



Treasures from Our Archives

Once again this feature will cover two-issue periods, as it is in contemplation to publish only three issues this year (not the first time the Bulletin has responded to vicissitudes with a schedule variation, as anyone following this column will be aware).

Also, I've been doing this column for five years now. If some of the descriptions seem eerily familiar, it's because I'm recycling.

Fifteen Years Ago

Bulletin 20.3-4 (September/December 1986). This was the issue with which my first stint as Editor became official. An article by departing editor Tim Rogers, "Folk Music?", started things off. Other articles were "The First Non-Native Canadian Folk Song?" by Tony Stephenson, and Martin Rossander's reminiscences of a musical life, entitled "The Dressings We Put On Our Lives". Numerous reviews and retrospectives of Canadian folk festivals, compiled by Live Performance Editor Bill Sarjeant, constituted a feature. Murray Shoolbraid's column "Folk Notes and Queries" appeared. Murray was also involved as author of a couple of fiddle tunes, "Exposition Reel" and "Curtis Shull"; songs included "Hurray for Camp Borden", James Keelaghan's "The Fires of Calais", and a traditional Newfoundland song, "The Cat Got on the Lamp".

Ten Years Ago

Bulletin 25.3 (Fall 1991). Hard times. The BCSTM 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*.

Bulletin 25.4 (Winter 1991). George W. Lyon got his feet wet as guest editor of this monumental issue devoted to cowboy poetry and songs. "Words From the Range: Canadian Cowboy Poetry" was the feature article; songs and poems were too numerous to list. Lots of photos, too, including a photo essay, "Home on the Range, Home on the Stage". In addition to the cowboy material, there was the Cumulative Table of Contents covering 1982-89, plus reviews of Gallaher & Galbraith's *Home to the Island*, fiddle recording Emma Lake Live and Ken Hamm's *Floodtide*.

Five 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 accompanied 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 (we printed a couple of his songs last issue). Numerous reviews of books and recordings completed the issue.

Bulletin 30.4 (December 1996). This issue was a memorial to the late Edith Fowke, with articles by Phil Thomas, Robert Rodriguez and Vera Johnson, the playlist of Steve Fruitman's Great North Wind radio tribute, biographical notes and a publications list. Songs either collected by Edith or particular favourites of hers were included: "The Rosy Banks So Green" as sung by O.J. Abbott, Hamish Henderson's "Freedom Come-All-Ye" and Vera Johnson's "The Housewife's Lament". There was also a montage of Bill Sarjeant's pictures from the recent AGM in Toronto and, as always in this period, there were lots of reviews.

These issues are available from CSTM Back Issues, 224 20th Ave. NW, Calgary, Alta. T2M 1C2. See the Mail Order Service catalogue or the website (www.yorku.ca/cstm) and follow the links for pricing. [JL]

*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted:*

**THE MERCHANT OF VENICE
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