

A Peak in Darien

Books

Anne Sawcett. *Whistling Banjos* George Hector. Otnabog Editions, 2-20 Front St., Gagetown, N.B. ESM 1A1; <afawcett@nbnet.nb.ca>; <www.otnabog.com>

Rod Ostad (notator & editor). *Freddy Lang's New Time Fiddle Tunes*. Fiddler's Dream Music, c/o Rod Ostad, 9812 - 93rd Ave., Edmonton, Alta. T6E 2W1; or c/o Freddy Lang, Box 1912, Merritt, B.C. V1K 1B8

Recordings

John Clarke. *Miles on my Heart*. BYK12. (no address on packaging)

James Keelaghan. *Road*. JBM 9901. Jericho Beach Music/Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; 1-800-633-8282; <fbi@festival.bc.ca>; <www.festival.bc.ca>

Kathy Kidd & Kongo Mambo. *Hajji*. LOW-0045. Lowrider Records, 318-36 East 14th Ave., Vancouver, B.C. V5T 4C9; <lowrider@in2net.com>; <www.lowrider.bc.ca>

Penny Lang. *Some Body Else*. SWPL 9901-02. She-Wolf Records, 4102 St-Urbain, Montreal, QC H2W 1V3; <coma@cpreal.com>; <www.cpreal.com/penny_lang>; Festival Distribution (as above)

Medicine Dream. *Mawio'mi*. CR-7039. Canyon Records Productions, 4143 North 16th St., Suite 6, Phoenix, AZ 85016, USA; <canyon@canyonecords.com>; <www.canyonecords.com>

Dorcas Ralph. SS 9908-04. Singong Inc., P.O. Box 6371, St. John's, Nfld. A1C 6J9; <singong@nfld.com>; <www.singong.nfld.com>

Liz Rigney. *Chameleon*. 02 50826. Lizard Productions, Suite 73, 3045 Robie St., Halifax, N.S. B3K 4P6; <lrigney@ctv.ca>

Sara & Kamila. *Sara & Kamila*, P.O. Box 599, Wolfville, N.S. B0P 1X0; <www.sarakamila.com>

The Serpas Brothers. Guillermo & Roberto Serpas, #202, 1333 17th Ave. NW, Calgary, Alta. T2M 0R2

Sticks & Stones. *Tuning In*. W20233. Sticks & Stones, 6819 119th Ave., Edmonton, Alta. T5B 4L9; <sticks_stones@yahoo.com>

Valdy & Gary Fjellgaard. *Contenders*. SPCD1262. Stony Plain Recording Co., P.O. Box 861, Edmonton, Alta. T5J 2L8; <spcord@telusplanet.net>; <www.stonyplainrecords.com>

Snoozy Waters Sings Hank Williams. BCD122. Borealis Recording Co., 67 Mowat Ave., Suite 233, Toronto, Ont. M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

Comptes rendus / Reviews

[A full file of reviews vanished into cyberspace somewhere between my address and George's last November, with the result that a number of reviews intended for the December issue didn't make it into print, and that means you get a larger whack of reviews than usual this time, even for a double issue. Sorry about all of you who were breathlessly awaiting these reviews.—JL]

Books

Kay Stone. *Burning Brightly: New Light on Old Tales Told Today*. Peterborough: Broadview Press, 1998. 286pp.

Once upon a time, a very curious thing happened. A folklorist-turned-storyteller, like so many folktale heroines before her, walked off into the woods in order to discover why, even in today's hectic world of technological and other marvels, the type of folk narrative known as the "wonder tale" still has great appeal for both professional storytellers and the audiences who hear their stories. The result of this intriguing investigation is *Burning Brightly*, a book which not only is a grand read, but reaches out to touch us all where it truly counts: the heart, the soul and the very core of the human condition—for, as long as human beings have come together, they have regaled one another with stories, including during the last quarter-century, with the renaissance of storytelling all across North America. And so enters Winnipeg folklorist, storyteller, academic, and one-third of the performing storytelling trio known as Earth Kind, Kay Stone, who has given the storytelling community a joyous gift with the publication of her new book, which touches on not only the storytelling revival in general, but a group of selected storytellers whose development and social identification bring an even more dynamic approach to the book's success, including a group of selected story texts which Stone has included to further enhance the reader's enjoyment of the volume.

Stone divides her study into two general sections. In the first, she looks at the overall impact of the storytelling revival which has swept across North America since the early 1970s,

considering especially why storytellers still find the telling of wonder tales, also known as "magical tales" or "fairy tales," so appealing and an integral part of their repertoires, and why these stories also appeal to the audiences who hear them told on festival stages, at story swaps held by local and regional guilds, and at other locales where organized storytelling events take place. She likens the modern revival to a great river, with four separate streams flowing into it, the four areas from which the modern revival has drawn its plethora of modern professional tellers: the oral tradition, school and library settings, the theatrical realm, and the arena of therapeutic and spiritual activity. Through hundreds of interviews, questionnaires and letters, solicited and otherwise, Stone details a fascinating breakdown of where professional tellers got their start, and how this has been reflected in the establishment of storytelling communities across North America, especially in Canada, and the storytelling organizations and festivals that have burgeoned immensely since the late 1970s. Stone has travelled extensively, from the Yukon to Florida, from New Brunswick to California, talking to and interviewing scores of tellers to make this book possible.

Because Stone is most familiar with the current storytelling revival in Toronto, she chose this urban centre for an in-depth study of how the revival began there 20 years ago, with such events as the establishment of the Storytellers' School of Toronto, the beginnings of the annual storytelling festival in 1979, and