It is with feelings of relief and optimism that we see this, the sixth and final issue of Canada Folk Bulletin for 1978, go to press. Arriving at the end of one full year of publication is a landmark of some significance, laying to rest many of our darkest fears of inability to pay bills and spurring us on to new visions of growth for the next year. Inside this issue, we present an interview on the collecting of traditional folk music, as well as articles on the work of a modern revival singer and the role of folk festivals. As always, there are songs and tunes from across the country.

It seems often to be the case that readers of a magazine like this give little thought to the actual process which places the finished product in their hands. We thought that issue #6 might be a good opportunity to enlighten people with a brief description of production, from start to finish.

One of the main ideas behind CFB is its function in promoting communications between the various folk communities across Canada. Much of our time has been spent, therefore, in building up a network of correspondents (see inside front cover) who can act as co-ordinators of information within their region. We try to keep constantly in touch with all of the correspondents, and news, articles, photographs and ad's flow into our office. Just before copy deadline, last-minute appeals go out to give encouragement to any tardy news or articles, to seek one more ad that will help pay the press bill, or to obtain the perfect photo of a Prairie homestead to match a song.

The printed material is edited, often retyped in double-spaced sheets, and collated. It is then marked with blue-pencilled coded instructions and sent for typesetting. The copy returns from the typesetter in the form of long, narrow galley
sheets. Half-tones are made from all photographs, since a printing press can only print in black and white. In half-tones, the illusion of grey tones is produced by differing patterns of fine black dots. The galley sheets are cut up and stuck down on large layout sheets along with the ads and photos, and arranged to maintain continuity, coherence and good design without spilling over the available space. At the same time, photocopies of the typesetting are marked for errors, and sent to the typesetter; when the sheets of corrections come back, these are pasted over the errors.

The layout sheets can now be turned over to the printer, and some two weeks later they reappear as printed magazines. They must then be sorted for bulk mailing and entrusted to the postal system.

This entire process is carried out by volunteers, which is both a problem and one of the strengths of the magazine. It means, on the one hand, that much of the work is done during evenings or early mornings. At the same time, it is a magazine produced by Vancouver people who are active in other area, and particularly in other areas of folk music. As such, it is an attempt by us to reach out to other active folk people across the country. The magazine represents and links existing folk communities in Canada, hopefully aiding in the development of a national folk community. So, let us know how you feel about the magazine. If you would like to see changes in what appears in the magazine, help us to make the changes. This is your magazine.

---

**Looking for a rare record?**
**Subscribe to**
**THE RECORD FINDER**
**6 issues $5 10 issues $7 (USA)**
**12 issues $15 (overseas)**

Subscriptions: E.S. (Stan) Turner
4164 Marlborough Ave.
San Diego, California 92105

**NECK & ACTION ADJUSTMENTS - REFRETTING**
**BRIDGE REPLACEMENT - TUNING HEAD INSTALLATION**

**Acoustic Guitar Repair**
SIDE DOOR, 1201 BOWNESS RD. NW.
CALGARY, ALBERTA T2N 3J6

By appointment
BRUCE MARTIN
(403) 263-5786

**LARGE SELECTION**
**OAK PUBLICATIONS**
**COVERING:**
* Bluegrass
* Slide, Blues
* Finger, Flatpicking,
  Etc.

**WRITE FOR**
**COMPLETE LIST**

**BOB INGLES**
**MUSIC STORE**
329-8th Ave. S.W.
263-3759
Chinook Centre: 252-0597
Market Mall: 288-2155
Calgary, Alberta