Membership Survey, 2000

This survey is entirely unscientific; it is compiled from responses to the questions on renewal or new membership forms. Some people choose not to respond to the questions; others (e.g., new members who don’t use the standard form or existing members in arrears) don’t receive a form containing the questions. Nevertheless, the figures, and comparison to previous years, may be of some interest.

Number of responses: 40

First Language:
- English: 35 (87.5%)
- French: 2 (5.0%)
- Other: 3 (7.5%)

Second Language:
- English: 5 (12.5%)
- French: 18 (45.0%)
- Other: 4 (10.0%)

Academic affiliation: 19 (47.5%)

Previous Years:
- 1999: 91
- 1998: 70
- 1997: 104

Ivan Hicks, Fifty Years of Fabulous Fiddle Music, Allison Mitcham, a self-avowed fan and personal friend of Ivan and his wife and musical partner, Vivian, provides readers with a rose-hued glimpse into their busy lives of performing and teaching. Beginning with the stories of Curtis and Bessie Hicks, Ivan’s parents, who learned fiddle and guitar respectively as young adults, Mitcham provides a chronological, biographical account of Ivan’s musical development and accomplishments. Sprinkled liberally throughout the text are maps, photos and illustrations (charming pen and ink drawings by the author’s husband, Peter Mitcham, that evoke scenes of local music-making, dance halls and theatres). There is also a special “picture section” at the end, showing Ivan playing with many of the bigwigs of North American fiddling, and catering to the intended audience of this book: established fans of Canadian fiddling, and of Ivan in particular.

Although the majority of the book focuses on Ivan and Vivian’s musical activities (teaching, composing, performing, recording, etc.), Mitcham does discuss briefly other aspects of their lives: courtship and marriage, education, their careers as schoolteachers, and Ivan’s struggle with cancer. She emphasizes their warm and generous personalities as much as their musical talents, attempting to make them into real persons, not just musical stars. And yet at times the book reads more like an annotated CV than the stories of two down-to-earth and personable Canadian musicians. Yes, Ivan and Vivian are wonderful people, and you, they have a long list of musical accomplishments and connections with the most important traditional musicians in North America. But I was left wanting more of their human story. The several confessional tales of Ivan’s minor transgressions as a child just don’t satisfy me. While they would be funny and entertaining as stage banter between Ivan and Vivian (something at which they excel, but which was not mentioned by Mitcham), they become too moralistic when written down in Mitcham’s serious and devoted manner. Similarly, the great stories of mishaps “on the road” would benefit from more of a storytelling mode, rather than the factual account of “this is what happened”. Perhaps telling more of...
the story in Ivan's and Vivian's own words/voices.

More seriously, I challenge Mitcham's overly enthusiastic claims that Ivan is the best or most wonderful old-time or traditional fiddler in Canada. While I am no doubt diminish his musicality and accomplishments, there are many, many wonderful old-time or traditional fiddlers spread across the country, performing in different styles, in different contexts, and to different audiences, but all with a love and a feel for the music that they share with Ivan and Vivian (and I'm sure Ivan would agree). Some tempering of these bold claims would add to the credibility of this book.

Similarly, some rather simplistic observations, such as suggesting that Ivan and Curtis connect with Don Messer because all three have high musical attributes that they share, underscores the dearth of actual musical content in the book. This book is important as a description of one Canadian fiddler's career; musical analysis of Ivan's style and repertoire, compositional processes, musical developments and influences, etc., will have to wait for a second volume.

As an ethnomusicologist, I value the book for its descriptive history of a local music-making tradition. Mitcham describes local dances and dance halls that were frequented by Curtis and Ivan, and mentions, albeit briefly, other local musicians who didn't reach the same level of fame as Ivan but who were important to the music-making of their particular communities. She describes the "fiddle doos", initiated by Ivan and Vivian in 1982, which have grown and spread to America and beyond. As a fan and friend myself, I admit that at first I was leery about working with fiddle tunes written by a guitarist. As a fiddler, I questioned Macmillan's arrangements and understanding of the violin. However, once I started playing the tunes, I found them enjoyable to play and teach. As a fiddler, there are a couple of the key signatures and notes that I would change for easier fingering, but on the other hand, it is great to add a bit of challenge to the usual format of a fiddle tune.

The Minnie Sessions are well recorded, with an interesting mix of originals by Macmillan and other contemporary composers as well as some traditional tunes. Macmillan has much more earned his reputation as a top-notch instrumentalist, and this is particularly obvious on the three volumes of The Minnie Sessions. The recordings are a pleasurable combination of toot-tapping tunes performed in a highly skilled manner. The guest artists on all volumes enhance the quality, feel and variety of the music as well as adding to the familiar and traditional sound to Macmillan's innovative works.

The liner notes and tune titles are creative, adding at times a more familiar and traditional sound to Macmillan's innovative works. A lot of the tunes are ideal for beginners. Great tunes, good book, fair price, highly recommended.

Keith Clark
Saskatoon, Saskatchewan

Recordings

Marcel Béusteau, À la table de mes amis.

Marcel Béusteau released the 3rd volume of his traductions des Vieilles chansons du Détroit. Les 23 chansons du présent album s'étendent aux 19 1/2 volumes (PC001) et aux 18 premiers disques (PC002) pour composer une anthologie de la musique traditionnelle de la région du Détroit.

The music is written in straight or notated form with handy chord progressions above the notes (which is a lifesaver, because some of Macmillan's tunes are difficult to read). The design is spacious and easy to read. The tunes themselves are excellent, and it is great to have such a wide range of resources for them. Macmillan's tunes are innovative, yet traditional enough that the will fit well into a variety of repertoires. They add a breath of fresh air to the standard fiddler's fare. A lot of the tunes are built using the prominent notes in a chord (not just the root), and it has been found most of the pieces to be a great way to teach compositions based on chord progressions. The use of many even rhythms (not just the 2/4 time) makes the tunes ideal for beginners.

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The titles of the pieces are unusual, and it's worth learning the tunes just to be able to say to someone, "Hey, do you know 'The Cherry Hatred' or 'The Red Regular's Trip to Newfoundland'?" Scott's explanation of the titles is amusing for musicians and non-musicians alike.

Great tunes, good book, fair price, highly recommended.

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Scott Macmillan. Scooby Tunes (A Family Fiddle Feasibility). Cape Breton Style Fiddle Tunes Composed by Scott Macmillan. Scoojin Music Productions, 6542, Suburban Place, Halifax, N.S. R3H 2K5; [scoojin@sympatico.ca]

Scott Macmillan et al, The Minnie Sessions, Vols. 1, 2, 3, Scoojin Music Productions (address above)

The fiddle music with a twist? Then check out La version de fiddle tune by one of Nova Scotia’s most respected performers, Scott Macmillan is well known for his talent as an arranger, performer and orchestrator for such acts as The Rheannahs, Ashley MacIsaac and Rita McNeil, but he is no slouch at a red or jigger. Especially when you consider that he plays them on a tenor banjo. The Minnie Sessions are well recorded, with an interesting mix of originals by Macmillan and other contemporary composers as well as some traditional tunes. Macmillan has very much earned his reputation as a top-notch instrumentalist, and this is particularly obvious on the three volumes of The Minnie Sessions. The recordings are a pleasurable combination of toe-tapping tunes performed in a highly skilled manner. The guest artists on all volumes enhance the quality, feel and variety of the music as well as adding to the mix of more familiar and traditional sounds to Macmillan’s innovative works.

As an ethnomusicologist, I value the book for its descriptive history of a local music-making community. Macmillan describes local dances and dance halls that were frequented by Curtis and Ivan, and mentions, albeit briefly, other local musicians who didn’t reach the same level of fame as Ivan but who were important to the music-making of their particular communities. He describes the “fiddle door”, initiated by Ivan and Vivian in 1962, which has grown and spread to become an important part of the cultural context for playing the Macmillans and the most recent revival of traditional music in Eastern Canada. This small book will be much appreciated by Ivan and Vivian’s legion of fans across North America and beyond. As a fan and friend myself who has performed with Ivan and Vivian on several occasions, I found this book to be the perfect little volume with which to curl up with a cup of tea and soak in a bit of Cape Breton fiddle tunes.

varieties of repertoires. They add a breath of fresh air to the standard fiddler’s fare. A lot of the tunes are built using the prominent notes in a chord (1st, 3rd and 5th), and have found most of the pieces to be a great way to teach compositions based on chord progressions. The use of many even rhythms (not even timelike) makes the tunes ideal for beginners.

I admit that at first I was leery about working with fiddle tunes written by a guitar player. As a fiddler, I questioned Macmillan’s arrangements and understanding of the violin. However, once I started playing the tunes, I found them enjoyable to play and teach. As a fiddler, there are a couple of the key signatures and notes that I would change for easier fingering, but on the other hand, it is great to add a bit of challenge to the usual format of a fiddle tune. The joy and excitement of these pieces are unique, and it’s worth learning the tunes just to be able to say someone, “Hey, do you know ‘The Curly Haired Ass’ or ‘The Bred Heifer’s Trip to Newfoundland’?”

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or CD player. And my guess is that you’ll be doing two rarely met up. Songs were mostly sung in the English-speaking world, lest we forget. Newfoundland that in many other regions.) Anita doesn’t compromise on this point. “Crosshanded” Pamela Morgan (who also produced the recording) unison rather than harmony. (Again, harmonized with absolute conviction, letting the songs tell their own story.

Types of songs. A classic version of a Child ballad, “Lord Bateman”, is followed by a humorous local hero. In “Clattice”, an Irish Gaelic song, a song about a fishery. The songs in their totality provide a glimpse into a world which most of us will never inhabit but which seems true and real. Isn’t that disappointment to any bluegrass music fan. Do ...” to clean up the grammar. Merle Haggard supplied “Somewhere Between” from the country scene.

Welcome Back Yiddish! And welcome back Lenka Lichtenberg! It’s hard to believe, while listening to Lenka’s celebration of everything Jewish, from Klezmer to Yiddish to Yiddish traditional to contemporary sadnesses that divide us, that she grew up to what she calls “an entirely assimilationist family. True, a blank page in the anything-Jewish sense.” Lenka’s process of filling that blank page and constructing her own Jewish identity makes an entertaining and important contribution to modern Jewish culture. She has shared the process with audiences at Toronto’s Ashkenazic festivals, and now presents it in her masterful and richly varied CD, Deep Inside. The fully traditional heartache and loss that permeates through not only in Lenka’s revival of good old Yiddish folk songs such as “Tum-Biala-Bake,” but also in her own work. The pipes seem... to me quite good in the music. In fact, in a way that all of us can share in.

Some of Brad Oviatt’s credits include being a two-time West Virginia State Bluegrass Fiddle Champion. Pennsylvania State Old-Time Fiddle Champion and Great Lakes Fiddling Champion. He has been a member of the bands Patent Pending and Beaver Creek, and has recorded with Foggy Mountain Band. Jim Storey’s first instrument was a Hawaiian banjo, mandolin and fiddle. Brian Melick took up banjo in college, and considers Sammy Shelor and Earl Scruggs to be among his influences.

The music on this CD from the band is all bluegrass, as opposed to new-time music. I doubt if Buck Owens knew he was writing a bluegrass song when he wrote it. “Where Does the Good Times Go”, which留言: Thankful. The title has been changed to “Where Do...” to clean up the grammar. Merle Haggard supplied “Somewhere Between” from the country scene, and what Lenka Wrote about her old Yiddish songs like “Tum-Biala-Bake,” meant not only in Lenka’s revival of good old Yiddish folk songs such as “Tum-Biala-Bake,” but also in her own work. The pipes seem to me quite good in the music. In fact, in a way that all of us can share in.

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In Newfoundland's old-time culture, music was for dancing, songs were for singing, and the two rarely met up. Songs were mostly sung unaccompanied. (This is true of most of the English-speaking world, lest we forget.)

Instrumental accompaniment of folk songs is a relatively new development, perhaps never in Newfoundland that in many other regions.)

Instrumental accompaniment of folk songs is a Newfoundland term meaning "alone", and the term is used to describe the way folk songs are sung in Newfoundland.

CD Crosshanded is sung entirely a capella. Folks who listen to the recording are: Brad Oviatt, fiddle, guitar, lead and harmony vocals; Dawn Oviatt, guitar, lead and harmony vocals; Jim Storey, bass and harmony vocals; and Brian Melick, banjo and harmony vocals. Brad Oviatt had moved from Ontario to Edmonton, Alberta, in 1997. He didn't know it then, but the singer/guitarist who was soon to become Mrs Oviatt had moved from Ontario to Alberta, and answered the call when Maple Creek needed a banjo player.

Some of Brad Oviatt's credits include being a two-time West Virginia State Bluegrass Fiddle Champion, Pennsylvania State Old-Time Fiddle Champion and Great Lakes Fiddler Champion. He has been a member of the bands Patent Pending and Beaver Creek, and has recorded with Peggy Boyton and David Grier. Dawn's musical background in P.E.I., started when she joined a church folk group and later formed a vocal trio. She has shared the process with Jim Storey, and has been known to play rhythm guitar on occasion. Brian Melick had moved from Toronto to Calgary, and answered the call when Maple Creek needed a banjo player.

The music on this debut CD from the band is all bluegrass, as opposed to newgrass or old-time music. I doubt if Buck Owens knew he was writing a bluegrass song when he wrote "Where Does the Good Times Go", which led to the hit "Good Times, Bad Times". Thankfully, the title has been changed to "Where Do..." to clean up the grammar. Merle Haggard supplied "Somebody's Watching Me" from the show "The Country Music Hall of Fame" series, which also sounds like it should always have been played as bluegrass. Brad Oviatt supplied the 3 of the 5 (as can be heard in "Heartache") from his band "Mcleansville".

The expressive harmonies throughout are typical of the folk style. The band seems comfortable in this mode of recording. The Canadian Folk Music BULLETIN de musique folklorique canadienne

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Welcome back Yiddish! And welcome back Lenka Lichtenberg! It's hard to believe, while listening to Lenka's celebration of everything Jewish, from Klezmer-backed Yiddish traditions to the contemporary sadnesses that divide us, that she grew up in what she calls "an incredibly poor version once one has heard the world, which also sounds like it should always have been played as bluegrass. Brad Oviatt supplied the 3 of the 5 (as can be heard in "Heartache") from his band "Mcleansville".

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In Newfoundland's old-time culture, music was for dancing, songs were for singing, and the two rarely met up. Songs were mostly sung unaccompanied. (This is true of most of the English-speaking world, lest we forget.)

Instrumental accompaniment of folk songs is a relatively new development, perhaps never in Newfoundland that in many other regions.)

Instrumental accompaniment of folk songs is a Newfoundland term meaning "alone", and the term is used to describe the way folk songs are sung in Newfoundland.

CD Crosshanded is sung entirely a capella. Folks who listen to the recording are: Brad Oviatt, fiddle, guitar, lead and harmony vocals; Dawn Oviatt, guitar, lead and harmony vocals; Jim Storey, bass and harmony vocals; and Brian Melick, banjo and harmony vocals. Brad Oviatt had moved from Ontario to Edmonton, Alberta, in 1997. He didn't know it then, but the singer/guitarist who was soon to become Mrs Oviatt had moved from Ontario to Alberta, and answered the call when Maple Creek needed a banjo player.

Some of Brad Oviatt's credits include being a two-time West Virginia State Bluegrass Fiddle Champion, Pennsylvania State Old-Time Fiddle Champion and Great Lakes Fiddler Champion. He has been a member of the bands Patent Pending and Beaver Creek, and has recorded with Peggy Boyton and David Grier. Dawn's musical background in P.E.I., started when she joined a church folk group and later formed a vocal trio. She has shared the process with Jim Storey, and has been known to play rhythm guitar on occasion. Brian Melick had moved from Toronto to Calgary, and answered the call when Maple Creek needed a banjo player.

The music on this debut CD from the band is all bluegrass, as opposed to newgrass or old-time music. I doubt if Buck Owens knew he was writing a bluegrass song when he wrote "Where Does the Good Times Go", which led to the hit "Good Times, Bad Times". Thankfully, the title has been changed to "Where Do..." to clean up the grammar. Merle Haggard supplied "Somebody's Watching Me" from the show "The Country Music Hall of Fame" series, which also sounds like it should always have been played as bluegrass. Brad Oviatt supplied the 3 of the 5 (as can be heard in "Heartache") from his band "Mcleansville".

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with flute, accordion, fiddle and bodhran joining in music library. The march starts off on mandolin, full bore for the reels, which, despite English "Mushrooms" and "The New Winnipeg Reel", two reels on tenor banjo, accordion, fiddle and guitar.

Northumberland is next. A song air about a late Winter/Boys of Ballymore", with the rest of the group jumping in on flute, cittern and fiddle. A set backing, then "The Crib of Perches" and "The Gateshead Lass", a song of romance and courtship, whistle and concertina subtly backing the vocals. Up to this point all the selections have been of English origin, and the sudden insertion of an Irish jig after a Geordie song is quite jarring, although not necessarily bad. The vocals sound a little strained on this track; I'm aware of lullabies; in fact, it has been my habit to sit in the dim shadows of a child's bedroom, accompanying only by the breathing of a tired little heart. I have spent so many times now that I have most of the songs by heart. I highly recommend this recording to anyone who wants a touch of the quiet side of Celtic.

Greg Langille, 281 Bayswater Ave., Ottawa, Ont. K1Y 2S9

Celtic Colours. Red is the Rose, WRC4-6940. Celtic Colours, 58 Farnham Rd., Bible Hill Truro, N.S. B2N 2X7; [www.musal@salala@bristol@greg Langille, 281 Baywater Ave., Ottawa, Ont. K1Y 2S9

The second side begins with "Tyree Love Song" (on the j-card, I do not believe it to be traditional. If Greg leads the singing on "Bonnie Sweet Love", and "Song for Mother", written by her daughter Sharon Langville and sung by her and her sister Christy, is a tribute that must indeed have warmed their mother's heart, but it was too much in country-and-western style to savor this reviewer. The last track, "Wedding Song", is an extraordinary hybrid. It is claimed to be traditional, but that is a claim I question; and, if so, what tradition? Certainly not Irish or Scottish!"

Though Greg leads the singing on "Bonnie Sweet Love," and "Song for Mother" is sung by his daughter, this is very much Jeanie MacEachern's recording. Conservation of tradition is not the point, this recording is not determined by one's response to her voice and style. Neither appeal to me particularly, and certainly I do not find Celtic Colours "haunting", as the accompanying promotion suggests I should. However, Jeanie sings clearly and competently enough (when not drowned by that awful drum!); many Usteners will surely find her voice to their taste. To determine your own response, why not listen to that Real Audio sample, if your personal computer permits? That should answer the question for you.

William A.S. Sturgeon
St. John's, Newfoundland

[According to Rise Up Singing, "Red is the Rose" is an old song which Tommy Makem learned from his mother and popularized. Tommy suggests that if you're not tapping your foot, you're not listening. If so, why not listen to that Real Audio sample, if your personal computer permits? That should answer the question for you.]

Kendra MacGillivray. Over the Waves. Kendra MacGillivray, RR 4, Antigonish, N.S. B2G 2L2; [kendra@kendramacgillivray.com]

The latest album by 38-year-old Antigonish fiddler Kendra MacGillivray provides an enjoyable listen for fans of fiddle music of all ages. Her playing is strong and catching, and as the saying goes, "If you're not tapping your foot, check your pulse." The backup musicians provide a
collection of dance tunes found in the Manchester music hall. The first set starts off on mandolin, with flute, accordion, fiddle and bodhran joining in full bore for the reels, which, despite English origin, are played in a flat-out Irish style. We have a couple of features next, "Jigg Pickings Mushrooms" and "The New Winnipeg Reel", two reels on tenor banjo, accordion, fiddle and guitar. A set of tunes from the Isle of Man and Northumbrian is next. A song about a late winter snow that killed the farmer's sheep but not the lambs is followed by a cheerful tune from Northumbria. This track again features the Northumbrian smallpipes with flute and guitar.

The accordion starts us off on the next set of tunes, three Irish jigs, "Kitty Crush O'Applin's in Winterbrough of Ballybawn", with the rest of the group jamming in on flute, cittern and fiddle. A set of reels is next, starting with "The Girl Who Broke My Heart" on banjo, going into "I'm Waiting For You" on fiddle, both with guitar and bodhran backing, then "The Cell of Peril" and "The Green Fields of Rosebeg", with the accordion and fiddle joining in.

The CD finishes off, appropriately enough, with three Northumbrian tunes on pipes, English concertina, flute and guitar, "Redrum Hills", a waltz by the great pipe/fiddler Jack Armstrong, followed by two tunes in 9/8, "Go to Berwick, Johnny" and "Three Rusty Swords".

Four of the five song sets are of Norumbrian or even Newcastle origin, the fifth being from the Isle of Man. Al Thomson is obviously the guiding light, and his Geordie accent comes strongly in the songs, "The Oatfield Lass", a song of romance and courtship, is sung by guitar, cittern, bodhran, whistle and concertina subtly backing the vocals. "Eldie Marley" is sandwiched between two jigs, the first a recent arrangement and the second an Irish jig, "The Mayo Snaps". Again the backing behind the vocals is barely sufficiently subtle, with guitar, cittern and bodhran. Up to this point all the selections have been of English origin, and the last selection of an Irish jig after a Gaelic song is quite striking, although not necessarily bad. The vocals sound a little strained on this track; they might have been better off in a slightly lower key. The next song is the non-Norumbrian one, the classic "Ran Yarns" about "An Isle of Man boat that was lost in the running. My children love all these songs, and I'm sure that this is very much Jeanie MacEachern's vocal. She gives way only once, to let Nathan Curry sing melody on "John O' Dreams", a haunting: Celtic song at its best.

As a collection of ballads Hearts at Rest is delicate, but it's equally delightful as a quiet and contemplative musical background to other activities such as relaxing at the end of the day. I highly recommend this recording to anyone who wants a touch of the quiet side of Celtic.
solid foundations for Kendra to build on, and the arrangement of the tunes are very well done.

The addition of pipes, drums, banjo and bass and appearances by members of the Nova Scotia Symphony, spice up the melody. The sixth tune, "Solid Foundation," has a deep, solid sound, with the pipes and drums adding a rich texture. Kendra's singing is strong and clear, with a touch of sweetness. The fiddle, played by a skilled musician, adds depth to the arrangement. The drums and bass provide a solid base, and the pipes add a touch of mystery and elegance.

In the next track, "Solid Foundation," Kendra's voice is supported by the pipes and drums, creating a rich, layered sound. The fiddle adds a touch of elegance, while the banjo and bass provide a solid foundation. The arrangement is well balanced, with each instrument playing its part effectively.

The final track, "Solid Foundation," features a powerful drum and bass arrangement, with the pipes adding a touch of mystery. Kendra's singing is strong and clear, and the fiddle adds a touch of sweetness. The overall arrangement is well thought out, with each instrument playing its part effectively.

Throughout the album, the musicians are well balanced, with each instrument playing its part effectively. The addition of the Nova Scotia Symphony adds a touch of elegance and sophistication, while the pipes and drums provide a rich, textured sound. Kendra's singing is strong and clear, and the arrangements are well thought out, with each track building on the previous one.

Overall, this is a very well arranged album, with excellent musicianship and arrangements. The use of the Nova Scotia Symphony adds a touch of elegance and sophistication, while the pipes and drums provide a rich, textured sound. Kendra's singing is strong and clear, and the arrangements are well thought out, with each track building on the previous one.
The album showcases a variety of tunes and settings, from traditional Cape Breton medleys to the classically-arranged title cut, "Over the Waves". Original tunes are featured as well. "Trolley", a tune composed by Kendra's brother Tim Readman, is a highlight. Waves". Original tunes are featured as well. "The Coal Quay Market Song", all about the atmosphere of shopping and haggling in the coal quay market, is a great song, but does the world really need another recording of "Barrett's Privateers"?

Allison Russell has a rich, powerful voice that sounds equally at home on the traditional song as on the blues. Her voice also blends well with Tim Readman's strong Geordie accent when they sing together. The bass and percussion are solid throughout the CD and the fiddle and accordion add a good lift and a little variation to the sound when they join in.

This is a very good introduction to the music of Fear of Drinking; to those who, like the quartet, have never heard the original recordings, it can be a revelation. The group is skilled and experienced, and their arrangements are well thought out. Fear of Drinking's arrangements are solid, with no unnecessary frills — the music is simple and accessible. The group's playing is lively and dynamic, and their arrangements are well thought out. Fear of Drinking is consistently good, and their CD is a welcome addition to the folk music scene.

The Canadian Folk Music BULLETIN & musique folklorique canadienne

This is a live recording of Fear of Drinking, captured at the Atlantic Trap and Gill in North Vancouver, British Columbia. The group on this CD is a quartet, with Tim Readman on fiddle, Allison Russell on vocals, and Richard Hunt on percussion. The cover has a picture of a ship in full sail, with a caption that reads, "Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; 1-800-633-8282; www.festival.bc.ca".
Aber a 14-song album by Fraser Union. The disc is a collection of songs from various sources, including traditional works by composers such as Stan Rogers and John Lyon, and one song by Fraser Union member Barry Truter. The songs reflect a variety of subject matter, with a balance between East Coast material and more recent compositions.

I found it difficult to make links between some of the works, even after rereading the liner notes. Several of the songs make a strong, positive impression. "Empty Nets" (by Jim Payne) combines four-part harmonies with a backing of guitar and mandolin, and is an enthusiastic group performance. I was especially impressed by Fraser Union's rendition of "Free in the Harbour" (by Stan Rogers), although a bit of reverb would help to separate the voices. An original song by Fraser Union's Barry Truter, "Ships of the Deep", holds its own in the company of these other songs. The song uses microphones to draw attention to horrendous conditions on many flag-of-convenienceships. I hope Truter will continue to write material for the group (and for the world).

The final product is a slightly disjointed collection of quality performances. Every member shows an understanding of (and passion for) the music, and the recording, while clearly made on a budget, is clean, effective and sincere. I look forward to the next release by Fraser Union — I hope we won't have to wait another eight years!

Paul E. Guise
Red Deer, Alberta

Letters to the Editor

Please send your letters to:
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Letters may be edited.

Toronto ON
I thought you did a great job with the Bulletin. I like the bit about traditional music being environmentally friendly. Thanks so much!
Leslie Hall

St. John's NF
I've just gotten my copy of the Journal — nice to see my interview there. I appreciate all the hard work George Lyon put into creating it.

There are a few typos, etc. Could you correct these by publishing this letter in the next issue of the Bulletin?

The date on the cover should be 1961, not 1971. On page 1, line 1, George mentions meeting me in 1967. That should be 1968.

The address given for Julian West last month is 1229 Church St., Apt. 4, Halifax, N.S. It should be 1229 Church St., Apt. 4, Halifax, N.S. B3J 2E7.

Neil Rosenberg

The other journal I edit, Appleseed Quarterly, has a more or less running column called "Errare Humanum Est". Seems the same might have to happen with the Bulletin. And speaking of misspelled names, Bill Stairs was misspelled; perhaps because the second "a" with an acute accent in his last name has not survived the email-to-typescript transition. Could you please publish his name with the proper spelling (N-A-R-V-E-Z) in future?

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