

A Mari Usque

For this issue we asked our correspondents across the country to tell us about the folk festivals they attended. I don't know what happened to Ontario this summer, but CSTM members could be found looking for traditional music from the Yukon to the Rock. Here are their reports.

Dawson Music Festival, Yukon

With 2000 residents, and a seven-hour bus ride from the nearest larger community, you'd expect Dawson City's Music Festival (Yukon) to be fairly small. Compared with big city festivals, so it is, but it lasts a whole weekend, features 24 soloists and bands, has a volunteer base of about a quarter of the community (over 500 individuals and businesses), and sells out around 800 weekend tickets a month or so before opening night. As a percentage of population, is there any other music festival in the country that can match that? The festival has been going for more than twenty years — a two volume CD recently issued celebrates the first couple of decades. Celebrating its 24th year, this year's ran July 19th-21st. As writers-in-residence in Berton House for the summer, Andrea and I could hardly have avoided the festival even if we had wanted to, as our residence is only two blocks away from the main venue, a huge tent in Minto Park, and loud music went on long into the bright nights after we had retired. But by the time the festival arrived we were already volunteers, for we had already been strong armed into helping make sushi for 200, and served food and booze to the performers on the opening night. For performers, the food is a highlight. "How else can you get musicians to come this far?" explain the locals to each other, while creating huge quantities of ethnic delicacies in kitchens all over town.

Trying to make the best of the event was not easy. The policy of the festival is not to repeat performers, so the emphasis is on newer and younger acts rather than familiar names. Since — apart from classical — almost anything musical seems acceptable, there is a lot of stuff to wade through if you are looking for folk. The program lists bands and headliners, but as the blurbs generally suggest that everyone draws inspiration from every possible genre of music, it is hard to identify any actual folk performers. Even worse, workshop performers drawn from bands are not separately listed, and workshops are scattered through the town, so it is hard to pick what to attend, and (especially when one of us has arthritis)

ducking out of one show to try another is not as easy as at big city festivals we have attended. Mainstage concerts tended to be dominated by the heavier and poppier bands — one or two so loud we had to leave to protect our ears — but we caught a great daytime blues jam which featured local performers such as Whitehorse's Aylie Sparks and Barb Chamberlin, Stephen Nickleva (source unknown), as well as out-of-towners such as Calgary's Chantal Vitalis.

Absent from the program were local native fiddlers (though in fairness, they weren't on the program the day we were at the First Nations Moosehide Gathering either, though we did find a log cabin jam in progress there). Anne Louis Genest had some powerful and hard hitting women's songs, but other Yukon singers we did hear were talented but (at least in the sessions we attended) more country oriented than folky. That said, we found some wonderful traditionally-based music, and doubtless missed more. One highlight was Guy Davis, a young black blues player from New York. He is firmly rooted in the diversity of the blues, singing material from such great singers as Sleepy John Estes and Big Bill Broonzy. Yet he is no mere revivalist, for his sets included a Dylan track and many strong originals, while his fine guitar and mouth harp are supplemented by banjo and didgeridoo. Less folky but equally fascinating was Kris Demeanor from Calgary, an extremely versatile writer and performer. We liked his solo set best, with wry songs about street kids, mosquitoes and acreage living, while his band performance was more up tempo rock'n'roll, where the words were generally downplayed.

An ethnic component was presented by the low key but musically fascinating Rembetika Hipsters; a Greek band, also from Calgary. Instrumentation included bouzouki, a small plucked instrument called the baglama (generally lost in the mix), fiddle, guitar, clarinet/sax, and various drums. Allen Baekland handled many of the vocals as well as his guitar, and Brigitte Dajczer on fiddle added many slides not possible on the other instruments. Traditional and original material was presented, and some accompanied presentations by talented belly

dancer Laariah, looking a little out of place in the setting at St Mary's Catholic church. The priest, Father Tim, was in uniform as a techie, so she caused great hilarity among locals by unwittingly selecting him as her dance partner. Victoria's Bill Hilly's were a delightful surprise. We had previously met Mark Atkinson cunningly disguised as a jazz guitarist, but here he revealed unsuspected melodic and percussive possibilities of the mandolin, and occasionally sneaked off to pound a drum kit. We'd also run across Adrian Dolan (accordion and fiddle) as an even younger player, but here he shared fiddle honours with Beau Kalibert; a pair of extremely talented fiddlers with diverse styles. Towering Chris Frye does most of the lead singing to his guitar, Glen Manders (bass) holds the whole thing up, while Calgarian Craig Korth (too new to be in the program), made his banjo sit up and beg. These were perhaps the only performers that deserved the "we learn from everybody" blurb in the program description, with material wittily arranged from a Shostakovich piano concerto, "Begin the beguine," a virtuoso mandolin piece from Brazil, a French Canadian ballad from PEI, the old standard "Moonshiner" arranged as — was it a tango? — and finishing with a wild version of "How ya gonna keep em down on the farm." Everybody sent up their material, enjoying each other's virtuosity and spontaneous interaction. Individual acts apart, we enjoyed the great spirit and atmosphere of this show, and the effort that had been made to bring in and cross-fertilise so many kinds of music. Sushi, anyone?

Dave Spalding

Vancouver Folk Music Festival

The first pleasant surprise of this festival was the price – at least for a youth or student who can get in for the weekend for only \$65. For those adults who have left school days behind them, an Early Bird purchase before June 22 should definitely be planned for, getting you in at \$90 at a savings of \$30 over the steeper Advance Weekend pass. Seniors get the best deal of all – gratis, although of course donations are gladly accepted. It must be noted that the Vancouver Folk Festival has so far modestly resisted the temptation of "festival sprawl", and out of towners do not have to decide whether to skip a day of work to make it to a Thursday night concert. This year the festival ran on July 19, 20, & 21 at Jericho Park.

Refreshingly, although of course not all of the music featured at the Vancouver Folk Festival could be strictly described as traditional, a good two thirds could certainly fit in that box without much prodding, leaving plenty of room for a slew of contemporary singer-songwriters, a little jazz, and a couple of experimental groups which wouldn't have been out of place at a rave. All of which was very good and interesting, but to focus on the traditional component, Global Village was the order of the day (as befits multi-ethnic Vancouver). From Amanpando of South Africa north to Tanya Tagaq Gillis, (a young throat singer from Nunavut), the musical spectrum also ranged west to Cuba (Jane Bunnett and Alma de Santiago with Habana Sax), and to the far east with Vivian Xia, virtuoso of China's 88 stringed yangqin.

The traditional music of La Belle Province was very well represented with Les Charbonniers de L'Enfer, La Bottine Souriante, Les Batinses, the trio of Marchand-Miron-Ornstein, and Norouet. Celtic music was harder to find, but we can't complain when we have Irish legend De Dannan. (Thank you, De Dannan, for giving us the only traditional folk songs from the British Isles we heard all weekend.) Cape Breton's Slainte Mhath also got a mainstage slot, and turned out to be heavier on the rock side of celtic rock than I expected. Ahem, they even played a pop song. For fiddle fans, there was Saskatchewan's own award winning April Verch. The most bizarre instrument of the festival prize goes to Basque musicians Ugarte Anaiak for the txalaparta, a percussion instrument played with poles derived from the process of pounding apples for cider making.

It was very special to be able to experience a real veteran of the social movement strand of the folk revival in the person of Utah Phillips, who merrily led his workshop audience in legendary standards such as "Hallelujah, I'm a bum". African-American roots were celebrated by Linda Tillery and the Cultural Heritage Choir, who have become an institution at many folk festivals. The fairly new (they don't have an album together yet) international collaboration of Silk and Steel must be mentioned - Lui Fang on the pipa, Debashish Bhattacharya on the Hindustani Slide Guitar, which he invented, fellow Indian Subhashish Bhattacharya on tabla, and Julian Kytasty of Ukrainian heritage on the bandura. Brilliant as they all were, and probably still in the preliminary stages of exploring what it means to be a band together, the gentlemen seem to graciously accept that Lui Fang's sublimely lovely pipa solos always steal the show. (Now that

I have the chance to get it off my chest, I must express one insignificant but distracting item I observed while listening to Silk and Steel – Julian, if you're reading this, we can tell you love your loud Hawaiian shirt and baseball cap, but please consider how they clash with the dignified Indian garb and elegant silk dress of your colleagues. How about a nice embroidered Ukrainian shirt?)

As usual, the dancing permitted zone was off to the sidelines, quite far off in this case, out of sight of the stage. An understandable pity, as several of the acts seemed hungry for the energy of a boogying crowd. However, during Karen Savoca and Pete Heintzman's afternoon mainstage performance, we were part of a magical festival moment that may be a Vancouver Folk Fest phenomenon – dancing shoes held waving in the air by audience members.

Leaving on a jet plane on Sunday, my sister and I unfortunately had to miss the Colaboratory. According to the program, this was to be a series of workshops extraordinaire, the idea of which was to bring hodge-podges of global talent together several days before the festival to work out ways to mix the apples, oranges, and other diverse fruits of their musical traditions into satisfying jams. We also missed celebrated Malian Rokia Traore's mainstage performance, but caught her in a workshop, bundled in a sweater against English Bay's mild sea breeze, accompanying herself, surprisingly, on nothing more exotic than a guitar while singing in her native language in a clear, strong voice.

One of my personal festival highlights was Amir Koushkani's workshop performance of Persian music. He sings and improvises upon the tar and setar. I lay back upon the grass in the gentle sunlight, closed my eyes, and was swept into a magical, melodic daydream that wove and wound and soared, and went on for at least a good ten minutes at a time. (Those around me may have assumed I dozed, but see, you were wrong). Another was discovering Stephen Fearing (formerly of Vancouver, now of Ontario)'s powerfully poetic lyrics, a Canadian troubadour in the tradition of James Keelaghan, who was there too. My sister was specially inspired by American Toshi Reagan's socially conscious energy and soul. (If that name sounds familiar, you may know Toshi is the namesake and goddaughter of one Mrs. Pete Seeger, and the daughter of Bernice Reagan, founder of Sweet Honey in the Rock. A nice example of traditions unfurling and evolving down the generations.)

My theory is that in a city with so much going on – festivals and concerts of all descriptions an everyday occurrence – the Folk Festival in Vancouver is free to be itself. No need to try to please everyone, or entice the mainstream with poppy headliners. Rather than play down the “folk” in folk festival, in fact, artistic director Doug Simpson can unapologetically conclude “We've never claimed that it's a festival for everyone, but if you like music whose roots run deep and true...” Likely to be music to the ears of Bulletin readers!

Fiona Gregory

Ville de Québec, été 2002

Cet été, j'ai profité du « 35e Festival d'été de Québec », d'une façon bien différente. Pour ceux qui ne connaissent pas cet événement, en voici une brève description : Il s'agit d'une grande fête de la musique du monde et des arts de la rue. Des concerts de musique sont donnés pendant dix jours de midi à 1h00am pour 10\$ seulement. Du rock à la chanson, des violons aux tambours africains, la diversité règne. Les spectacles animent des sites extérieurs (comme les plaines d'Abraham) et/ou des salles fermées (salles de concerts et petits bars). Les grandes scènes extérieures sont les plus populaires et accueillent des milliers de spectateurs qui viennent écouter les artistes internationaux et les favoris.

This summer I took advantage of the “35th Festival d'été” in Québec City. If you are not familiar with this festival, I can tell you that it is an invigorating celebration of music and street performance from around the world. Concerts go all day--from noon to midnight—for ten days and a festival pass costs only \$10. Styles are as diversified as rock, ballad, fiddle and African drums. Shows take place outside or in concert halls and small bars. The large outside stages showcase the well-known international artists and local favorites in front of thousands of spectators.

Contrairement aux années passés, j'ai privilégié les petites scènes; en fait, je me suis fait un nid à la place du Carré D'Youville, au cœur du vieux Québec encadré par le Palais Montcalm, le Capitole et les remparts. On y retrouve des artistes à caractère particulier ou de musique traditionnelle généralement peu ou pas connus en dehors de leur coin de pays. Ils font souvent partis d'un groupe ethnique particulier qui présente leur musique traditionnelle. Mon choix cette année m'a donné le bonheur de m'initier quelques groupes de qualité

exceptionnelle. Voici une brève description de trois spectacles de musique irlandaise qui m'ont émerveillé et bien fait danser.

This year, for my part, I decided to limit my experience to the smaller outdoor venues. In fact, I practically set up camp at the Carré D'Youville (Youville Square) in the middle of old Québec surrounded by Montcalm Palace, the Capitole Theatre and the old city walls. The artistes who play there seem to be lesser (or un-) known outside of their local areas. They are often part of a peculiar ethnic group and they perform their traditional music. Fortunately, this proved to be a great decision and I came to know some really good music groups. I will describe for you three of these acts: Irish and English music direct from Ireland and the U.K..

Bien que fortement inspiré par la tradition, Dervish apporte une fraîcheur nouvelle dans le paysage de la musique irlandaise. Le groupe suit de près le chemin tracé par The Bothy Band et les Chieftains. On considère le groupe Dervish comme l'un des meilleurs groupes de la nouvelle génération. Le spectacle était tantôt animé de chansons enlevantes et rythmées, tantôt comique et touchant par des ballades irlandaises chantées par Cathy Jordan. Site internet : <http://www.dervish.ie/>

Oysterband représente la nouvelle génération du rock de Canterbury; Roots-rock comme Los Lobos, à la fois énergique et critique. Ils atteignent un sommet inégalé avec June Tabor pour l'album Freedom & Rain. Aujourd'hui les Oysterband et Billy Bragg poursuivent dans la voie de Fairport Convention. J'ai trouvé intéressant et original certains apports d'instruments non traditionnels comme le violoncelle, le synthétiseur et l'accordéon piano. Site internet : www.oysterband.co.uk

Avec les Chieftains, Planxty et les Bothy Band, le groupe De Dannan est un des groupes les plus marquants et des plus populaires de leur créneau musical. Sous la direction du légendaire violoniste Frankie Gavin et Alec Finn au Bouzouki, le spectacle fut des plus extraordinaire. À peine cinq minutes après le début du spectacle, toute la foule avait l'esprit à la fête, à la danse et à taper des mains. Cette atmosphère fut à quelques reprises interrompue d'une pause, où Andrew Murray interpréta quelques ballades et compta plusieurs histoires. Site internet : http://www.ceolas.org/artists/De_Dannan.html
<http://home.att.net/~FrankieGavin/>

D'autres groupes et artistes aussi présents
Terem Quartet de Russie, Safa de la Colombie-Britannique (tradition persane), Khac Chi Ensemble de la Colombie-Britannique (musique traditionnelle

vietnamienne), Fairport Convention de Grande-Bretagne (folk-rock britannique), Amanpando de l'Afrique du Sud, Denis Côté du Québec (accordéoniste), Cheikha Rimitti de l'Algérie, Pedro Soler de l'Espagne (Flamenco), Uzume Taiko de la Colombie-Britannique (tradition japonaise), Jeszcze Raz de Québec-Pologne (Folklore polonais)

Et si le cœur vous chante, passez dans l'coin...

La Barberie /Coopérative de Brasseurs Professionnels Saint-Roch 310, rue Saint-Roch. Située dans la vieille capitale, la Barberie est une microbrasserie spécialisée dans la fabrication de bières exclusives. Vous êtes libres de participer aux séances de musique de traditions québécoises, françaises et irlandaises tous les mardis soirs, et d'y apporter vos propres instruments.
<http://www.labarberie.com/>

Le Dazibo café, 526, rue Saint-Jean, Tél.: (418) 525-2405 Vous y trouverez à un niveau d'excellence l'atmosphère, la nourriture, la musique et les bières de traditions irlandaises.

Autres événements dans la province

Carrefour mondial de l'accordéon de Montmagny. Du 29 août au 2 septembre, rendez-vous à ce Festival de l'accordéon se déroulant à Montmagny dans la région de Chaudière-Appalaches. Ce festival cherche à redonner à l'accordéon ses lettres de noblesse. <http://accordeon.montmagny.com/>

Gala provincial des Musiciens-Folkloristes En pleine nature, sur un site exceptionnel et enchanteur, nous vous attendons au gala provincial des Musiciens-Folkloristes, au Relais Chic-Chocs du village de St-Octave-de-l'Avenir.
<http://www.libertel.org/galadesmusiciens>

Festival Mémoire et Racines. Ce festival familial se déroule les 26, 27 et 28 juillet 2002 dans la région de Lanaudière. Plus de 100 artistes célèbrent pendant trois jours la chanson, la musique, la danse et les contes issus des traditions d'ici et d'ailleurs.
<http://www.memoireracines.qc.ca/>

Festival International des Arts Traditionnels (FIAT) Québec, site de CVPV
<http://pages.infinit.net/cvpv/flat/>

Sandria Bouliane

The Burin Festival, Newfoundland

The Burin Peninsula, that boot-shaped piece of land on the south coast of Newfoundland that forms the Western shore of Placentia Bay and the Eastern shore of Fortune Bay, is pretty close to where the Labrador Current meets the Gulf Stream; where the icebergs of the north drift down and melt in the warm water from the south. This happy coincidence results in what we call “caplin weather” because it usually corresponds with the annual return to the beaches of the sardine-like caplin, the primary food source for almost everything in and on the ocean bigger than themselves. Caplin weather, occurring anytime between mid-June and late July, consists of three or four solid weeks of fog, intermittently interspersed by brief periods of hot sunshine and downpours of rain. Under cover of mists that obscure your neighbour’s house across the road and summon panicked thoughts of moose encounters every time you get behind the wheel of a vehicle, the caplin roll in, mate and keep on playing their part in the turn of the great wheel of life. With the caplin come the whales and porpoises and the colonies of sea birds, and if you are lucky enough to be outdoors when the fog lifts, so will your heart as you stand on the headland and watch them. It’s a good time to be on the South Coast.

Situated smack in the middle of this year’s caplin season, the 19th Annual Burin Peninsula Festival of Folk Song and Dance took place in the gymnasium at Jamieson Academy at Salt Pond from Friday, July 5 to Sunday, July 7. Ruth Matthews, skipper, and her magnificent crew that put the festival together every year, took over the school gymnasium, corridors and kitchen, as they do every year, for three days of hard volunteering and intense fun.

The venue is not ideal from an audience viewpoint—uncomfortable plastic moulded chairs and the eccentricities of sound that are always attendant on hardwood floors encased by concrete walls, not to mention the frequently microphone-shy participants—but the organizers don’t have to pay for the use of it, so they can spend their budget bringing in and looking after performers from around the Peninsula, and around the Province. This year, *Borealis* recording artists Jean Hewson and Christina Smith have come down from St. John’s, legendary accordionist Ray Walsh and his family from Bay de Verde and old-time singer Tobias Pearson from Southeast Bight, one of the three communities in Placentia Bay that refused

resettlement in the 1960s. Most Newfoundland folk performers have played the Burin Festival over the past 19 years and praise it highly. The most surprising guests sometimes show up unexpected—Premier Roger Grimes appeared on Friday night, and stayed for the whole show, instigating a flurry of tea-brewing and cake cutting.

Ruth encourages old-time singing, dancing and accordion tunes and discourages drum machines and “folk-rock”. The vast majority of the performers are local people, ranging in age from 4 to 84, and they present an astonishing variety of entertainment: four-stop accordion jigs, reels, step-dances, square sets, cotillions, “lancers”, hundred-year-old ballads and contemporary songs. Saturday nights usually start with an old-time country music set, and on Sunday afternoons there’s a spot for “Songs of Inspiration”. Families perform together—some sing, some play and the others dance. There’s a set called “If You’re Irish...” hosted by Con Fitzpatrick, that features songs and dances by people from Mortier, Fox Cove, Marystown, St. Lawrence, communities whose ancestors came from Ireland to Newfoundland before the Great Famine. This sometimes overlaps with the “Out of Placentia Bay” set, featuring people who came from the resettled communities of Oderin, Merasheen, Gallows Harbour, Tack’s Beach, Kingwell, Spencer’s Cove, Harbour Buffett, St. Kyran’s, Toslow, Bona—the very names a litany of pride and loss. Families re-located from those communities often make the trip down to the Peninsula from their new homes, just to get together with their friends, now scattered around the Province, and have a few songs and dances together.

In fact, the scene behind-the-scenes is often just as interesting, if not more so, than what is presented on-stage. There’s music coming from hotel rooms and campers late into the night, and house-parties are numerous and well-attended. These sessions, especially the ones in the cafeteria where all the performers gather to wait for their turn onstage, are the real reason the Burin Folk Festival is so popular. Before the audience packs up and goes home, everyone has been out in a few dances, sung a few songs or given a few recitations. The performers always come away with a few new songs or a new tune.

It’s hard to describe the sessions that spring up in the cafeteria. Usually John Joe Pidgeon starts off with his accordion, keeping time with his black cowboy boots. His father was born in Brittany,

coming with *his* father and mother to Newfoundland as a baby. John Joe will be playing for ten minutes or so when a couple of guitars join in, then a few fiddles, a mandolin or a banjo and a spoon-player or two. Bodhrans haven't become as popular here as they are in St. John's. Eventually, the younger players like Michael Rennie (aged 12) and Earl Pardy bring their chairs over and start, watching closely John Joe's fingering and trying out the tunes. Ray Walsh joins in and starts a new set of tunes. John Joe's face lights up when the women in the kitchen come out and grab some of the older boys from the Penney Dancers for a good swing. Julie Mitchell, Henry Lake, Tom Roff and Arleigh Lochlin wait for a double to get out step-dancing. When the players take a break a group of singers will gather, exchanging song lyrics from dog-eared scribblers and listening to different versions of *The Drunken Captain*, *Matthew Groves* or *Young Edmund*. Some of them will end up on stage, some more just come to hear the old songs. Joey Antle, Mike and Din Brown and their sister Ellen, Tobias Pearson and his brother Gerald, Linda Slade, Pat Byrne, little Ellen Power (aged 7) and Ruth Grandy, all sit around the circle and wait to sing in their turn. Sometimes the men take each other's hands and describe quasi-rhythmic circles in the air.

But the dancing is what makes the Burin Festival different from the more than 100 festivals that take place around Newfoundland and Labrador during the summer. Men still step-dance out here, nimble and fleet of foot despite their advanced years and advancing waistlines. They sometimes hold hands as they step it out to those accordion tunes called 'doubles', or to the chin music of some old-timer. The young fellows watch and learn, and practice in the cafeteria or in the corridors where the music from the stage spills over. Girls sometimes step, but not as much as the boys—the old ways are slowly changing. Ruth Matthews has almost single-handedly kept the set dancing traditions of the Burin Peninsula going. Years ago she noticed that the old dances were becoming less frequent and she went around to the older people and got them to show her as many dances as she could. The American Eight, Kitty's Rambles, The Cotillion, The Lancers, various eight-handed reels and square sets. She taught them to groups of children who eventually formed the Penney Folk dancers, an ever-changing ensemble who keep on dancing the old south coast dances and adding more to their repertoires from other Newfoundland communities as time goes by. The dancers stay with the group while they're in school and

gradually drift away as they graduate and go off to find work, making room for a younger bunch. The alumni of the Penney Folk Dancers are probably more than 200 strong by this point, scattered throughout Canada. This year's crop, dressed in their red and white and their Newfoundland tartan can be seen in the school corridors and on the parking lot practising before they go on stage. Accordionist Ed Corcoran from Mortier has been playing for them for almost 20 years.

And the food! Ruth and her crew outdo themselves in looking after the performers. They are put up in local hotels and bed-and-breakfast establishments; their transportation expenses are covered and they are treated to a big supper meal every day and snacks on request throughout the weekend. Home-cooked dinners are prepared (moose stew, roast turkey and all the trimmings, fish platters and homemade soups) and such a variety of home-baked cakes, pies and cookies that your eyes are dazzled. Alcoholic drinks are not allowed on the premises, School Board regulations being what they are, but nobody seems to be much bothered. Alcohol was not a constant feature of most community gatherings in Placentia Bay before Confederation—it was too scarce and expensive to get—but people always had lots of fun without it, and they still do.

The Festival ends up on Sunday night with all hands on stage for the Ode to Newfoundland, all four verses. The audience joins in and sings with great feeling that beautiful paean to the land where they all belong and which they love in all its meteorological manifestations, through all the weathers of the year, even the foggy "caplin weather", soon to give way to a warm and breezy summer (please God).

Anita Best

Richmond Tall Ships Festival

Richmond Tall Ships 2002 featured a five-day visit to historic Steveston Harbour by more than 20 classic sailing ships from around the world, along with a major maritime-themed festival of arts and entertainment, 8-12 August. More than 400,000 people attended the five-day waterfront festival. There was plenty to see and hear, even if people didn't have the patience to wait in line for two hours to get on board ship. The VFSS Shanty Crew and other performers from the *Folk Song Society*

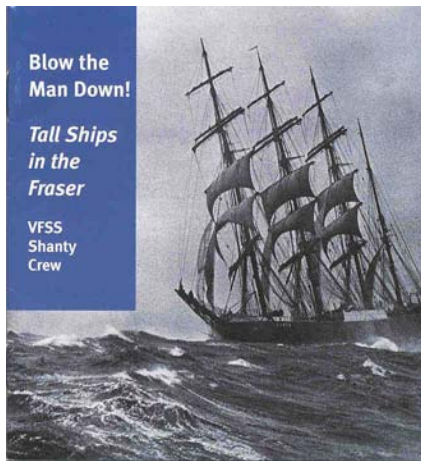
were featured at the festival, and helped to give the event an authentic maritime flavour.

The Shanty Crew (Granville Airton, Jon Bartlett, Joe Jordan, Henk Piket, Rika Ruebsaat, Simon Trevelyan and Barry Truter) were especially prominent, performing for the ships' crews on Thursday evening and for the assembled masses for about 4 hours a day on Friday, Saturday and Sunday. Given the long hours of singing (in open spaces without a sound system) it was little wonder that most of us lost our voices. Fortunately, we had strength in numbers, with the addition of singers from Seattle and Victoria (Jon Pfaff, John Erskine, Mike Fenger, Mike Jones and Maureen Campbell). Without these additions I don't think we would have made it through the weekend.

The highlight for the Shanty Crew was singing on board the *Lady Washington* and the *Europa*, the two biggest ships in the fleet. It was especially pleasing to hear the crew of the *Lady Washington* sing along with us on the most of the songs and to learn they are keeping alive the tradition of singing shanties on-board.

The Shanty Crew was also featured on radio during the event. Simon Trevelyan was interviewed on CBC's *Almanac*, and CBC played a variety of songs from the Crew's new CD (see below). Rock and roll fans also got a dose of traditional music as we sang two shanties live on CISL radio (I wonder if we made any converts?).

VFSS Shanty Crew's new CD:



With 27 songs, 75 minutes of playing time, and a 32 pp. booklet on the history of the Tall Ships in BC's Lower Mainland, "Blow the Man Down: Tall Ships in the Fraser", the first CD to be released by the VFSS Shanty Crew, is a great addition to any

traditional folk music collection. The music and the images provide a vivid picture of what life would have been like for the sailors who plied the oceans in the days of sail.

All of the songs on the CD are traditional, and were passed down through voice rather than print. The CD features both shanties (the call and response songs sung by sailors as they worked) and forebitters (songs that sailors sang after their watch was over).

Many of the songs on the CD have a Canadian or Lower Mainland connection. "The Sailor's Alphabet", "Flash Packet", and "The Wreck of the *Mary Somers*" derive from the singing of Capt. Charles Cates, long-time mayor of North Vancouver, and the owner and operator of Cates Towing (the largest tug-boat company in the region). "Ceux qui ont nommé les Blanc", describes the fishing off Saint-Pierre, a French island off the coast of Newfoundland, and "Lady Franklin's Lament" recounts the tragedy of Lord Franklin's voyage to discover the elusive North West Passage.

The booklet gives a history of sail in the Fraser River from 1827 and historical photographs show the size and types of ships visiting its ports. An introduction to shanties, what they were and how they were sung, is also included, together with diagrams of rigging and capstan work.

The Shanty Crew first got together in the late 1970's, singing at sea festivals, sail-pasts and other nautical events. Though the singers have changed over the years, the enthusiasm for the songs has not diminished. The singers on this CD are: Granville Airton, Jon Bartlett, Judith Heather, Joe Jordan, Henk Piket, Rika Ruebsaat, Simon Trevelyan and Barry Truter, and the button accordion players are Graham Baldwin and Rich Williams.

The CD retails at \$15 for non-members (and \$12 for members of the VFSS). They are available from Simon Trevelyan at akikoh@telus.net or 604-251-5341. Shipping and handling costs an additional \$5.

Simon Trevelyan & Jon Bartlett