

Minutes of the 2003 Annual General Meeting of the Canadian Society for Traditional Music, Athabasca, AB, November 2, 2003

In attendance: Mike Ballantyne, Jon Bartlett, Maureen Chafe, Tony Coté, Bob Gill, David Gregory, Rosaleen Gregory, Gerry Janse, Nelly Janse, John Leeder, Derek Lofthouse, Peter Opryshko, Sandria P. Bouliane, Cindy Pierce, James Prescott, Regula Qureshi, Robert Rodriguez, Rika Ruebsaat, Murray Shoolbraid, Norman Stanfield, 1 proxy. [MSC = Moved, Seconded, Carried]

1. **Agenda:** MSC that the agenda be approved.

2. **Minutes:** MSC that the minutes of the 2002 Annual General Meeting be adopted as distributed.

3. **Reports:**

President (Norman Stanfield) [oral report, rewritten after the fact]

MSC that the report be received with thanks.

Treasurer (James Prescott) [written report, subsequently amended due to new figures in Journal editor's report]

MSC that the report be received with thanks.

It was decided that the Journal size would be capped at 80 pages.

MSC that membership rates be increased in 2004 to the following:

Canadian: Underemployed \$18, Individual \$30, Institution \$45

Outside Canada: Underemployed \$28, Individual \$40, Institution \$55

Secretary (John Leeder) [no formal report]

Mail Order Service (Dave Foster) [written report]

MSC that the report be received with thanks.

It was decided that advertising in Penguin Eggs should be investigated.

It was decided that the President should consult with Dave Foster concerning the state of the service.

John Leeder offered to consult with Dave as well concerning the service's debt to him and his ideas for repayment, with a written response to be obtained from Dave.

Mail Order Service Website (Gord Sherret) [no report]

John Leeder reported that a disc containing the files had just been transferred from Gord to Zainab Jerrett.

Archivist (Maureen Chafe) [written report]

MSC that the report be received with thanks.

Responses to issues raised in the report:

The Treasurer advised that no evaluation or official receipt is necessary.

Regula Qureshi, Jon Bartlett and David Gregory volunteered to act as an informal committee to advise the Archivist concerning the other matters raised in the report.

Bulletin (David Gregory) [written report]

MSC that the report be received with thanks.

Journal (Gordon Smith) [written report]

MSC that the report be received with thanks.

Membership Secretary (James Prescott) [written report]

MSC that the report be received with thanks.

CSTM Website (Heather Sparling) [written report]

MSC that the report be received with thanks.

4. **2003 Annual General Meeting:**

MSC that CSTM gratefully accept Carole Carpenter's offer to host the 2004 CSTM AGM Annual Conference and AGM at York University, Toronto, Ontario, with the date to be decided by the Executive.

5. **Constitution:**

MSC that by-law 15 be amended in the English version by adding "the Archivist" before "and the Past President", and in the French version by adding "l'archiviste" before "et le président sortant".

Sandria P. Bouliane agreed to compare the English and French versions of the constitution and to write French versions of the recent amendments.

6. Elections:

The following persons were elected (subject to acceptance, in the case of members not in attendance):

President: Norman Stanfield

Vice-Presidents: Lorne Brown, Sandria P. Bouliane

Secretary: John Leeder

Treasurer: James Prescott

Directors: Mike Ballantyne, Jon Bartlett, Marcel Bénéteau, Margaret Chan, Judith Cohen, Paula Flynn, Dave Foster, Pauline Greenhill, Zainab Jerrett, Sherry Johnson, David Gregory, Julie LeBlanc, John Leeder, Peter Narváez, Regula Qureshi, Murray Shoolbraid, Heather Sparling, Kati Szego, Phil Thomas [all absentee electees subsequently accepted]

Ex officio positions:

Past President: Leslie Hall

Bulletin Co-Editor: Rosaleen Gregory

Journal Editor: Gordon Smith

Archivist: Maureen Chafe

7. Other Business:

(i) New letterhead: John Leeder agreed to query Rodger Leeder re the possibility of making the English and French lettering on the proposed new logo the same size, and/or putting the French name before the English one.

(ii) Fundraising: John Leeder reported that the SOCAN Foundation's grant to the Bulletin of \$1500 for 2002 had been received and the same amount had been promised for 2003. Also, the Pine Grove camping weekend raised \$57 and the sale of Entertainment books in Calgary had raised \$120.

(iii) ICTM: MSC that CSTM remain a member of the International Council for Traditional Music.

(iv) MSC that CSTM continue to work with archives and museums to make field-recordings of Canadian traditional music accessible to the public via the internet.

(v) MSC that a committee chaired by David Gregory, with members Bob Gibb, Jon Bartlett and Regula Qureshi, with power to co-opt, be struck to investigate the feasibility (financial and other) of creating a non-profit record label devoted to issuing CDs with recordings of Canadian traditional and revival singers and musicians.

(vi) MSC that the Society thank the organizers of the Annual General Meeting, particularly Rosaleen and David Gregory, the Centre for Global and Social Analysis at Athabasca University, and the Heartwood Folk Club.

8. Adjournment:

MSC that the meeting be adjourned.

Selected Reports

(others may be found on the CSTM website)

Report of the President, Norman Stanfield



It is a great pleasure to attend this 47th Annual General Meeting of our society. I don't mind admitting that I had mixed feelings about travelling to such a remote location but then I remind myself that Canadian traditional music is perhaps more at home in small towns such as our host community than in our larger urban centres. Coming to Athabasca is thus beneficial

in that it serves to remind us of the roots of a major component of our interests. I dare say we should restrict all our future meetings to urban areas of less than 15,000 inhabitants so we can keep in touch with one of our most important "cultural constituencies". Such a resolve would also militate against one of our most insidious problems as we explore our traditional music - the creeping tendrils of Hollywood Nostalgia. Ethnomusicologists are so familiar with the many unrealistic views of rural life as frequently portrayed in popular and academic media that they have labelled the domain, "the Rural Idyll". I know that in my own area of English traditional dance, it functions in epidemic proportions. However, even given the realities of grain prices, the centralisation of services in rural communities resulting in the shrinking populations of the smaller towns, and other all-too-real imperatives, one does find cultural hold-outs such as Fiddle Associations that tenaciously hang on to slender threads of continuity. Thanks to these threads,

we can touch the real fabric of our “rural” country and make them known to the rest of Canada.

As President of the CSTM, I have noted some interesting hits and misses in the past year. Perhaps the most vivid “hit” of the bad kind was the movie *A Mighty Wind* which took the wind out of the sails of some (many? all?) folk musicians. Billed as a “mockumentary”, the producers shifted their skeptical and ironic gaze from retro Heavy Metal bands (*This is Spinal Tap*) and indulgent dog shows (*Best in Show*) to a wicked portrayal of modern-day folk musicians, producers, and their audiences as they look back thirty years to its heyday. Many of us recognised familiar figures and cringed as they were hung out to dry, seemingly for a younger audience that would hoot at them in derision. But rather than denounce it in a huff, we should probably acknowledge its hidden assumptions and address them head on. For example, we know full well that there were instances of folk music developments that did go off the tracks in the late 1960s and we are still cleaning up from those media mistakes, perhaps even without fully realising it. Rather than cringing, I believe we should study this scathing commentary and critique it in a manner that will be meaningful to the very people who laugh so hard. You may be surprised to learn that the way is being led by the new and burgeoning study of popular music. Ethnomusicologists are also blazing the way with penetrating studies that tease out the original contexts of our much-loved traditional music.

The most positive albeit complicated development I oversaw as President this year was the call from Ottawa for consultation with the Canadian arm of UNESCO to choose Canada’s first “Living Intangible Cultural Heritage”. While some of you may be new to this term, others will recognise it from their studies of East Asian cultures, especially Japan, where various individuals in the fine and folk arts are recognised by the highest levels of government as carriers of an invaluable and often-times rare aural tradition. In one of my own areas of expertise, the vertical shakuhachi flute of Japan, there are two “Living Intangible Treasures” who carry within them the vivid memories of melodies and attitudes long since abandoned in Japan’s furious urban landscape.

Canada has already been combed for “Tangible” (i.e., physical) Treasures and many of us are all too familiar with locations, often remote, that receive the special protection of UNESCO in its global voice. I am reminded of Anthony Island on the Haida Gwaii (Queen Charlotte Islands) and the Burgess Shale in the Rockies of southern Alberta. Ah, but Intangible Treasures are rather more thorny. For example, we are largely a country of immigrants so we may find a treasure that for example recalls Ukrainian folk culture that is more appropriate for Ukraine to nominate for their own ICF. Unfortunately the search for an appropriate candidate will have to suffer some discussion before the ground-work can be laid to

choose the candidate that reflects Canada’s brightest light. Fortunately there are many qualified people, albeit with differing agendas, on the advisory panel, and a core group of UNESCO agents who are anxious to see the project to its conclusion ASAP. Dr. David Gregory is also on the panel so you have two voices to represent your thoughts and issues. However, we must find out what your wishes and candidates are, so I look forward to hearing your opinions, perhaps via our Listserv. Personally I am gravitating to...the fiddle. It is Canada-wide, pervasive (as Don Messer enthusiasts will tell you), and maybe even distinctly Canadian in “kokoro”, translated as “spirit” or “heart” by the Japanese. And it is multicultural to boot. Is that great, or what!?

I shall be running for President of our society for a third term and as I finish my academic paper-chase in the coming year I look forward to giving more time to the CSTM. But in the next breath, I must acknowledge the extraordinary efforts of the active members of the board, especially David Gregory, who has expended unimaginable time and energy into our publications, making my own contributions quite paltry. It is a tremendous pleasure to be in such charitable and high-minded company.

Report of the Treasurer, James Prescott

[abbreviated version; a fuller version, including the Society’s financial statements, may be found on the CSTM website]

There were no major financial surprises this year. The following items are financially neutral.

- Membership numbers and membership revenue remained level this year, though we can probably expect a resumption of the general downward trend next year.
- One publication was more expensive than expected, and this was offset by a specific matching donation.
- The SOCAN grant has increased from \$1000 to \$1500, which offsets increased publication and mailing expenses (postage costs will go up by about 12% in January 2004).
- The Mail Order Service returned to making a small surplus.
- We have withdrawn some money from our financial reserve to cover expenses. This was expected, and a similar withdrawal will be needed next year.

For the financial year 2003-2004 the following budget is proposed for administration and publications (that is, including neither the AGM nor the Mail Order Service, both of which are assumed to break even).

- Membership fees of \$5700 plus donations of \$250 plus SOCAN grant for 2003 of \$1500 plus single order sales of \$100 plus GST

- rebate of \$200 plus fund-raising of \$50 gives us **income of \$7800**.
- Administration and general publication expenses \$950 plus \$150 ICTM membership. This leaves us **\$6700** to spend.
 - One 80 page Journal for December 2003, printing expenses \$1400 plus mailing expenses \$955. This leaves us **\$4345** to spend.
 - Four Bulletins, all 44 pages, printing expenses \$3560. Assuming that the December issue is mailed with the Journal, mailing expenses of \$1860. This results in a **deficit of \$1075**.
 - The opening balance of \$1300 plus the \$1500 SOCAN grant for 2002 in arrears minus the deficit of \$1075 will leave us with a **closing balance of \$1725**, plus the **reserve of \$1100**.

If there is no additional income, and if we continue to have a deficit of about \$1000 per year, we can operate for two years before requiring an increase in membership rates. Because it takes a year for the full benefit of increased rates to be felt, we will be proposing a motion to increase membership rates at the AGM in 2004. This will mean operating with less than the prudent financial reserve during late 2004 and 2005.

The value of a membership is currently over \$30, so individuals who have been paying \$25 or less have been getting a good deal. At the AGM in 2004 I will be proposing to increase the concession rate to \$25, the individual rate to \$35, and the institutional rate to \$50.

CSTM Membership: Report of the Membership Secretary, James Prescott (abridged):

Figures in this year's report are as of 2003, October 19. They are approximately comparable to last year's figures. Total CSTM membership currently runs at 269 paid-up members, of which 104 are institutional memberships. Members who have not paid up beyond the end of 2002 have now been deleted. Since the last report (October 2002) there have been 32 new individual memberships added. With deletions, there has been a net change of plus 8. There was also 1 new institutional membership added, for a net change of minus 4. The overall net change is plus 4. This is the first increase in membership since 1994, though I would be hesitant to read too much into that. The overall long term trend remains downward. The decline is about 4% per annum compounded. For a more elaborate presentation of this report, including a graph and several tables, see the CSTM web-site.

Canadian Folk Music/Bulletin de musique folklorique canadienne: Report of the Editors, David & Rosaleen Gregory

Since we took over as editors, six issues have been published, and we have established a revised format for the magazine which we believe to be stylish, economical in use of space, and cheap with regard to printing costs. Issue lengths have varied from 36 pages to 48 pages but our norm seems to be 44 pages. The 2003 publication schedule is almost on track, with 37.3 (Fall 2003) recently mailed to members, and this report will be included in 37.4 (Winter 2003/04), which will appear in January 2004.

In the first issue that we edited, 36.2 (Summer 2002), we included an editorial titled "Whither the Bulletin?" in which we set out some of our goals for the publication. We remain committed to the approach outlined in that piece, and we regard those aspirations as a benchmark against which to compare recent and future issues. Some of those ideas we have already implemented, others remain to be achieved. We believe that our basic concept of a quarterly publication with a niche between an academic journal such as *The Canadian Journal for Traditional Music* and a glossy magazine such as *Penguin Eggs* is sound and viable, but *Canadian Folk Music* nonetheless remains a work in progress. Making plans is a lot easier than carrying them out. We have made progress, but we still have a way to go in realising the vision.

We welcome to the new editorial board Philip Hiscock (Newfoundland), Marcel Bénéteau (Ontario), Murray Shoolbraid (British Columbia), and Sandria Bouliane (Québec). We are still looking for other new editorial board members from the Maritimes and the North. We would like to thank all those who are currently working on projects for future issues, and in particular we would like to bring to your attention the yeoman service performed routinely and uncomplainingly by John Leeder, as Review Editor and as production & distribution coordinator.

Future issues will include (we hope) a retrospective on Anita Best's work with Newfoundland song, special issues on Helen Creighton and on Phil Thomas, and a bilingual issue on Franco-Ontarian song. We intend to continue with our series on archival collections of Canadian traditional music. We will print selected papers delivered at the CSTM conference, unless they are more suitable for the *Journal*. We would like to do more feature articles on traditional musicians, but we need contributors to provide appropriate copy about singers and instrumentalists in their regions. We would like to expand the multi-cultural content of the magazine, and would welcome suggestions on how we might do so. We see the review section of the magazine as providing a valuable service for members and we intend to retain this component or even to expand it (as space allows). We recognise that the term "folklorique" employed in the French title has connotations that we wish to avoid, and we are looking at the possibility of modifying it to better express the magazine's review function.

Canadian Journal for Traditional Music/Revue de musique folklorique canadienne: Report of the Editor, Gordon Smith

Volume 30 [2003] of the *Journal* is now taking shape. The Journal copy will be submitted for printing by the middle of January, 2004, and the issue can be mailed out with the next issue of the Bulletin in March or April, as per last year. There will be five refereed articles on topics including the popular music world of Paul Harvey, the Rhumba dance tradition in Toronto, tempo ratios in the songs of LaRena Clark, and ethnographic accounts of a researcher on Tuvan throat singing. There will also be an article on folkloric dimensions in the work of Kenneth Peacock. In addition to these articles, there will be two book reviews. My estimation is that the Journal length will be between 70 and 80 pages.

It remains a struggle to generate serious interest in the *Journal*. I spend considerable amounts of time persuading possible contributors that the Journal is a serious, worthwhile venue for publishing their work. I would appreciate help from the Society executive and wider membership in spreading a positive message about the Journal, and directing possible publishable texts to me. Recent issues of the *Journal* demonstrate the broad approach we have taken to “traditional” music studies in Canada, as evidenced in the publication of articles on popular music topics, and the musical ethnographies of Canadians working in transnational contexts.

Report by Archivist, Maureen Chafe

A successful initial meeting with Ms. Apollonia Steele, Special Collections Librarian at The University of Calgary, was held on February 21, 2003. I brought three boxes of archival materials with me (receipt no.: 030221). I am pleased to inform the Society that the computer discs for Accession #664/99.21 (Edith Fowke’s discs) have been printed and are available in paper version at special collections.

Several issues arose from this meeting:

1.) Do we require an evaluation of archival materials for insurance purposes or an official receipt for income tax purposes? Tax receipts have been issued in the past, as per the agreement made on January 4th, 1989. The agreement reads:

Upon acceptance of the materials the University agrees to issue an appropriate receipt for income tax purposes to Canadian Folk Music Society based on the fair market value of the donation as independently determined by a professional evaluator appointed by the University.

Ms. Steele would like to determine if an evaluation for insurance purposes would be sufficient, or if a receipt for tax purposes is in fact necessary. The University of Calgary Library will continue to insure the materials.

2.) What should be included in the permanent archive? Ms. Steele would like to make it clear that nothing has been discarded, but has concerns about the validity of some of the materials currently kept in the archive.

On October 8, 2003, Ms. Steele and I met for a second time. She had sorted through the three boxes of materials (receipt no.: 030221) and had some suggestions as to what should and what should not be included as part of the permanent archive. Her suggestions:

To Be Included:

Constitution and by-laws

Minutes

Reports of executive, committees – including budgets, audited financial reports, grant applications etc.

Correspondence

Records of the annual general meetings

Lists of individual memberships

Bulletin – editorial, correspondence, reviews, copies of published bulletin

Directory-correspondence

Other publications produced, including posters

For Discussion:

Notices, press releases from Canadian festivals, etc.

Not To Be Included:

Claims for bulletin, directory, etc

Proof of membership payments (Visa slips etc)

General mailings, catalogues from organizations, publishers

Newsletters, press releases from non-Canadian festivals, etc (Folk Alliance for example)

*Membership applications

Items That Should Be Included But Are Absent:

Correspondence with the President

Copies of the Journal

*It is necessary to have a list of members, but this application contains personal information that should not be open to the public. The applications have been placed in a restricted file, waiting to be shredded. Membership lists, including addresses should be sent to the archive in another format.

3.) Concerning commercial sound recordings and books now housed with the archive. Could these be sent to the Performing Arts section of the University of Calgary Library to afford easier access to students? This could be considered a gift from the Society to the main collection of the library.

Report on the Website, by Heather Sparling

This year has brought a few changes to the website. First, thanks to John Leeder, who made considerable effort to collate festival information from across Canada, I was able to update the Festival Directory, complete with links to websites and contact email addresses.

Second, as the result of feedback from a CSTM Director, I've added a separate page for the Mail-Order Catalogue, but maintained a link on the Links page as well. The new page provides a link to the Mail-Order website and a link to Gordon Sherret's email, along with a brief description of the Catalogue. Gordon Sherret's email is also provided under Board Members.

I added a Conference section last year as well. This section announces calls for papers and provides the upcoming conference schedule. Last year, I kept conference abstracts available so that browsers would have a sense of the types of topics covered. As part of the Memberships page, members may access past AGM minutes. I remain prepared to provide a French CSTM site if someone would be willing to provide a translation of content.

Finally, despite having our own email (cstm@yorku.ca), I've changed the contact information to my personal email. Because CSTM receives less than 10 emails per year, I was not checking the CSTM email frequently and unfortunately, several emails waited for some time before being answered. This way, I am able to respond to inquiries in a timely manner.

If you have any suggestions or requests regarding content, I welcome your input. Please do not assume that I will automatically post information circulating amongst CSTM members – if you wish something to be posted, please bring it to my attention directly. I am sorry that I could not attend this year's meeting, but I invite anyone with questions or suggestions to email me directly at hsparlin@yorku.ca.

Report on Mail Order Service, by Dave Foster

The Direct Sales Table at various folk club venues in Calgary has been the main source of income for the Mail Order service. This provides funds for our monthly bank charges and the annual post office box rental. Very few orders have come in by mail from the web site – almost none from members.

I know I'm behind in getting out a new supplement to the 1999 Catalogue, but now I'm in more of a quandary than before. Generally for the following observations:

- regional distributors now cover the country with independent artist releases. Generally these must be full-time and touring performers but without these sales we would have little to go on.
- performers not signed to a distributor can still find a home at the MOS, but our table and catalogue price is generally higher than the performer's "stage price".

- over the past few months costs from distributors have increased. We purchase at a wholesale price from the distributor or the artist and after mark-ups (which generally include a portion of shipping, and GST) but sell at a consistently higher price than the artist can "off the stage." This artist price is more accurately represented as being higher than the manufacturing price, rather than their wholesale price to the MOS.

- recent price increases need to be reflected in the catalogue and on-line prices.

- a major Canadian distributor has recently announced a decrease in CD prices although I think one will find that this is for major acts that sell in quantity. Single copy CDs on a store's shelf will still probably command much higher prices.

- the MOS is such a small operation that we don't qualify to purchase from a major distributor let alone get a reply when information is requested.

- the forthcoming rise in mail rates is going to affect every mail order business, and these rates need to be adjusted in our print catalogue and the web site.

- with little interest from members in the service, it's difficult to reconcile issuing a new catalogue supplement especially if 400+ need to be printed. The last supplement garnered a response from some institution members (libraries) but these were generally one shot requests. In the past the printing cost was donated but this has changed also.

- I have generally tried to keep at least four copies of a release in stock, and this is mainly to make it worthwhile to average the shipping costs. Perhaps we should go back to accepting consignment only material from artists who are not represented by a distributor, but in the past I like to have had the bills paid up-to-date. Also, there's a lot more paper work involved in consignment.

- we have a large stock of cassettes. I haven't ordered any new cassettes in the last two years and sales have been slim. Some items are only available on cassette and I am reluctant to sell these off. In some cases we have a copy of the cassette whereas the artist may be sold out.

- I have no knowledge of updating the web site, but this needs to be done. I am still reviewing material and have a number of titles ready to go.

Thanks are due to the volunteers who have kept the MOS in operation by taking the sales table around the Calgary clubs: Frank and Sheila Holden; Karen Freeman; John, Marge and Murray Leeder and Janet Sisson – your help has been greatly appreciated. In the month since the current Folk Club season began enough stock has been sold to provide funds for the bank account charges and postal box rental for the next year.

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