In his Introduction to the first Cumulative Table of Contents to the Bulletin (Winter 1991, 25;4), John Leeder paid tribute to the lengthy efforts of Jon Bartlett, Rika Ruebsaat, and Tim Rogers in the development of the publication from a society newsletter to a national magazine which attempted to offer material of interest to folk music enthusiasts of many backgrounds, across the entire nation. In addition to well-earned praise for the work of these people, John's discussion reiterated that their labor was always volunteered, unpaid, and, consequently, part time. This situation will remain as long as the current political climate (I will no longer use the seemingly neutral term, "economic") remains in place, and probably for many years beyond.

Our editors since Tim Rogers have been John Leeder (1986-89), Lynn Whidden (1990-91), and then the return of John Leeder with George W. Lyon. Lynn took the Bulletin on when there was no one available to edit it. Her issues established a degree of visual professionalism that will be de rigueur (but not easily met) for all who follow. If not for Lynn, there'd be no Bulletin today.

John deserves an entire paragraph; he's the type of fellow who doesn't seek praise and consequently deserves more than he gets. I'd like to pay a little on the account right now. I've known John since the early Seventies, when he quickly became my favorite Alberta banjoist (though I could name one near competitor). No one but the man himself—and his gracious and beautiful wife, Marge—will ever know how much he's done for the Society, but I do know how large a priority it's had in his life. He, too, has taken over the Bulletin when no one else could do so. He also had the Mail Order Service in his basement for many months; before you think, Wow, I'd like to have 500 nifty records in my basement, you'd better realize that it means answering a lot of letters, not to mention generating a lot of letters yourself. (Calgary's Gregory family, who are currently nursemaiding the Service, will get their own encomium soon!)

John says he's backing away from all this work. John's way of backing out is to ask if the next local meeting can take place at my house—of course, he's drafted and mailed out all of the notices of this meeting. He says he's going to let others do the work, but I've noticed—and I think Marge has, too—that when others don't do it, John does. If five or ten people would let the Society have half the priority for them that it does for John, we'd be in better shape, and Canadians would generally have a better sense of the role traditional music (and many other musical traditions) has had in their lives and cultural history. (Sorry, John, I guess you got two paragraphs.) [Aw, shucks! —JL]

Since the last Cumulative Table of Contents (also created by Mr. Leeder), the Bulletin has gone through a couple of format changes, and I hope that we've settled on the 8½" by 11" size, for which I believe I hear a second from the librarians in the audience. John and I are struggling to keep our production on schedule.

As before, the Table of Contents concludes with prices and availability, and we hope that you'll all wish to be the first on your various blocks.

—GWL

To demonstrate the citation method, choosing a random example, "(1990) 24/1-16" means "page 16 of vol. 24, no. 1, whose cover date was 1990." Anyone interested in an explanation of the criteria used for the various categories is directed to the introduction to the "Cumulative Table of Contents 1982-89", (1991) 25/4-31.

(Issue 24/2 (Summer 1990) erroneously bore the designation 25:1; the true 25:1 is the Spring 1991 issue. Issue 25:3 was produced by reduced photocopy, and bore no page numbers; the numbers used here are conceptual only. Issue 27/4 (December 1993) was erroneously designated as 27/3 on its cover.)

**Articles, Features, etc.**

*About Our Song Editor, Howard Kaplan ... (1990) 24/3-7*

*Accordion (The): The People's Instrument (Len Wallace) ... (1992) 26/3-7*

*Allons ensemble à Calgary (Jocelyne Mathieu) ... (1993) 25/3-12*

*Archives of the Canadian Society for Musical Traditions (The) and the Folk Music Collections of the University of Calgary Library (William A.S. Sarjeant) ... (1990) 24/4-11*

*Bulletin Wants More Songs (The) (Howard Kaplan) ... (1990) 24/2-5*

*Button Accordionist from Chesterfield Inlet, N.W.T.: Papaluk (Theresa) Kukkjak (Gregg Bruaakil) ... (1990) 24/2-18*

*CSMT Constitution Revisions ... (1990) 24/2-11*

*CSMT/SCMT Annual Meeting (photo montage) (W.A.S. Sarjeant) ... (1991) 25/1-10*

*Canadian Folk Festival Directory (John Leeder, compiler) ... (1991) 26/4-11*

*Canada Camps (John Leeder, compiler) ... (1993) 27/3-12*

*Canadian Folk Festival Directory, 1991 (Murray Evans, Lei Anne Sharratt, compilers) ... (1991) 25/3-4*

*Canadian Folk Festival Directory (1993) 27/3-12*

*Canadian Folk Festival Directory, 1993: Introduction (John Leeder) ... (1993) 27/2-5*

*Canadian Folk Music Bulletin Cumulative Table of Contents 1982-89 (John Leeder, compiler) ... (1991) 25/4-31*

*Centrefold (The) (George W. Lyon) ... (1993) 27/3-16*

*Changing the Names of Our Society (Phil Thomas) ... (1990) 24/2-15*

*Commentary: The Truth About Folk Festivals (Mitch Podolak) ... (1991) 25/2-36*

*Consummate consummeur (Le) (André Garceau, translator/traducteur) ... (1993) 27/1-8*

*Consumed by Consumerism (Jon Bartlett) ... (1993) 27/1-6*

*Devil at the Dance (The): Variations on a Theme (Robert Rodriguedes) ... (1993) 27/3-3*

*Deux chansons judo-allemandes: "Die Soche" et "Der Mai Lied" (André Garceau, translator/traducteur) ... (1993) 27/4-12*

*Diable qui vient danser (Le): Variations sur un thème populaire (André Garceau, translator/traducteur) ... (1993) 27/1-6*

*Drops of Brandy (The): Several Versions of a Métis Fiddle Tune (Anne Lederman) ... (1990) 24/1-3*

*Elohe Folk Letters (The) (Judith Cohen) ... (1992) 26/3-9*

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Cost and Availability of Issues

Some issues are out of print in their original form, and are available in photocopy only. Some were originally produced in photocopy form. All issues available only in photocopy are marked with an asterisk.

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*Issue is available in photocopy only

Some issues are in short supply; if they become unavailable in the meantime, we will supply photocopies and adjust the price accordingly unless we receive other instructions. Information in the above listing is slightly more current than that contained in the 1994 Mail Order Service Catalogue, as the last available copies of a couple of issues have been snapped up in the interim.

Our schoolhouse was certainly the centre of community life for many years. I remember with what special excitement the older pupils would say on a Friday afternoon, "There is going to be a dance here tonight!" Teacher would tell us to take our books and pencils out of our desks and put them in one special corner with the teacher's desk. Then if I was lucky enough to come to the dance, what a thrill to walk in and see an unfamiliar room, all empty of furniture, the desks piled row on row against the window side of the school and crude benches along the other walls.

I remember Mother telling me to put my coat on top of the stack of desks, and, when I came to place it, there was a sleeping infant pillow on the coats already there. I carefully placed my own coat beside it, looked at the peacefully sleeping face and then turned to this thrilling new schoolroom.

The dances were so different from what they are today. Which of our children have seen the grace and beauty of a roomful of couples, all in regular line, dancing the beautiful four step? What of the dainty French Minuet, the militarily precise three step, and the joyous and bouncy Cabbage dance direct from the Ukraine?

By the time I had grown to the age of having boyfriends, there were community halls where the newer dances were held. Somehow the grace of those earlier days was lost and with the old faces leaving, and the old dances, too, much of the enjoyment was lost to me, and I turned to other things.

Caroline Relf, Building and Working Together (Thorhild, Alberta)

My dad, Gerry Leeder, could get a tune out of anything with strings on it, but his favourite instrument was Hawaiian guitar, which he first played in high school dance bands in the '20s, growing up in Bracebridge, Ontario. When he went to Normal School in North Bay, he met Fred Lambert, who played Spanish guitar. They wangled a weekly show on the local radio station. Each week they would write a script, which the announcer, Tom Darling, would read to introduce the numbers.

Unbeknownst to anyone, Dad was teaching Fred to play Hawaiian guitar, and Fred was teaching Dad Spanish guitar. For their last program of the season, just as the announcer began to read the introduction, they exchanged instruments. The announcer's jaw dropped, but he never let on, and carried on with the script. They did the entire show with Dad playing Spanish and Fred playing Hawaiian, and none of the listeners ever knew the difference.

John Leeder

We were Baptist. We didn't dance. We had different kinds of games; drop-the-handkerchief, hide-and-seek; but as we grew bigger we didn't play those games. We played baseball, and later we had choir practice.

Emily Smith, Tales and Trails of Millet (Millet, Alberta)