

LETTERS

Thanks for another excellent issue of CFB. I especially enjoyed Shelley Posen's article on "authenticity". It helped to resolve several questions that I'm sure plague many revival singers. I say "helped", because there is a part to the question that Shelley has not mentioned. That is, "are we to be merely historians and collectors of folk music or are we to become part of the tradition and extend it, keep it alive"? For example, if I, a white, middle-class urbanite decide to specialize in black gospel music of Alabama, no matter how much feeling I have for the material, or how much I make myself sound like a field-hand or congregation member of a Southern church, I have taken the music on a dead-end, as I am from outside that tradition and can never hope to add to it in a lasting, meaningful way.

One group that I think addressed the problem successfully is/was the Critic's group in London, England, led by Ewan MacColl and Peggy Seeger. Their aim was to face social

issues, writing songs based strongly in the British tradition about them. There are some very beautiful and powerful songs that have come from these efforts. (Some fine singers, too, such as Frankie Armstrong).

This is why I'm glad to see you publishing Canadian songs, new and old. "The Spruce Budworm Song" is an excellent example of putting the power of a traditional style to work on a modern issue. Well done, Ron MacEachern!

Bob Bassett,
Owen Sound, Ont.

(Ed. note: see Bob's song in this issue)



Please find enclosed a cheque for \$5 to renew my subscription to Canada Folk Bulletin. I appreciate this little publication and my students who are music and folksong lovers, read it with interest.

We started last year collecting folklore material in view of the creation of a centre at our

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local university. More than 20,000 pieces have been collected, and wait patiently for the opening of the Centre.

Keep up your good work and may your Bulletin remain for years and years a means of communication in Canada from coast to coast.

Catherine Jolicoeur,
Centre universitaire SLM
Edmunston, N.B.



Folk music is alive and well in New Zealand! I sure hope that one day I'll have saved up enough to have another trip over to your beautiful musical country, but in the meantime it would be lovely to keep in touch by way of your magazine. Please send me a subscription.

For a tiny country, we are doing well. We have less than three million people but twenty-seven folk clubs, a National Folk Federation and a National Fiddlers Association. Folk dancing is going very strong here, with terrific emphasis on Morris dancing. Over a twelve-month period we have as many as ten festivals all over the country and being a small country it is just about possible to get along to all of them.

Hope to hear from you soon, and keep up the good work!

Moggie Grayson
Wellington, New Zealand.