

Advance voting for the 2014 Folk Music Ontario Board election will begin on September 13. Below are brief candidate bios along with statements summarizing how each candidate feels they can contribute. Questions? Please call the Folk Music Ontario office at 613-560-5997 or toll-free at 1-866-292-6233.

Seven candidate bios are presented alphabetically on three pages. Please review before voting.



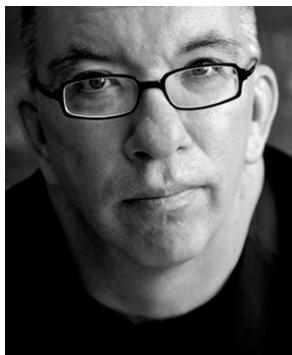
Tim Fraser: Tim's immersion into the folk music scene began in 2011, when he joined Canada's oldest folk music record label, [True North Records](#), as the team's Digital Marketer. After spending two intense years learning the ropes and working with some of the country's biggest folk stars (Bruce Cockburn, Murray McLauchlan, Catherine MacLellan, Madison Violet, Old Man Luedecke), Tim formed his own independent venture, [Murdoch Music Management](#), an artist management company that focuses on providing resources, advice and management to up-and-coming singer-songwriters. Since founding Murdoch, Tim has signed aspiring Canadian folk singer-songwriter Ken Yates, who continues to gain momentum internationally. Tim has also joined forces with [Mishara Music](#), a folk label out of the United States. Along with the label, Tim helps to source and promote international touring opportunities for both Canadian and American talent.

Why Tim would make a good director: Bringing over 5 years of experience in the Canadian and international folk music scene, Tim Fraser would be a great asset to the board of Folk Music Ontario. Tim's diversity of experience within the music industry includes holding roles as a performer, artist manager, booking agent, show promoter, recording engineer, digital marketing specialist and advocate for new artists, both within Canada and abroad. However, no matter the role, Tim takes great pride in his work. As an experienced professional with a passion for the industry, he feels a personal sense of duty to both preserve the history of Canadian folk music as well as find new ways to push the scene forward into the new digital age. As a contributor on the board, Tim would bring new ideas and a fresh perspective on where the industry is headed to make sure that Folk Music Ontario stays ahead of the curve.



Tamar Ilana: For as long as she can remember Tamar Ilana has accompanied her mother, ethnomusicologist Dr. Judith Cohen, on countless fieldwork expeditions to the most remote hamlets and villages. Together, they collected songs from Crypto-Jewish, Sephardic and Gypsy communities in Spain, Portugal, Greece, Turkey, Morocco and the Balkans that were in danger of extinction and performed them throughout Europe and North America. Tamar also studied flamenco dance since the age of eight, beginning with Toronto's own [Esmeralda Enrique](#), and furthering her studies later on while living in Barcelona and Seville. Upon Tamar's return to Toronto in 2011, she founded [Ventanas](#), merging all her worlds and repertoires into one band. Tamar performs regularly in venues throughout Toronto, and has toured with such projects as the Lemon Bucket Orkestra, the Jorge Miguel Flamenco Ensemble, the Esmeralda Enrique Spanish Dance Company, Maracatu Mar Aberto and Baque de Bamba.

Why Tamar would make a good director: I have sung folk music my whole life in many languages. I was born into the Folk community in Toronto, and went Folk dancing with my mother every Friday night for the first 10 years of my life. I have performed in Folk Festivals, the smallest towns and the biggest theatres in Ontario. I speak French, Spanish and Portuguese fluently. My background is Ashkenazi Jewish, Cree-Salteaux Native Canadian, Romanian and Scottish, but I am at least 4th generation Canadian on both sides. I was a key member and director of the Toronto-based arts and music folk movement [Fedora Upside-Down](#). I am a bandleader. However, I had never even heard of FMO or OCFF until recently! How is this possible? I know that I can help bring awareness to folk musicians and presenters across the province, thus creating a stronger and more supportive and active folk music Ontario community.



James Keelaghan: For over 25 years James Keelaghan has been a touring singer songwriter. 11 CDs, thousands of shows, [Juno](#) and [Canadian Folk Music](#) awards and nominations he has been a staple of the Canadian and world folk music scene. Born and raised in the folk music hothouse of Calgary he has written about the history of working people, ordinary people in extraordinary circumstances and the landscape that forms such a large part of the Canadian Artistic psyche. In recent years he has also been the Artistic Director of the venerable [Summerfolk Music and Crafts Festival](#) in Owen Sound Ontario.

Why James would make a good director: Over a quarter of a century Folk Music as a performer, writer, broadcaster and artistic director means that James has seen Folk Music from almost every angle from performer to presenter. This experience gives him a unique perspective on past present and future of our community. He believes that our first job should be building community and fostering and appreciation of folk music.



Jani Lauzon: Jani is a 3 time [Juno](#) nominated singer/songwriter and also a [Canadian Aboriginal Music Award](#) nominee. She began her career by gracing the stages of The Groaning Board restaurant and was over the moon when Morgan Davis gave her a chance to sit in at [Grossman's Tavern](#). That was in 1978. From there it was touring festivals, recording, and a few good years on the Board of Directors for the [Toronto Blues Society](#) where she was instrumental in helping to envision both the Rez Blues series and the Women's Blues Revue. Although Jani took time away from touring and recording to raise her daughter, she has continued to compose and design for theatre, collaborate with a variety of artists and lend her talents as a vocalist and traditional Native flutist to many recordings. Proud of her Metis heritage, she also teaches music and singing to Aboriginal youth.

Why Jani would make a good director: I have spent the last 30 years as a working artist. I have also been active on a variety of Boards of Directors for many organizations and understand the commitment and work involved. What I think is equally important to mention however, is my work as an activism for artists in Canada and my advocacy around issues of cultural inclusivity. As a Metis artist I am keenly aware of how the industry has grown to be more widely accepting and inclusive of cultural perspectives. But we still have some work to do. There are more bridges to build, more ways to improve the dialogue around these complex issues that will ultimately enrich and strengthen the Canadian Folk Music scene. That's my goal.



Brenna MacCrimmon: I have passionately pursued the study and performance of folk music from the Balkans and Turkey since 1984. I have travelled widely as a result and have had the great fortune to perform and record with master musicians from many traditions. I have taught at workshops from California to Japan and performed at venues from the back rooms of bars in Brooklyn to [Barbican Hall](#) in London, England. I can include musical director for theatre, film soundtracks, radio hosting, and the-dream-of-a-lifetime opportunity to perform with Bobby McFerrin in Moscow to my list of experiences. Three critically acclaimed CDs and a role in "[Crossing the Bridge](#)", a feature documentary of the Istanbul music scene are also part of my CV. At the same time, I have been delving into other music, getting to my "roots", as well as adapting Turkish and Balkan music for the ukulele.

Why Brenna would make a good director: I have the greatest respect and love for tradition yet at the same time, I recognize that tradition must move. I served for 3 years on the board of directors of the [East European Folklife Center](#) serving as Secretary, Scholarship Chair, Programming Committee member and in my final year as President. I remain active on the Programming Committee. I believe very strongly that expression through music, storytelling and the arts is one of the cornerstones of human understanding and cooperation. A grand statement, I know. I would like to see folk music in Ontario expand its horizons and find new ways to work with the ever-changing landscape that is our home and native land. Whatever that means!



Preetam Sengupta: I run a company called [Letting Artists Make Art \(LAMA\)](#), dedicated to helping (predominantly folk-roots) musicians make a living through their music. Basically, I fill in gaps on the business side so artists can focus on creativity. A few years ago, when booking shows in Guelph, I would play a cover set so the featured artist could take home more money. This prompted someone to invite me to play at a fundraiser. I accepted, and decided to write a song to perform that evening. I wasn't actually a songwriter at the time, but that song, "Raincoat", found its way onto my debut album a few months later. Fast forward a few years, and I'm now balancing the business and the stage. I write and sing solo and in a band called [Crash Bamboo](#), and along with running LAMA, I work closely with [Northstarr Entertainment](#), a leader in Canadian Urban music.

Why Preetam would make a good director: I put a lot of thought it letting my name stand as a potential board member with FMO. I asked myself if I could give it the time, energy, and attention that members deserve from their representatives. I decided I could. After that decision, I asked myself why I would *want* give it my time, energy, and attention. The most intriguing thing for me is the transition FMO's strategic plan. I am excited by the opportunities that lie ahead for this organization. Finally, I had to ask myself *why* the members would ask *me* to take on this role. I don't have that answer. The truth is, whether or not I'm elected, I plan to remain a member of the Communications Committee, and join a potential Strategic Planning Committee. Should you choose to elect me, though, I would be honoured by your trust, and give you my best.



Alex Sinclair: I have been a professional musician since the early 1970s. Toured and recorded for many years with the trio [Tamarack](#) and spent 10 years as itinerant writer of political satire-type songs for CBC Radio. Currently providing bookkeeping and administrative support services for a number of music businesses and organizations, as well as individual musicians. And I still perform and write as the occasion arises. For the past two years I've been a partner in [The Wee Folk Club](#) in Toronto. That same time period has seen me as President of the board of directors of Folk Music Ontario. I also sit on the board of [ArtsCan Circle](#).

Why Alex would make a good director: I think that over the past three years I have learned a great deal about how FMO operates, its strengths and weaknesses. These have been stressful times for the organization, with changes in leadership and many financial challenges. We're making a lot of progress and I would like a chance to help that process of renewal continue.