

## News, Views, & Stuff

The Toronto Camerata society has announced that Petrina Bromley of St. John's, Newfoundland, has won their 1998 Folk-song Competition with her arrangement of "Never Wed an Old Man," which the judges admired for its "wit, simplicity and singability."

The deadline for submissions for the 1999 competition is June 1, 1999. Rules and an entry form can be obtained from the society's website, <[www.torontocamerata.org](http://www.torontocamerata.org)>, by email from <[awenk@sac.on.ca](mailto:awenk@sac.on.ca)>, or by writing Arthur Wenk, Director, St. Andrew's College, 15800 Yonge Street, Aurora, Ontario L4G 3H7.

Bob Jensen of Jensen Productions reports that their new website is up and running, with photos and bios of all the artists they represent (which includes Modabo), as well as links to their artists who have their own websites. The address is:  
<<http://www.jpproductions.com>>.

George Smith is a fine singer of Lancashire songs who lives in Canada but maintains ties with the Harry Boardman Foundation and the family of the late Mr. Boardman in England. George is importing several items connected with the family, and wants CSTM members to be aware of them. First is **Manchester Ballads**, a collection of 35 "facsimile street ballads" selected and edited by Harry Boardman and Roy Palmer. Each song is printed on a large folded card sheet, with a facsimile of the original

broadsheet on the left-hand interior page, and music notation, commentary, glossary, &c., on the right. There's also an extensive introduction, and the whole is packaged in a handsome and durable case. The entire collection sells for £10—a bargain, if you ask me!

Secondly, there's **Deep Lancashire**, a re-release on CD of two Topic LPs from 1968 and 1970 (the other was **Owdham Edge**). Harry Boardman sings on 7 of the 27 tracks; many other fine Lancashire traditional singers are included, and Harry and Lesley Boardman are among many providing instrumental accompaniment. As you might expect from Topic Records, the accompanying booklet contains extensive notes on the singers and the songs. The price for this is £8.

The third item being imported is a cassette of unusual Christmas music, **Fish from Oblivion**, recorded by Ben Barnicoat's Rough Notes, a group including Tim Boardman, Harry's son. Subtitled **A miscellany of Christmas chants and folk carols from two millenia**, this recording is a wonderful source for those of us on the lookout for less common seasonal songs—and finely sung as well. As with the CD, in addition to the J-card there's a booklet with informative notes on the songs. The cassette is selling for £6.

George Smith can be contacted at 84 Woodfield Crescent SW, Calgary, Alberta T2W 2G4; phone (403) 281-2540. Overseas readers might prefer to contact Mrs. Lesley Boardman directly at 5 Cranston Grove, Gatley, Stockport, Cheshire, England SK8 4HS.

The conference Feminist Theory and Music 5 will take place Wednesday, July 7, through Saturday, July 10, 1999 at two sites in Marylebone in the heart of London, England, in conjunction with the Eleventh International Congress on Women in Music sponsored by The International Alliance for Women In Music.

All practical arrangements for the conference are handled by IAWM. IAWM has set aside a portion of each day for FTM5 papers, to be presented in two concurrent sessions. We will be able to schedule 48 formal presentations; in addition, a smaller room is available for study sessions or meetings of small groups.

For extensive information about the conference schedule, travel arrangements, &c. see the IAWM web page on the conference, at

<<http://music.acu.edu/WWW/iawm/london.html>>.

Those travelling some distance for the conference might note that the 3rd Triennial British Musicological Societies' Conference 1999 (a meeting of the Royal Musical Association, the Society for Music Analysis, the Critical Musicology Forum, the British Forum for Ethnomusicology, and the Conference on Twentieth-Century Music) takes place a week later just outside London at the University of Surrey. The dates are July 15-18, and some may wish to take advantage of this timing by attending both conferences.



From Dave Foster via email: "A little while ago I received a notice from *Gramophone Magazine* about a new quarterly publication, *Songlines*, with over 100 CD reviews. I've just received the first issue, along with a CD (I haven't played it yet, but it's got nine tracks from a new label, Wicklow, written about in the mag.). I think it should be mentioned in the next Bulletin. It looks like a great publication." Done, Dave!



The following came to us through Vic Bell's folkie email service. Unless some miracle gives us a longer month than I expect, we won't be getting this issue out in time for anyone to participate in this year's event, but we thought you'd like to know about it.

Song-Along '99:

At a recent meeting of the Ottawa Writer's Bloc group, the themes for the 7<sup>th</sup> Annual Song-Along were selected. They are

- \* fences
- \* in a few words
- \* moving
- \* where were you?

The Song-Along concept was invented by Karen Leslie Hall, formerly of Toronto but now of Bermuda. Songwriters everywhere are invited to write a song on one of the four designated themes. Then these creative musical people converge at a public venue in their community where they each perform their Song-Along song plus one other original number.

It's all for fun—there is no fee to participate and no cover charge at the performances. The results are sometimes

intriguing, sometimes beautiful, always enjoyable. Over the years, hundreds of great songs have been created as a result of these events. A surprising number of these songs have ended up on CDs. For example, Don Ross has recorded three wonderful songs that resulted from his participation in Song-Along events.

Traditionally, Song-Along performances are held during the month of March. This year in Ottawa, we have booked Rasputin's for Song-Along performances on Friday and Saturday, March 26 and 27. Any of you out-of-town songwriters are welcome to journey here to participate, or to send us a tape of your song to play at the event. Instead of this, or in addition to it, why not organize and publicize a Song-Along event in your own community?

Please pass this information along to anyone else who may be interested. We would love to know what songs and performances materialize for Song-Along '99.

Songwriters... start your engines!

Some months ago, Gary Crystall was in Calgary (he probably hit your city, too), discussing with local musicians how they can best prepare their submissions for funding to the Canada Council. You may remember Crystall as the long time Artistic Director of the Vancouver Folk Festival. Currently he's at the Council, in charge of the section that passes money out to nonclassical musicians. Among other things, I was struck by the seriousness with which Crystall represented the public whose money he is, after all, spending. One hears a lot of disagreeable talk these days (especially in Alberta, but I know who you folks in Ontario voted for!), about public servants and how quick they are to spend that money. I'm suspect that Crystall will not be hurt if I say that from his frizzy head on down, he's Preston Manning's worst nightmare, but wildeyed, wildhaired or whatever, this is a man who knows his responsibilities to both parties he represents, taxpayers and artists.

I want to add to this that our Society has not in the time I've been involved with it seen a dime out of the Council (it wouldn't be Crystall's department, anyway) and that by all accounts Crystall does not look favorably upon the CSTM. [Though he did write an article for us: see 26.1, p.39—*JL*] I just think that credit needs to be delivered where it is due. [*GWL*]



Len Wallace, celebrated accordionist and labor activist (see Bulletin 26.3 for his comments on the role of the accordion in both political activity and folk music), is taking subscriptions for his next recording. Subscriptions range from \$18.00 (you get two cassettes when the recording is completed) to \$100.00 (nine CDs and your name listed in the liner notes). Write to him at Len Wallace Enterprises, Inc., 346 Randolph Street, Windsor, Ontario N9B 2T6.

The historical reenactment craze seems to take peculiar turns. At the National Festival of the West, Scottsdale, Arizona,

a glorified cowboy poetry gathering, tourists can visit an encampment of Buffalo Soldiers, ersatz African American cavalry troopers, recreating the ex-slaves who assisted in the "winning" of the West from the Native People. Not quite sure what to say about this.... [GWL]



Bob Blair, reviewing a reissue of John Kirkpatrick's *Three In A Row* in a recent issue of the Scottish magazine, *The Living Tradition* (an enjoyable read, available on your newsstands, surely), complained that the recording lasted only 46 minutes: "Such a running time might have been acceptable as an LP but for a CD is it is well on the short side." On the other hand, our own Bill Sarjeant a few issues back (32.2, to be exact) offered this observation: "...they go on much too long, so one tends to hear a lesser variety of music in a greater time.... CDs are much likelier to become an only-vaguely-heard background than was the case with earlier modes of recording." I tend to side with Bill on this one. Who (apart from your friendly corporate representative—"Will that be fries with your greaseburger?") really believes that *more is better*? Three-quarters of an hour is a fair bit of time—I can think of performers who can't keep my attention that long even when I've got some visual stimulation. And I worry that musicians may be under pressure to fill up discs simply because the time is available.



Readers may remember in last fall's interview with Max Ferguson a reference to an odd recording of, of all things, an airport controller from Britain. We managed to track down discographical information on this disc through the Rare Cuts Music Club. While we certainly don't wish to undercut our own Mail Order Service, we think the Club is worth your attention. Their intent seems to be to make available whatever you hear on CBC. This means, of course, that their net is rather wider than ours (and, considering the editorials in our last issue, there's probably a great deal of material our readers are interested in that will never make it to CBC anyway). So, for your less traditional interests, you might want to get in touch with them.

Features of the club include a free quarterly review, *Musical Notes*, as well as the opportunity to "be a talent scout. Recommend independent CDs for review in *Musical Notes*. Tell us the artist, the title, and the record company. If we use your suggestion, we'll credit you in the review and send you a certificate for one free CD."

For more information, call toll free at 1-888-RARE CUT (727-3288) or write Rare Cuts Music Club Inc., Box 849, 124 Main Street East, Vankleek Hill, Ontario K0B 1R0.