

## Treasures from Our Archives

John Leeder

### *Fifteen Years Ago*

*Bulletin* 25.3 (Fall 1991). Hard times. The CSTM ran short of money, and editor Lynn Whidden rose to the challenge by producing a photocopied issue. Content was substantial, articles “The Musical Saw” and “Learning Through Drum and Dance” appeared, as did reports on the Society’s AGM in Calgary and the Raga-Mala Conference in Winnipeg, and a review of Hugh Verrier’s book *The Songs of Wade Hemsworth*.

### *Ten Years Ago*

*Bulletin* 30.3 (September 1996). This issue included two articles focusing on Latin American music: Murray Luft’s “Latin American Protest Music – What Happened to the ‘New Songs’?”, and “Reflections on the New Song Movement” by Sylvia Hawkins. Several poems from Latin American sources accompanied the articles. Alison Acker’s article on “The Raging Grannies” described that particularly Canadian offshoot of the protest songs movement, and was ac-

companied by some “Granny” songs. Other songs in the issue were Barry Luft’s “See My Gold Again”, Eileen McGann’s “Man’s Job”, and traditional songs “William Brown” and “Peter Crowley”. A sad note was struck by an epitaph for Calgary’s Graham Jones. Numerous reviews of books and recordings completed the issue.

### *Five Years Ago*

*Bulletin* 35.3-4 (Fall-Winter 2001-2002). This was a double issue. I’ll write about it next time.

These issues (and all back issues, either in original form or as photocopies) are available from CSTM Back Issues, 224 20<sup>th</sup> Ave. NW, Calgary, Alta. T2M 1C2. For pricing, see the Mail Order Service catalogue or website ([www.yorku.ca/cstm](http://www.yorku.ca/cstm) and follow the links), or contact [john.leeder@nucleus.com](mailto:john.leeder@nucleus.com). Cumulative Tables of Contents of all issues since 1982 are available on the website as well. [JL]

## The ‘Classic’ Series from Smithsonian Folkways

Lorne Brown

Moe Asch (1905-1986) founded Folkways Records in 1944 in New York City. He sought to record and document the entire world of sound. Working out of a tiny office and studio, he released over 2000 albums before he died! His resolve was never to allow an album to go out of print; even if it sold no copies, it would remain in the catalogue. Upon his death, Washington’s Smithsonian Institution Center for Folklife and Cultural Heritage purchased the entire collection, a vast library of traditional, ethnic music, spoken word, documentaries, instructional material, you name it.

Folkways records were never big sellers; most music stores never even carried them. Schools and other educational institutions did,

however, and better record stores such as Toronto’s Sam the Record Man, which I haunted as a youth, always had a selection. Most folk music lovers of my vintage had a respectable collection of Folkways recordings – Pete Seeger, perhaps, Alan Mills, and the Canadian recordings of Helen Creighton and Edith Fowke.

When the Smithsonian took over, it was possible for many years to purchase tapes of all Folkways albums, a process that was costly and took ages, but was rewarding in that these old gems could still be listened to in better sound than they originally had. Which brings us to ...