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From the Editors

With this issue, Rosaleen and I take over as the new editors of the *Bulletin*. It will be a tough assignment, filling the very capable shoes of George Lyon and, more recently, Lorne Brown. Thankfully, we will still have the active assistance of John Leeder and many others who have helped keep up the *Bulletin*'s quarterly publication schedule over the past years. Like the CSTM, the *Bulletin* is a venerable institution, and we hope to keep always in mind that we have inherited it as a trust from the great names of the past. Imitation is the sincerest form of gratitude, and if the *Bulletin* can continue in a small way the work of Marius Barbeau and Edith Fowke (to name just two of the giants on whose shoulders we perch, somewhat precariously), we shall be well satisfied.

The *Bulletin* is the work of a team, and we believe that the team should represent all the main regions of our great country, as well as speakers of both official languages. We are glad to report that we have three new members of the Editorial Board: Marcel Bénéteau (Ontario), Philip Hiscock (Newfoundland), and Murray Shoolbraid (British Columbia). They join Maureen Chafe (Alberta), Judith Cohen (Ontario), Donald Deschênes (Quebec), John Leeder (Alberta), and Michael Pollock (Alberta). As you see, we are currently lacking representation from the Maritimes, the eastern prairies, and the North. Any volunteers?

David & Rosaleen Gregory

**The new editorial address of the *Bulletin* is
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The *Canadian Folk Music Bulletin* is published four times a year: spring, summer, fall and winter.

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Whither the Bulletin?

Traditions evolve and change, and you can expect to see some changes in the *Bulletin* in the future. This issue is a transitional one. The main article – a retrospective on the contribution of John Hasted to the English strand of the post-war folksong revival – was dictated by the unwelcome news of John’s passing. I had vowed that I would keep the contents of this year’s issues thoroughly Canadian, so that I could not be accused of favouring my own native tradition. But we would be remiss not to honour the creativity and dedication with which John Hasted inspired the movement. Much of the remainder of the issue consists of reviews, with a few extra songs thrown in for good measure. Providing informed and judicious reviews of books and recordings in our field is a very important service that the *Bulletin* offers, and we had some catching up to do. A few of our regular columns are missing this time around, but they will be reinstated as space and copy permit. For example, we can only run the valuable “A Mari Usque” section when our correspondents send in contributions about activities in their regions. So please keep sending us your news!

The *Bulletin* will remain a medium of communication between CSTM members, and we will continue to print a detailed report on the annual CSTM conference/AGM, as well as a “From the President” column whenever the president wants to write one. However, the *Bulletin* has always been much more than a CSTM newsletter, and our aim is to maintain and, if possible, enhance its other role. But what is that other role? I see it essentially as that of spreading the gospel. Canada is blessed with a rich variety of musical traditions. We are in fact sextuply blessed. We have our multiple aboriginal musical traditions to explore and celebrate. We have the heritage of the early settlers and the songs and tunes that they brought from France, England, Scotland, Ireland, and elsewhere in pre-industrial Europe. We have our own home-grown traditions that have developed in the various regions of our land during the eighteenth, nineteenth and twentieth centuries. We have the many and varied musics brought to Canada by more recent immigrants, including (among others) those of the Ukrainian, Polish, Russian, Chinese, Indian, South-East Asian, Middle Eastern, and Latin American communities. We have genres of North American popular music, such as blues, traditional jazz and bluegrass, that have already become Canadianized. And we have new “post colonial” and “post-modern” forms of musical fusion born from the mingling of these older traditions with commercial pop and rock music. A rich galaxy of Canadian musics!

Yet while the multicultural mosaic of Canada is expressed in this beautiful and complex profusion of musical traditions, the sad truth is that many Canadians know little of their varied musical heritage. There is a lot to learn, of course, and sometimes it is not very easy to get inside a minority ethnic culture or to find out about a regional tradition on the other side of our very wide country. This is where I see the *Bulletin* playing a useful role. I hope to use the pages of the *Bulletin* to explore the many and varied musics of Canada and, at the same time, to interpret them and publicise them to our readers. I see the *Bulletin* as finding a niche between an academic journal, such as *The Canadian Journal for Traditional Music*, and a glossy magazine such as *Penguin Eggs*. Our main articles will be peer reviewed by the Editorial Board and will, I trust, maintain a standard of accuracy and insight that would make Edith Fowke proud, but we will try to keep them short and readable. No academic jargon, we promise! At the same time we will continue to keep our readers informed about the best books and recordings. We will continue to print the music as well as the words of traditional vernacular songs of all kinds. And we will make room for news about the doings of singers, instrumentalists, collectors, and scholars associated with the broad compass of Canadian musical traditions.

To be more specific, I hope to see future issues of the *Bulletin* featuring a series of articles that will spread the word about various aspects of Canadian traditional music. First and foremost we need to tell the world

about our best interpreters of traditional song. So sooner or later you can expect profiles of Marcel Bénéteau, Anita Best, Moira Cameron, Jim Payne, and Paddy Tutty, to mention just a few obvious names. Nor should we ignore the big names of previous decades, such as Alan Mills and Omar Blondahl. But we must not restrict our coverage to anglophone and francophone traditions. So I also hope to feature, for example, Kiran Ahluwalia, Maryem Tollar, and our own Judith Cohen.

Similarly I would like to celebrate the work of our scholars, past and present. Not all our readers are fully familiar with the work of such pioneers as Marius Barbeau, Roy Mackenzie, Helen Creighton, Edith Fowke, and others. We need accounts of their achievements that are longer and livelier than encyclopedia entries, but not as specialized and technical as articles in academic journals. Yet our survey should not be limited to the great names of the past. So I hope also to explore and publicise the work of our current crop of folklorists and ethnomusicologists. George Lyon's recent exploration of the career of Neil Rosenberg provides a good example of the kind of profile of which I would like to see more.

Then there is the question of archives. From coast to coast (St. John's to Victoria, that is) there are archives with valuable holdings – manuscripts, printed materials, recordings – relating to Canadian traditional song. Few of us know the contents of more than one or two of these archives. For example, I just found out about the wonderful Germain Lemieux collection housed at the Centre de Folklore Franco-Ontarien in Sudbury. My aim is gradually to explore these collections and to report on what I find. We'll probably start with the CSTM's own archives at the University of Calgary. But I hope our members who have a personal acquaintance with holdings in such institutions as MUNFLA, the Museum of Civilization, and various university archives can be persuaded to tell us about the different "fonds" they are preserving for posterity.

To achieve these goals your *Bulletin* editors will require a great deal of help. So this is my appeal.

If you know a traditional singer or instrumentalist whose work you particularly admire, seek them out and obtain the biographical and other information you need to write a profile of them. Then get that material down on paper, and send it to us. Rosaleen will edit it, if need be. Similarly, if you are a scholar working in the traditional music field, send us an account (ten pages maximum) of what you have done, what you are currently working on, and your future plans. Again, if you have the chance to explore the holdings of an archive near you, send us a report on what you found. And if you want to volunteer as a book or CD reviewer, contact John Leeder. The *Bulletin* is your magazine, and it's all about sharing information and enthusiasms. We await your contributions.

David Gregory