

News, Views, & Stuff

Despite the changing of the guard in the proprietorship of our Mail Order Service, the 1994 catalogue is available. It's free to all members, but you have to ask for it. (Experience has proven that sending a copy unbidden to all members, including those whose interests lie in other areas of our services, is counter-productive.) Drop a line to Rosemary Reed at the CSTM Mail Order Service, Box 65066, North Hill Post Office, Calgary, Alta., Canada T2N 4T6, or phone (403) 284-4263, or fax (403) 277-6877, and your free copy of the most recent Mail Order Service Catalogue will soon be winging its way towards your mailbox.



The following item was printed on a songsheet circulated at a meeting last Fall in Calgary of the Common Front, an umbrella group of organizations opposed to the cuts in social spending by the current PC government in Alberta. Despite the credit line on the sheet, the song was created by members of the Front's North Hill Community Action Team, one of several in the city.

O The Tories (tune, "Clementine," words by a Concerned Citizen)

Oh the Tories, Oh the Tories
And their leader Ralph Klein
They have slashed us, they have burned us
But they say we will be fine

Let's attack the little children
Let us smash the old and weak
Cause the premier he ain't blinkin'
Let them turn the other cheek

Let's attack the poor and helpless
Make the jobless pay their way
Privatize the jails and welfare
And the deficit we'll slay

No more shelters for the homeless
No more money for our schools
So our children, like our premier
Will grow up to be damn fools

No more food we'll give the hungry
No more crutches for the lame
The Tories said that they won't help them
Cause the victim gets the blame

No more higher education
No more nurses when you're sick
The Tories said we just don't need them
Greed is all that makes them tick

Can't we tax the corporations?
Can't the rich just pay their share?
But the wealthy get the handouts
And it doesn't seem quite fair

So the rich are getting richer
As the poor are beaten down
To our Ralph it doesn't matter
He just wants to keep his crown

Ralph our saviour, here to guide us
Till we reach that blissful time
When our only thought is profit
And Alberta's bottom line

Come and join us in our struggle
Come and help us if you can
The Common Front will lead the battle
Join us now, and take a stand



Sulphur Passage is a four minute video produced by 35 British Columbia artists and technicians. It is a labor of love. Intercut with the recording session of the eponymous anthem by Bob Bossin are images of wilderness, clearcuts, loggers and demonstrators in a moving mini-documentary of the BC environmental controversy at Clayoquot Sound, a struggle that has touched people at home and abroad. With nearly 1000 protestors arrested so far—a number unprecedented in Canadian history—the fight to maintain the old growth forest on Canada's west coast has become one of the world's leading environmental stories.

In front of (and behind) the *Sulphur Passage* cameras and microphones are some of British Columbia's most respected artists. The singers include an unlikely mix of voices: from international children's star *Raffi* to longtime Canadian popular music favorites, *Valdy* and *Ann Mortifee*, to rising alternate rockers *Stephen Fearing* and *Veda Hille*. Other participants include actor *Jay Brazeau*, photographer and cinematographer *Kirk Tougas*, playwright *John Lazarus*, broadcaster *James Barber*, and MP *Svend Robinson*. The video was directed by award-winning documentary film-maker, *Nettie Wild*.

Since its release in late 1994, *Sulphur Passage* has been seen on TWN (where it was featured on the new women's channel's opening day), CBC, Vision TV, Much Music, and at the Vancouver International Film Festival, The New York Environmental Film Festival, the Cancun Film and Video Festival (where it won a Special Recognition award), and at the United Nations Conference on Biodiversity (where officials from the BC delegation demanded that the showing be halted).

Sulphur Passage can be purchased for a donation, which will go to support the Clayoquot struggle. For more

information, phone or fax Alison Stewart at 604-247-7476.



The people at Mariposa have a "limited number" of CDs and tapes of from the 1993 and 1994 festivals. These generally feature singer/songwriters, though a few other idioms are represented. At \$8.00 per CD and \$6.00 per tape, these are bargains. They also apparently have an *unlimited* supply of t-shirts, especially from 1993, which go at \$5.00 each; there's still more of a seller's market for the 1994 models, which are going at \$12.00, still a good price to cover your nakedness, absorb sweat, and/or show your support of this venerable institution. Write to the Mariposa Folk Foundation, 60 Atlantic Avenue, Suite 107, Toronto, Ontario, M6K 1X9.



This came in too late for us to announce it in time for readers to make the event, but Irish Festival Cruises Ltd.'s Fourth Annual Festival Cruise on the S.S. Norway sailed the tranquil waters of the Caribbean the last week of January 1995. Featured entertainers included The Clancy Brothers and Robbie O'Connell, The Irish Rovers, Cherish the Ladies, Paddy Reilly, and a variety of singers and comedians. Neither of your editors expect to be well-heeled enough to make one of these cruises, but perhaps our readers' circumstances are different. For more information about future cruises, phone 1-800-441-HARP. (We assume that Irish Festival Cruises Ltd. is *not* a nonprofit organization.)



The Canadian Association of Music Libraries, Archives and Documentation Centres/L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (CAML/ACBM) announces CANMUS-L, a dynamic new computer listserver geared to the Canadian music professional. For those who are not familiar with listservers, they function not unlike an office bulletin board where messages and information can be exchanged. The unique resource of CANMUS-L will facilitate the exchange of information among specialists in all areas of music from coast to coast, including researchers, instructors, performers, composers, and librarians. CANMUS-L is a bilingual listserver and encourages subscribers to correspond in either French or English. To ensure that discussions are of a professional nature, subscriptions to CANMUS-L are moderated by the list co-owners.

This invitation is one of many being extended to various Canadian associations with a vested interest in Canadian music. The aim is to build a network for Canadian music professionals to communicate directly and immediately with each other. Ultimately the value of this listserver will depend on the level of participation of its subscribers.

There is no cost to subscribe. CANMUS-L is offered free of charge to the Canadian musical community as a service of the Canadian Association of Music Libraries, Archives, and

Documentation Centres/L'Association canadienne des bibliothèques, archives et centres de documentation musicaux (CAML/ACBM). All you need to subscribe is a computer with modem (or a hook-up to an institutional Local Area Network with an email utility and an external gateway), and an Internet account. Use of the CANMUS-L listserver thus far typically involves announcements of concerts, lectures, conferences and other special events of interest to Canadian music professionals, calls for papers, as well as reference or information questions concerning topics in the domain of Canadian music for which no answers are forthcoming from the usual reference sources.

To subscribe, send your email message to:

LISTSERV@LISTSERV.UCALGARY.CA

(Leave the SUBJECT area of your message blank.)

The TEXT of your message should read simply:

subscribe CANMUS-L <your first and last names>

Add nothing further to the message, not even a "period" (.)

The listserv software will "read" your email address automatically and respond.

New subscribers will receive the CANMUS-L Welcome File as confirmation of membership. The Welcome File provides information on functioning in the listserver environment. Once you have been "welcomed," you will begin to receive all messages posted to CANMUS-L by your fellow subscribers. Messages can be sent to the listserver at the following address:

CANMUS-L@LISTSERV.UCALGARY.CA

Please take note of the difference between the two addresses above. The first is used to subscribe to CANMUS-L. The second is used only for posting messages on CANMUS-L once you have subscribed.

For further information regarding CANMUS-L, contact either William Sgrazzutti (sgrazzut@acs.ucalgary.ca) or Jana Wyber (jlwyber@acs.ucalgary.ca), the list co-owners, by email, fax (403)282-6837 or by phone (403)220-6162.



CSTM members may have enjoyed an amusing interview on CBC's *As It Happens* this winter, when the show phoned Mr. Binky Braithwaite of Bradford-On-Avon, Wiltshire, England, the chief grump of CAMDA, the Committee to Abolish Morris Dance Absolutely. A few quotes: "If the best that we can offer for the cultural life of England is Morris Dancing, then I think we're in a parlous state.... this rather namby-pamby dance on the village green. I don't think it reflects very well upon the country.... It has a very bloodthirsty tradition, which is great, something we'd like to encourage. It's just become diluted over the years & become this anemic thing.... In Britain we want to present ourselves as vigorous, vital, r-r-r-red-in-tooth-and-claw nation.... It's as if you've got a wonderful tradition, but Disney's got ahold of it; it's been Disney-ized. We're involved in a great deal of difficulty with our European partners at the moment. They don't take us very seriously.... They consider us a nation of

Morris Dancers, doesn't do us any good at all.... We're setting up little cells of Morris Saboteurs. Canada, we see it as a passive, absorbing sort of nation."

In a world full of peculiar jokers and even more peculiar believers, it's not easy to guess how to take something like this. Binky's rolled Rs and laughter at "red-in-tooth-and-claw" just might have suggested that we shouldn't take him too seriously.

The interview was followed incongruously by a few bars of an orchestral morris tune (with Spanish overtones) by Edward German (played on the green by the Czechoslovak Radio, as though to prove the point made by Pauline Greenhill in a recent *Bulletin*, that Morris is not definitively English. Response the next night was almost invariably pro-Morris, with a couple of complaints about the previous night's music. So they played some choruses from one item on the *Morris On* album, fortunately one in which the electric bass was not foregrounded, as well as Stan Rogers's Morris-bashing intro to "The Idiot" (and fortunately only a few bars of that rather rightwing song).



Announcement and Call for Papers: The Ballad Commission of the SIEF (International Society for Ethnology and Folklore) invites you to the 26th *International Ballad Conference* at the University of Wales, Swansea, July 19-23, 1996.

The IBC is a roving, annual, multidisciplinary event dedicated to popular narrative song: a meeting of (ethno-) musicologists, historians and critics of popular and folk culture and literature from all over Europe, the Americas and other parts of the world. The main focus is on oral and part-oral traditions rooted in the European past, including extensions of these traditions in former colonies. Questions of fieldwork and editorial practice and of international comparison are regularly discussed. Contributions on non-oral traditions (writing/print and other media), on newer forms of narrative song (including e.g. blues, rock, pop and rap), on unpopular culture, and on non-European narrative songs are also welcomed. 1996 is the centenary of the death of Francis James Child (1825-1896), editor of *The English and Scottish Popular Ballads*. Contributions on his legacy—and "his" ballads—are particularly sought.

Performances by local traditional singers are planned. Other performers should bring their instruments. A selection (possibly all) of the papers will be published. The following themes are suggested for 1996, but *all offers will be considered*:

Child and "His" Ballads—new comparative, contemporary and historical studies

Ballads and/as Literature—interrelations of oral and literary traditions, literary theory and narrative song research, ballad editions as a literary genre, textuality in traditional songs

Beyond Eurocentrism—non-European balladries, ballads

and (post)-colonialism

Narrative Singing in Wales—Welsh and Anglo-Welsh traditions

Regular Themes—questions of fieldwork and editorial practice, comparative studies, towards an international ballad type-index

Performance Events

IBC 1996 is timed to precede directly the Folklore Society's international conference, *The Dynamics of Folklore: Beyond the Victorian Imagination*, at the nearby University of Glamorgan (July 24-28 1996). To offer papers (deadline: Dec. 1 1995), to suggest topics, or to receive mailings, contact Tom Cheesman, School of European Languages, University of Wales Swansea, Swansea SA2 8PP, GBFax: 01792-295710 email: t.cheesman@swan.ac.uk

If you're interested in Algerian music, Abd El Kader Kaci is the person to contact. He's written the CSTM/SCTM to introduce himself and his cultural organization, and invite correspondence. He's interested in sharing information not only on traditional music and dance, but also on culture in general, and has a special interest in sports. He's hoping his group will be performing at the Drummondville Festival. If you're interested, write—in French or Arabic—to: Adb el Kader Kaci, Hal el Fida B.P. 19, El Harrach 16200, Alger, Algeria. (Explain that you got his address through the *Bulletin*.)

Vera Johnson's "deedly deedly" comments in her review of *Homely for the Holidays* last issue (28:4, p. 28) struck a responsive chord. I realize that, even when I was a teenager listening to rock 'n' roll, I used to be irritated by what I felt to be sloppy songwriting, where a writer used meaningless syllables instead of meaningful lyrics. Of course, at that tender age I was unaware that many traditions (such as some North American Native musics) create songs consisting entirely of vocables, and also was unaware that the music I was listening to was heavily influenced by the music of Black Americans, which relies heavily on vocables and on the interplay of voice and instrument rather than the intellectual content of the lyrics. I might have been vaguely aware of "whack fol the daddy" choruses in Irish music (but didn't know that the sounds were decayed Gaelic), and of course I knew of nonsense songs such as "Mairzy Doats", but somehow didn't connect these customs with what I was hearing. However, even nowadays, in my supposedly more mature and knowledgeable state, I instinctively don't recognize a place for vocables in otherwise meaningful English-Canadian songwriting—it bothers me. I feel cheated of an honest effort by the writer. Am I just being curmudgeonly, or is my bridling at what I see as lazy songwriting shared by readers other than Vera and I? [JL]