

Celtic play in Toronto with John McDermott, the Irish Descendants and Mary Jane Lamond — and a whole bunch of dancers. That's going to be happening in January, [and] February of the new year.

RO: I saw in the show you did a couple of John Prine songs. Do you know John Prine?

JC: John is an old friend of mine. I met John many, many times. I'm going to see him on the 17<sup>th</sup> or 18<sup>th</sup> of September; he's playing in Toronto. I'm going to see him and we'll probably go out that night. But he's a dear friend, and here's a guy who's a wonderful songwriter and artist. Songwriters are the lifeblood of the whole music business, and John Prine has had a wonderful career. It was an honour to get to meet him in the early '70's on stages at the Mariposa Folk Festival at Center Island in Toronto. You know, sitting on stage with Prine and Stevie Goodman and Bruce Cockburn and Gordon Lightfoot and those people, you meet everybody.

RO: Just to finish off, could you tell me about your first "cartar"?

JC: My first cartar, yes. Well, my first cartar was bought at Hughie John MacIntyre's store in Port Hastings for 14 dollars and 75 cents, and my father

brought it back and he said "well John Allan, if you don't learn her I'm going to sell her." And, as I say, I learned her! I learned to play that and I'm passionate. One of my favorite quotes is that "man is not only a ravished recipient of cosmic disclosures, but is also a passionate pilgrim of the universe." I think it's exceedingly important for a person to have a passion for what they do, and my passion is for Celtic music, and there's no end in sight for me. I mean, I will go until I can't do it anymore. But I have a lot of energy and I get an adrenaline rush every time, I just did this theater three weeks ago, and it's amazing, and it means that you've reached the people, the ordinary people. I've survived with virtually no air play nationally, that's alright. The people see you as a positive human being who love what you do.

RO: Do you know why your father called it a cartar? Was it Gaelic?

JC: No, no, he couldn't pronounce it. He never heard guitar before! G-U-I-T-A-R, guitar, some people say "gitar," my father couldn't say it, he was a Gaelic speaking person, he said "cartar." [laughs] I have a friend of mine, Tony MacManus, he's a great guitarist from Scotland. He's going through Scotland now and at his concerts he's talking about "cartar" to the audiences. And incidentally,

there's a lot of pub bands over in Scotland who are playing "Getting Dark Again" and all those songs from "Glencoe Station," which is nice.

## Review, etc.



### John Allan Cameron *Glencoe Station*

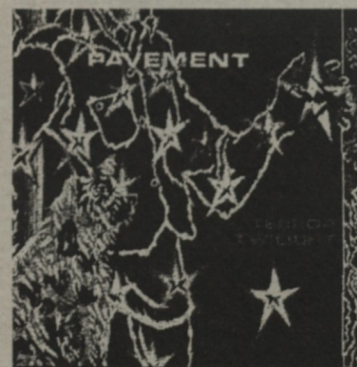
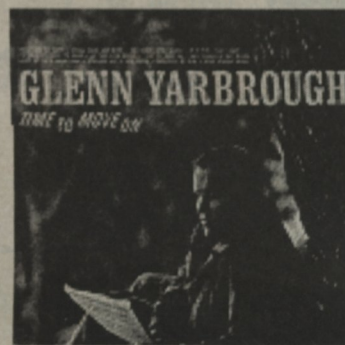
His tenth release, this CD (B) is jam-packed with Cape Breton's top musicians — all playing backup for "the Godfather." From John Allan telling the story of "Saban The Woodfitter," to the catchy sounds of "Getting Dark Again," "Islanders," and "Evangeline," this album is one of the best East Coast albums around. Also included is "The Parlour Session," a Celtic guitar piece, and "The Kitchen Session," a fiddle duet with John Allan and Ashley MacIsaac. You can't go wrong with this CD.

O'Connor

### Glenn Yarbrough *Time To Move On* Folk Era/Brass Dolphin

A recent reissue, this is Yarbrough's first solo release after leaving "The Limelites." Originally released in 1963, the CD (B-) features a blend of his smooth tenor voice and soft musical arrangements. Included are renditions of "Four Strong Winds," "San Francisco Bay Blues," and "The Honey Wind Blows." Carefully remastered, this CD sounds great and has a timeless feel.

O'Connor



### Pavement *Terror Twilight* Matador Records

A sometimes inaccessible song writer, a moody, chronic pouter, lead singer and a fragile genius, Steve Malkmus (S.M.) is all of these. His band, Pavement, has made yet another jangly



classic. It shares its best moments with Willie Nelson's early records, and Television's *Marquee Moon*. The writing, as per usual, is the most striking aspect of *Terror Twilight*. ("I hear they live in creamatoriums / and smoke your remains.") The band has never received the en masse kind of exposure that others of their time have, and this has allowed them to make music on the margins of popularity, play for a select audience, if you will. Here's hoping that the band's successes remain within the group that truly appreciates them. It takes a certain kind of ear to hear why they, like Rage Against the Machine, will be of the few bands noteworthy in twenty years time. (A+) **Bruyneel**