A Mari Usque...

By Heather Sparling

Based on a number of trips to Cape Breton, I feel relatively secure in asserting that Scottish Gaelic culture in Cape Breton is not so much visual as aural: the sounds of fiddles, step dancers, and Gaelic singers. In the place of the visual splendour of Highland Games, you'll find ceilidhe, sìosain, and milling frolics. “Ceilidh” is the Gaelic word for visit and involves the community coming together for an evening of storytelling, songs, music, and dance. Some are widely advertised and are held at community fire or legion halls. Others are spontaneous gatherings of neighbours in someone’s kitchen. “Feisean” are festivals where Gaelic culture is explained, performed, and transmitted. At the annual Christmas Island festival, Fèis an Sìleáin (with both local and Scottish pipers perform), several square dances, Gaelic language classes, song workshops, and step dance lessons. Although these events are open to the public, including tourists, they are particularly important for the education and promotion of Gaelic culture to Cape Bretoners, encouraging children to learn the culture, and providing an opportunity for more advanced students to teach and perform.

This year, I attended both Fèis an Sìleáin events and a new, four-day workshop led by renowned Gaelic singer, Mary Jane Lamond. It was held in the nearby community of Iona at the Highland Village, an open-air museum similar to Toronto’s Pioneer Village. Mary Jane invited native Gaelic speakers and singers from the Island to speak about their singing experiences, and to share their songs with the students. We listened carefully in an attempt to grasp, not only melody and pronunciation, but variation, ornamentation, and the more general “Gaelic flavour” of their singing styles. Our afternoons often ended with a little ceilidh, involving any guests remaining and Jim Watson, an incredibly knowledgeable Gaelic speaker and singer on the Highland Village’s staff. Students could participate, but more often we simply absorbed the Gaelic spoken, the stories told, and the songs sung. For the rest of our time, we were exposed to a range of Cape Breton Gaelic songs (either originating in Scotland but popular in Cape Breton, or more often, songs composed by Cape Breton bards), ranging from love songs to milling songs.

Each evening, I attended different events hosted by Fèis an Sìleáin at the Christmas Island fire hall. One of the main attractions at their annual milling frolic. Milling frolics are known as wasmillings in Scotland and continue to be practiced in Cape Breton today. Originally, milling frolics involved the shrinking of wool by pounding it. Wool shrinkage was important for tightening the weave of the wool, thereby making it warmer and more waterproof. Since it was a long and arduous process, neighbours were invited for a night of singing and milling. Each person at the table would take a turn singing a Gaelic song while the other members kept time with the beating of the cloth and all would join in on the choruses. Although there is no practical need to shrink wool anymore, Gaelic-speakers still look forward to milling frolics today as an opportunity to speak in Gaelic and share their songs with each other. Now, most communities have a single milling blanket that is used repeatedly and expressly for such events.

Milling frolics and other Scottish Gaelic cultural events are held throughout Cape Breton all summer long. They are also featured as part of each year’s highly successful “Celtic Colours” festival, which will run October 8 to 13 this year. Tremendous is also fortunate this year as the Celtic Studies Department at the University of Toronto is hosting a one-day conference called “Words and Music of Cape Breton” on November 3rd. Speakers and performers will include Mary Jane Lamond, Jim Watson, Allan MacLeod, and Cape Breton soldiers Sandy MacIntyre and David Greenberg.

Heather Sparling is our web mistress.

Celtic College at Goderich, Ontario

By Jean Mills

The highlight of my summer was a week spent at the Celtic College in Goderich, Ontario. Despite a heat wave that plastered our shirts to our backs and made contact with any kind of string and fastboard stick a sticky proposition, the experience was inspirational — and at times humbling. It’s an exercise we should all undertake at some point in our lives: to become a student again.

The Celtic College is the brainchild of Goderich folk music veterans and shakers Warren and Eleanor Robinson, who organize the takeover of the Goderich high school for a week in August, bringing in elite Celtic (in this context, “Celtic” means “mostly Irish”) musicians and craftpeople from around the world. For the hundred or so students for four days of intensive training ranging from beginner concertina to Irish song (sung in the original Irish language) to fiddling to guitar accompaniment to tin whistle and flute, not to mention dancing and drawing and calligraphy and even instrument repair. While the days are filled with classes, the evenings are filled with concerts by the instructors and, later, sessions scattered around town. The whole enterprise wraps up on Friday when willing students take the stage on the opening afternoon of the Celtic Roots Festival that runs throughout the weekend.

If it sounds overwhelming, I wouldn’t disagree. The instructors’ roster was impressive if not downright daunting: internationally recognized performers, here to share their expertise and experience. The list included Sharlene Wallace, Kerr Parson, Brian Tenhey, Lorett Reid, Frank Edgley, Joe Grealy, Patrick O’Reilly, Ron Grossman, Julie Schryer and on and on.

“Who’s Peter Horan?” I whispered to Jean, the accomplished singer and guitarist from Newfoundland, one half of a duo with fiddler Christina Smith. We were sitting in the packed, concert hall listening to a “concert” of Sligo tunes which was really more like an amazing session, with Peter in the centre of it all.

Jean looked at me and just managed to keep the irony out of her voice as she informed me: “Well, he’s kind of a legend.” Oops. I didn’t know, but I do now. A learning experience.

But the aspect of the College that struck me the most was how humbling it was to be a struggling beginner again. I can play a number of instruments reasonably well, but Frank Edgley’s beginner concertina class brought me quickly to a standstill. It had nothing to do with the fact that the other members of the class were touting their beautiful hands made Lachenals and Stagis (and even an Edgley) which towered, figuratively, over my little red fiddle with its paper belows and noisy buttons. No, it seemed to have more to do with the fact that I was the only one having trouble with the “pìc the head and roll the tummy” brainstorm required. At the student concert on Friday afternoon I felt right or right sweet break out when it was our class’s turn to play. My fingers down on the grass watched with amusement as I struggled. Afterwards, safely off stage, I laughed. Too. I have a lot of work to do if
In which our intrepid correspondents give
us news from one coast to Canada to the
other to the other:

Fall 2001: Cape Breton,
Nova Scotia

By Heather Sparling

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This year, I attended both Feis a’Chlein events and a new, four-day Gaelic song workshop led by renowned Gaelic singer, Mary Jane Lamond. It was held in the nearby community of Iona at the Highland Village, an outdoor museum similar to Toronto’s Pioneer Village. Mary Jane invited native Gaelic speakers and singers from the Island to speak about their singing experiences, and to share their songs with the students. We listened carefully in an attempt to grasp, not only melody and pronunciation, but variation, ornamentation, and the more general “Gaelic flavour” of their singing styles. Our afternoons often ended with a little ceilidh, involving any guests remaining and Jim Watson, an incredibly knowledgeable Gaelic speaker and singer on the Highland Village’s staff. Students could participate, but more often we simply absorbed the Gaelic spoken, the stories told, and the songs sung. For the rest of our time, we were exposed to a range of Cape Breton Gaelic songs (either originating in Scotland but popular in Cape Breton, or more often, songs composed by Cape Breton bards), ranging from love songs to milling songs.

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I'm going to make music with this particular
raised in multi-layered harmony; Frank Edgley
watching through the window a session that was
the little pub next door, with perhaps forty voices
the sidewalk outside the hotel one evening and
hotel lobby was overflowing; a singing session at
playing amazingly quick polkas on stage one night
and coming to class the next day, shaking his
looking every inch like Gandalf; duo James Fagan
Experts
12
their evening concert; Ben Grossman on his brand
Northumberland) bringing the house down with
stage listening to performances by musicians who
had been teachers all week, I was beat.
family expected me home to get ready for our
though, because I honestly don't think I could
have absorbed much more. In fact, I think I'm
College
We are now gearing up for the long winter nights.
This Fall, a celebration of music will be held at the
Northern Arts and Cultural
styles of music and composition.
International Music Day.
mini-concerts and jamming; a showcase for many
and in light of recent events in the
Great
The
Celtic College
was a week of memorable

Friends fell around you;
Fears beset you at every turn;
Yet you fought like a veteran soldier;
Yet you stood firm.

Lo, how the years have passed
While you live deep in the ground;
Lo, how the precious fruits
Of your brave deeds abide!
We now, who look back,
Lives tranquil and blessed,
Who we see as much to you,
We shall not forget.
Fair men salute you;
Free men live in your debt;
We who prize what valour won,
We shall not forget.

Moira Cameron is a ballad singer
living in Yellowknife NT.

A NOEDE ATO VALOR
Lyrics by Bob MacQuarrie
Music by Bill Gilday

Bright as a sunbeam
At the first light of the day;
Fresh as a lively breeze
By the sea late in May;
You were so young then,
Strong, sanguine and skilled;
You had a young love then,
Not yet fulfilled.
Your life was green then;
Promise lay at your door.
Then came a darkling cloud:
You must go to war.

You marched off to a distant land
Far from home's warm heart
From those who loved you;
Marched along with a brave pipeband
To a raging war where the fighting proved you
Rockets flashed at the black night sky;
Bullets whined as they hurled by;
Warriors cursed and the wounded cried;
Courage fought and Promise died.

You've got to be six feet tall
To play the Hurdy-Gurdy
Bob MacQuarrie is a folklorist
and author living in P.E.I.

From Vancouver

The Vancouver Folk Song Society is adding
another regular night to its roster, a night
dedicated to traditional music. This will take
place on the 2nd Wednesday of each month at 8 pm
at the Friends Meeting House, 1000 W 76th Ave.,
half a block west of Oak St., beginning
November 2001. The definition of "traditional" will be
kept generously wide, in order to include an array
of Australian sheep-shearing songs, and such
Canadian items as "The Queclg-Judging Group",
with known authors, but not so wide as to include
such other authors as the Rev. Bill Gilday (Leonard),
Rogers (Stau) or Lightfoot (Gordon).

The 6th Folk-Acadie Festival at the Acadia-
Musée de la Micmac was held from July 17
to August 8. In addition to the
programme this year was the very successful "Veiclls
acadenss" at which participated traditional
singers, musicians and storytellers from various
Island Acadia communities. Among the invited
members were performers of the celebrated Joe
Bibiane Arsenault family from the Evangelist-
Region and the Chaisson fiddlers from Rollo Bay.
The 31st Acadian Festival of the Evangelist-
Region was held in Abram's Village over the
Labour Day weekend. As usual, many of the
concerts featured the best of Acadia fiddling and
step dancing. Fiddler par excellence Eddy
Arsenault, 80 years old, made his annual
appearance at the festival on Sunday afternoon as
did a few of his children. The new local folk group
"Celtitude", just home from a successful tour in
France, was featured during the concert.
Like the well known Island musical group
"Barachois", "Celtitude" is much inspired by the
Acadian and Island musical tradition. Both
popular groups performed a number of times this
summer at the Confederation Centre of the Arts
in Charlottetown. For more information on Barachois,

Acadian folk music and folk tales recorded in
Prince Edward Island in the 1970s are now
available on two CDs produced by Université de
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un an et un jour. Contes de l'Ile-du-Prince-
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order:
www.umoncton.ca/etudeacadiennes/centre/oub-
vend.html

Northern Ontario

Dianne Cameron
The highlight of the summer here is the annual
Northern Light Festival, held in
loveably Bell Park on Lake Ramsey July 6 - 8.
This was the 36th festival, and featured a broad
diversity of music, story and dance from all over.
Some of the many performers:
• Lesky, originally from Lakefield Ont.,
with their unique Canadian Celtic fusion
• Suan Aplulark from the far north

News from P.E.I.

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The Canadian Folk Music BULLETIN de musique folklorique canadienne

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I'm going to make music with this particular moments strung together like beads: standing on the sidewalk outside the hotel one evening and coming to class the next day, shaking his musician Gear6id Ohallmhurain dressed in a Northumberland - the list is endless. Experts

From Vancouver

The 6th Folk-Acadie Festival at the Acadian Museum in Miscouche was held from July 17 to August 9. A new addition to the programme this year was the very successful "Veillees acadidiennes" at which participated traditional singers, musicians and storytellers from various Island Acadian communities. Among the invited performers were members of the celebrated Joe Bibilone Arseneault family from the Evangeline Region and the Chaisson fiddlers from Rollo Bay. The 31st Acadian Festival of the Evangeline Region was held in Abram's Village over the Labour Day weekend. As usual, many of the concerts featured the best of Acadian fiddling and step-dancing. Fiddler par excellence Eddy Arseneault, 80 years old, made his annual appearance at the festival on Sunday afternoon as did a few of his children. The new local folk group "Celtitude", just home from a successful tour in France, was featured during the closing concert. Like the well known Island musical group "Barachois", "Celtitude" is much inspired by the Acadian and Island musical tradition. Both popular groups performed a number of times this summer at the Confederation Centre of the Arts in Charlottetown. For more information on Barachois, check: www.barachois.com.

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George Arseneault is a folklorist and author living in P.E.I.

News from P.E.I.

The Canadian Folk Music BULLETIN de musique folklorique canadienne

By Moira Cameron

Summer has ended too soon in the North. We are now gearing up for the long winter nights. This Fall, a celebration of music will be held at the Northern Arts and Cultural Centre in honour of International Music Day. It will be a night of mini-concerts and jamming; a showcase for many styles of music and composition.

With Remembrance Day around the corner, and in light of recent events in the USA, many Yellowknifers are turning their thoughts to Peace. An impromptu gathering was held on the shores of Great Slave Lake where locals were "Drumming for Peace", using a variety of traditional drums and percussion instruments from around the world. Knowing this community as I do, this will be the first of many such demonstrations.

In celebration of Remembrance Day, Mary and Friends Teen Room will be hosting a special concert featuring 'Ceilidh Friends' who will be singing traditional and contemporary war- and anti-war songs. There are always two or more artistic venues honouring this holiday in the Northern capital. A few years after its conception in 1984. His contribution to the band has been tremendous. Bob's style of songwriting is distinctive, encapsulating the Spirit of the North, its history and its peoples, in each song he writes. He will be sorely missed by us all. (The Gumboots albums are: "Spirit of the North" (1993), "Northern Tracks" (1994), and "Search for a Passage" (2000).)

An Ode to Valor

Lyrics by Bob MacQuarrie
Music by Bill Gilday

Bright as a sunbeam
At the first light of the day;
Fresh as a lively breeze
By the sea late in May;
You had a young love then,
Not yet fulfilled.
You were so young then,
Strong, sanguine and skilled;
You had a young love then,
Not yet fulfilled.
Your life was green then;
Promise lay at your door.
Then came a darkling cloud:
You must go to war.
You marched off to a distant land:
Far from home's warm hearth and from those who loved you;
Marched along with a brave pipeband
To a raging war where the fighting proved you.
Rockets flashed at the black night sky;
Bullets whined as they hurled by;
Warriors cursed and the wounded cried;
Courage fought and Promise died.

Friends fell around you;
Fears beset you at every turn;
Yet you fought like a veteran soldier;
Yet you stood firm.

Lo, how the years have passed
While you lie deep in the ground;
Lo, how the precious fruits
Of your brave deeds abounds!
We now, who look back,
Lives tranquil and blessed,
We who see you so much to you,
We shall not forget.
Fair men salute you;
Free men live in your debt;
We who prize what valor won,
We shall not forget.

Moira Cameron is a ballad singer living in Yellowknife NT.

News from Northern Ontario

Dianne Cameron

The highlight of the summer here is the annual Northern Lights Folk Festival, held in lovely Bell Park on Lake Ramsey July 6 - 8. This was the 36th festival, and featured a broad diversity of music, story and dance from all over. Some of the many performers:

• Lesbby, originally from Lakefield Ont., with their unique Canadian Celtic fusion
• Swan Aplukark from the far north

The Canadian Folk Music BULLETIN de musique folklorique canadienne
Anyone passing through Sudbury at the right time will find our schedule is full this fall and winter. The September ceilidh was hosted even for directions to the hosting house. The Calgary has used four venues since it was founded, moving from smaller to larger spaces as it became more established and audiences became larger; other clubs have had similar experiences. The Rocky Mountain Folk Club came along in 1976, the Saturday Night Special Folk Club began in 1978, the Nickelodeon Music Club in 1980, and the How Valley Music Club in 1992. A typical evening at a Calgary folk club will begin with a set by the house band (only the Nick has no house band, although it had one for the first years of its existence). Then will follow guest sets. There may be two sets by a main guest (a touring group or individual) or a high-level local), or two single sets by different artists. Sometimes a club will have three shorter sets, or a shorter opening set and two sets by guest artists. The classic pattern would be: house band, opener, two sets by main guest, although the classic pattern is not always followed nowadays.

All clubs have food and beverages (including alcohol) available during the breaks between the sets. The club runs the bar itself, helping to contribute to its finances, but the bar is closed during the sets, so that distractions are minimised. All the clubs are operated by volunteers, creating a pool of workers who can also be drawn upon by the annual folk festivals of the region. I won't clutter up this column with dates, addresses and phone numbers, since some good sources exist for finding out when the clubs are operating and who is performing. The Calgary has no house band, and no paid performers. An evening may consist of as many as nine short sets, although sometimes experienced groups may do longer performances. It includes dance demonstrations and story-telling as well as music. Like the other clubs, though, it is volunteer-run, and operates its own bar between sets. Celtic Folk depends on word of mouth, and can't be found in the newspaper listings, but is on the website mentioned above, or phone Ron Duffy, (403) 287-7014.

Other than the folk clubs, the Footlights Bluegrass Society sometimes sponsors bluegrass concerts, usually on Sunday afternoons, and the Irish Cultural Centre puts on concerts by touring Celtic musicians. A recent trend is for British-style pubs to host Celtic sessions, but these are often not listed in the papers, and tend to fluctuate from week to week to month, to ownership and management of the establishments in volatile.

I'm involved with a couple of grassroots events which depend solely on word of mouth, the Calgary Singers' Circle and a contra dance group. Both sites put on Saturday nights about once a month. You can contact me for information on these by phoning (403) 230-6140.

What I Did on my Summer Holidays

Merrick Jarrett

We have arrived from one of the best holidays we have had in years. The weather, both in New Hampshire, where we spent a few weeks with my wife Mary's cousin, and Dunvegan Cove, near Halifax, was exceptional - only one day of rain during the five weeks.

De Ba-Je-Mo-Jig (which means 'up to get' in Oji-Cree) Theatre Group from Manitoulin Island

Hart House, wonderful Franco-Canadian and roots music

Njecku Baso and Kalmah Kuhlma, from Africa via Montreal and Toronto

Mauricio Montecinos, a Sudbury local from Chile

The quintessential Jackie Washington, for his 15th time at the festival!

And my favourite, the one, the only, the super-ballad-storyteller-musician from Yellowknife - Minna Cameron (choose from prejudiced mother in front row?)

In August, our long-running series of house concerts in Sudbury continued with a ceilidh in Arilda, just north of Sudbury. August's ceilidh was hosted even for directions to the hosting house. The September ceilidh was hosted even for directions to the hosting house. The Calgary has used four venues since it was founded, moving from smaller to larger spaces as it became more established and audiences became larger; other clubs have had similar experiences. The Rocky Mountain Folk Club came along in 1976, the Saturday Night Special Folk Club began in 1978, the Nickelodeon Music Club in 1980, and the How Valley Music Club in 1992. A typical evening at a Calgary folk club will begin with a set by the house band (only the Nick has no house band, although it had one for the first years of its existence). Then will follow guest sets. There may be two sets by a main guest (a touring group or individual) or a high-level local), or two single sets by different artists. Sometimes a club will have three shorter sets, or a shorter opening set and two sets by guest artists. The classic pattern would be: house band, opener, two sets by main guest, although the classic pattern is not always followed nowadays.

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Another club, Celtic Folk, springs into existence in 1987, patterning itself on clubs in Northern Ireland. It operates only four times a year, and is more determinedly grassy than the other clubs. It has no house band, and no paid performers. An evening may consist of as many as nine short sets, although sometimes experienced groups may do longer performances. It includes dance demonstrations and story-telling as well as music. Like the other clubs, though, it is volunteer-run, and operates its own bar between sets. Celtic Folk depends on word of mouth, and can't be found in the newspaper listings, but is on the website mentioned above, or phone Ron Duffy, (403) 287-7014.

Other than the folk clubs, the Footlights Bluegrass Society sometimes sponsors bluegrass concerts, usually on Sunday afternoons, and the Irish Cultural Centre puts on concerts by touring Celtic musicians. A recent trend is for British-style pubs to host Celtic sessions, but these are often not listed in the papers, and tend to fluctuate from week to week to month, to ownership and management of the establishments in volatile.

I'm involved with a couple of grassroots events which depend solely on word of mouth, the Calgary Singers' Circle and a contra dance group. Both sites put on Saturday nights about once a month. You can contact me for information on these by phoning (403) 230-6140.

The icing on the cake was doing a gig in Halifax with Clary Crellid at the "Once on the Street" festival, for writers, artists, etc., whose Clary sets up a tent with a good sound system and invites traditional singers from the Maritime provinces to perform. Since he is Helen Crellid's biographer and collection organizer, he gets to sang a lot of Helen's songs. His latest CD, "Still the Song Lives On", is worth listening to - he has a beautiful untrained voice, perfect diction, knows the good songs to pick, and is a pleasure listening to him.

Since I did my programme with a lovely traditional singer doing the half-hour before of me - and an outstanding performer after me - who came down from the Miramichi Folk Festival - not a traditional singer, but a singer of traditional folk songs, if you get my meaning. Clary introduced me as a "threesome between two roses!"

Merrick Jarrett is Canada's revered "old folkie".
is also encouraged to attend - just check with me.

Anyone passing through Sudbury at the right time

monthly ceilidhs are once again on the 3rd

further north in Onaping, and in October, it moves

ceilidhs throughout the greater Sudbury region.

Home for Wayward Folkies has much room, and

for directions to the hosting house.

Saturday every month, and everyone is welcome.

Sudbury. The September ceilidh was hosted even

his band will be playing a house concert here on

us up on this offer this month, Pierre Schryer and

Eireann remains very active, offering weekly

short notice to help subsidize the journey. Taking

which was scheduled to visit Sudbury also on

the 2001 North American Tour "Echoes of Erin",

has been cancelled.

I assuming there are readers out there who are less

before over the years, please bear with me; I'm

'giving you a brief overview of the

information on the folk clubs as well as other folk

operating and who is performing. The Thursday

sources exist for finding out when the clubs are

volunteer-run, and operates its own bar between

Holidays

Out" section on Fridays sometimes has that

music events in Calgary and to some extent

fiestas, for writers, artists, etc, where Clary sets

The icing on the cake was doing a gig in Halifax

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as a "thorn between two roses"!

Merrick Jarrett is Canada's revered "old fule".

Our local brand of Comhaltas Ceoltóireachta

Sliabh Luachra has very active, offering weekly
dance classes and learning opportunities for Irish

music and language. All were very excited about

the 2001 North American Tour "Echoes of Erin",

which was scheduled to visit Sudbury also on

Wednesday October 17. Unfortunately, due to the

most devastating events of September, this tour

has been cancelled.

Dianne Cameron is a folk musician living in Sudbury,

and the proud mother of Moira Cameron (in case you

hadn't noticed).

The Calgary Folk Club (known as "the

Calgary") was founded in 1971 and is still going

strong. It was patterned after the Jug of Punch

folk club in Birmingham, England, where one of

its founders had been a regular. It has undergone

very few changes over the years, in fact four

members of the house band and occasional visitor,

other clubs were founded, following the same

model as the Calgary; currently five such folk

calls are operating, with few variations on the

original pattern.

The laws of Alberta at the time didn't permit
calls in Calgary to emulate British folk clubs by

operating in the back rooms of pubs, thus the

Calgary club's rent promises in community halls.

The Calgary has used four venues since it was

founded, moving from smaller to larger spaces as

it became more established and audiences became

larger; other clubs have had similar experiences.

The Rocky Mountain Folk Club came along in

1976, the Saturday Night Special Folk Club began

in 1976, the Nicholsolone Music Club in 1989, and

the Bow Valley Music Club in 1992. A few other

calls have come and gone over the years.

The Calgary operates every second Friday

during the season (September to April), the Rocky

approximately once a month, also on Fridays; the

other three clubs run on Saturday nights, every

second week or so.

A typical evening at a Calgary folk club will

begin with a set by the house band only the Nick

has no house band, although it had one for the

first years of its existence). Then will follow guest

sets. There may be two sets by main guest, although the classic pattern is

not always followed nowadays.

All the clubs have food and beverages

(including alcohol) available during the breaks

between the sets. The club runs the bar itself,

helping to contribute to its finances, but the bar

is closed during the sets, so that distractions are

minimized.

All the clubs are operated by volunteers,

creating a pool of workers who can also be drawn

upon by the annual folk festivals of the region.

I won't clutter up this column with dates,

addresses and phone numbers, since some good

sources exist for finding out when the clubs are

operating and who is performing. The Thursday

evening edition of the Calgary Herald includes a "Hit

List" in its Arts & Style section, which usually has

information on the folk clubs as well as other folk

music events in the city; the Calgary Sun's "Get

Out" section on Fridays sometimes has that

information as well, but tends to be less reliable.

Lastly, a website maintained by Harris McCune,

address arc alcanyly.ca/nsouthwestfolk maintains a remarkably complete listing of folk

music events in Calgary and to some extent

elsewhere in Alberta. All these sources, of course,

depend on the diligence of the club's organizers in

making the information available and of the

employee's efforts in getting it into print.

Another club, Celtic Folk, spring into

existence in 1987, pattern itself on clubs in

Northern Ireland. It operates only four times a

year, and is more determinedly grassroot than

the other clubs. It has no house band, and no paid

performers. An evening may consist of as many as

nine short sets, although sometimes experienced

groups may do longer performances. It includes
dance demonstrations and storytellers as well as

music. Like the other clubs, though, it is

volunteer-run, and operates its own bar between

sets. Celtic Folk depends on word of mouth, and
can't be found in the newspaper listings, but is on

the website mentioned above; or phone Ron Duffy,

(403) 287-7014.

Other than the folk clubs, the Folklores

Bluesgrass Society sometimes sponsors bluegrass

country music events which depend solely on word of mouth, the

Calgary Singers' Circle and a contra dance group.

Both take place on Saturday nights about once

a month. You can contact me for information

three by phoning (403) 230-8140.

John Leeder is the banjo-playing secretary of CSTM,

and the Bulletin's Review Editor.

What I Did on my Summer Holidays

Merrick Jarrett

H We have arrived, from one of the best

vacations we have had in years. The weather,

both in New Hampshire, where we spent a

few days with my wife Mary's cousin, and

Dunsford, our near Halifax, was exceptional -

only one day of rain during the five weeks.

The Canadian Folk Music Bulletin de musique folklorique canadienne
The FOLK SONG INDEX is a computer database which is designed to provide access to all the traditional English-language songs published in Britain, Ireland, North America and Australia, by indexing published books, journals and recordings, unpublished manuscript and tape collections, and broadsides, chapbooks and songsters. The database stands at over 100,000 references, and is already the most extensive index to traditional songs available, and it continues to grow daily.

For each version of each song, the following details are entered onto the database:

<table>
<thead>
<tr>
<th>Details of the book/recording being indexed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Title</td>
</tr>
<tr>
<td>Song First Line</td>
</tr>
<tr>
<td>Singer's Name</td>
</tr>
<tr>
<td>Name of Collector</td>
</tr>
<tr>
<td>Place and Date of Collection</td>
</tr>
<tr>
<td>Presence/absence of text or tune</td>
</tr>
<tr>
<td>Child and Laws master-numbers</td>
</tr>
<tr>
<td>Name and town and, where possible, the location of extant copies</td>
</tr>
<tr>
<td>Plus other information</td>
</tr>
<tr>
<td>Most importantly, an independent master-number system enables versions under different titles to be located and pulled together very quickly.</td>
</tr>
<tr>
<td>Once a song has been identified as existing in a traditional version, and thus eligible for inclusion in the Folk Song Index, details of other versions, not necessarily traditional in themselves (e.g. broadside, chapbook or songster versions) are also included to aid comparative and historical research.</td>
</tr>
<tr>
<td>Each of the indexed elements is searchable, individually or in combination. It is thus feasible, for example, to find all the published versions of a particular song, or all the songs from a particular singer, or collected in a particular area. It is possible to identify a song even if you only know half the title, a few words of the first line, or sometimes just a striking phrase from the chorus. The user can ascertain, with a few key-strokes, whether a song is rare or common, restricted to certain countries or areas, known on broadsides, and so on.</td>
</tr>
</tbody>
</table>

The BROADSIDE INDEX is organised on similar lines and is designed to include all the songs published on broadsides, chapbooks, popular songsters, parlor and music hall publications, and selected sheet music. In addition to song details (title, first line, named tune, etc.) entries give printer's name and town and, where possible, the location of extant copies. This index stands at over 118,000 references.

AVAILABILITY

Both indexes are available by subscription to all the traditional English-language songs published on broadsides, chapbooks, popular songsters, parlor and music hall publications, and selected sheet music. Both indexes are available by subscription. For details of the book/recording being indexed, please contact:

Steve Roud Southwood High Street
Maresfield E. Sussex TN22 2EH, UK. Tel: 01825 766751

Subscription covers basic data plus at least one year's updates. Subscription current rates at May 2000

Folk Song Index: UK £35 Overseas $75
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Both Indexes at same time UK £60 Overseas £125

Indexes, containing additions and corrections, are supplied at roughly half-yearly intervals, in the same format.

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Please send your reviews, or items to be reviewed, to:
John Leeder, Review Editor
Cordova Bay Entertainment Group Inc., 5159 Beckton Rd., Victoria, B.C. V8Y 2C2;
info@cordovabay.com; <www.cordovabay.com>
Richard Thomas Wright & Cathryn Weller
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FOLK SONG and BROADSIDE INDEX

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- Key-words and phrases from texts (selective)
- Place and Date of Collection
- Child and Laws master-numbers
- Plus other information

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Broadside Index: UK £48 Overseas £75
Both indexes at same time UK £96 Overseas £150
Subscription covers basic data plus at least one year's updates.

Steve Roud Southwood High Street
Marlow Bucks T42 3EH, UK. Tel: 01628 766781

A Peak in Darien

John Linder, Review Editor

Please send your reviews, or items to be reviewed, to

John Linder,
224 30th Avenue NW, Calgary AB,
Canada, T2M 1C2.

All the items listed below have come to us since the last issue. Some will be reviewed in upcoming issues; others are there so you'll know them.

Books

Clay Croft, Helen Craghtown, Canada's First Lady of Folklore. Nimbus Publishing Ltd., 3701 Mackintosh St., P.O. Box 9061, Sta. A, Halifax, N.S. ISBN 0-929549-21-5; <email@nimbus.ns.ca>;<www.cordovabay.com>


Recordings


David Fraczyk. Far End of Summer. LKR 10.00. David Fraczyk, P.O. Box 839, Lyons Cliff, P.Q. J0B 10. <www.davidfraczyk.com>


Clay Croft, Hlaez Craghtown, Canada's First Lady of Folklore. Nimbus Publishing Ltd., 3701 Mackintosh St., P.O. Box 9061, Sta. A, Halifax, N.S. ISBN 0-929549-21-5; <email@nimbus.ns.ca>;<www.cordovabay.com>


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- Access) in which to set up their database. A test disk is supplied which enables the user to set up the database, practice importing data, and make sure everything is working satisfactorily. Once set up, the full data is supplied on a CD-ROM, in ASCII, comma-delimited format, which can be imported data, and make sure everything is working satisfactorily. Once set up, the full data is supplied on a CD-ROM, in ASCII, comma-delimited format, which can be imported by the user. New versions of the database, containing additions and corrections, are supplied at roughly half-yearly intervals, in the same format.

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SUBSCRIPTION current rates at May 2000

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- USA: $75 Overseas $175

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- USA: $75 Overseas $175

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A Peak in Darien

The Canadian Folk Music BULLETIN de musique folklorique canadienne

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Books

Chary Croth. Helen Croft, Canada's First Lady of Folklore. Nimbus Publishing Ltd., 3753 Mackintosh St., P.O. Box 3901, Sta. A, Halifax, N.S. B3K 5N6; <mail@nimbus.ns.ca> ; www.davidfrancey.com


Recordings

Black Lodge. 'It's Been a Long Time Comin': Round Dance Songs. CR-6336. Canyon Records, 3141 West Clarenden Ave., Phoenix, AZ 85017, USA; <canyon@canyonrecords.com> ; www.canyonrecords.com


David Franceny. Far East of Summer. LKR 1990. David Franceny, P.O. Box 830, Ayles Cliff, P.Q. J0H 1O3; <www.davidfranceny.com>


Wyckham Porteous. Sanddrinking. CBR-0042. Cordova Bay Entertainment Group Inc., 5109 Beckton Rd., Victoria, B.C. V9Y 2C2; <info@cordovabay.com>; www.cordovabay.com


The Canadian Folk Music BULLETIN de musique folklorique canadienne