

dating back to the 1950s. We could have spent weeks happily browsing.

The graduate program at the University of Calgary has had a number of students whose research has been in the area of traditional music. This new acquisition from Edith Fowke will provide research possibilities for years to come.<sup>7</sup> One master's thesis on an aspect of the Edith Fowke collection of field tapes at the MacKimmie Library has already been completed—*Towards an Understanding of Canadian Traditional Song Style Through Analysis of Descriptive Transcriptions Using Field Recordings Made by Edith Fowke in the Peterborough Area of Ontario During the Years 1957 to 1959*. (Sheri Herget, Master's Thesis, University of Calgary, 2001).

To the end, Edith Fowke was a delightful lady to visit. Although her body was failing, her mind, memory, and wit were razor sharp. Edith Fowke's interest in preserving our Canadian cultural heritage through the collection and dissemination of folk music and folklore is perpetuated through her gift to the University of Calgary, through the many people whose lives she touched, and through future publications based on her collection.

## Notes

- 1 This collection of books was part of Edith Fowke's bequest to the University of Calgary
- 2 Johnston, R. Interview with Jeanette Panagapka at his home in Calgary, AB. Summer 1996.
- 3 *Ibid.*
- 4 The University of Calgary *fonds*, accession file 404/87.10 contains transcripts of *Folk Song Time* dating from 1957 to 1964 (files 6.2 to 7.5).
- 5 Fowke, Frank. Interview with Jeanette Panagapka at his home in Toronto, ON. Summer 1996.
- 6 Fowke, Edith. 'Collecting and studying Canadian folk songs', *Ethnomusicology in Canada*, Toronto 1990.
- 7 Edith Fowke's research collection was bequeathed to the University of Calgary. However, the copyright is held by the Writers Union of Canada.

Jeanette Panagapka is a retired music teacher. She taught music and was a music consultant in the schools of Waterloo County for many years as well as teaching music education courses at Wilfrid Laurier University and the University of Calgary. She completed her master's degree and Kodály Diploma at the University of Calgary. Ms. Panagapka was founding president of the Kodály Society of Ontario (1984-1989), editor of *Alla Breve* (1993-1996) Kodály Society of Canada, and Secretary Treasurer of the International Kodály Society (1993-2001).

## Fonds Edith Fowke

Edith Fowke's archival remains are not gathered together in a single location, which is unfortunate since it makes research into Edith's life and achievements more difficult than need have been the case. As far as I can tell so far, there are three places where material relating to Edith can be found: the Canadian Museum of Civilisation in Hull, Quebec; York University in Toronto; and the University of Calgary. At first glance, at least, by far the largest of these three collections is in Calgary, in the Special Collections section of the MacKimmie Library, housed at the very top of the Library tower. The University of Calgary also possesses Edith's personal book collection, but regrettably this has been integrated with the main University collection. It is however possible to obtain a print-out listing all the books donated by Edith and Frank Fowke.

Without going in person to Calgary it is possible to get some sense of what is in part of the fonds Fowke, although you cannot get a listing of everything. Use your web browser to reach the U. of C. website, and then locate Special Collections in the MacKimmie Library. This may seem easier said than done, but with persistence you will find it. Once there, click on the Richard Johnston Collection (the music archives). The Fowke collection is a sub-set of this.

You will find that fonds Fowke is divided into fifteen different accession numbers. The reason for this is that the archival material was donated at different times and by different people. Of these fifteen accessions, ten have so far been catalogued

electronically (work is in progress on the others, but funding is limited and scarce). Most of these were donated by Edith herself between 1987 and 1995, and so have been available to researchers for several years now. Available for scrutiny, that is, since there is a potentially very serious copyright problem relating to Edith's literary remains and recordings. Although she donated the physical materials to the University of Calgary, in her will she left copyright to the Writers Union. This organisation interprets the will to mean copyright on everything, including unpublished manuscripts and field recordings, not just Edith's publications. The archivists at Special Collections (and University of Calgary Press) are still trying to find out exactly what this means in practice. In the meantime, it appears that CSTM cannot reprint any archival material without obtaining permission from the Writers Union, which may demand royalties that we cannot afford to pay! However, as far as I can see, this restriction should not apply to transcriptions of songs from Edith's field recordings (since transcriptions of traditional material are regarded in copyright law as arrangements and the copyright belongs to the transcriber). But it *may* apply to the recordings themselves, except, presumably, those that Edith gave or sold to record companies such as Folkways (now owned by the Smithsonian Institute).

My aim in this short account of the fonds Fowke is to give you some idea of what is in all the cardboard boxes that are grouped within those fifteen accession numbers. Since lists of the first ten accessions are available electronically, I'll give more details on the other five, that is, the most recently donated material. Of these, the two most exciting are Accession No. 592/96.7, which appears to contain a goodly number of Edith's field recordings, and Accession No. 664/99.2, which contains a large miscellany of items of interest to the curious, including Edith's card files. Nonetheless, for the sake of completeness, let's quickly run through each accession in turn.

Accession No. 403/87.10

A miscellany of correspondence, mainly from publishers, and clippings of reviews of Edith's books. Also reviews done by Edith. Carbon copies of scripts for Edith's CBC radio series, *Folk Song Time* (1949-1964), and a variety of other radio productions with which Edith was involved, including *Folk Sounds* (1964-70).

Accession No. 416/87.23

Correspondence, manuscripts and typescripts relating to Edith's publications, including (among others) *Folklore of Canada*, *Songs of Work and Freedom*, *Ring Around the Moon*, the two volumes of *Folk Songs of Canada*, and *The Penguin Book of Canadian Folk Songs*. Edith's own copies of the LPs made from her field recordings and/or for which she wrote sleeve notes.

Accession No. 432/88.13

More correspondence and typescripts, including text for the audio-visual project, *The History of Folk Music in Canada*, and manuscripts of *A Bibliography of Canadian Folklore in English*, *Tales Told in Canada*, and *Explorations in Canadian Folklore*.

Accession No. 452/89.14

Material relating to the Canadian Folk Music Society. Typescript manuscripts, including *Canada's Story in Song* and *Traditional Singers and Songs from Ontario*. Miscellaneous cassette tapes. Colour slides of Ontario architecture.

Accession No. 480/90.20

Correspondence about the Order of Canada award, about the Canadian Folk Music Society, and with various publishers. Typescripts of *Canadian Folklore*, and of several issues of *Canadian Folk Music Journal*.

Accession No. 502/91.16

A miscellany, that includes correspondence, manuscripts of reviews and articles, tax returns, cassette tapes, reel to reel tapes. Typescripts of *Lumbering Songs from the Northern Woods*; *Red Rover, Red Rover*; *Folktales of French Canada*, and *Songs and Sayings of an Ulster Childhood*.

Accession No. 515/92.13

Another miscellany, including C.C.F. Women's Council scrapbook, 1940-43. Correspondence relating to (among others) the Library of Congress, the Waterloo Music Company, and the Commission for Continuous Learning. Reel to reel and cassette tapes.

Accession No. 535/93.10

A considerable amount of correspondence with British, American and Canadian folklorists and folksingers. Correspondence and other materials relating to Helen Creighton and LaRena Clark. Reviews (mainly photocopies) of Edith's publications. Notes and other materials relating to York University courses on folklore and folksong taught by Edith. Audio-cassettes for use in

teaching. Materials on broadside and other ballads. Materials on folk arts. Songlists for CBC radio series, *A Maid and a Man* (1952). Reprints of articles by other authors, and some by Edith, including "Anglo-Canadian Folksong: A Survey". Preliminary edition of *A Bibliography of Canadian Folklore in English*. Bibliographies and brochures by other authors. Reel to reel tapes of Kenneth Peacock's field recordings. LP records of LaRena Clark. Posters.

Accession No. 561/94.16

More correspondence, including some relating to *Folk Song Time*, to the Canadian Folk Music Society and the Canadian Folk Music Journal, and to *A Bibliography of Canadian Folklore in English*. Photocopies of articles by Edith and others. Typescript of "Canadian Folklore in English, 1972-1984". Typescript of "Dr. Marius Barbeau: A Tribute to a Canadian Pioneer". Proof copy of *Legends Told in Canada*, and related correspondence and research materials.

Accession No. 574/95.12

Yet more correspondence, from the period 1983-1995, some of it relating to the Canadian Folk Music Journal. Various CBC radio scripts including those for *Songs for Today and Tomorrow* and *Songs from the Canadian Lumberwoods*. Reel to reel tape of Edith interviewed by Studs Terkel, & other reel to reel tapes.

Accession No. 592/96.7

Reel to reel tapes, with back-up cassette copies made by U. of C. archivists. There are five file boxes, containing respectively 37, 39, 39, 37 and 21 items. The first four boxes are treasure troves.

Box 1: This appears to consist in part of compilation tapes made by Edith from her own field recordings, on such subjects as "British Ballads (Various Ontario singers)", "Lumberjack Songs and Ballads", "Tragic Lumbering Ballads", "British Ballads: Unfaithful Lovers", "British Broadside: Sailors, Tragic", "American Murder Ballads", "Ontario Tragic Ballads", "British Ballads: Sailors", "British Ballads: Criminals", "British Ballads: Family Opposition", "British Ballads: False Love", "Shipwrecks on the Great Lakes", "North American Sea Ballads", "Child Ballads", "Humorous British Broadside", "British Broadside: Lovers' Disguises", "British Broadside: Faithful Love" and "Fiddle Tunes". There are also tapes devoted to individual performers, such as Gaelic singer William Munro, the MacDonald family, Mrs Arlington Fraser, Tom Cavanagh, O.J. Abbott, and LaRena Clark. *These*

*appear to be Edith's field recordings of these singers.*

Box 2: More field recordings of (among others) LaRena Clark, Tom Brandon, Joe Thibadeau, Joe Chisholm, Leo Spencer, Emerson Woodcock, the McMahon family, the Cleary family, and the Sullivan family.

Box 3: More field recordings from 1957-65. Several dozen singers, including Sam Campsall, Michael Cuddihy, George McCallum, Jim Doherty, Mrs. Maggie Ralph, Jim Heeferman, and Mrs. Jack Keating (Vera Monaghan).

Box 4: More field recordings from 1957-67. A variety of singers, including the Anderson family, Janet Armstrong, Stanley Botting, Captain Charles Cates, Andra Stewart and family, Mr & Mrs Walter C. Webb, and many schoolchildren.

Box 5: More tapes, but they are unnumbered and appear to be compilations made by Edith, sometimes selections for or from Prestige or Folkways LPs. Most are Ontario songs or lumbering songs, but others include performances by Jeannie Robertson and Tom Brandon.

Accession No. 604/97.3

These are audio cassette recordings of folk songs, transcribed by U. of C. archivists from 78rpm recordings for conservation purposes. They appear to represent Edith's collection of 78s. Many of the performers are American, including Bascom Lamar Lunsford, Mrs. Maul Long, and Sam Hinton. Others appear to come from Atlantic Canada, including Dennis Smith and A.R. Scammel. Apparently this accession would have been larger had not some of Edith's 78s been broken in transit to Calgary, despite being carefully boxed.

Accession No. 627/98.3

A miscellany of Edith's reel to reel tapes, cassette tapes, and even a few CDs. A few are Edith's recordings, but most are copies of radio programs or LPs, or compilations of recorded performances by artists that Edith liked. There are quite a few well-known names here: Joe Glazer, Ewan MacColl, Pete Seeger, Woody Guthrie, Phil Thomas, and Ray Fisher, among others. Some of the compilations are on topics, such as "Canadian Historical Songs", "Bawdy Songs", "Children's Songs", "Anti-war Songs", "Women". There are also recordings by LaRena Clark, and an interview of Helen Creighton by Edith.

Accession No. 631/98.7

Two interviews about Edith by Jeanette Panagapka: one with Richard Johnston and one with Frank Fowke. Both recorded in 1996.

#### Accession No. 664/99.2

Correspondence with and/or files on several dozen American, British and Canadian folklorists and singers, including some very well-known names, many of their owners still alive and kicking. Deceased correspondents include Marius Barbeau, Barbara Cass-Beggs, Helen Creighton, Kenny Goldstein, Herbert Halpert, Wade Hemsworth, Hamish Henderson, Richard Johnston, Tom Kines, Alan Mills, Bill Sarjeant and D. K. Wilgus. Other correspondence is with publishers, or to do with the American Folklore Society, the Canadian Society for Traditional Music or the Canadian Folk Music Journal. There is a fair amount of material on children's songs, women's songs and bawdy songs, including some song texts and articles. Other material (including more correspondence) deals with various aspects of Edith's personal life, including financial and family matters. There are not many photographs, but there are a few, including one autographed by Alan Mills. There are also some floppy discs, but whatever word-processing program Edith used was unrecognised by my version of Word for Windows. An attempt has also been made, how successful I do not know, to salvage the contents of the hard-drive of Edith's PC, a 486.

Some of the material in this accession - donated by Frank Fowke - is of a personal nature, unrelated to Edith's work. One set of files, concerning Edith's family in the 1990s, is restricted, but thankfully the restrictions do not apply to journals that Edith kept for the years 1929-33, 1937, 1967-83, and 1985-1996, or even her address book. The earliest items appear to be five autograph books dating from 1927-31. Hidden among the very large number of miscellaneous items are some valuable boxes of index files: the original hand-written records of Edith's field-tapes, sorted according to singers and song-titles. There are also permission forms, and some photocopies of transcriptions of selected songs from the field-tapes. In short, there is a mine of miscellaneous information here about Edith, her work in the later years of her life, and her interactions with other people.

It would take many more than the few days I had available in Calgary to go through this accession alone, but it should prove very useful for Edith's biographer. I spent most of my time on Accession No. 592/96.7, but it was possible to listen to only a very few samples from the field recordings. Perhaps not very surprisingly I came away with the

renewed conviction that Edith had recorded some very fine traditional singers. O.J. Abbott and LaRena Clark I had heard before, but I had no idea how extensive a repertoire was possessed by Grace Macdonald (aka Mrs Arlington Fraser), although the eleven songs from her in *Traditional Singers and Songs from Ontario* should have been a signal. Nor did I realize just how many Ontario singers Edith tracked down between 1957 and 1967. She must have had a very tough time cutting down the wealth of good material she had available for that publication.

Edith was a remarkably energetic and persistent woman, and we are very fortunate to possess the legacy not only of her published work (which is extensive enough!) but also of her field-recordings and other activities. It will take quite a while before researchers exhaust the treasures to be found in this archival collection.

*David Gregory*

### **Barry Isaac, 1942-2002**

The Calgary folk music community lost a familiar figure as Barry Isaac passed away on July 7. Barry was unofficial photographer of the Calgary folk scene, documenting many of the performances at folk clubs and festivals. His work has appeared in the Bulletin, notably in the Stan Rogers memorial issue, vol. 17, no. 4 (September 1983).

Barry became a professor of English at the University of Calgary after gaining his education under difficult circumstances due to hemophilia. He was active in the Canadian Hemophilia Society, being particularly instrumental in fostering awareness at the national governmental level of issues surrounding the condition. He also chaired several committees for the society and edited its newsletter, and in 2000 received its Frank Schnabel Award for distinguished service as a volunteer.

Barry was taken by an accidental overdose of his pain medication. His life is an example to everyone who struggles to achieve great things despite adversity.

*John Leeder*