

EDITORIAL

Readers who have been following the progress of *Canada Folk Bulletin* since the appearance of Vol. I no. 1 will perhaps have noticed that the definition of folk music underlying this magazine is broad and inclusive. Past issues have included articles on Jim Corcoran and Bertrand Gosselin, two young Québécois who compose their own songs; Edith Fowke, one of Canada's foremost collectors of traditional songs; John Murphy, a singer from England who is attempting to develop an active folk society in Saint John; and Charlotte Cormier, a singer and collector of Acadian music. We have published both traditional and recently-composed songs and printed news of musical activities in traditional rural communities as well as in the urban centres.

Folk music should not be defined by a particular type of song. Rather it is a process, a process that involves interaction between people through music and a relationship of music to

people's lives in the past and in the present. It is, in the best sense of the word, popular music.

In future issues, we hope to explore in more detail what we at *CFB* mean by the term folk music. At the same time, in this and future issues, we will be publishing articles by contributors which touch, in various ways, on this question.

The lead article in this issue is by Ronald Weihs, a songwriter and playwright resident in British Columbia. Ron has written a number of songs that are closely linked to life in the Interior of B.C. He describes how one group of these songs came to be written through his involvement with a remarkable theatre company. In the May-June issue, we will present an article by Sheldon Posen, a singer and folklorist, on the question of authenticity in folk music.

Let us hear any comments you may have on these articles.

