

## Letters to the Editor

[If you write us letters but don't want them to appear in print, please say so. We encourage lively discussion in this letter column, and will print any letters or portions thereof which say something which we feel makes comments of substance on anything pertaining to the **Bulletin** or to material published in it, or on topics of import to folk music in Canada or generally, unless we have instructions to the contrary. But why write it if you don't want us to print it?

[Not that anybody's ever complained—it just seemed like a good idea to clear the air in advance!]

I enjoyed the issue [26:3], particularly the article about accordions [Wallace, "The Accordion—The People's Instrument", p. 7]. My mother used to play one and I've always felt it was an underrated instrument capable of a lot more versatility than people give it credit for. I also find its music (and that of all free reed instruments) very evocative.

I really appreciated Michael Cooney's comments, particularly what he said about **Sing Out!** being a magazine for watchers rather than

doers.

Rika Ruebsaat  
342 E. 8th Ave.  
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I produce a radio program in Nashville, Tennessee, which features singer-songwriter, modern and traditional folk, along with acoustic instrumental music. I'm constantly looking for new artists and material to feature on the

program. If you have a place for such an appeal in your publication, I would very much appreciate your help. CDs, albums, quality cassettes, even reel-to-reel tapes would be welcome. Nashville is obviously fertile ground for songwriters and players, so perhaps your readers would appreciate the exposure. Any submissions by artists should be sent to the address above. Thanks for any help you might be able to give the program.

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I appreciate the review of my tape [26:2, p. 14]. I wish the reviewer had made a distinction between the production and the playing (although I did both!!); however, I feel the critique was fair, perhaps with the exception of "broad vibrato", which is not as strong a part of traditional playing. Anyway, keep up the good work.

Ray Johnstone  
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[Michael Pollock replies that he agrees, but vibrato is used so much these days even in playing purporting to be traditional that he felt it was worth commenting on. -- J.L.]

Thanks for your kind words about Rika and me [Cumulative Table of Contents 1982-89, Introduction, 25:4, p. 31]. A small point: **Canada Folk Bulletin** was never a "free-enterprise" magazine, in the generally accepted sense of the word. It was published by the Vancouver Folk Song Society (as was its predecessor, *Come All Ye*), and no-one was ever paid a penny—yet another of Canadian folk music's volunteer-run publications.

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