



Folk Meet

Ontario Council of Folk Festivals
Folk Alliance Canada



Folk Prints

Special Conference Edition

15th Annual OCFF Conference

Presidents Message

This is our conference issue, and I'd like to welcome everyone, both those who come from Ontario and, most especially, those who have travelled from out of province to be part of Folk Meet, this joint Ontario Council of Folk Festivals Conference and the first ever Folk Alliance Canada Conference. We are proud to act as hosts for our comrades across Canada. May we learn from each other, draw deeply from our collective well of goodwill and leave rejuvenated and inspired.

A special thanks to our conference committee, Derek Andrews, Carolyn Sutherland and Randi Fratkin and that Jill of all trades, our Executive Director, Erin Benjamin. Without their energies, creativity and determination, none of this would be possible. They have achieved the impossible with style and grace.

We are here to celebrate the success of our festival season, which had generally excellent weather, with most festivals reporting record crowds. A glance at the line-ups of

festivals here in Ontario shows a wide diversity and innovative programming. We discovered new acts that won our hearts and rediscovered favourite acts from the past. We sang, we danced, we bought T shirts and craft art and, mostly, we bathed in the glow of one of life's true goodness's: the folk festival.

We are here to learn for next festival season, we want to find better ways, more efficient ways, and more economical ways of doing everything. Every festival is a microcosm of the rest of the world and we want to get strategies that will help us cope with the myriad details. We want to learn how to get grants, get sponsorships, and get better connected to resources. We want to preview talent, to share our own recent musical finds, and to be entertained.

We are here to schmooze. We want to talk to everyone else who is doing what we do. Musicians need to meet each other, to find mentors and to hunt down that wily beast, the Artistic Director. We will

exchange, emails, telephone numbers, funny stories, touching moments and do plenty of spontaneous hugging. We have waited all year and we deserve this conference.

Inevitably, those of us who have travelled have thought of the tragedy last month in New York. I am reminded of what I once heard Marcel Marceau, the famous French mime artist say at the end of a workshop I attended many years ago. He said, "Science and technology have had their turn at saving the world and look at the mess we are in. I think it is time for the arts to have a turn." I think we all agree and this conference is a great starting place.

To each of you, may your hearts be lighter, your spirits lifted, your mind expanded, and your bodies can rest another time!

Warren Robinson
President,
Ontario Council of Folk Festivals

OCFF's Own Receives Award:

The Ontario arts community is full of altruistic and humble people who work gracefully and tirelessly to promote and support the arts that enhance our lives. Thankfully, the folk community has established a few awards to celebrate these wonderful friends, and tell them how much they are appreciated. Since 1989, The Jackie Washington Award has been presented annually by the Northern Lights Festival Boreal in Sudbury to a Canadian artist, group, or individual who makes an outstanding contribution and who embodies the spirit of the festival in artistic and other endeavours. This award was first given to Jackie Washington 15 years ago and named for him to honour his indomitable spirit, love of music and selfless work on behalf of others. Past winners include Valdy, Willie P. Bennett, and Ian Tamblyn.

This year, NFLB's 30th anniversary, Jackie was on stage with many of the other 14 recipients to

honour this year's winner. The audience burst into thunderous applause when Sudbury's own singer/songwriter ERIN BENJAMIN was named deserving recipient for 2001.

Erin is only the second woman, as well the youngest person to receive this award to date.

Although a shock for Erin, (she recovered very gracefully!) it was certainly no surprise to many of us who were in the audience. Erin Benjamin is a talented artist and an astute ambassador for northern musical communities; her hard work and enthusiasm has sparked business support for many project ideas and arts and music opportunities. As the OCFF's intrepid Executive Director, Erin has been sharing her boundless energy this past year with all of the Ontario musical community and we are all the richer for it!

Congratulations Erin!

Robin MacIntyre
OCFF Board Member

"Jackie Washington video presentation courtesy Bold Street Productions – currently wrapping up production on a documentary about Jackie Washington."



Folk Prints

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Ontario Council of Folk Festivals

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Submission to Folk Prints are most welcome!

Deadlines are:

Summer Issue (May 1st)

Fall Issue (August 1st)

Winter Issue (December 1st)

Send submissions to:

Celine Audette via the OCFF office thru snail mail

OR celine.audette@sympatico.ca (Please include all of your submission within the body of the email).



Stewart Park Festival



New OCFF Memberships Since July 2001

Nicolette Cutz, North York ON
 Tim Dillon, London ON
 Jane McClinchey, London ON
 Daniela Nardi, Toronto ON
 Jennifer Noxon, Ottawa ON
 Tsufit, Thornhill ON
 Sherry Aldrich, Thunder Bay ON
 Chris Frye, Victoria BC
 Alrick Huebener, Ottawa ON
 Ken Bilton, Toronto ON
 NOW Magazine, Toronto ON
 Live Tour Artists, Oakville ON
 Gary Rasberry, Yarker ON
 Tara MacKenzie, Owen Sound ON
 Keira McArthur, Owen Sound ON
 Tyler Wagler, Owen Sound ON
 Stacey Wheal, St. Mary's ON
 Michelle Rumball, ON
 Glen MacNeil, Tecumseh ON
 TowerBay Records, Sudbury ON
 Café In The Woods, Little Current ON
 Recording Arts Industry,
 Yukon Association YK

David McLachlan, Toronto ON
 Kristin Sweetland, London ON
 Pete O'Connell, Peterborough ON
 Cara Annie Gilbert, Toronto ON
 Louise Peacock, Toronto ON
 Joanne Crabtree, Richmond Hill ON
 The City of Owen Sound, Owen Sound ON
 Brian Slack, Pierrefonds QC
 Vital Spark Folk Club, Whitby ON
 Jenn Claveau, Toronto ON
 Ian North, Keswick ON
 Michael Freedman, Toronto ON
 Kendall Sullivan, Whitehorse YK
 Art Turner, Winnipeg MB
 Doug McArthur, Hamilton ON
 Fran Porter, Hamilton ON
 Rob Lamothe, Hamilton ON
 Encore Management Group, Halifax NS
 Herb Bayley, London ON

A Summerfolk Story:

(A letter submitted to the Georgian Bay Folk Society, and submitted by Summerfolk for sharing...)

ust Imagine.....By the graciousness of one of Canada's most respected Artistic Directors, Don Bird and the Georgian Bay Folk Society, and its Board of Directors, under the direction of President Bonnie McMeekin, I was given the opportunity to realize a dream and perform this year at my first SUMMERFOLK Music & Crafts Festival...Imagine a lone piper leading thousands of people from all walks of life, of all ages, on 2 legs or 4 wheels, from all over the world, gathered together on Kelso Beach, site of the ancient Newash settlement on the shores of Georgian Bay, for one purpose: SUMMERFOLK 2001- A Folk Odyssey.

Imagine, in May, being included by Don Bird, in a request, for workshop ideas and then in July receiving the go ahead to make some of them happen in August, along with some of the finest acoustic musicians of our time.

Imagine arriving at a hotel booked exclusively for performers, being warmly welcomed, kept informed, fed, feted and catered to, and, from the very first moment, from head-liner to 'tweener, knowing we were all part of the same SUMMERFOLK Family.

Imagine standing alone, on the Main Stage dedicated to the late great Stan Rogers, singing original music; being proud to enthusiastically introduce the next performer; to share several workshops with stellar performers and VIP's of the music industry, learning so much over the weekend; being part of a

huge, spontaneous SUMMERFOLK Choir and singing together on the same Main Stage in one voice.

Imagine having the honour of hosting the Sunday Morning Concert, lovingly dedicated to the memory of 26 year volunteer, Dennis House; to harmonize on Main Stage with such star-studded luminaries as Jenny & Dan Whiteley, Shari Ulrich, Tom Russell, and with the final harmonics of "Will The Circle Be Unbroken" still ringing in our ears, being backstage, face to face with Dennis' lovely widow, Ilene, offering tears of gratitude.

Imagine crossing over a brook to an enchanted village of white tents where some of the finest artisans are displaying crafts of every colour, texture, shape and size; where the air, saturated with irresistible aromas from the Food Village is mingling with the musical celebration coming from the tent Down By The Bay and fills all the senses. Imagine standing on stage with fellow performers, ages 11-70, singing harmony as one 'Sylvia' to Canadian legend, Ian Tyson vocalising his immortal "Four Strong Winds"; and after the piper piped his farewell phrase into the cheering crowd, joining in a late night jam session with Ian & Tom and many of the performers and volunteers alike in celebration and song.

For me, having the privilege of being a performer at SUMMERFOLK 2001 was a dream come true. Just imagine next time...!"

Jackie Washington

Jackie Washington sits backstage at the Lighthouse Theatre in Port Dover. He could easily be younger than his 81 years, as he greets a slow parade of visitors to the wings of the old theatre. People come to say hello, share old photographs, introduce grown up children and generally make personal contact with a man who has brought so many happy times to so many people. Jack is there to give a concert with Mose Scarlett and Ken Whiteley.

The trio of unique individuals, "Scarlett, Washington & Whiteley", has been Jack's main performing mode in recent years. He occasionally still does solo appearances in his native Hamilton and a few favoured festivals, but in the last decade he has toured from coast to coast and released 4 wonderful recordings with his old friends, Mose and Ken. Originally conceived as just a recording project, the Juno nominated "Where Old Friends Meet" (1991) created a demand to see the three artists appear together. Since then their concerts have evolved into magical nights full of humour, warmth and high calibre musicianship based on a repertoire of both familiar and obscure songs from the twenties, thirties and forties, with a few originals along the way.

Jackie is one of the few performers among today's swing musicians who actually lived and played in that era. Born in 1919 to Rose Anne Thompson and John (George) Washington, he made his reluctant debut at the age of 5 singing "Bye Baby Bye". His father played the fiddle and button accordion and brought a steady stream of 78's into the house. Another early influence was his uncle, Sam Washington, who was a guitar player, perennial reveler and "one of the funniest men I've ever met".

By about 1930, Jack, his older brother Ormsby, and younger brothers Harold and Doc were performing regularly around Hamilton as the Four Washingtons. Styled roughly on the Mills Brothers, performing a mix of pop songs and gospel tunes, they were under their mother's careful supervision and Ormsby's musical leadership. Mrs. Washington bought them a guitar and Ormsby, who was an excellent pianist, had two weeks to learn how to play it. By the time they got to their first job with it, however, it had gone totally out of tune. Ormsby dutifully tried to play it with disastrous results, and subsequently Jack inherited the guitar.

In the summer of 1938, Jack's life changed forever. He and Ormsby were performing for the season with the Lorne Swayze Band in Waubushene, Ontario. During the course of the engagement, Ormsby tragically drowned in a swimming accident. Jack returned to Hamilton and shortly thereafter got a job as sleeping car porter for the CPR railroad. Jack loved the old steam trains, and the railroad took the young man all over central and western Canada. When word among the porters got around in the yard that Jack and his guitar had arrived, they knew there would be a party that night.

After a couple of years with the railroad, Jack was drafted into the army, but he eventually received a medical discharge. Meanwhile, the Washington family home was something of a magnet for a host of visiting Black musicians. With attractive young sisters, a musical atmosphere and Mrs. Washington's home cooking, most of the touring jazz greats sooner or later made their acquaintance, including Duke Ellington and all his

illustrious band members, Louis Armstrong, Lionel Hampton, Teddy Wilson and many more. After the war, Jack became Canada's first Black dj, with a job at CHML in Hamilton, playing discs and performing live, with guest appearances from visiting jazz stars.

By the mid-fifties, with the breakup of his first marriage, Jackie went through a very difficult time that precipitated an outburst of original songs. "Alone In the Dark", "I'm So Sad", "I Won't Cry Anymore" and many others depict a sensitive and hurting individual who had attained a high degree of musical sophistication. Nat "King" Cole heard him do "Alone In the Dark" on a live radio show and wanted to record it, but for various reasons Jack refused the offer.

A new generation of performing Washingtons had come along, including Jack's brothers Dick, Delbert and Reg and the singing of sister Rose Marie. Jack often joined his siblings, especially when Reg, whom Jack describes as a brilliant piano player and organist, failed to show up and Jack would fill in. After the mid-50's he was also often working with Hamilton jazz musician Freddy Purser.

The 60's brought a new set of opportunities and performing venues. As a solo musician with an acoustic guitar, he qualified as a "folk singer". He began to perform regularly at Hamilton and Stratford's Black Swan coffeehouses (and later the Knight II), and Toronto establishments like Steeles Tavern, all while juggling a job he held for 6 years, shining shoes at the old Woodbine Racetrack in Toronto. He became a regular at Patty Fiedler's Mousehole on Yorkville Ave. and was sharing stages with up and coming acts like Gord Lightfoot, Joni (Andersen) Mitchell, the Dirty Shames and countless others. One memorable event was a special blues show at the Riverboat with Lonnie Johnson, Sonny Terry & Brownie McGhee and Jackie. He also appeared on Oscar Brand's national TV show "Let's Sing Out".

By the late sixties, Jack was being managed to some extent by Bill Powell of Hamilton. He began to tour out west and made frequent appearances in Quebec. He was performing regularly in small bars throughout Southern Ontario. In 1976, he recorded the album "Blues and Sentimental" on Knight II records with backing by the Original Sloth Band, David Essig, and his youngest brother Bobby on bass. All of these events exposed him to a new generation of musicians that were just beginning to perform. To people like myself and fellow Sloths, Mose Scarlett, Willie P. Bennett, Sneezy Waters and so many others, he was an inspiration because of his vast repertoire, his unique style and the unrestrained joyous sharing of his love of music.

The mid-seventies saw large growth in the number of folk fes-



Jackie Washington

tivals. Jackie became something of an institution at these events. He has appeared at every one of London's Home County Festival since its inception in 1975. Sudbury's Northern Lights Festival Boreal eventually created a special Jackie Washington Award, honouring the unique contribution Jack's spirit gave to the event. Jack, often accompanied by his wife Eleanor, began a regular summer schedule of festivals that continues to this day.

The recording of "Where Old Friends Meet" began in 1986 and continued at a relaxed pace for the next five years. During this time, Jack's mobility was reduced when one of his legs had to be amputated from complications with his diabetes. He continued performing in spite of health problems and in 1991 was awarded a Lifetime Achievement Award from the Ontario Arts Council. This followed several less formal awards that various members of the folk community had presented him. Since then he has also been inducted into Hamilton Gallery of Distinction, he has seen one of his songs included as part of a special Canada Council retrospective of Canadian recordings, and he has won the Maple Blues "Blues with a Feeling" award for his outstanding contribution to the blues community.

In 1995 "Keeping Out of Mischief" was released as his part of a special three CD box set, "Three by Three" with Mose Scarlett and Ken Whiteley. In addition to his touring friends, the album included contributions from Jackie Richardson, Jay McShann, Jerry Douglas and many other fine players. This was followed up by his 1998 release "Midnight Choo Choo". Not only did it include great music in settings ranging from solo to big band, but Jackie's own train drawings graced the cover art. A series of Scarlett, Washington & Whiteley concert recordings became the

1999 CD "We'll Meet Again". While touring to promote this album, Jackie made his first return to Canada's west coast since his days as railway porter, 49 years earlier. Clearly, Jack is someone whose music transcends simple categories. For many years he has kept numbered songbooks with the lyrics and chords to the 1278 songs he knows. A look through one of these books will reveal big band numbers, novelty songs, folk songs, gospel, blues, pop, country and more. The first five songs in the 900 book for example are "When My Baby Smiles At Me" (1900), "See See Rider" (1920's), "Besame Mucho" (1943), "Cherokee" (1938), and "I'm Walkin'" (1957) - a typically eclectic selection.

Just as Jack doesn't discriminate between different songs styles if he likes them, he is equally open to people. People of all walks of life have been taken by his generous good spirit. His incredible memory is not limited to old songs and the detail of steam locomotives. Countless folks have been amazed when Jackie will rhyme off their birthdays, a practice he began as a youngster.

Speaking of how precious it is to have him on our scene, Garnet Rogers recently remarked, "Jackie is one of our elders" and there are few Canadians of his generation still performing. The people who have come to see him backstage in Port Dover know him from many times and places, but to all of them he is special. It is a specialness not easily defined in words. It is best experienced being in his presence. For all of the people who have been in his presence for these almost 82 years, it is an honour to celebrate all he has achieved so far.

- Ken Whiteley

IN THE TRADITION

My wife and I just returned from a holiday in Newfoundland. After a particularly fine session in the Ship's Bar in St. John's, she turned to me and said, "They are all doing music from their province, why aren't we doing music from Ontario?" There was an embarrassed silence on my part as I realized that although I know dozens of Irish, Scottish, Northumbrian, Quebecois, and Breton tunes, I didn't know one truly traditional Ontario tune. I have sung songs from many nations (murdering each language no doubt), but only know of three or four Ontario songs.

In the past week, I have tried to account for this glaring gap. I grew up in a city in Northern Ontario, and wasn't exposed to traditional music until I came to Southern Ontario to go to school. It was the height of the folk boom, but I learned songs from American blues icons like Lightning Hopkins and Reverend Gary Davis, bluegrass riffs from American groups like the Dillardards, Child Ballads from a variety of sources from Joan Baez to Jeanie Robertson, and so on.

And I was not alone. All of my folkie friends did as I did. We were sponges soaking up every form of traditional music, except that of our own province. I started asking friends why this was. Here are their answers, in no particular order:

There weren't any recordings that were easily available.

There isn't really any truly Ontario music it's just a pot pourri of other traditions.

There weren't any elders to learn from

We were seduced by the American folk revival.

The truth is that none of these answers is completely true, though most of them have a germ of truth. We rejected the Kingston Trio and other "popular" American groups, but we embraced Pete Seeger and Leadbelly. There were obviously elders, but we didn't honour their music and they played and sang less. Ontario, more than any other province is a mixture of different cultures, rather than an isolated single culture as in Cape Breton, which has had a chance to develop its tradition. Certainly there were few Ontario records made, and those that were made were not as readily available.

But the heart of the matter is that we didn't search. My father in law was an Ontario style fiddler who also could sing thousands of songs. I knew him for over twenty years before I realized what a gem he was. By that time I woke up, he was nearly ninety and hadn't played the fiddle for many years. I did manage to get a couple of songs from him before he passed on, and for that I will always be grateful.

The point is I'm going to make an effort to track down some Ontario tunes and to learn some Ontario songs. I'll still play and sing the other material I've always done, but the next time I'm

in Newfoundland, if they ask for a tune or a song, I'd like to make it an Ontario one. If any of you know good sources, please write or email me, and I'll share them in a future column.

Warren Robinson

President, Ontario Council of Folk Festivals

Songs From the Heart Contest Winner

The eighth annual OCFF Songs From the Heart contest is pleased to announce its winners for 2001.

The winning writer is Terry Tufts for his song The Better Fight. Terry is a long-time resident of the Ottawa area and is widely respected for his skills as a guitarist (well, anything with strings and frets) and singer. This, Terry's second Songs From the Heart victory, should confirm his status as a songwriter worth hearing.

About Terry's song The Better Fight one judge said, "I believe this song is head and shoulders above all the rest. It's truly a song from the heart, sung with passion and constructed



superbly. It speaks to us all - to our humanity, to the creation of Life, to the difficulties of life; it sends an optimistic message to the world and it embraces the spirit of love in our individual human frailties and strengths. This is a song of hope, a song of beauty; it speaks to me, it moves me, it makes me cry. If I were to be 'cast away', stranded on a desert island, this would be one of the songs I'd want by my side. This is a song we should hear upon our birth and at our dying."

For his effort Terry receives a cheque for \$500, and a showcase at this year's OCFF

conference.

There were over 180 entries this year, representing over 80 writers from all corners of the province. We received songs in English, French, Greek, Chinese, and Punjabi. One indication of the quality of the writing is that the first round of short lists from the three judges included over 40 songs. From this list, they managed to agree on two runners-up:

Melwood Cutlery for his song Jimmy's Room

Lynn Harrison for her song Room to Love

Melwood started out his career in Ottawa, but has spent several years in Toronto. Lynn is also a Toronto-based writer. Watch out for both of them; they are highly skilled writers, and fine performers, and much respected by their peers.

For those who are interested in the judging process, it starts off with our organizer, Alex Sinclair, assembling all of the submissions on a series of CDs. Each CD contains 16 to 20 songs, and any writer who submits more than one song has the songs scattered over at random throughout the collection.

The songs are listed by title and registration number; the judges are not told until after the judging is complete who the writers are. This is done in an attempt to keep the songs anonymous in order to preclude any personal bias in the judging. The judges then listen to all the songs, and select a short list; these initial lists are then shared among the judges and the debate begins. A week or so, and much listening, later a consensus is reached.

The judges for this year's Songs From the Heart competition were: Jory Nash, last year's winner Lillian Wauthier, producer of Acoustic Harvest and Fiddles and Frets concert series Arthur McGregor, owner of the Ottawa Folklore Centre, and long-time promoter of Canadian folk music

The OCFF would like to thank each of them for the time and effort and wisdom that they put into the judging. As one judge noted, songwriting is not a competitive sport, and it's not easy to choose one as a winner, as if the others were somehow losers. There were many fine songs submitted, winners all in their own way of expressing their writers' emotions, and we only hope that contests such as this encourage more writing by and, more importantly, more listening to Ontario songwriters.

- Alex Sinclair, Songs From the Heart Co-ordinator

Alternates

Tom Wilson (ON)

The man that one reviewer titles "Canada's beatnik soul brother" perhaps defies any other description. As a driving force that has defined the rock/roots sensibilities of the era, Tom has guided bands such as Junkhouse and Blackie and the Rodeo Kings to the top of the charts. Wilson's latest solo recording "Planet Love" combines his love of folk music with the latest urban grooves. 416-598-0067 www.sfla.com



The Undertakin' Daddies (YK)

This foursome is based in Whitehorse, Yukon. They play music based in country and bluegrass traditions; "fun, fast live music that borrows from the past and has fun with the future." Growing up on radio of the 50's, fraught with references to the bomb, God, and honkeytonks, the Undertakin' Daddies write songs that reflect the darker side of life. Even their group name pays homage to the morbid content many of their songs convey, in the tradition of the Appalachian murder

ballad. 604-731-3339 www.caribourecords.com

Night Sun (ON)

Energetic and lyrical, driving and poetic, Night Sun is one of the rare acts that can both "break your heart and get you up and clapping" with a melange of accordion, clarinet, mandolin, whistles, skin drums, guitars, and warm, passionate vocals. Named one of Billboards "Most Likely To Succeed: Talent Picks for '98," the band has gained a strong following wherever they have played. 416-410-8224 www.nightsun.org



Deux Saisons (QC)

Sur le point de sortir album numéro trois, (décembre 2001!) 2S nous offre un spectacle de nouvelles chansons, ainsi que quelques incontournables de leur répertoire bien à eux. Levez vos verres, ça va fêter FORT ! 819-682-4231 cordjon@excite.ca



Folk Meet Showcases

**THURSDAY, OCTOBER 11
MAPLEROOM**



7:45 pm Rob Lutes (QC)

Lutes turns his impressively nimble fingerpicking guitar technique loose on folk, country and blues, although his knack for melodic songcraft - as well as his impassioned, warmly raspy vocal style - lifts his music above any particular genre pigeon-hole. With a voice like "unfiltered whiskey spun gravel" Lutes as been described as a cross between the electric-acoustic duality of Fred Eaglesmith and the tenderness of Ron Sexsmith. www.roblutes.com 514-830-4932

8:25 pm Nicky Mehta (MB)

A singular artist who combines poignant, thoughtful lyrics, soaring melodies, and inventive guitar-work with an equally moving, confident performance. "With a pure, effortless alto voice and a poetry rare among her peers" she can "lead us into some deep waters without making us feel that we are about to drown." 204-284-3672 www.nicky.mehta.ca



9:05 pm SONiA (US)

Fiercely independent singer/songwriter, SONiA has performed in seven countries and has seven award winning albums to her credit. She continues to astonish audiences with her hardcore feminist lyrics, writing frank captivating love songs and confronting the biases of our culture with a positive message of openness and optimism. 410-372-0807 www.soniadf.com



9:45 pm Harry Manx (BC)

Harry's music has been called an "essential link" between the music of East and the West. An especially talented blues and lap-slide guitarist/songwriter, Harry has successfully melded melodies inherent in the Indian raga, with the plaintive and soulful sound of the American blues. Almost impossible to describe, and extremely addictive to listen to! www.northern-blues.com 604-608-1990



10:25 pm Alistair Brown (ON)

The London Free Press has described his concerts as "mastery of storytelling in song." Festival audiences across North America have responded enthusiastically to his performances, covering the field from big ballads, comic ditties, songs of unashamed sentimentality to outrageously funny stories from master of the art - all this accompanied by anglo concertina, button accordions in the key of your choice, and harmonicas. (519) 473-2099 idea@iandavies.com



11:05 pm Kiran Ahluwalia (ON)

Kiran Ahluwalia is an Indo-Canadian singer who has devoted much of her life to learning the art of Indian vocal music. Trained in classical Indian singing, she found herself drawn to the ghazal form of song, and traditional folk songs of Punjab, her family's home region. Accompanied by tabla, guitar and harmonium, Kiran adds the drone of the tanpura to her voice to fill out an ensemble capable of both delicacy and power. 905-479-9580 www.kiranmusic.com



THE ROOFTOP



8:00 pm Mel M'rabet (ON)

Mel M'rabet is a virtuoso performer on the oud and the saz as well as an accomplished singer. He is a composer and performer of traditional Andalusian and Moroccan repertoire as well as fusion music. His sound integrates flamenco and Arabic traditions

with jazz, funk and other world music styles - celebrating roots while exploring cross cultural themes. Contact Alan Davis 416-536-5439



8:40 pm Dottie Cormier Band (ON)

Dottie's songs have the hallmark of classic country, and immediately hook the listener with their vivid stories. Her angelic voice sings us tales of hard living, loves gained and lost, all the stark realities of everyday life served up with a spoonful of bluegrass to make the listening more sweeter. With able backing from a quartette of Toronto's finest acoustic players, this band is reawakening bluegrass fans all over the country. 416 537 4111 cvaoutour@look.ca

9:20 pm Carlos Placeres (QC)

Carlo's work belongs to the new Cuban music movement; la novissima trova. A writer and composer who plays many instruments, Placeres emigrated from Havana in 1996, bringing a style of music with Spanish and African roots and French and Italian influences. A troubadour, he sings romantic or socially inspired texts to traditional and contemporary music. Musique Multi Montreal 514 856 3787 mmmail@cam.org



10:00 pm Kim Barlowe (YK)

Barlowe's music pushes folk to the extreme. She writes edgy, imaginative songs with a deliberate, rhythmic quality that is entrancing. Highly innovative, she continually creates new sounds, meshing classical technique with roots and contemporary influences. Her dynamic instrumentation has broadened to include clawhammer banjo, finger picking guitar, and cello - which she sometimes plucks at to produce a funky combined bass and rhythm guitar sound. 867-633-5063 www.caribourecords.com



10:40 pm Backstabbers (ON)

What do you get when you combine three equal parts traditional country, old-time and bluegrass music, add a fifth of good whisky and then mix with wild abandon? Why, the Backstabbers country string band, of course. Taking their cue from the string bands of the 20's and 30's, this band plays a hard, hell-bent style of authentic country music, mining the deep reserves of country music's past and bringing it into the future with their own upbeat originals. 416-703-5949 www.thebackstabbers.org



**FRIDAY, OCTOBER 12
MAPLEROOM**

7:45 pm Heartwood (ON)

The roots are in Canadian, American, and British tradition. The strength of the grain comes from rich 3-part vocals and seasoned polish on more instruments than you can shake a 2 X 4 at. The crown is the sheer pleasure this trio of musicians takes in being on stage together. Heartwood - not just a concert act, but a dozen workshops just waiting to happen! 416-405-8768 www.heartwoodband.cjb.net



8:25 pm Art Turner (MB)

Described as "music your soul might sing on a late-night train trip," 2000 Prairie Music Award Nominee Art Turner's unique brand of soulful, percussive, hauntingly emotive "aboriginoceltic fingerstyle world-folk" is evocative, articulate, and delivered with unmistakable passion. He is a captivating, powerful, yet often hilarious entertainer. 204-774-9052 www.artturner.com



9:05 pm Christine Graves (ON)

Words and melodies blow together in a gust of folk and pop styles from this singer-songwriter. Her albums consistently chart on campus radio and CBC. Christine is as captivating in live performance - her voice has a compelling honesty and a lovely range - a voice you can listen to for hours. 613 798 5144 www.jdtsoft.com/graves



Folk Meet Showcases



9:45 pm Christina Smith and Jean Hewson (NF)

Two of the most notable traditional players in Newfoundland today, Jean and Christina combine their fiddling and bal-ladeering talents in this lovely duo. As session players, accompanists and arrangers, their unique sound has been the backbone of many traditional musicians' recordings and film and radio scores. 416-410-8224 www.borealisrecords.com

10:05 pm Martyn Joseph (UK)

This Welsh troubadour is a peculiarity: an artist who thinks rock'n roll can be more than the soundtrack of our times, that just maybe, it can change not just the way we move but the way we think and live and breathe. It was Joseph's blend of song writing maturity and passionate performance - plus a cult following worthy of a minor deity - which won him popular acclaim and initially secured his major deal with Sony. 250-563-8344 www.calicoconcerts.com



10:45 pm Norouet (QC)

Norouet is all about energy -lots of it! With a refined, highest sound that one awed listener described as "traditional music for caffeine addicts", this young trio give off hints of multiple cultural traditions -French, Irish, Swedish, Eastern European-filtered through a distinctly Québécois sensibility. Norouet illustrates the global influences on a new generation of traditional Québécois music, born into a new millennium. You might call it mad trad! 450-883-3342 www.vizou.com



THE ROOFTOP

8:00 pm Corb Lund Band (AB)

The Corb Lund Band is an all original acoustic band. Their music possesses the nostalgic spirit of traditional country music invigorated by a freshly distinct original approach. Influenced by 60's and 70's country music, Corby's youth was spent on horseback, chasing cattle and rodeoing in southern Alberta. Many of his songs are influenced by his experiences growing up in the country and his lyrics often evoke the prairie imagery that he was surrounded by. 780-465-3175 www.corblundband.com



8:40 pm John Millard and happy day (ON)

John Millard, songwriter extraordinaire, is back at it again. Since the demise of the Polka Dogs, a fractious mob of creativity that produced some of Canada's most interesting music, John has been "busy like the rain on a stormy night" creating new songs and writing scores for theatre. Out of

this hiatus comes his new band "Happy Day" and with it an inspired collection of John's newest work. 416-603-0301 jmillard@istar.ca

9:20 pm Brothers Cosmoline (ON)

This roots band from Toronto perform songs of unusual melodic and lyric intensity, working the rich seam of American folk and country traditions, but directly relating to the here and now. Sometimes found in different incarnations, all five Brothers are part of the life blood of the urban Ontario music scene. Often opening for themselves with an all-around-one-mic acoustic bluegrass set, one might be eerily reminded of the "Brother Where Art Thou" movie, and that bands' strange rise to acclaim!

416 766 0464 broscosmoline@yahoo.com



10:00 pm Betty and the Bobs (ON)

This friendly band of seven well-known and gifted Toronto musicians has an invincible aura of fun and laughter; a rolling stage party of favourite and original tunes, different styles and incredible talents that meld to a sound like no other. 416-531-5547 <http://home.ican.net/~woodway/BettyandtheBobs.html>

10:40 pm Celtitude (PEI)

Celtitude is three energetic and talented young women who love playing traditional folk music. They delight us with a multitude of instrumental Acadian tunes, rhythmic dance steps and energetic reels, with influences from Scottish, Irish and Quebécois music. The result is a unique sound and an attractive look that audiences of all ages and both official languages will enjoy! 506-858-5322 prodcode@nbnet.nb.ca



SATURDAY, OCTOBER 13 THE PALAIS ROYALE



9:00 pm Lennie Gallant (PEI)

Gallant's passion for intensive life experiences is reflected in the dramatic scenarios of his songs, underscored by strong balladic rhythm. Lennie's writing has a ring of authenticity, and a poetic lyricism about the everyday struggles, heartaches, and dreams of people.

902-463-7114

www.lenniegallant.com

9:40 pm Les Batinses

These six young musicians play world music that is MADE in Quebec. It has been called funklore, trashditional, and call it what you will, it can make you dance, even make you slam! A drinking song with a punkish attitude, trad ballads, reels, balkanic eruptions, salsa, rumba - you ask for it, they have it! It's fun, madness and therapy - Les Batinses build highly textural arrangements for their sometimes dark and dramatic, sometimes hilarious surrealist songs. Folk'n'hell - you bet! 418-569-1024 batchef@sympatico.ca



10:20 pm Rita Chiarelli (ON)

There are not many woman singers in Canada who can handle the blues - and it's close cousin, powerhouse rock and roll - with Rita Chiarelli's understanding, authority and sheer party time attitude. Chiarelli has a solid reputation on the club circuit as an exciting powerhouse performer with a stunning 3-octave range and a no holds barred delivery that rocks audiences across North America and Europe. 866-400-1003 www.livetourartists.com

Folk Meet is Co-Presented by:

