

As a performer, I must thank you for your efforts at listing clubs cross-country! I don't know what I would have done without this basic information in my planning of our August-September tour. Alone, this is worth the subscription price to me (enclosed!)

But I also enjoy the articles and letters—it's heartwarming to see this effort to connect the "folkies" of this thinly strung-out-along-the-railroad nation. So here's my cheque for a year's worth.

*Carol Noël,  
Toronto, Ont.*



Thank you for a most enjoyable magazine on the Canadian folk scene.

*S. McCarthy,  
Killaloe, Ont.*



After reading the "Letters" column of the March-April issue of CFB, and seeing the letter bemoaning the loss of CBC Radio's TOUCH THE EARTH, I thought I should let you know that folk is still alive (?) and well on CBC Radio.

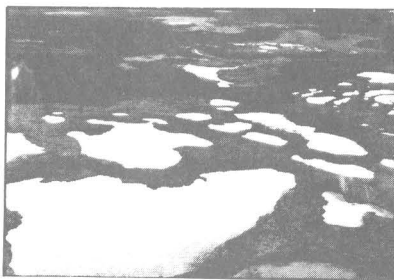
I'm a staff announcer at CBC Calgary, and as of April 5th start SIMPLY FOLK on the full FM stereo network of the CBC. The show will be heard each Saturday night at 11:05 (11:35 in Newfoundland).

SIMPLY FOLK is not a Canadian show, it's a North American show. Our budget is low (read: nil) so I'll be restricted to recordings available, but recorded in the 50's and 60's. That's the period we'll be dealing with... along with the music leading into the folk sounds of the 50's, and perhaps the "musical survivors" still with us.

It's not an "ethnic" show as such, and will include Peter, Paul and Mary; The Weavers; The Travellers; The Limelites; Woody and Arlo Guthrie; Leadbelly; Lightnin' Hopkins; Odetta; Oscar Brand; Josh White and the list goes on and on. Eventually, we *hope* to be able to record some "live" performances taking place locally as well as draw on the resources of other areas across Canada. We will NOT be covering the Winnipeg or Vancouver Folk Festivals, for budget reasons, but *hope* to get some live music on the air after we've (hopefully) built up an audience.

Any comments about the show can be directed to me.

*Lawrence Mills,  
CBC, P.O. Box 2640,  
Calgary, Alta. T2P 2M7*



## LETTERS

Enclosed is our cheque to renew our subscription. We enjoy the *Bulletin* immensely and always look forward to receiving it. Keep up the good work.

*Patrick Purcell & Sandy Greenberg  
Halifax, N.S.*

Please renew my subscription; I enclose \$5. It's nice to know that I have every single issue for when they become collectors' items. Folk music is getting harder and harder to find, but you people keep sniffing it out wherever it can be found. Keep up the good work!

Rosemary Turpin,  
Montreal, P.Q.



Here's \$5 for a subscription renewal. What I like about your magazine are the songsheets. Good stuff!

Terry McBride,  
Saskatoon, Sask.



I would like to thank Rika for her kind words in the January *Bulletin* about the Fredericton Folk Collective and the CFMS meeting last November. In the interests of accuracy, however, and to avoid him beating me over the head at the next Miramichi Folksong Festival in Newcastle during Canada Days this summer, I would like to note that Mr. Hare's name is spelled Perley, which is quite a common New Brunswick name.

I would also like to formalize in print my feeling that the new format for the News Section seems a little bleak. I would like to think there was a place in the *Bulletin* for somewhat expanded local news; for example, that the Folk Collective recently had superb coffeehouses with Ken Hamm's heavy metal blues from Thunder Bay, and Hal an Tow's fine traditional four-part harmonies from Saint John and Moncton, that we had a coffeehouse in which local performers vied to represent UNB in the Maritime Intercollegiate Folk Festival at Mount Allison University in Sackville, and that Joan Wallhauser who came out on top won subsequently at the Festival, and that we are having future coffeehouses featuring Bill Lauff and Marc Lulham on March 9, Sandy Greenberg on March 16, and Paul and Lutia Lauzon on March 23. I don't know if people across Canada care about this sort of parochial local news, but I kind of enjoyed seeing who was playing where, and I'd be interested in some reactions.

I guess that devotees of the mystic arts will have noted that you can get all sorts of stuff into a letter to the Editor, if they'll print it. To avoid any negative impressions, let me close by saying that I really enjoyed the last issue of the *Bulletin* and was very impressed, as always, with the great job you are doing.

Ron Lees,  
Fredericton, N.B.

Why on earth don't you people put your subscription up to \$8 or \$10? \$5 is a ridiculously low price for *any* magazine, let alone this one.

Peter H. Wood,  
St. Albert, Alta.



There are several factual omissions and errors contained in your interview with Jim Payne (Jan.-Feb., 1980) which I would like to correct here. To begin with, the lyrics to the song which you have printed from Jim's repertoire were written by Mr. Angus Lane, an employee for ASARCO and a member of Local #5457 of the United Steelworkers of America. As Angus wrote it, the title is not "Asarco" but "All Because of ASARCO". The lyrics to that song and five other songs which Angus wrote along with two other labour songs were published by the union at the end of the 1973 strike in a booklet entitled *Come Hell or High Water*.

The record album of workers' strike songs referred to by Payne did not come out after the 1971 strike as he states in your article but was released in 1977 by Breakwater Books/Records (Duckworth St., St. John's, Newfoundland). This long-playing record, also entitled *Come Hell or High Water*, contains all the songs in the previously published booklet, the booklet itself, plus several other items relating to life in Buchans and is performed by the same group of unionist-musicians who played and sang the songs during the strike of 1973. These workers were recorded by myself and the record was produced by the Department of Folklore at Memorial University (maligned by Payne as not having any connection to "what's happening on the folk music scene"). After its release, the l.p. was successfully utilized by the union local for a fund raising project in Buchans.

The folk music club which Payne raves about was begun years ago by interested graduate students from the Department of Folklore—students who along with faculty have been closely associated with many of the province's folk festivals and related activities. In fact, Payne's recent appearances here in St. John's have featured the musical talents of yet another member of the said Folklore Department. While it is true that this department is primarily an academic institution with an international reputation, it is not an ivory tower concern and archive holdings can be researched by any seriously interested person, as members and friends of the leading Newfoundland folk music revival groups (Figgys Duff; Wonderful Grand Band; Sheila's Brush) can attest.

Peter Narváez  
Folklore Dept., Memorial U.  
St. John's, Nfld.