

Treasures from Our Archives

John Leeder

Thirty Years Ago

Bulletin 18.3 (July 1984). Lots of articles and songs in this issue! “Canadian Murder Ballads”, edited by Tim Rogers, included contributions of songs and articles by authors from various regions of the country. John C. O’Donnell’s article “Blackleg Miners in Cape Breton” included several songs on that topic. Hal Doran contributed “The Man Behind the T-Shirt and Irrepressible Grin”, memorializing the late Duck Donald; David Watts wrote “Singing and Second Language Learning: Part I”; in “The Saving of Lukey’s Boat: Part II”, Tony Stephenson continued the controversial question of the provenance of the well-known song, while Helen Creighton in “More on Loakie’s (Lukey’s) Boat” added her comments. The historical song “Aftermath”, a postscript to the Upper Canada Rebellion of 1837, and Jim Payne’s song “Wave Over Wave”, along with Janis Spence’s monologue accompanying it as recorded, made up the rest of the song content of the issue. A report on the Alberta Kodaly Association’s 1984 conference, news and letters, and a review of LP “We Have Fed You All A Thousand Years” by Utah Phillips, concluded the issue.

Bulletin 18.4 (December 1984). Tim Rogers’ editorial announced the release of the LP *Songs of the Newfoundland Outports* in conjunction with Pigeon Inlet Productions; later on, Tim introduced “The CFMS Mail Order Service”, with a catalogue update. The saga of the song “Lukey’s Boat” concluded with “The Last of Three Parts” by Tony Stephenson, discussion of the various tunes by Murray Shoolbraid, and a “Reprise” by Tim Rogers. The second part of David Watts’ “Singing and Second Language Learning” and Roland Boutot’s “La musique traditionnelle au Québec” were included; David Spalding wrote about the “Edmonton Singers’ Circle”, and Judith Cohen about “The Medieval-Folk Connection: Two Canadian Performing Groups” and an obituary of Catalan folksinger Xesco Boix. Edith Fowke contributed “Two Canadian Macaronic Songs”; other songs were my “The ‘Segwun’ is Steamy Again” and David L. Benson’s “This Land is Your Land (Newfoundland Version)”. The minutes of the 1984 AGM, news, letters, Murray Shoolbraid’s “Folknotes and Queries” column, letters and two reviews finished the issue off.

Twenty-Five Years Ago

Bulletin 23.3 (September 1989). Bill Sarjeant’s article “Canadian Folk Music – Merely a Fading Sound in a Commercial Wilderness?” mused on the state of the art in Canada. As well, Lynn Whidden told us about the Saskatchewan and Manitoba Music Editors’ Prairie Music Project, and Dennis Donnelly about the Victoria Folk Music Society. Anne Lederman presented four “Tunes from Present-Day Tunesmiths”, and Nate Tinkham’s song “Curly Bob” completed the music component of the issue. Reviews were of the 1989 Edmonton Folk Festival, and of the Great Western Orchestra’s eponymous recording.

Bulletin 23.4 (December 1989). This was the last issue of my first stint as editor, before I gratefully threw the torch to Lynn Whidden; the feature article was “My Life Was Not Wasted in Useless Things”, reminiscences by old-time musician Ernie T. Yardley as edited by George W. Lyon. The issue included a couple of B.C. songs, Patrick Smith’s “Gold Dust” (about train robber Bill Miner) and Bill Farmer’s steamboat song “The S.S. *Minto*”. Other songs were “No More Pickin’ Coal” by Valerie Hope MacDonald, daughter of Springhill mine disaster hero Maurice Ruddick, and Daphne Rackstraw’s topical song anticipating the G.S.T., “Mister Wilson”. In “A Potpourri of Canadian ‘Celtic’ Recordings”, I wrote about *Orealis* (the first recording by that group), *Raking the Coals* from Under the Moss, and *Mullingar* (also an eponymous LP). Also reviewed were the Regina Folk Festival and *Doug McArthur with Garnet Rogers* (yet another self-titled disc).

Twenty Years Ago

Bulletin 28.3 (September 1994). Subtitled “Canada/Britain/Rituals/Music”, the issue featured an article by Mike Ballantyne, “English Ritual Songs”, including a number of songs in that vein. The British and ritual twin themes were furthered by Pauline Greenhill’s article “On the Whiteness of Morris” and a response to it by Daniel Stone, also Andrea and David Spalding’s “The Mummers and the Paupers”, “The Role of Music in the Men’s Movement” (by Michael Tacon) and “Ritual Drumming in the Men’s Movement” (by Fred Hollis). In addition to the English ritual songs, Rika Ruebsaat’s “Underneath the Cow” and Judith Cohen’s “Telephone Lover” were

included, as well as an EthnoFolk Letters column by Cia Gadd. The first Festival Directory as a quarterly update rather than a once-a-year feature showed up. Reviews were of Bud Davidge's book *The Mummer's Song* and Pauline Greenhill's *Ethnicity in the Mainstream*, and of recordings *Where Old Friends Meet* (Ken Whiteley et al.), *Música Tradicional del CUSCO-PERU* and *Música Tradicional dellAMBAYEQUE-PERU* and *Prairie Druid* (Paddy Tutty).

Bulletin 28.4 (December 1994). The main article featured reminiscences from accordionist Olaf Sveen, "I'm Olle Myself!", as well as "Journal Notes" on Judith Cohen's musical travels in Iberia, Robert Ollikkala's "Is Music a 'Social Text'?" on Indian Ghazal singing, and "Canadian Musics", an overview of the Society's projected Multicultural Project. A Centrefold column appeared, as well as a Festival Directory (the winter ones were pretty small, in those days). The first Poley Mountain Folk Festival and a concert by Judith Cohen were reviewed, as were books *Raven Tales* (Peter Goodchild, ed.) and *Jack in Two Worlds* (William B. McCarthy, ed.), and recordings *Bandaline* (eponymous), Bob Bossin's *Gabriola VOR IX0*, Tanglefoot's *A Grain of Salt*, Dave Foster's *On That Christmas Day* and Nancy White and Bill Johnston's *Homely for the Holidays*. A "Schottische" played by Olaf Sveen constituted the only musical offering this time.

Fifteen Years Ago

Bulletin 33.3 (September 1999). George W. Lyon's feature article "Glory and God Crown the King!: Tory Songs from the American Revolution" was accompanied by a number of songs and poems as examples. David Gregory contributed an article on "Transatlantic Troubadours: Pete Seeger, John Hasted and the English Folk Revival", while Barry Luft penned "Belated Greetings to Pete Seeger for his 60th Birthday on May 3, 1999". In addition to the Loyalist songs, "L'île aux Loups" represented Canadian tradition. An EthnoFolk Letter by Judith Cohen, the Festival Directory, and a number of reviews made up the balance of the issue.

Bulletin 33.4 (December 1999). "Everybody can write, everybody can sing" led off this issue, a transcript of a presentation by Jon Bartlett to the Vancouver Folk Song Society concerning his musical odyssey. Also featured were three short essays on rock culture: "Moshing" by Justin Hartman, "Woo-Hoo!" by Justin Szott, and "The Dread" by Cordell Cummings. An editorial by George W. Lyon considered the vexed question of copyright and traditional music on the internet, while a Centrefold column quoted

from other magazines on the question of reviews, particularly negative ones, a hot issue at that point. "Way Up the Ucletaw", a traditional song collected in B.C. by Phil Thomas, Mac Beattie's "The Log Driver's Song" from the Ottawa Valley, and two songs on the downside of Christmas, "Homeless Wassail" (Ian Robb) and "The Other Side of Christmas" (Dave Foster) constituted the music component. Lots of pages were devoted to housekeeping, and there were a number of reviews, notably of a concert by the Calgary Chinese Orchestra.

Ten Years Ago

CFM 38.3 (Fall 2004). The main article in this issue was "Awakening to Medicine Dream: Contemporary Native Music from Alaska with Newfoundland Roots" by Janice Esther Tulk. Rosaleen Gregory contributed an extensive article on the 25th anniversary of the Calgary Folk Festival, including pieces on several individual artists, while Lorne Brown penned "Swan Song for the Weavers". Three songs on Western Canadian historical themes, "The Last Battle" (Bill Gallaher), "Jerry Potts" (Richard Harrow) and "Know Ye the Land" (J. Lawrence/Phil Thomas), as well as lots of reviews, the usual housekeeping, and the 2003 Table of Contents, were included.

CFM 38.4 (Winter 2004-05). Two articles on Quebec music highlighted this issue: "Le quiproquo de la gigue au Québec" (Pierre Chartrand) and "Conrad Laforte: Bibliographie sélective" (Sandria P. Bouliane), accompanied by Sandria's review of the book *La vie musicale en Nouvelle-France*. From the other side of the country, Tim Rogers contriduted his song "Roll On, Columbia, Roll On (Wetlands Version)" (a rewrite of the Woody Guthrie original) and an accompanying article. The minutes of the 2004 Annual General Meeting were included, as well as a plethora of reviews.

Five Years Ago

CFM 43.3 (Fall 2009). The main article in this issue was "Heritage Music: A Primer" by Jack Godwin of the group Kettle Valley Brakemen; four songs on B.C. historical themes accompanied the article. Peter Fielding wrote on "The Ballads of George J. Byers", also accompanying the article with three songs from the N.S. folksinger's manuscript collection. In two articles on Georgina Boyes' controversial book *The Imagined Village*, Norman Stanfield and David Gregory presented individual points of view. Also included were Rosaleen Gregory's "In My Tradition" column (with four songs) and a review of Byron

McKim's DVD *Dancing with Spirit* concluded the issue.

CFM 43.4 (Winter 2009-10). Two major articles made up the meat of this issue. Gillian Turnbull wrote about "The Dilemma of Representation: Local Content at the Calgary Folk Festival, 1999-2009", while Norman Stanfield told us of his experiences studying Japanese music in "A Canadian Pilgrimage to Japan". President Anna Hoefnagels contributed an update on the Society's affairs. Rosaleen Gregory's column included four traditional songs, "Walsingham", "The Deserter", "The Trees They Do Grow High" and "The Banks of the Nile". Three other songs also saw print: "The *E.C. Roberts*" (a.k.a. "Red Iron Ore"), the

"Slaves in My Garage" (David Querido) and "Wild Geese Blues" (David Gregory). There were a few reviews and regular features as well.

These issues (and all back issues up to 2013, either in original form or as photocopies) are available from CSTM, c/o folkwaysAlive!, 347 Arts Bldg., University of Alberta, Edmonton, Alta. T6G 2E6. For pricing, see the Mail Order Service catalogue or website (www.yorku.ca/cstm and follow the links), or contact cstmsctm@ualberta.ca. Cumulative Tables of Contents of all issues since 1982 are available on the website as well, as are scans of issues from 1973 to 1999 (<http://cfmb.icaap.org/>). [JL]



Canadian Society
for Traditional Music

Société canadienne pour
les traditions musicales

The Canadian Society for Traditional Music is a registered charity, so all donations made to the CSTM are tax-deductible. Until recently, only a small number of our members have made use of this benefit, and we value their generosity.

The time has come to spread the word about the CSTM and our growth! You might have noticed a few changes in the Canadian Society for Traditional Music lately. We are proud of our organization's recent renewal and revitalization, which has included:

- a new logo
- a new journal format
- electronic access to our journal via ProQuest
- a redesigned website
- expanded conferences that include three days of concurrent papers
- a new CSTM office housed at folkwaysAlive! at the University of Alberta
- improved bilingual services, including a bilingual website
- an ever-growing listserv with more than 230 subscribers

But we have even more planned! Our journal's publication schedule is now semi-annual. We have made our magazine made available electronically at Athabasca University. And we sponsor a student conference paper prize.

To accomplish all this, we need *your* help! We are asking members to consider making a donation to the CSTM. This is fully tax-deductible in Canada, and you will be issued a receipt for income tax purposes.