in Canada with significant traditional music content, with as much information on them as possible given our space constraints, but realistically we fall short of our goal. Some festivals we don’t know about, some don’t respond, some have personnel changes and we lose touch. We get information from other agencies, but these vary widely in the amount and kind of information they give us.

We would appreciate being given information on festivals which should be included and aren’t. And if you have a flat-rate long distance phone plan, or Internet access and time on your hands, and want to help out, we’d be happy to hive off part of the task of maintaining this directory to enthusiastic volunteers. [UL]

ALBERTA
Dept. of Economic Development & Tourism, 307 Legislature
Bldg., Edmonton Alta. T5K 2R6
Alberta Arts Festivals Assoc., 601-10130 100 St. NW, Edmonton, Alta. T5J 0P1; 1-888-678-3778; <artfes@compuserve.com>; <www.discoveralberta.com/artfest>

September 4, 1999
CALGARY HIGHLAND GAMES. Shouldice Athletic Park, Calgary
Norman Taggle, 236 Edward Dr. NW, Calgary, Alta. T2A 3S3 (403) 241-2368 (res.); 241-5709 (fax); <cinnamon@calvudion.com>; <www.calgaryhighlandgames.org>
"The general public is invited to the Calgary Highland Games. Witness the brute strength of the competitors as they toss the caber, listen to the melody of the Great Highland Bagpipes and enjoy the swing of the kilt as 300 Highland dancers compete. Enjoy a stroll down the Vendors’ Lane in search of Celtic trinkets, tapes and clothing. Food and beverages will be available throughout the day. The massed pipes and drums, approximately 20 bands playing in unison, mark the closing of the competition at 5:00 p.m. Annual since 1927.

September 4 and 5, 1999
CANMORE HIGHLAND GAMES. Centennial Park, Canmore
Sally Garen, Box 1020, Canmore, Alta. T7W 2T8 (403) 678-0454 (bus.); 678-3385 (fax); <chgl@telusplanet.net>; <www.discovercanmore.com/highlandgames>
"Full Highland games, Celtic concert, beer garden, ceilidh and more." Annual since 1991.

October 16, 1999
DANCING IN THE ROCKIES CELTIC PERFORMING ARTS FESTIVAL. Community Center, Bragg Creek
Celtidh Revo, 6 Benchlands Drive, Cochrane, Alta. T0L 0W1 (403) 932-5321; 932-6008 (fax); <greenwell@telusplanet.net>; <www.discovercanmore.com/highlandgames>
Annual since 1999.

BRITISH COLUMBIA
Tourism British Columbia, 1117 Wharf St., Victoria, B.C.
V8W 2Z2; 1-800-665-8000

British Columbia has a wide variety of festivals. Many of these events will feature traditional music and dance in the form of pipe bands, harpists, and folk musicians. Here are some of the notable festivals:

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September 1999 (6a)
FIRST NATIONS FESTIVAL. Westminster Quay Public Market, New Westminster; (604) 520-3881

September 3 to 5, 1999
CHILLIWACK BLUEGRASS FESTIVAL. Antique Powerland, Chilliwack
Rod Hudock, 45899 Henderson Ave., Chilliwack, B.C. V2P 1X6 (604) 702-7302 (res.); 797-2600 (fax); 797-2640 (fax)
"A traditional bluegrass festival: five main concerts, workshops, open mic and a host of activities for children." Annual since 1987.

September 3 to 6, 1999
KIMBERLEY INTERNATIONAL FOLK DANCE FESTIVAL AND OCTOBERFEST. Kimberley
Chamber of Commerce, 350 Ros St., Kimberley, B.C. V1A 229 (250) 427-3666 (bus.); 427-5378 (fax); <kimberleyoctfest.com>; <members.tripoli.com/ pizazzdance/Festival/index.htm>

September 17 to 19, 1999
WHISTLER JAZZ & BLUES WEEKEND. Whistler Resort
(604) 932-3938

October 2 to 4, 1999
ROOTS & BLUES FESTIVAL. Various venues in Salmon Arm
Linda Tanaka, Box 21, Salmon Arm, B.C. V1E 4N2 (250) 832-6148 (res.); 832-6148 (fax); <festival@jenstream.net>; <www.jenstream.net/users/rope/index.html>
"A weekend indoor festival with a broad range of Canadian and international performers, featuring full-length concerts, dances, impromptu sessions, workshops, food, merchandise, crafts." Annual since 1991.

NEW BRUNSWICK
Tourism New Brunswick, Dept. 339, P.O. Box 12345, Fredericton, N.B. E3B 5C3; <visitnewbrunswick@gov.nb.ca>; <www.govnb.ca/tourism>

September 8 to 12, 1999
HARVEST JAZZ & BLUES FESTIVAL. Fredericton
1-888-622-5837. Traditional acoustic blues to progressive jazz.

NOVA SCOTIA
Tourism Nova Scotia, P.O. Box 130, Halifax, N.S. B3J 2M7; 1-800-565-0000

October 8 to 16, 1999
CELTIC COLOURS INTERNATIONAL FESTIVAL. Cape Breton Island
363 Charlotte Street, Suite 1, Sydney, N.S. B1P 1E1
Max MacDonald and Joella Foulds (Festival Organizers), (902) 539-8800; Dave Malahik (Information Officer), 562-6700; Terry Smith and Melanie Miller (Marketing), 539-0044; <colours@chamub.com>; <www.celtico-colours.com>
"Cape Breton Island has an indigenous Celtic culture that continues to live in the people that call it their home. Through their language, dance, fiddle, pipes, guitar and song, they carry on a deeply-rooted tradition that has survived over 200 years. The third annual Celtic Colours International Festival brings together talented musicians, dancers, and culture bearers from around the world to take part in the many concerts, workshops, square dances and ceilidhs that span the nine days and nights of the Festival. The internationally renowned festival will feature 34 shows throughout the province, all celebrating our living culture with the rest of the world. Consider this your invitation to come ceilidh with us." Annual since 1997.

NUNAVUT
Tourism Nunavut, P.O. Box 1450, Iqaluit, N.W.T. XOC 0HO
1-800-491-7910; <nunavut@nunavut.net>; <www.nunavut.m.ca>

Exact dates are not always given, or are subject to change—calling the organizers to verify before heading for a Northern community is a good idea. We are assuming that cultural events in First Nations communities will include traditional music.

September 7, 1999
HAMLIT DAY. Arviat
(867) 857-2841. Includes square dances.

Mid-September 1999
UGSUQUTUQ MUSIC FESTIVAL. Qina Haven
Musicians from across the Kitikmeot.
(867) 360-7141