

A Peak in Darien

Books

Donnie Doyle. *Along Let Seven Shore: Folksongs and Other Writings* by Harold, Steve and Donnie Doyle. Acorn Press, P.O. Box 22024, Charlottetown, P.E.I. C1A 9J2. 2000. 108pp.

Recordings

The Fables. *A Time*. 02 50876. Tidemark Music & Distribution Ltd., Suite 1400, 1791 Barrington St., Halifax, N.S. B3J 3L1; <www.tidemark.ca>; <www.thefables.com>

Farride Quartet. *And Then There Were Three*. PBM 467. Farride Quartet, c/o John Chapman, 63 Maxam Dr., Thompson, Man. R8N 1Z2

Angus Finnan. *Pool's Gold*. SVP01. Shelter Valley Productions, 376 Nickerson Dr., Cobourg, Ont. K9A 1A9; <info@sheltervalley.com>; <www.sheltervalley.com>

David Francey. *Torn Screen Door*. LKR 1001. Laker Music, Box 539, Ayer's Cliff, P.Q. J0B 1C0; <laker@abacom.com>; <www.davidfrancey.com>

Frazer Union. *From There to Here*. FU 02. Roger Holdstock, 3851 W. 22nd Ave., Vancouver, B.C. V6S 1J8; <henry@fraction.net>

Lennie Gallant. *Lifeline*. 02 50735. Lennie Gallant, P.O. Box 33012, Quinpool R.P.O., Halifax, N.S. B3L 4T6; <lennie@chatsubo.com>; <www.chatsubo.com/lennie>; Revonant Records, Hunter River, RR#3, Rustico, P.E.I. C0A 1N0;

___ Live. Lennie Gallant (as above); <www.lenniegallant.com>

___ The Open Window. CK60196. Lennie Gallant (as above); Revonant Records (as above)

James Gardas. *Mixing for Gold: Twenty Years of Song Writing*. BCD129. Borealis Recording Co., 67 Mowat Ave., Suite 233, Toronto, Ont. M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

Jerry Holland. *Crystal Clear*. P-0200-CD. Junior Productions, 367 Johnson Rd., George's River, N.S. B1Y 3C1; <jerry@cranfordpub.com>; <www.jerryholland.com>

Leah Lichtenberg. *Deep Inside: New Jewish Music*. SRD712. Sunflower Records, 246 Haddington Ave., Toronto, Ont. M5M 2P9; <leah@netcom.ca>; <www.leahlichtenberg.com>; <www.indiecanada.com>

Richard Thomas Wright & Cathryn Weller. *Castles in the Air: Music & Stories of British Columbia's 1860s Gold Rush*. Winter Quarters Press, Box 15 Miocene, Williams Lake, B.C. V2G 2P3; <cwellner@grrsrootgroup.com>; <http://grrsrootgroup.com>

Angus Macleod. *The Silent Ones: A Legacy of the Highland Clearances*. TORCD001. Torquil Productions, P.O. Box 303, Kincairdine, Ont. NZZ 2Y8; <torquil@btm.com>; <www.torquil.net>

Arnie Naiman & Chris Coole. *5 Strings Attached—Vol. 2*. M02CA. Merrimweather Records, 100 Crawford Rose Dr., Aurora, Ont. L4G 4S1; <www.interlog.com/~ragged>; <ragged@interlog.com>

Nakai, Estun, Clipman & Nawang. *In a Distant Place*. CR-7042. Canyon Records Productions, 4143 North 16th St., Suite 6, Phoenix, AZ 85016, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

The Prairie Hitters. *From Door to Door*. PH001. Prairie Hitters, c/o Joe Mink, 11 Weir Cres., Saskatoon, Sask. S7H 3A8; <jmink@sk.sympatico.ca>

Rick Scott. *Making Faces*. JEST005-CD. Jester Records, Box 923, #101 - 1001 W. Broadway, Vancouver, B.C. V6H 4E4; <rickscott@smarrt.com>

Jamie Snider. *Walking Down the Basking Trail*. Jamie Snider, Box 434, Picton, Ont. K0K 2T0

Paddy Tully. *The Rowing Jewel*. PA05. Prairie Druid Music, 219 11th St. E, Saskatoon, Sask. S7N 0E5; <waid@sk.sympatico.ca>; <www3.sk.sympatico.ca/waid@sk>

Various. *Six Strings North of the Border: Vol. 1*. BCD128. Borealis Recording Co., 67 Mowat Ave., Suite 233, Toronto, Ont. M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

Ken Whitley. *Listening*. BCD127. Borealis Recording Co. (as above)

Richard Thomas Wright & Cathryn Weller, with Ken Hamm & The Wake Up Jacob Band. *Rough But Honest Miner*. Winter Quarters Press, Box 15 Miocene, Williams Lake, B.C. V2G 2P3; <cwellner@grrsrootgroup.com>; <http://grrsrootgroup.com>

Dave Young Trio. *Tale of the Fingers*. JUST 143-2. Justin Time Records Inc., 5455 rue Paré, suite 101, Montréal, QC H4P 1P7; <www.justin-time.com>

Comptes rendus / Reviews

Books

Peter D. Goldsmith. *Making People's Music: Moe Asch and Folkways Records*. Washington, DC: Smithsonian Institution P, 1998.

Poet Tom Wayman titled an anthology of essays on Canadian nationalism and culture after a phrase from novelist Ken Kesey: "Canada was a country we hadn't considered." Have we been there before? I was anxious to read this new biography of the founder of Folkways Records, partly because I was interested to see what I'd learn about the Edith Fowke, Helen Creighton, Marius Barbeau items in the Folkways catalog. Zip. There's only one Canadian reference, and it presents a mistake. That mistake, a reference to Alan Mills as a "French Canadian" singer, may not be important, in the scale of things, but it reinforces, not only that Canada is marginalized, but also how Quebec remains *submarginalized!*

Nevertheless, Goldsmith tells an important story—important for Canadians interested in their culture, for folkies of all stripes, and for anyone seriously interested in modern North American culture. I won't attempt to précis either Asch's career or the generalization in the previous sentence, but consider one fact about the situation of Folkways and all small, independent labels: it takes money to make money. The few times that Asch came near to having a hit on his hands, the requirements of a

hungry market nearly bankrupted him. For one thing, stores and jobbers can return significant amounts of unsold merchandise after a period of time. All three—manufacturer, distributor, and merchant—have credibility to maintain, and if one or more cannot meet a demand, the lost credibility may make it difficult to make sales later on. A manufacturer must gauge market demands carefully, but the factory owner doesn't make decisions alone—though he has no one to whom he may return unsold merchandise. (My impression is that, in the traditional music area, those small labels who've managed to score publishing hits have been able to use that income to ride these sorts of waves. Thus, Chris Strachwitz's Arhoolie records benefitted from the Rolling Stones' use of Fred MacDowell's "You've Got To Move." Not that the MacDowell song was a hit, but it was *on* a hit album.)

Keep all of that in mind when you remember Asch's policy never to let a record go out of print. (I'm not sure that this need always have been strictly applied—there were a couple of duds in the catalogue, artistically, sociologically, financially—but I certainly appreciate the principle.) Keep it in mind when you realize that sales of Wade Hemsworth, Joseph Allard, and Aunt

Molly Jackson must have been counted not in hundreds, but in dozens, maybe in digits.

At Asch's death, Folkways was taken over by the Smithsonian Institution. The Institution continues to release new recordings (as well as regroupings from Asch's earlier files). The Smithsonian Folkways catalog on their website lists nearly 50 recordings of Canadian musicians. These are primarily traditional, non-revivalist singers and instrumentalists; Folkways probably accounts for the largest single store of these in the world. A significant proportion of these were available by the end of the 60s—many were the first examples of their genres and performers, and too many remain so. Quebec and the Maritimes have, of course, done more to document their own older traditions than most of the rest of Canada, but it's still easier for someone in Vancouver (let alone Cincinnati or Newcastle) to discover, say, Quebecois accordion or Newfoundland ballads through a Folkways recording than through any other venue. Canada has produced its equivalents of, oh, Red House or Windham Hill, which document singer-songwriters, but it really hasn't yet looked at itself through the eyes of an Arhoolie or Folkways. (The Society has made a few not-particularly-successful attempts, but our record can hardly be called impressive.)

But the Canadian angle was only one reason I wanted to read this book. For one thing, there's Asch himself, a fascinating man; he had his feet in several camps, scientific, political, commercial, cultural, but he seems never to have fully committed himself to any of them. Or perhaps it'd be more correct to say that he was so deeply involved in all of them that he was simply torn. To say that Asch's motives were mixed offers only the inevitable. Suppose you came from a nation which, after several centuries of intense participation in European cultures at all levels, was the focus of the most excessive bout of European cruelty of the 20th century; suppose your own father spent most of his life as the literary lion of that nation, only to be denounced as an apostate for novels which he had expected to help secure the nation's place in the world community. Add to all this that you had come of age just in time for the Great Depression. You'd have mixed motives, too. (As far as I can see, the only people whose motives aren't mixed are those who've sold out, pure and simple.) Had Moe Asch been one of those, he could

probably have found a more lucrative field than peddling recorded spoken word and folk and avant garde music, with a little jazz here and there.

And, of course, as a 60s boy, I knew that in many ways the story of Folkways Records is the story of that decade's portion of the folk music revival. Discussing the recent reissue of the *Anthology of American Folk Music* (known also as the *Folkways Anthology* or the *Harry Smith Anthology*) in the *New York Review of Books*, Geoffrey O'Brien, wrote, "The 1997 reappearance of the *Anthology* inevitably raises as many questions about the late Fifties and early Sixties as it does about the late Twenties and early Thirties [when the original recordings were made]" (46). As much could be said about the entire Folkways catalog, without which the 60s could not have happened—and I mean more than the revival, I mean the rock revival which followed the folk revival and was fertilized by it. Goldsmith's account of Asch's interaction with such various people as Lead Belly, Woody Guthrie, Mike and Pete Seeger, Ralph Rinzler, and Harry Smith offers a great deal of insight into this era and can spark many of discussions.

Having read *Making People's Music*, I logged onto the Smithsonian Folkways website. I'd learned that they were now offering the entire catalog on CD (previously only selected titles were so available, though they'd dub cassettes of any title, keeping it all available—contemporary technology allows them to custom make CDs), and I was curious about how much new material is being issued. I didn't notice any new Canadian items, I'm afraid to say. However, I was also worried about whether or not they were continuing the tradition of giving political songwriters a forum. Pete Seeger once noted that in some Arabic nation, putting a poet on the court's payroll was known as "cutting off his tongue." Has the the USA cut off Folkways' tongue? Apparently not. The first thing I noted was a concert to be held at this year's Smithsonian Folklife Festival, featuring the music of the late Malvina Reynolds, celebrating a new Folkways release of her music, *Ear to the Ground*. Don't tell Jesse Helms about this, OK?

—GWL

Geoffrey O'Brien. "Recapturing the American Sound." *The New York Review of Books* April 9, 1998: 45-51.

Kate Dunlay and David Greenberg. *Traditional Celtic Violin Music of Cape Breton*. Toronto: DunGreen Music. 158pp.

At best, notation conveys a mere outline of music; an understanding of idiomatic subtleties is always required to flesh out the sketch that the notation provides, and this is as true for art music as it is for folk music styles. Cape Breton fiddle music is currently well regarded in Canada, thanks to artists like Natalie McMaster, the Barra MacNeils, and Ashley "Crash-and-Burn" McIsaac. The techniques and nuances of this style have been relatively inaccessible to those outside the tradition.

Enter Kate Dunlay and Davide Greenberg, authors of *Traditional Celtic Violin Music of Cape Breton*. Dunlay and Greenberg bring a unique perspective to Cape Breton fiddling; they may be said to be *in* the tradition but not *of* it. They have come to Cape Breton "from away" but have achieved a depth of feel-

ing for the music that has earned them the respect of the prime movers and shakers in the Cape Breton fiddling community.

The book contains 139 transcriptions of Cape Breton tunes, each taken from a particular artist and recording. To their credit, Dunlay and Greenberg have resisted the temptation to notate the transcriptions so precisely as to make them difficult to read. Instead, the source recording for the music is given, so the dedicated player can listen and compare the transcription to the performance. To convey fingered and bowed ornaments a tidy and unobtrusive set of symbols has been devised, but the tunes can be easily read without attention to these. Thus, *Traditional Celtic Violin Music of Cape Breton* serves as both a tune book and a tutor.

Introductory material includes a discussion of modality in Cape Breton tunes, basic fiddle technique, and a detailed description of the special ornaments that characterize the tradition. Detailed (but unobtrusive) notes accompany each transcription, providing sources for both written and recorded versions of the tune, comparisons of variations between performers, and analyses of tune structure.

This is an excellent resource for any fiddler interested in Celtic fiddle traditions in Canada. Although it contains some ma-

Madison Smartt Bell. *Soldier's Joy*. New York: Penguin, 1990.

David Carpenter. *Banjo Lessons*. Regina: Coteau, 1997.

Clyde Edgerton. *Raney*. Chapel Hill, North Carolina: Algonquin Books, 1985. Algonquin Books, PO Box 2225, Chapel Hill, North Carolina, USA 27517-2225

E. Annie Proulx. *Accordion Crimes*. New York: Scribner, 1996.

Elizabeth Scarborough. *The Songkiller Saga*. (In three volumes: *Phantom Banjo*, *Picking the Ballad's Bones*, and *Strum Again?*)

Ray Serwylo. *Accordion Lessons*. Vancouver: Pulp, 1982.

Given that there's been an explosion of music as a hobby over the last half century, it shouldn't be surprising that a good handful of novels have been written with some degrees of musical themes, including what we might call "folk music." (Fewer movies, but don't get me started about *The Red Violin!*) Here are some responses to a number which crossed my path during the last couple of decades.

Madison Smartt Bell's *Soldier's Joy* (the title alone, of course, will draw the attention of most pickers) begins "The summer Laidlaw came back he spent all his time learning to drop-thumb on the banjo." (Unfortunately, on the next page we're told that the wood of his Vega's resonator is a "whole inch" thick. Hmmm....) The novel's theme is black/white relations in the US south, and of course the banjo is the emblem *par excellence* of that subject. Unfortunately, as I recall (it's been the better part of a decade since I read it), the novel finally degenerates into a shootout between the forces of tolerance and the Klan and doesn't offer a great deal of insight into the subject.

Still, there's a cover blurb by none other than Walker Percy, who calls it "A big riveting novel." In addition, the credits page includes citations to Charles Mingus, Earl Scruggs, Jean Ritchie, Lead Belly, and Doc Watson for songs used. It might be worth trying again some time.

Raney chronicles a couple of years in the marriage of two North Carolinians, one an educated and sophisticated Episcopalian, the other a member of the Free Will Baptist church. They are brought together by their love of music—they perform bluegrass and old-time country music—but many other aspects of their lives and personalities threaten to drag them apart. Their adventures include some hilarious sessions with a marriage counsellor, which suggest how difficult that job must be. The use of music in this novel is quite lively and appropriate; at times the portrayals of the couple are nearly stereotypical, but overall, I found the book a charming, gentle portrait of the tensions of contemporary southern life. I have no idea whether it remains in print—as with *Soldier's Joy*, I'd never heard of it until I found it on a remainder shelf.

terial from *Traditional Celtic Fiddle Tunes of Cape Breton* (1996), a wealth of new and expanded material has been added to produce the current volume. *Traditional Celtic Violin Music of Cape Breton* should make this complex and popular fiddle style accessible to any musician who will make the time investment to use it to its fullest.

—Michael Pollock
Calgary, Alberta

Elizabeth Scarborough is a successful science fiction writer and a folkie, and in *The Songkiller Saga* she's created a fantasy account of Armageddon in which the Folk Music Revival takes on Satan, who is (contrary to certain fundamentalist points of view) the Songkiller himself—not the sponsor of banjo and fiddle (each of which traditionally claims to be the Devil's Instrument), but the great enemy of all pure joy. I wasn't always in synch with Scarborough (some of her remarks about Folk Nazis are as meanspirited as purists themselves—*ourselves*, may I say?—are said to be), but I had great fun with these three books, especially the section where the contemporary characters entered the world of the ballads and lived out those hoary tales.

Unlike the best selling *Accordion Crimes*, a one-trick pony which gave me about as much fun as an anthology of O. Henry short stories, Ray Serwylo's *Accordion Lessons*, manages despite its brevity (it was written for Pulp Press's 3-Day Novel-Writing Contest and is all of 79 pages long), an evocative, complex consideration of the peculiar relationship of the traditional (and transitional!) Ukrainian culture of Manitoba with the dominant, modern culture. Like the banjo before it and the electric guitar and synthesizer after it, the accordion is at once a symbol of the future (industrial, popular culture) and of the past (traditional, folk culture). The title refers to the Palmer-Hughes series of instruction books; Serwylo is clearly hip to the irony of new generations of Ukrainian players who begin, not by aping the neighbor's *kolomayka*, but with big black note versions of "Skating" and "Old MacDonald Had A Farm."

Accordion Lessons is a coming-of-age, finding-of-identity novel. The narrator addresses a deceased friend (mentor? *alter ego?* self?), from whom he inherited the Palmer-Hughes books. The narrator participates in the 1970s revival of ethnic culture, seeking a more satisfying blend of old and new worlds. His account mixes his current affairs (both musical and romantic—his girlfriend/wife also takes up the accordion) with his reminiscence of the lost acquaintance. Like all of us, he is struggling to figure out who he is—his particular context for this quest is the prairie Ukrainian culture. You'll have to scour the used book stores for a copy of *Accordion Lessons*, but it's worth the effort.

The most recent of these books, and the occasion for this set of reviews, is David Carpenter's *Banjo Lessons*. (Is the title meant to be a cop from Serwylo's book?) I noticed it one day, walking through the English textbook section at the university bookstore here—how could I not notice a cover which featured a hand rising from a mountain lake, bearing, not a kingly sword, but a Bacon 5-string banjo? Now, I happen to know that the English Department isn't exactly replete with musically hip folks (most wouldn't know a Bacon Silver Belle from a BLT), so I'm tempted to suspect academic nepotism is at work here; Carpenter has been an English prof himself.

Like *Accordion Lessons*, *Banjo Lessons* is about growing up in western Canada, this time Alberta in the 50s and 60s. It's a hefty book than Serwylo's weekend miracle and partially organized as a parody of Joyce's *Portrait of the Artist as a Young Man*. I'm not entirely convinced that this was a good idea, since the comparisons presented (between Alberta and Ireland, Carpenter and Joyce) are not necessarily favorable to the novel and its subject. For one thing, I think Joyce was asking some pretty tough questions about his country and compatriots—I'm not sure that such questions are raised here. (If they were, I suspect Alberta is even less ready to hear them than Ireland was to hear Joyce—until he became famous, that is!) Sometimes I felt that Carpenter was merely finding clever new ways to say what's been said already: "No one in his right mind would consider assassinating Prime Minister Pearson; it would mean another Royal Commission on assassinations." I think we've heard enough about Canadian meekness; this repetitive self-criticism might just be a way of avoiding self-analysis, which might find that there's a rather angry set of synapses behind that patient smile and bureaucratic habit.

Given that the banjo music which occurs in the book is generally button-down folk group stuff, rather than the deep music of Appalachia or even music with some historical roots in this province (the banjo, of course, came with the first homesteaders), it's not always easy to take the angst here very seriously. Tim learns "Old Joe Clark," "Shady Grove," "Ol' Dan Tucker," "Groundhog," and "Sourwood Mountain," but he never seems to listen to any banjo music that's hipper than Pete Seeger. Odd.

I will admit to having experienced an enjoyably masochistic bit of *dejà vu* when the protagonist's lovely banjo playing sets the stage for what might have passed for an orgy (concurrent makeout) among his university friends—all the young folks pair up, but the musician is left out since he's been busy performing.

Book/Recording Sets

Sue Malcolm & Bob Underhill. *Slow Pitch Jam Bluegrass Songbook*, Vol. 1. Sue and Bob's Slow-Pitch Jam, 2625 Fromme Rd., North Vancouver, British Columbia V7J 2R4; <buddysystem@festival.bc.ca>

Sue Malcolm and Bob Underhill have created an interesting introductory bluegrass jam session with a songbook and a CD. This is a package that will be welcomed by beginning instrumentalists who have progressed to the point where they feel the need to jam with other musicians, but are reluctant to do so. It may also satisfy the musical appetite of those beginners who

(Bob Dylan wrote a song about this, "Eternal Circle.") I been there.

The novel depends so much upon the popular culture of its decades that I think it's fair to ask to what degree Carpenter's got it right. For example, was CKUA really playing Blind Lemon Jefferson before the Kennedy assassination? Were young Albertan guys *really* aware that there was a difference between "white rock and roll" and "black rock and roll" in the 50s? These are not rhetorical questions; I didn't arrive here until the very early 70s. Sometimes our memories telescope details like that, especially when we want to appear hipper than we were.*

In addition to music, the threads of *Banjo Lessons* include fishing and literature, the other passions of the protagonist, and the oil boom and prosperity in Alberta. The characters move from concerns about messing their pants and which-game-to-play to borrowing IDs to purchase liquor and getting into and through university—and, of course, mating. It's hard not to suppose that *Banjo Lessons* is a somewhat autobiographical novel, and my feeling is that it's rather arbitrarily yoked into the Joyce harness—the story has its charm, and I found most of the puns and allusions to be as annoying as the distorted Greekish columns one sometimes notices pasted onto a postmodern building. In musical terms, some themes seem to work better with simple accompaniments. This, at least, is my first reaction, but I suspect that it'll merit another read someday. You might like to know that it's gone into second printing—thanks to the English teachers, or is someone reading it?

By the way, Carpenter can be heard playing the banjo on <<http://www.lights.com/writers/carpnet/books/banjo.html>>.

—GWL

*I should add that I had some serious questions about this kind of matter in Margaret Laurence's *The Diviners*, as well. And if you want to know what kind of a grump I can really be, well, "Right on" was not in the vocabulary in 1965—it was brought in by the Black Panthers rather later in the decade. As well, I was uncomfortable with Raney when a significant esthetic moment occurs between the protagonists over the album *Will the Circle Be Unbroken*. After some of the heavyduty Carter Family, Jimmie Rodgers, &c., material, mention of the concept lp from the Nitty Gritty Dirt Band was a bit of a letdown; however, it's also true that the old timers, Mother Maybelle, Doc Watson, Earl Scruggs, and others, did manage to make something of the disc—though I still listen to their own recordings a lot more than I ever did to *Circle*, which I never even owned.

want to jam every night.

Sue Malcolm nicely introduces the songbook and its purpose in the introductory section, which also contains brief biographies of Sue and co-author Bob Underhill. These are followed by an informative section on the subtleties and etiquette of jamming, something that everyone should read. An excellent explanation

of the Nashville numbering system, along with a transposition chart, is also included in this first section.

The main portion of the songbook contains 13 well-known bluegrass songs, with the words and chords set out in large "easy to read" print. Each song is placed on a single page, eliminating the need for page-turning during the tunes, a plus for beginning musicians. The book is spiral bound, which allows it to sit on a music stand without flipping shut. The songs themselves are an excellent mix of early traditional tunes such as "In The Pines" and "Bury Me Beneath The Willow" and later classics like A.P. Carter's "Gold Watch and Chain" and Bill Monroe's "Blue Moon of Kentucky". For each song, the chords are shown for only the chorus and/or the first verse. This will encourage individuals to learn how to internalize the melody and anticipate the chord changes for the remainder of the tune.

The CD, which is enclosed in a plastic envelop inside the back cover of the book, pulls this package together. The CD begins with a tuning section, then the songs appear, in the same order as in the book. Each song is introduced by either Bob or Sue. They remind the listener of the chords to be used and where to place the capo if it is required, and then they proceed

Olstad, Rod (notator & editor). *Freddy Lang's New Time Fiddle Tunes*. Edmonton: Fiddler's Dream Music, 1999. 61pp.
 _____. *Freddy Lang's New Time Fiddle Tunes*. Fiddler's Dream Music, c/o Rod Olstad, 9812 93rd Ave., Edmonton, Alberta. T6E 2W1; or c/o Freddy Lang, Box 1912, Merritt, British Columbia V1K 1B8

Freddy Lang's New Time Fiddle Tunes begins with a brief biography of fiddler Freddy Lang, partially structured as a transcribed interview by Ron Olstad. Based in Alberta and BC, Freddy Lang has been playing the fiddle since the 1930s and composing fiddle tunes since the 1940s, and toured Canada during the 1950s with Wilf Carter and such groups as The Calgary Range Riders and The Hillbilly Jewels. Also included in the introduction are a discography and a number of photos documenting the progress of Freddy's career. This is followed by the notation for 23 fiddle tunes, 19 of which are original tunes composed by Freddy Lang, and the rest written by a variety of other fiddlers. The first 15 tunes in the book are played on an accompanying cassette, featuring the fiddling of Ron Olstad, while the remaining nine tunes are provided as "Bonus Tunes" in the book only. I enjoyed listening to these tunes, and found myself wishing that the bonus tunes had also been recorded on the cassette.

Ron Olstad has provided two versions of most tunes: first, a tune outline for less advanced players or those who wish to personalize the tune by adding their own ornamentation, and second, a transcription of the same tune on the accompanying cassette, which includes bowings and ornamentations. Since Olstad plays the tunes several times through on the tape, and ornaments or bows each variation slightly differently, as is typical with fiddle tunes, the transcribed tunes are not 100 per cent accurate to the way the tunes sound on the tape. As a suggestion of what the tune might look and sound like with ornamentation, however, these transcriptions are a valuable addition to the book. Brief comments regarding the origin of the tune's title, dedication, or circumstances of composition are also provided. Accompanists will appreciate the suggested chords.

to count the song in. These recordings are well done. The vocals are very good, but they are subdued in the mix to allow the instruments to be easily heard. This helps the listener/player to play along. The songs are also played a little slower than normal, again to make it easier for the listener/player.

The package works. I tried it with a friend who is a beginning guitarist and is ready to start jamming with others. With the song book set on the music stand and the CD turned on, I found that he quickly got the knack of playing along, although I did provide some explanation and encouragement. I also found that the CD provided a good background for practicing banjo rolls, dobro licks, and some creative guitar and mandolin breaks. The price tag of \$30.00 (Canadian) is reasonable when the cost of music books, CDs and private instrumental lessons is considered. This package would be an excellent investment for any beginning instrumentalist who is learning to play traditional music. It would also be nice if Bob and Sue issued a package for more advanced players.

—Allan Kirby
 Cobourg, Ontario

As I was first perusing the book, I was confused at Olstad's layout. For several tunes he placed the tune outline and transcribed version a page apart, making it impossible to view the two versions simultaneously. When I went through the book again with the tape, however, this problem was resolved. This layout facilitates a number of tune medleys; the fiddler is able to follow (or play) along with the tape without a page turn in the middle of a medley. This detail in layout indicates that the target audience of this collection is fiddlers who want to play along with the tape, not scholars who might be more interested in comparing techniques of ornamentation and variation.

For the most part the book and tape have been well produced. Although clearly a home production, the printing is clear, and there are few typos (one noticeable one, however, is the last reel on the tape, called "Jim Forbes' Reel" on the cassette cover, but "Jim Bell Reel" in the book). One minor soft-ware problem, getting rid of excess staff lines at the end of tunes, adds unnecessary clutter to the page. There are a few inconsistencies and inaccuracies in notation that are worth pointing out in the hope that they might be corrected before the next printing. First, the coda and *D.S.* signs are missing on "Curly Hair" and the transcribed version of "Kerry's Kolomyika" (called "Kerry's Reel" in the table of contents and "Kerry's Ko-lomayka" on the cassette cover). Second, the first three beats of "Maureen's Waltz" are upbeats, rather than the first full bar of the tune. Third, there are *tenuto* markings placed over beats one and four of most bars of the variation version of the jig "Potato Diggers." As this tune is not played on the cassette, I wonder what sound Olstad would like these *tenutos* to represent. Since he surely does not want a sustained eighth note in a jig, perhaps he is looking for some kind of accent.

A more serious problem is the lack of consistency in time signatures. Olstad seems to be unsure about when it is most appropriate to use common time and cut time. For example, the foxtrot "Braula" is written here in cut time, when common time would provide a smoother breakdown of beats for dancing. The reels and polkas, usually written in cut time, are mixed between common and cut time. "Frank's Reel," in common time, forms a medley with "Alfie's Reel," in cut time; similarly, "Bert's Polka," in common time, goes directly into "Mike's Polka," in cut time. In "Colleen in the Glen," a nice little medley that moves from a jig to a march to a reel, the jig is notated in 12/8 rather than 6/8, which obscures the "jigness" of this tune and will be confusing to fiddlers who do not have access to the cassette tape. While these may seem like minor technical problems, one fiddle teacher to whom I showed this collection said he would hesitate to use it with his students because of the problems with notation. He suggested that it was important for his beginning students to be exposed to proper notation so that they will learn what proper notation is.

However, rather than dismiss the collection altogether, I suggest that it could be used as a good teaching tool by having students identify the problems themselves. Of course, the notation is meant to be used only as a teaching/learning aid. Everyone knows that you can't learn to play old-time fiddle music from notation alone; this is where the accompanying cassette tape becomes so important. Because Ron Olstad plays these tunes in their most complicated version (double stops, moving out of first position, and some complicated rhythms), beginning fiddlers will have trouble learning these tunes by ear. Combined with the notated tune outlines, however, this book and cassette

Recordings

Kristine Oudot. *Texada Tides*. SA96146. Capcan Music Distribution, 1129 Faithwood Place, Victoria, British Columbia V8X 4Y6; <sales@capcan.com>; <www.capcan.com>

Ms. Oudot tries mightily for a sense of place on this release, naming or thanking Texada Island at least five times in the song titles and liner notes, and the acoustic guitar/flute/keyboard/bass backing at times calls to mind mid-70s acoustic efforts by numerous West Coast ensembles. What's missing from this set is the writing skills of a Bill Henderson or the humour and passion

Bill Bourne, Lester Quitzeau & Madagascar Slim. *Tri-Continental*. Trem 001. Tremor Records, P.O. Box 12, Fergus, Ont. N1M 2W7; <amok@sentex.net>; Festival Distribution, 1351 Grant St., Vancouver, British Columbia V5L 2X7; 1-800-633-8282; <fdi@festival.bc.ca>; <www.festival.bc.ca>

Here we have two cats from western Canada and a new Canadian from the fabled island of Madagascar united by a love of mostly blues-driven 6-string guitar, both acoustic and electric. This *ad hoc* trio presents a collection of mostly meaningless (but evocative) songs. (C'mon, Mr. Bourne—you don't really "long to be a gold miner," or you'd give up your rather easier and more profitable life as a guitarlinger and go freeze your buns in the interior!)

Am I being critical of the songs? I suppose, though no one ever said that songs really are required to make sense, and some-

collection can be a valuable learning tool for both beginning and more advanced fiddlers.

The fiddle tunes are well played by Ron Olstad, with energy and rhythmic vitality. Although the tone of the fiddle is inconsistent (perhaps a problem at the recording and/or mixing stage), the tuning, particularly on the harmony fiddle pieces, is quite accurate. Despite a few instances of less than a steady beat in "Braunla" and "Jim Bell Reel," and overpowering guitar in "Lori's Reel" and "Gill Netter's Jig," in general the accompanists provide a basic, solid backup.

This collection consists of a nice variety of tunes, in both style and tune type. There are some interesting melodic and rhythmic twists; in particular, the bar of Ab⁺ in the middle of "Debbie's Jig" and the rhythm of the second half of "Bert's Polka" caught my attention and are fun to play. There are a number of unusual key changes between first and second halves of tunes. I find the change from Bb⁺ to A⁺ in "Maureen's Waltz" works well, but going through a bar of F⁺ to get back to Bb⁺ in the first half sounds forced. Also, the change in "Alfie's Reel" from the first half in A⁺ to the second half in F⁺ is not convincing to me. The accompanists also seem unsure of this key change, perhaps emphasizing the confusion.

As a monument to a prolific yet not well known Canadian fiddler and composer of fiddle tunes, Freddy Lang, this collection makes an important contribution to the documentation of Canadian fiddling. Hopefully, Ron Olstad's collection will facilitate these tunes in becoming better known by fiddlers beyond the west.

—Sherry A. Johnson
York, Ontario

of Pied Pumpkin, to let this disc be what it seems to want to be. Well-sung and well-played songs about nature and the heart, all but one of which were written by the artist, place this CD firmly in the contemporary singer-songwriter camp.

—Tim Williams
Calgary, Alberta

times a successful evocation is quite sufficient. I should note that Ben Randriamananjara (great name for a headline, no? Wonder why he wants to be called Slim?) is not subject to the criticism (if that's what it is), given that most of his songs are in Malagasy. Of course, for the target audience, they are ipso facto meaningless, are they not? Yet very pleasant, which I think proves my point.*

But the real point is that this is a *guitar* album, and a swell one it is. I am particularly glad to note that accompaniment has been kept to a minimum. What's really delightful here is the in-

terplay among the three men (each is featured on various items, and from time to time they share a tune pretty equally). Slim generally plays electric guitar (as well as the valiha on one cut—it's a tube zither indigenous to Madagascar), sometimes in a light African style, sometimes in a somewhat raunchier blues mode. Beyond that, any characterization of the different guitar personalities would be pretty impressionistic, and I won't bother with that for now.

I'll level with you—I was a bit worried about this record,

Jennifer White. *Clarsach*. KP001. Knockgrafton Productions, PO Box 23132, London, Ontario N6A 5N9; <jenwhite@odyssey.on.ca>; <www.odyssey.on.ca/~jenwhite>

Enchanting from the first note, *Clarsach* by Jennifer White is a wonderful collection of harp tunes old and new. There are classic favorites, like "Loch Lomond" and O'Carolans "Sheebeg and Sheemor," but it is White's original compositions that really shine on this album. "Blue Heron's Flight" and "Oisín" are particularly lovely. White is a talented composer and harper.

The recording quality of the album is also very fine; the harp sounds clear and intimate, not drowned in a sea of reverb. The addition of doumbek and other drums on some of the tunes offers a nice contrast to the solo harp pieces. However, the percussion tracks occasionally descend into a trite New Age sound

Nancy White. *Gaelic Envy and Other Torch Songs*. BCD 109. Borealis Recording Co., 67 Mowat Avenue, Suite 233, Toronto, Ontario M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

I enjoyed this album very much. I say that from the viewpoint of a person who has heard very little of White's previous work. I was of course aware of her reputation as a writer and singer of humorous and satiric political songs and had heard a few of them on CBC radio and at coffeehouses and folk festivals, performed by herself or, occasionally, by other people. But this was the first of her recordings that I had listened to from beginning to end. I was struck not only by her sense of fun but also by the variety of tone and presentation, the deeper meanings beyond the humorous surface, and something of which I was not fully aware before: she has a darned nice singing voice. This shows up especially in some of the quieter, more serious numbers, of which there are several on the album.

The album cover lists no fewer than 16 participants, including White and backup musicians and vocalists, of whom some are her regular accompanists and others are her daughters and (?) other family members. In a way I am amused by this. The album seems to follow a familiar pattern. There is, for example, Kate & Anna McGarrigle's recent album *The McGarrigle Hour*, in which the sisters similarly invite past and present family members, musician friends and neighbours and Uncle Tom Cobbley and all to perform on the album. Peter, Paul and Mary have done the same thing on one or two of their albums. Apparently this group thing is in, a popular modern device for marketing folksingers (as well as having fun with friends). Fortunately, in White's case this rather large group provides excellent backup and in no way detracts from the star's prominence. (If she did feel overshadowed, she'd probably write a song about it.)

expecting it might be a bit macho and showoffy for my taste these days. In fact, it's a nicely crafted set by three fellows who really do love their axes. —GWL

*Having said all of that, I'm still a big fan of Bourne's "The House" and was really glad to hear it again, though whether the song reflects any genuine social concern—i.e., whether or not it's to be taken truly seriously—is not clear to me. Well, it's my sentiments, and it rocks.

that detracts from the power of White's compositions.

The liner notes are informative and well designed, though a little pretentious. Again, I think it is too tempting for Celtic musicians to "dumb down" their work in an attempt to appeal to the Narada-buying crowd. Talented musicians like Jennifer White should resist this temptation.

Clarsach is an endearing album and a must-have for serious fans of Celtic harp music.

—Danishka Esterhazy
Winnipeg, Manitoba

Gaelic Envy definitely shows that White's repertoire has broadened from her original political material. The songs here are written and sung by a mature woman who, aware of the underlying political issues, deals with matters such as middle-aged love, raising teenagers, and aging, spicing most of them with humour. And, although sung from a woman's viewpoint, they are concerns to which both women and men can relate on a day-to-day level. In the title song, "Gaelic Envy," for example, she observes the recent popularity of Celtic music and, with characteristic humour, and singing in the correct dialect, laments the fact that, despite having the appropriate Scottish connections, she chose many years ago not to move in that musical direction, thus missing her chance now in the Celtic spotlight. Who among us, especially those over, say, 35, has not had similar feelings of regret for the road not taken? "Pierced Matron" is about the middle-aged mother who is so desperate to stay young-looking that she wears rings in her nose, ears and just about everywhere else—just like her teenaged daughter.

"When You Fall in Love Like That" is about the all-too-common experience in later life of meeting and falling in love with someone who you realize is the person you should have been with all along and must be with now. There is "Seamless Dance of the Old Folks," about watching elderly couples moving smoothly about the dance floor; "Moose on the Highway," a return to fun, a singalong about travelling on the highway at night in Newfoundland; and "A Dream I've Had of Late," about a mature woman (Nancy herself?), who, having always been a feminist and a leader, admits that at this stage of her life it

would be nice to be cherished and taken care of.

My favourite song on the album is "Manly Band." This parody of the late, great Canadian folksinger-songwriter Stan Rogers (written just before his tragic death in an air accident in 1983) shows White at her satiric best. To anyone who ever saw Stan perform live, the most memorable experience—apart from his booming voice—was the visual impact of this huge man singing and playing guitar in the centre stage and, in the background, his brother Garnet, who played a brilliant backup fiddle and flute, tossing his long blond hair around in a manner that can only be described as spectacular. The song conveys this vivid image, in addition to poking fun at folk music and also, importantly, some aspects of Stan's "darker side," all the more convincing for being sung in a female voice. With its uptempo

Khac Chi Ensemble. *Spirit of Vietnam*. JBM9902. Jericho Beach Music. Festival Distribution [address on page 26]
Silk Road Music. *Endless*. JBM9801-2. Jericho Beach Music, 1351 Grant Street, Vancouver, BC V5L 2X7. Festival Distribution.

We're rather late with Silk Road (who will probably have another out soon); indeed, it might have slipped through our net entirely, had not a friend from Vancouver passed a copy on to me last fall. Not that I hadn't heard it—it gets airplay—but that I hadn't really paid much attention to it.

This trio of Chinese women has named itself after the nearly mythical highway by which Asia knit itself together and to the rest of the world for centuries before western Europe had the gall to claim that it had discovered the Orient. It is entirely fitting, given their name, that their music, though essentially Chinese, has some polycultural elements.

The trio consists of Qiu-Xia He, *pipa*, Shirley Yuan, *erhu*, Zhi-Min Yu, *ruan*. The *pipa* looks like the lute (it apparently was derived from the Arabic *oud*—a traveller on that road that produced the *lute* at the other end) and is (I believe) the primary plucked lead for the group. The *ruan* seems to play chords like a guitar, though with only four strings it only offers limited harmony. To suggest that the music or the instrument have limitations, by the way, should not be considered a criticism. All music is limited—it's often through the struggle with limitations that musicians come up with their niftiest ideas! (It's not always easy, given the presence of a guitar on a number of cuts, to be sure what the *ruan* is doing.) The *erhu* is a two-string violin; again, do not make the mistake of thinking that the instrument is "missing" two strings. In fact, it's an incredibly expressive and versatile instrument.

The polycultural elements come primarily from Celso Machado (Brazilian guitar) and Loretto Reid (Irish flute), as well as from Ian Hampton (cello) and René Worst (bass). The repertoire is mostly Chinese (traditional or authored by one of the trio), though Machado's "Suite Popular Brasileira" and the downeast fiddle medley "La Bastringue/Green Mountain Petronella" also make their appearance. Qiu-Xia He, who may be the group's leader (she seems to be the resident virtuoso and is a very strong singer), also offers "Clouds-Irish Impressions."

I enjoy this CD (good thing—it was a gift!), but generally I prefer the straight Chinese items the most. The non-Chinese elements are not always intrusive, but I don't know that they are always necessary. The opening cut, "Horse Race," may derive

arrangement, the song even sounds eerily like one of Stan's songs, and we are fortunate that after so many years, White decided to record it. I had to play this one over and over.

If, like this reviewer, you're just getting to know Nancy White as a performer, this is an excellent album to start on, with its variety of subject matter and superb performances. If you've already acquired some of her previous albums, this will be a valuable addition to your collection. That may sound like the back of an album cover, but in this case it happens to be true, and accordingly I would recommend that you give Gaelic Envy a listen. You'll be impressed.

—Laurie Postans
Victoria, British Columbia

some drive from the guitar and bass, but the title alone suggests that the tune has its own drive, and this sort of tune has gotten along without the thickening for a few hundred years. I suspect that Silk Road Music wouldn't get on CBC without the fusion stuff (you'll probably hear "Clouds" a lot more than "Autumn Moonlight on Ping Lake"), but I find that my mind wanders during most of it, whereas the straighter Chinese music fairly demands to be *listened* to. These interactions are new, however, and I suspect that with time they'll feel more necessary.

I have not heard enough Vietnamese music to know how well the Khac Chi Ensemble represents the whole tradition. My hunch is that it's been, not watered down, but arranged for western sensibilities. I really like this CD, or, perhaps, I really want to enjoy it. The problem, for me, is that it all seems to too catchy and the short pieces are all very lighthearted. I don't suppose that's a flaw, exactly, and perhaps my pleasure at this disk will lead me to seek out more heavyweight Vietnamese music, though, practically speaking, I doubt that that really happens much in the real world.

The three members of the Ensemble, Ho Khac Chi, Hoang Ngoc Bich, and Le Quang Hien, have classical training from their home country and are multi-instrumentalists. One might well describe the disk as a showcase for the variety of wonderful instruments this small country has developed—most, perhaps, derived from instrument families common in southeast Asia and beyond, but particularized here, sometimes extremely so.

Take the *ko ni*, for example, a two-stringed violin which looks very much like the Chinese *erhu* and has relatives as far north as Mongolia. Like the *erhu*, the *ko ni* is set on the lap and bowed across the player's torso, like the western cello. Unlike these instruments, however, from the atrophied body of the *ko ni*, two strings lead to a biscuit which is inserted into the player's mouth, so that the mouth cavity serves as a resonating chamber, which can of course be altered to suit the note being played. Sound strange? Wait till you see a photo of it in action—especially in the hands/mouth of a beautiful woman like Hoang Ngoc Bich—have you ever seen a photo of a prize fighter, lips separated to reveal the tooth protector they wear? What more can

I say?

The signature instrument of the album is the *dan bau*, which is, strangely enough, a relative of the washtub bass (at least in structure—certainly not in genealogy!). The resonating chamber is a bamboo tube (apparently of different lengths for different purposes; in the photo it's about four feet long, maybe three inches in diameter). Its one metal string is attached to a flexible post and is plucked at different points while the post is flexed. Talk about glissando! This goes rather beyond the slide guitar—theremin, anyone? Ho Khac Chi plays the *dan bau* with admirable control and accuracy.

Other instruments are more familiar (in form, if not in playing style—some of the timbres one shawm produces strike me as reminiscent of the deeper sounds Little Walter pioneered

on the harmonica, something I hadn't expected): flutes (one of which can be played by all three at once, which seems a trifle too intimate for my taste), a two-string lute, and a zither of the familiar koto family. There are also a variety of percussion instruments made from bamboo. Some of these provide rhythm only; others are xylophones. All appear quite lovely in the small, CD sized photos. In fact, I am reminded of the instrumentarium created by the American composer Harry Partch, whose instruments are considered sculptures as well as sound sources. It must be great fun to watch the Khac Chi ensemble. Both of the CDs under consideration give complete listings of which instruments are playing on which cuts, which I really appreciate.

—GWL

From Both Ends of the Earth. BE 001. Festival Distribution [address on page 26]

Most of us *goyim** first learned about *klezmer* music from revivalist groups, probably The Klezmerim, who were the first off the mark. Initially, those groups (like the New Lost City Ramblers in old time music or Koerner, Ray, and Glover in country blues) worked hard to reproduce the sound of the old bands on old 78s, without the scratches, of course. When the players began to stretch out, I sometimes wished they wouldn't: I remember a couple of examples of *klezmer* improvs structured around the raveup principle of late 60s rock, which I found simply tedious. The question, as always, remains, If you're not going to reproduce what was done before, what are you going to do, and where are you going to get the training for it?

Both Ends of the Earth have found the answers to both question, the second leading back to the first. All of the musicians have a background in jazz, and this CD is perhaps best understood as a serious jazz interpretation of *klezmer* music, similar to a jazz rendering of, say, a Broadway show or movie score. In fact, jazz and *klezmer* music are quite sympatico. Obviously, both favor brass instruments (at least since the age of recordings—old world *klezmerim* were often violin-centred). Quite a few jazz musicians have commented that they found Jewish cantorial music understandable to them; Dizzy Gillespie comes to mind. In fact, the swing era benefitted greatly from the presence of a number of musicians who had been grounded in *klezmer* music. The most famous was Ziggy Elman, who had a major role in Benny Goodman's orchestra. (Goodman himself was, of course, also Jewish.) I used to have a really swell tape of the Winnipeg group Finjan performing a medley of Elman's "And the Angels Sing" (I always liked that tune) and the *klezmer* song on which Elman based that hit.

The members of Both Ends include Marilyn Lerner, piano, Rick Lazar, percussion, Sasha Boychouk, clarinet, and David Wall, vocal. Their training and previous experience come from places as diverse as the Leningrad Conservatory, Indiana University, Tito Puente, and the Bare Naked Ladies. Don't be surprised if at one moment they evoke 60s pop (the setting of "In Mayn Garten," with just piano and vocal, might have done for Carole King, though I doubt that she would have the power

to carry it off) and at another one of Jack de Johnette's combos from the 70s.

Only Daniel Koulack, five-string banjoist extraordinaire, really comes from folkie circles (I seem to remember that he got his first lessons on the banjo from Mitch Podolak), but he goes rather beyond Appalachia, even on that instrument (and here he sticks to the bass). (Those who come to *klezmer* from the revival will probably recognize him from the somewhat more traditional band Finjan.)

What seems most surprising, I think, is how often they find inspiration for introspection in *klezmer* music. I used to describe *klezmer* as "Ravi Shankar scored for a New Orleans jazz band," and indeed, Both Ends are not lacking in energy. As with lots of folk and antique popular musics, our knowledge of older *klezmer* forms may be affected by what managed to get recorded. There are some 78s that feature slow *doina* improvisations, but 78s could only handle a few minutes per side, so what got recorded was limited by technical concerns, let alone commercial considerations. What I understand about that older music (and I don't claim to be an expert) is that these slow movements (like the *alap* in classical Indian music) tended to be found at the beginning of a presentation—at its worst (in any musical genre), this means a predictable buildup of speed and intensity. Modern jazz players let the mood of the music determine pace—so Both Ends may begin low and slow and get higher and faster as they go along, but they may also find that the music itself demands a break for something a bit less extroverted. These players are intelligent without becoming unemotional.

Given that the disc appears to have no label name (and no address is given for the label), this may be a one-off project. Certainly, these people do not want for a variety of projects to be involved in. Still, I hope that they'll get together again.

—GWL

*And some suburban Jews, I might add: I remember describing *klezmer* music before the Calgary appearance of the Klezmerim (ca. 1980) to one fellow who asked, "Well, tell me. What are we going to hear?"

♦♦♦

Kathy Kidd and Kongo Mambo. Hajji. LOW-0045. Lowrider Records. 318 -36 E. 14 Avenue, Vancouver, British Columbia V5T 4C9. Festival Distribution [address on page 26]

I first encountered Vancouver pianist Kathy Kidd's work about a decade ago, when she was offering primarily Latin-based jazz. The album I heard was called *Serious Fun*, which I thought summed up nicely what she was all about. Perhaps it wasn't deep (I normally consider jazz to be a classical music), but it wasn't trivial, either. God knows we've got enough trivial fun around, these days. As the title of the present disk indicates, she's now included African and Arabic influences in her work. As with the Latin music she recorded previously, the folk and popular roots to all of this are inextricably mixed. (Given the role of drumming in African courts, it is probably not out of line to consider some of this material to be classical, in fact.)

She's gathered a strong group of Canadian, Cuban, and African (Senegal and Camerouns) musicians, each of whom, she's happy to point out, is a band leader in his own right. Added to the mix for one cut is a Persian classical singer, Maryam Toumrai; I'm not sure that this cameo appearance is really fair—basically she lays out (and later reiterates) the themes which the band interprets. Perhaps at some future time Kidd and Toumrai will have played together enough that some more extensive and intense interaction can take place.

The first cut, "Dance Steps," worried me. After some lively drumming to open it, the piece was obviously a tribute to Coltrane (the title, of course, is a play on "Giant Steps"), and while I was having fun (there's that word again), I wasn't sure that a whole album of Traneclones was what I was looking for—there are people putting such records out! In fact, Hajji offers a great deal of variety—though the invocation to Coltrane was perhaps a fitting opener; would these sorts of musical mixes have been possible had Coltrane not been around?

Carlos del Junco. *Big Boy: Some Recycled Blues and Other Somewhat Related Stuff*. BRRCD-2. Big Reed Records, 122 Pendrith Street, Toronto, Ontario M6G 1R7

Be sure to read the subtitle to the disk. Like Howard Levy, harmonica virtuoso del Junco* is committed to expanding the range of the cross harp ("crossed" because the diatonic instrument is taken out of its specified key). I'm not really familiar with much of Levy's work, but this del Junco CD does indicate that the harmonica can expand into some surprising turf.

Mind you, there's still some of what I find a fairly boring stereotypically macho approach to blues here—well played, yes, but do I really need another take on the devil and Robert Johnson? By the same token, I could live without the train songs ("Another Man Done Gone/On Down the Track"). I suppose this sells records. Generally, however, in addition to del Junco's hard-as-nails tone, the music is characterized by variety and humor, qualities not always present in the electric blues scene.

For my money, the jazz-inflected items are the most satisfactory. I'm not entirely convinced that the harmonica's timbre and note arrangement work well for bebop, but del Junco is beginning to convince me that in a broader jazz context, the instrument works quite nicely. It's quite possible that my doubts about the instrument for bebop have as much to do with associa-

The most interesting idea here is the combination of pipe organ and drums to honor the religious associations of each. Who'd have thought it would work so well? The pipe organ in jazz goes back to the days of Fats Waller, but since Waller, "organ" has usually meant some sort of electronic gizmo (sometimes nice, sometimes rather grotesque), and the stately and spiritual aspects of the instrument have not really been explored. My only reservation is that the tracks have clearly been electronically played with (in fact, the organ was dubbed in later)—the intermingling of organ and other instruments couldn't, I suspect, be accomplished without a masterboard. My next question—has Kidd and this (or any group) performed in a church? I suspect that this would be more than interesting—by playing the instrument with the other musicians, I suspect that both Kidd and the others would have been better able to develop the organ's possibilities.

That said, I found the movement in "Organ Gloria" from the Bach-ish to the modal and back to Bach for the big finish to be impressively well finessed, though I'm not sure that the underlying drumming is necessary to the keyboarding. Still, when the pipe organ re-enters after the horn fugue, the bombast is a bit reminiscent of Hollywood—I don't intend this as an insult. It was great, er, fun!

Hajji doesn't really define any new jazz turf and will probably not make it into anyone's essential jazz library. But I'm glad Kathy Kidd is doing this work and hope that she continues to study and play.*

—GWL

*A sad postscript is necessary: a friend from BC phoned me recently to say that Kidd died this fall of cancer. We are poorer for the loss.

tion as with anything else—and associations were made to be rearranged, no?

At any rate, my favorite cuts include a very sweet "Jitterbug Waltz" (not bebop, of course!, though a credit is given to Levy for inspiration, as well as to the composer, Fats Waller), which concludes with an impressive Mozartish duet played by del Junco and del Junco (and not overdubbed!). I'm also very fond of his lighthearted "Sister Kate," another song I wouldn't have expected to enjoy from an electric bluesman, which features hints of Hawaii as well as of St. Louis and Chicago—and has del Junco been listening to Ethel Waters, as well?

A project like this wouldn't work without sympathetic and competent sidemen. (Remember how weird parts of the old Butterfield Band's "East/West" were? You could practically taste the reluctance on the part of Paul Butterfield and Elvin Bishop; they were willing to go along with Mike Bloomfield's idea, but they didn't really know how and maybe didn't want to.) While I didn't notice a bad lick on the disk, I think particular kudos are due to guitarists Kevin Vienneau and Kevin Breit (who also plays a variety of other strings, notably mandolin and dobro)—

were they not also interested in exploring the boundaries of the music, it'd be a fairly boring one-man show.

But let me end with a grump. The idea of virtually nonstop white noise at the end of "Lonely Buzz" was very funny; but actually doing it was very stupid. In fact, it's in the middle of the cut, but I'm gonna get up every time to hit the button, and

Amir Koushkani with Houman Pourmehdi. Quest. Songlines SGL 2402-2. Songlines Recordings, 1003 -2323 West 2nd Avenue, Vancouver, British Columbia V6K 1J4

Amir Koushkani was born and trained in Iran, but has lived in Vancouver since 1991. His favored instrument, the *tar*, is one of the two common plucked stringed instruments of Iran.* The *tar* may be imagined as a cross between the banjo and the *bouzouki* or *saz*. Typically it has three sets of doubled strings over an animal membrane & is played with a plectrum, emphasizing melody and rhythm over harmony.

The notes indicate that Koushkani has drawn upon some other traditions for his personal music—Turkey, India, and Flamenco Spain are cited—and every so often a figure, such as the chords at the beginning of "Ceremony" (Track 3), hints at other influences, but whether this is in fact the case would only be certain to an expert or to Koushkani himself. Going to this disc from, say, Hamza El Din's Nubian/Arabic fusion or the indigenous music of just about any other Asian country offers a quick (and probably accurate, if incomplete) sense of how Persian music differs from that of some of its neighbors.

Given the ambivalence of Islam towards music (some call it hostility, and in some regions that term seems appropriate), it's not surprising that Iranian improvisations are fairly introspective and lack the bravura associated with many similar traditions. It would not be true to suggest that the music never climaxes, but

The Paperboys. Late As Usual. Stompy Discs CD001. Tom Landa, 158 - 1896 W. Broadway, Vancouver, British Columbia V6J 1Y9; <www.musicwest.com/paperboys>

___ . Molinos. Tom Landa (as above); Stony Plain Recording Co., PO Box 861, Edmonton, Alberta T5J 2L8; <sprecord@telusplanet.net>; <www.stonyplainrecords.com>

Late As Usual: If this news is a little "late as usual," it's because I've been enjoying this offering delivered by The Paperboys. The vocals by Tom Landa, who writes most of the songs, are clear and well delivered. The lyrics are sensitive and suit the mood of the songs. At times the sound is somewhat familiar, but just when you think a screaming electric guitar might appear over the drum backing, in comes the fiddle, or any other of the myriad of instruments credited to the members of the band. The arrangements of the instrumentals provide nice tempo changes; some are familiar, but some are new, and one has the combination of fiddle, Celtic harp and banjo, among other instruments.

At times the music recreates the frenetic energy the group shows on stage, at times it becomes more gentle and mellow. Although the lyrics are not included with the CD, an offer is made to send them if requested.

Molinos: This Juno award winner is more up-tempo than

I can see myself not putting the disk on, simply to avoid the cut. I wish they hadn't done it—or had presented a way to program it out.

—GWL

* By the way, the title "Junko Partner" is *not* eponymous—the song predates Carlos's entry into the blues by several decades!

climaxes arrive by circuitous routes and are rarely, if ever, boisterous. At least, that's how I hear this disc and the other bits of Iranian music that have come my way.

Koushkani sings on some items, which surprised me, perhaps because I know classical Indian music better than I do the Persian, and in India, this is rare. However, as often the case in India, the music is intensely religious, and texts may be implied even when they are not sung. Koushkani's songs feature Sufi texts, and his vocal style conveys nicely the ache of yearning for union with the divine. This CD would be the appropriate soundtrack for an evening with your favorite edition of poems by Rumi.

Percussionist Houman Pourmehdi accompanies Koushkani on the large goblet drum *tombak* and the even larger tambourine *daf*. He is solid and supportive and fortunately never takes too large a place in the proceedings.

—GWL

*The instrument is pictured on the back inside cover of this issue. The photos are of a Calgary hock shop window during the spring of 1990. Its mere presence (correctly labelled, if overpriced) in Cowtown demonstrates how deeply modern nations have become quietly intertwined. We'd better get used to it!

Late As Usual, and continues to showcase the writing talents of Tom and others. The original songs are interspersed with new and traditional tunes and, although the arrangements sometimes stray away from a "Celtic" feel, it doesn't take long before they are back on track and closer to their roots.

This CD finds the sound getting closer to the excitement created during a live performance, as witnessed this summer at the Canmore Folk Festival, when many people were up and dancing, much to the consternation of the security personnel. The lyrics are included for most songs, and again the topics are as varied as the writers—from members of the group to the Beatles.

The evolution of The Paperboys has just begun—it will be interesting to see where the next recording takes them.

—Dave Foster
Calgary, Alberta

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Fred Redden. *The Wind That Shakes the Corn*. EAP007 The Fred Redden Society for Traditional Music, 1999. Helen Creighton Folklore Society, PO Box 236, Dartmouth, Nova Scotia, B2Y 3Y3
 Dorman Ralph. *Dorman Ralph*. SS 9908-04 Tidemark Music, 1999. Singsong Inc., PO Box 6371, St. John's, Newfoundland A1C 6J9

These are two excellent CDs that no lover of traditional music from the Atlantic provinces will want to be without. Both discs are intended as memorials: Fred Redden, from Nova Scotia, died in 1991, and Dorman Ralph, from Newfoundland, in 1999. *The Wind That Shakes the Corn* is a collection of 25 a cappella items recorded by James Moreira, Kathryn Belzer and others during the last five years of Redden's life, mainly in domestic settings or at the Lunenburg folk festival. *Dorman Ralph* is a selection of 19 songs and instrumentals from recordings made in 1986 by Peter Narváez for the Memorial University of Newfoundland Folklore Archives. Each CD includes a useful booklet. Redden's has perceptive and informative comments on the songs by Moreira, and an extensive bibliography, but unfortunately no lyrics and little biographical information about the singer. Ralph's comprises a biographical sketch with excerpts from an interview with the performer by Narváez, plus brief notes on the songs and a shorter bibliography, but, again, no lyrics.

These collections are especially interesting from a historical point of view, since they provide precious examples of how traditional folksongs of the kind collected by Roy Mackenzie, Helen Creighton, Maud Karpeles and Kenneth Peacock actually sounded in performance. Redden and Ralph were both carriers of oral tradition, having learned their oldest songs from their parents or other relatives. Ralph, who was blind from early childhood, grew up in the White Bay region of Newfoundland's Northern Peninsula but lived in St. John's from 1956 onwards. Redden earned his livelihood as a miner, first in Caribou, Nova Scotia, and later in Ontario, before returning to Nova Scotia for the latter part of his life. While some of his songs were learned in Ontario, most of them date from his youth in the Maritimes. Like Ralph's, but perhaps more surprisingly, Redden's repertoire drew heavily on Anglo-Irish tradition, and narrative ballads comprised a good proportion of his material. Scottish influences were more minor, and, judging from this selection, Redden also knew a number of songs and ballads of American and Australian origin.

Both Redden and Ralph were fine singers. Although elderly when recorded, they still possessed good voices and they had no trouble in remembering tunes. For me, the narrative ballads are the glory of these collections. Ralph's disc seems at first listen the more varied of the two: it includes five accordion instrumentals and a few humorous songs that he composed himself. But the most appealing items are still the ballads: "Susan Strayed

the Briny Beach," "Pretty Polly," "Charming Blue-Eyed Mary," "Fair Flowers of Holly-O," "The Girl in Charlottetown," "Pat O'Brien" and "Welcome Home My Sailor." Several of these are murder ballads, and the stand-outs are "Pretty Polly" (with its vengeful ghost) and "Fair Flowers of Holly-O," a variant of "The Cruel Mother" that is related to the version collected by Maud Karpeles in Newfoundland in 1929-30. Of the other material on the disc, I particularly enjoyed "The Ice Cream Sale," an original song about a local dance, set to the shanty melody, "Rio Grande."

Before I put the Redden disc in my CD player, I wondered how listenable 68 minutes of unaccompanied singing would prove to be. I needn't have worried. The songs are varied and interesting, Redden articulates clearly, and, at his best, he was obviously an exceptional singer. His style was not mannered or overly decorative, nor were his performances intensely dramatic or emotional, but he still brought the songs to life in a way that held my attention to the end. There are so many fine ballad performances on this disc that it is difficult to know which to highlight. Redden's Irish ballads include "Banks of Boyne," "The Flower of Sweet Strabane," "Mantle of Green," "County Tyrone," "The Dawning of the Day" and "Noreen Bawn," and there are a couple of Scottish ones, "Mally Leigh" and "Highland Soldier." Although they are a mixture of broadsides, older songs from oral tradition and more sentimental 19th-Century compositions, these ballads all have beautiful melodies and lyrics that are often sheer poetry. I also enjoyed Redden's comic songs from Irish tradition, "Nell Flaherty's Drake," "Courtin' in the Kitchen," "Handier Ninety" and "Doran's Ass," and mention should be made of several interesting historical songs on the CD, such as "Moreton Bay," about an Australian penal settlement in the 1820s, two American Civil War songs, "The Cumberland's Crew" and "Erin So Far Away," and a couple of mining songs, "Days of Forty-Nine" (a variant of the better-known version collected by Frank and Anne Warner) and "The Cobalt Song" (which Redden learned in Timmins, Ontario). But my favourite song on the CD is the title cut, "The Wind That Shakes the Corn," a song about the United Irish Rebellion of 1798 that employs the tune better known nowadays as "Tramps and Hawkers." Fred Redden was a truly great traditional singer, and *The Wind That Shakes the Corn* is a gem. Don't miss it! But pick up a copy of *Dorman Ralph* too.

—David Gregory
 Athabasca, Alberta

Sheep River Rounders. *Four Rode By*. SRR 001. Box 674, Turner Valley, Alberta, T0L 2A0; <fisheng@telusplanet.net>; <www.sheepriverrounders.com>

This is a four-man band, so you could be forgiven for thinking the members titled the recording after themselves. You would probably be wrong, though, for the opening song on the collection is the song "Four Rode By" by Ian Tyson. As you go

through the notes (or listen), you'll notice what looks like a variety of styles of music from a variety of writers: there's country-folk, contemporary country, bluegrass, an old-time waltz, country swing and several instrumentals. Do these guys

not know what they want to do with music? They certainly do, and they're doing it. Three of the bandmen have been members of a Tyson band at one time or another, and beginning musicians do not get to do that.

You should enter your listening experience with this CD by thinking of the Sheep River Rounders as an acoustic band. They're not a bluegrass band, nor a country band, they are an acoustic band which gathers its music from the influences of each of the band members. It's of great credit to each of the musicians in the group that they each willingly lead and each support. Steve Fisher does most of the lead vocals, plays flatpicked and fingerpicked guitar, and comes from bluegrass; John Cronin is next in the lead vocal category, plays dobro as well as flat-and fingerpicked guitar, likes instrumentals and melodic country; Richard Gullison is the lead singer for one song here, and plays electric bass, seems to like everything; Myran Szott is the old-time waltz guy as fiddler, mandolinist and harmony singer.

Of special interest to me were three of the instrumentals, as I don't usually expect to find outstanding ones on mostly-vocal albums. They illustrated that the band may be new but the individual members are not new to music. Steve Fisher picks lead on "Windy and Warm," a great John D. Loudermilk composition from the 1960s, which has been recorded by Chet Atkins, Doc

Watson and many others. John Cronin does the fingerstyle picking on two of his own compositions: "Travis 'T'" is a tribute to Merle Travis, "who showed everybody how to fingerpick the guitar," and "Ania's Dream of Baja" is a wonderfully melodic piece John wrote for his wife.

The vocals are generally good throughout, with the harmonies blended just the way they should be. Quite the range of writers here: Hank Williams ("There'll Be No Teardrops Tonight"), Hal Ketchum ("Someplace Far Away"), ex-Turner Valley resident Nathan Tinkham ("Tired of Having You Gone"), Gordon Lightfoot ("Steel Rail Blues"), and the writing team of Gillian Welch and David Rawlings ("One More Dollar," one of the "new songs which sound like old ones"). Calgary writer/performer Steve Pineo provided "Get Back On That Horse," "Don't Neglect the Rose" was learned from a Larry Sparks recording, and Nathan Tinkham introduced the band to "Mama Come Get Your Baby Boy," from an old Eddy Arnold recording. An old-time dance evening in Alberta will generally conclude with a waltz, and the performance on this recording wraps up with the "Agnes Waltz" led by Myran Szott.

—Laurie Mills
Calgary, Alberta

Tammy Fassaert. *Corner Of My Eye*. TCP 202. PO Box 3473, Courtenay, British Columbia V9N 5N5;
<www.island.net/~tammyfas>; Festival Distribution [address on page 26]

It has been a while since we last heard from Tammy Fassaert via a recording. Her previous release, *Just Passin' Through*, hit the acoustic music world in 1994, but that doesn't mean she has been forgotten! She has kept up her touring over the past few years, so has never been very far from fans who wanted to hear her. Most of her musical life has been spent on or along the West Coast. After stints with The Good Ol' Persons and Laurie Lewis/Grant Street in California, Tammy migrated northward to British Columbia, and has settled on Vancouver Island. Some of the finest acoustic musicians in Canada have also settled in BC, so it should never be difficult to find a pro to play an instrument on a recording or tour.

For the new recording, *Corner Of My Eye*, Tammy landed John Reischman as producer, and he brought his mandolin and a mandola along. Guitars are played by Tammy, Chris Stevens of Tumbleweed and Nathan Tinkham. Resonator guitar on several cuts is by Sally Van Meter, formerly of The Good Ol' Persons. Jordy Sharp, who used to play banjo with Ontario's Blue Mule but now lives on Saltspring Island, appears on several cuts. Tammy shares acoustic bass duties with Paul Bergman, well known in BC and a member of the Vancouver group Slowdrag. Doug Schmidt plays accordion on one cut. And then we get to the harmony vocals—all of them are quite marvelous! Those voices belong to John and Michele Law, David Mosher and Koralee Tonack.

If you've been waiting for another bluegrass recording from Tammy Fassaert, this isn't it. The CD kicks off with a bluegrass

tune, and there are several more scattered throughout the 12 cuts. Each of these 'grassy songs contains a banjo, so those who feel you can't have bluegrass without the bluegrass banjo will be delighted. An East Coast feel comes from accordion and Maestro Reischman switching from mandolin to mandola on the title cut. Imported from Alberta's Jerusalem Ridge, Byron Myhre leads off Cut 3, playing twin fiddles on a country waltz entitled "Proud Ponderosa," just one of four Tammy Fassaert originals here. Another West Coast original comes from harmony vocal suppliers Michele and John Law; they recorded the song "Trail of Diamonds" on their own release, *Estimated Time of Revival*, and join Tammy on this recording to provide vocal harmony. The one song with drums, non-intruding, played by Chris Nordquist, is a gently rolling country bluesy piece called "Buddy's Back," and a traditional country song from Wayne Raney is "Gonna Row My Boat." Another in a similar category is "Moods Of A Fool," a 1982 song written and recorded by Bill Grant & Delia Bell.

Many people have been patiently waiting for Tammy to get back in a studio; she has done that, and the result is a collection which was certainly worth the wait. She could have headed south of the border to record the entire project with a batch of US friends who are pickers, but chose not to. I give her many points for the recording and the people she used on it, most of whom are fellow BC residents. If you appreciate acoustic music done in a variety of styles which fit together, Tammy Fassaert's *Corner Of My Eye* is definitely one of those. —Laurie Mills

Ken Whiteley. *Musical Mystery Machines*. PC010. Pyramid Records, 512 Roxton Road, Toronto, Ontario M6G 3R4; <mrwhale@interlog.com>; Festival Distribution [address on page 26]

The songs on this CD tie into the Ontario School Science curriculum. They are catchy and short, and cover a myriad of topics, including machines, balls, wheels, motion, planes, wedges, friction, tools, shapes, numbers, counting, energy and the scientific process. The CD could be used easily by any non-musical science teacher to reinforce the objects of an elementary school science lesson. The lyrics are included, and the CD would be great for a classroom sing-a-long—a children's chorus is included on many of the songs.

The examples used in the songs are generally from everyday experience, e.g.: the ramps of a parking garage are inclined planes; the end of a pencil is cone-shaped; counting by fives helps with telling time; wheels are gears, and a tuning gear helps

tune a guitar. Even the label of the CD is designed to look like a cog.

This nifty CD also contains a CD-ROM track with interactive games to reinforce the concepts of the songs. It is designed for both Macintosh and Windows, and clear instructions are given as to how to run the program. I was able to get it running easily but, not being a "games" person, I didn't have the patience to fully explore each activity. However, a younger, more agile mind would have fun. Audio and visual instructions and clues help the player, and I'm sure that even very young computer users, although perhaps not yet ready for classroom instruction, would learn some of the scientific principles just as much by osmosis as repetition.

—Dave Foster

Canadian Folk Festival Directory

We try to produce a listing of all festivals in Canada with significant traditional music content, with as much information on them as possible given our space constraints, but realistically we fall short of our goal. Some festivals we don't know about, some don't respond, some have personnel changes and we lose touch. We get information from other agencies, but these vary widely in the amount and kind of information they give us. In particular, tourist bureaus of some provinces do not make their

events lists available until March, too late for us to include the information in our March issue.

Please let us know about festivals which should be included and aren't. Also, we're still looking for people to help out with compiling the directory. If you have a flat-rate long distance phone plan, or Internet access and time on your hands, and want to help out, we'd be happy to share the load. [JL]

ALBERTA

Dept. of Economic Development, 307 Legislature Bldg.,
Edmonton AB T5K 2B6;
<www.discoveralberta.com/Events/Entertainment/index>
Alberta Arts Festivals Assn., 601 - 10136 100 St. NW,
Edmonton, AB T5J 0P1; 1-888-878-3378

January 19 to 21, 2001
NAPI POWWOW. Napi Friendship Centre, Pincher Creek
(403) 627-4224

May 12, 2001
FESTIVAL IN THE ROCKIES. Cochrane

May 22 to May 26, 2001
CALGARY INTERNATIONAL CHILDREN'S FESTIVAL. In and
around the Arts Centre, Calgary.
David Anderson (Marketing Manager), 205 8th Ave. SE, Calgary,
AB T2G 0K9; (403) 294 7414; 294 7425 (fax);
<mktmgr@calgarychildfest.org>;
<www.calgarychildfest.org>
*An annual festival for families, celebrating international music,
theatre, dance, puppetry, comedy, and more.* Since 1987.

BRITISH COLUMBIA

Tourism British Columbia, 1117 Wharf St., Victoria, BC
V8W 2Z2; 1-800-663-6000; <www.hellobc.com/bccexperiences>

February 15 to 18, 2001
NORTH AMERICAN FOLK MUSIC AND DANCE ALLIANCE
CONFERENCE. Hyatt Regency Hotel, Vancouver
NAFA, 1001 Connecticut Ave. NW Suite 501, Washington, DC
20036, USA; (202) 835-3655; 835-3656 (fax); <fa@folk.org>;
<www.folk.org/conference>
Numerous special events in addition to conference. Since 1989.

March 9 to 11, 2001
SPRING FLING SQUARE DANCE WEEKEND. Mount Boucherie
Complex Hall, Westbank
Donelle Dreaper, P.O. Box 2 Canoe, BC V0E 1K0; (250)
832-3089; <dodds@bc.sympatico.ca>;
<http://www.squaredance.bc.ca/region3/fling?p.shtml>

April 27 to 29, 2001
PACIFIC NORTHWEST TEEN SQUARE DANCE FESTIVAL.
Simon Fraser University; (604) 942-7616

April 27 to 29, 2001
SPRING JAMBOREE. Prince George
(250) 563-4828
Square dance festival.

April 28 and 29, 2001
BC UKRAINIAN CULTURAL FESTIVAL. Michael J. Fox Theatre,
Burnaby
Gladys Andreas, 10238 168th St., Surrey, BC V3S 7N9; (604)
567-7970 (res. & fax); <aa7970@home.com>; Ann Kozak (604)
929-2581; <akozak@infoserve.net>
*Saturday, Ukrainian dance and music competition festival
showcasing young talent. Sunday, original folk musical,
'Vinkopletennia.' Both days, displays of arts and crafts, music and
foods; workshops in Ukrainian cross-stitch embroidery, wheat
weaving and art of pysanka (egg decorating), bread making and
baking in a pech (clay oven), etc. Traditional Ukrainian cuisine.*

May 18 to 20, 2001
CATHEDRAL LAKES POW WOW. Keremeos
Jay Begaye (250) 499-7056; Kathy Terbasket 499-5528

May 25 to 27, 2001
CRESTON SQUARE DANCE FESTIVAL. Creston
Rick & Kathy Uter (250) 428-9937; 428-9952; 428-3477
Since 1990.

May 26, 2001
SONS OF SCOTLAND HIGHLAND GAMES. Cloverdale
Chris Main (604) 435-0764

MANITOBA

Travel Manitoba, 700-155 Carleton St., Winnipeg, MB R3C
3H8; 1-800-665-0040, ext. AC6;
<www.travelmanitoba.com/events/index>

January 20, 2001
SQUARE DANCE JAMBOREE. Hamiota
(204) 764-2108

January 26 to 28, 2001
FIRST NATIONS WINTER CELEBRATION. Brandon
(204) 727-1674

February 9 to 18, 2001
FESTIVAL DU VOYAGEUR. Voyageur Park, St-Boniface
768 Taché Ave., Winnipeg, MB R2H 2C4; (204) 237-7692;
233-7576 (fax); <voyageur@festivalvoyageur.mb.ca >;
<www.festivalvoyageur.mb.ca >
*Experience the joie de vivre of the French-Canadian fur traders at
western Canada's largest winter festival with the Grand Rendez-vous,
an open-skies party with live entertainment, street performers, large
heated tents, dancing, magnificent snow sculptures, international sled
dog races, more than 400 musical performances, an astonishing range
of arts and crafts, traditional French-Canadian cuisine.* Since 1969.

February 16 to 18, 2001
WINNIPEG SCOTTISH FESTIVAL. Convention Centre, Winnipeg
Elaine Douglas (Co-ordinator), 577 McMeans Ave. E, Winnipeg,
MB R2C 0X8; (204) 224-0032; <edouglas@city.winnipeg.mb.ca >

February 23 to 25, 2001
LYNN LAKE WINTER CARNIVAL. Lynn Lake
(204) 356-8444; includes jiggging competition.