

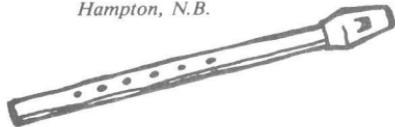
LETTERS

No, Rosemary Turpin (Letters column March-April issue), you are not at a crucial point in your biorhythmic curves. You are simply confusing performers with folksingers, and showbiz with folk music.

In your letter you ask for interviews with the likes of Cathy Fink and Duck Donald, Dan Donahue, and Bill Garrett. These people are *performers* (good though). The "obscure but nice" people you mention are *folksingers*. Most of these folkies will never cross over to become well-known performers; they don't want to. Does that make them boring and the CFB static?

Until Cathy and Duck come back to town, it is the "obscure but nice" folkies who will keep my little heart singing (and the CFB will keep us all in touch).

*Steve Sellors,
Hampton, N.B.*



Got your latest issue today—very nice: I'm really glad I subscribe. I must say I was very happy with Shelley Posen's article—it says a lot and not many people would be able to say it so clearly. I've had those same feelings. I'm currently in the same stage Mr. Posen was in when he quit performing for a while, although there are other reasons besides "authenticity" that are doing it to me. I want my music to mature before I start giving it to other people again. I'm sure that the article will spark off a lot of things in a lot of people. For me, it reminds me that there are other forms of "authenticity"—the ability or quality to be yourself and to let yourself into your music, rather than to try to be someone you aren't. That starts to bring in the controversy of affecting accents in songs. . . .but this really goes beyond that—it involves being enough of an individual not to do things *just* to please the crowd (though a certain amount of this is required if you perform for people). Folk music should go beyond mere entertainment, though a lot of people don't see this, and never will. Gordon Bok, for example, strikes me as being particularly authentic—he is his own man, and there is a lot of himself in his

music, both in his own songs and in the traditional songs he performs. You know he doesn't sing a song that means nothing to him. Margaret Christl is the same way—she is totally wrapped up in the songs and the giving of them, rather than in herself, as quite a few performers seem to be. Music is a release of parts of your personality that aren't always on the surface (that might help explain why people perform—it's good for them!). When people put on an act, try to please the crowd, etc., it defeats this—the real personality is hidden. Someone else could say all this more clearly and thoroughly than I can, but it's just something that has bugged me for a while. Take care and keep up the good work!

*Brad Hurley,
Herkimer, N. Y. U.S.A.*



I'm happy to say that Cafe Domingo has been doing very well this season. We've been getting good support from the local media and our audience is growing, averaging 75-100 per performance. Most musicians who have played here have been very pleased with the response. Our special concert with Stringband in February was a real success; we've begun a relationship with the June Apple Musicians in Minnesota and have also been providing work for several local folk and jazz people.

Folk music in Saskatchewan is pretty healthy: there are several new coffeehouses opening up in the province; during the school year the student union at the university ran a weekly coffeehouse called the Fireside Den; Regina's 11th Annual Folk Arts Festival was a smashing success—two evening concerts were sold out by 8 p.m. and the energy was very high. It was one of the best folk festivals I've ever participated in. Connie Caldor was a standout and a group of 15 old-timers (the Swift Current Fiddlers) nearly brought the house down. A very fine last-minute addition to the program was Paddy Tutty from Saskatoon, who sings traditional songs from Britain. I've been singing her praises ever since.

The Cafe becomes a hostel during the summer so performances will be on an ad hoc basis for a few months. The regular cafe will recommence in September for what promises to be our best season yet.

*Bill Kresowaty
Director, Cafe Domingo
Saskatoon*

We had quite a long discussion about your editorial in the last issue and have a few ideas:

1. If you don't print club dates and performers you would be losing the contacts that you have spent two years encouraging, i.e. if current news can't be used then the contacts have no reason to report to you.
2. There is a lot of contact between clubs as a result of the published performers. The clubs help each other with contact information they need to book certain musicians.
3. Without current and changing information the magazine will lose its time-bound quality and possibly lose subscribers.
4. We do agree, however, that information should and can be brief. As you say, additional blurbs on each artist aren't that necessary. The printed names have regional significance and the "big" names that visit clubs are always interesting, e.g. when you read that Michael Cooney is visiting a club it tells you that he performs in clubs and you can contact a club he's played in and find out how to contact him, what his fees are and how the audience responded to him. All in all I guess our comment is to be brief, but don't "kill" your contacts. A lot of people are excited about seeing the total scene and this certainly was a prime objective in the early days. I'd like to see more clubs reporting their dates and performers

as this encourages them to become more organized themselves. 5. How can we help? We realize that the work load for you is phenomenal and particularly the news section needs a lot of organization. Would a regional rep for the whole area be more helpful? Then you could receive an organized page with the most important details in a minimal form. I certainly wouldn't mind organizing Alberta for you.

Our final concert (at the Calgary Folk Club) was a great night and Robin Williamson was superb. He has really turned a lot of the locals on to new efforts and this is always a great reaction to have. The final concert at the Rocky Mountain Folk Club was also superb with totally local performers—it was a good feeling. Our statistics for the year may interest you. Performers for the year: 45 per cent from Calgary, 9 per cent from elsewhere in Alberta, 22 per cent from elsewhere in Canada and 24 per cent non-Canadians. We hope to keep at least 50 per cent Alberta performers for the new season. Our average gate this season was 215 people per night.

Anne Davies
Calgary



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