



Letters to the Editor

Calgary AB

I appreciate the mention of my website in your article in the *CFM Bulletin* [35-3.4, p. 15]. Unfortunately there are two errors in it - both fatal.

There is a "www." before the "acs". Some websites omit this now, but the University of Calgary is old-fashioned.

The tilde character before my name is also necessary (~).

Correct address:

<http://www.acs.ucalgary.ca/~bmccombs/calfolk/>.

Slightly shorter:

<http://www.ucalgary.ca/~bmccombs/calfolk/>.

Barrie McCombs

Editor. Whoops! Thanks for the correction.

Vancouver BC

In the year 2005, two Canadian provinces will celebrate their 100th anniversaries. They are Alberta and Saskatchewan.

There are a number of ways we could help them celebrate. One would be to learn the names of leading Canadian songwriters and folklorists. We have Edith Fowke (1913-1996) who lived in Saskatchewan. She is the author of several books ... (including) *Singing Our History*, 1984, which has ninety songs.

The other is to learn something about the folk songs of Canada. In 1971, a lady from Estevan, Saskatchewan wrote "The Saskatchewan Waltz". Her name is Frances Meckler Johnson.

Vaugh Evans.

Editor: Thank you for the suggestions. We may print the Saskatchewan Waltz in a future issue.

Saskatoon SK

Congratulations on another great *Bulletin*! I'm sorry that it will be your last one - I think that you've taken the publication in a good direction!

Paddy Tutty

Sudbury ON

I thought you had become sufficiently ink-stained to be the perfectly and perpetually preserved editor forever! We will all miss your wonderful contribution!

Dianne Cameron

SIC TRANSIT LORNE

A while ago, when Lorne took over as editor of *The Folk Music Bulletin* as well as carrying on his work as editor of *Appleseed Quarterly*, he said to me, "Do you think I'm crazy?" I said one word, "Yes." Editing one high-quality magazine, a 'bible'

for storytellers across the country, is a job in itself ... and to take on a similar job on the *Bulletin* for us folkies, with the work involved, finding articles, pleading for articles from readers, maintaining the high quality of editorship that has characterized Lorne for years, to me was madness. From my own experience as editor of a provincial 'ham radio' journal and book editor, and at the same time being a librarian and involved in traditional folk music, I could appreciate as much as anyone the work and time factors involved; and it is as sad time for all of us of to see Lorne give up not one, but two, editorial jobs, and we will be the poorer for it.

Perhaps my heading is misleading. Usually this sort of headline is used for somebody who has just died, which certainly is not intended, since Lorne is far from that state! But, I guess, in a way it is how I felt when he told me he had dropped both jobs and no longer would I be seeing his humorous and informative articles. We all, folkies and storytellers, both traditional and contemporary, will miss his keen editorial sense that showed up so well in both magazines.

I did not meet Lorne until a few years ago. When we were living in Toronto, and I was involved with the local folk music scene, my friends had told me about this great guy, a wonderful storyteller, a banjo and dulcimer player, who had a song for every occasion, and that we should get together some time, and I am ashamed to say I never followed it up.

It was not until a storytelling festival in Baden, arranged by Mary Eileen McClear (who runs the Second Story Tellers in Baden and is Associate Editor of *AQ*), did I finally get to talk to Lorne. Since he is considerably taller than I am, he was very imposing, and I found myself thinking of him as 'the gentle giant'. When one considers his accomplishments as a writer, editor, musician, his work with the Ballad Project, and other enterprises, his contributions to the field of balladry, traditional folk music, and storytelling alone, well, they have been awesome, and have given us someone very special.

Anyway, I digress. We got to talking at Baden, and decided we would do something together. So Lorne, Beverlie Robertson here in Waterloo, and I put together a programme of primarily traditional balladry, and presented it to the storytellers in Baden and to the public in Elora. Working with both Lorne and Beverlie, two complete professionals, was a joy for me, and I was delighted when Lorne asked me to do a programme in Toronto with him of traditional Christmas carols and the stories behind them. Listening to this master storyteller and musician weaving his stories

in and out of the carols, was something very rare and unusual. Truly an unforgettable experience.

Lorne's formation of "The Ballad Project" is another of his accomplishments. This is a group of talented singers and performers, all of whom love the medieval ballads, and who meet regularly under Lorne's direction. My wife and I have been delighted to attend the annual get together of this group, and the pleasure of sitting in Lorne and Jean's lovely garden on a pleasant summer evening as we go around the circle contributing ballads, is something to be treasured - although at the last circle, we seemed to be directly under the flight path that particular evening of departing flights from Pearson, and having a jet plane thunder overhead took a bit of the edge off - but listening to ballads some of which had been sung hundreds of years ago, and were still being sung today, and re-reading Lorne's great *AQ* issue on the ballad, I think, made all of us, storytellers and ballad singers, realize how much we are indebted to this great editor.

Lorne, I know that I speak on behalf of the literally hundreds of your readers and friends when I say: Good job, well done, and we are sorry to see you go. Your sharp and incisive editorial contributions will be greatly missed. But no doubt, since you can't keep a good man down, we will be hearing from you again.

Merrick Jarrett