

# Comptes- Rendus

## Reviews

### MUSIQUE INSTRUMENTALE CANADIENNE-FRANCAISE CHEZ FOLKWAYS RECORDS

par Donald Deschênes

[NDLR. — Les disques dont traite cet article sont en vente chez le Service de commandes postales de la SCTM, Box 4232, Sta. C, Calgary, Alberta T2T 5N1, aux prix précisés, plus \$2.00 frais d'expédition pour le premier disque, \$.50 pour chaque disque additionnel.]

Entre 1979 et 1983, la maison Folkways Records de New-York a fait paraître six albums consacrés à la musique traditionnelle canadienne-française. Ces albums nous présentent un choix tout à fait remarquable de musique pour le violon, l'harmonica et l'accordéon avec des musiciens qui, pour la plupart, n'ont pas besoin de présentation. Il s'agit d'enregistrements récents d'instrumentistes tels que Gabriel Labbé, Jean-Marie Verret et Aimé Gagné ou de repiquages de disques 78 tours d'artistes comme Alfred Montmarquette, Joseph Allard, Henri Lacroix, Théodore Duguay, Joseph Plante et Joseph Guilmette.

Afin de vous faire connaître ces albums le plus simplement possible, pour chacun vous pourrez y lire une courte présentation suivie d'une appréciation qui fera ressortir les qualités et les faiblesses, s'il s'en trouve. Le tout sera accompagné d'un commentaire général.

Masters of French Canadian Dances. Joseph Allard, Violin. Selected and annotated by Gabriel Labbé. Produced by Richard Carlin. Folkways Records, RBF 110 [\$11.00 aux membres, \$13.00 autrement].

Célèbre joueur d'harmonica, Gabriel Labbé est aussi connu comme collectionneur de disques 78 tours. On sait qu'il est l'auteur du livre Les Pionniers du disque folklorique québécois, 1920-1950 (L'Aurore 1977). C'est ainsi que sur cet album, il nous livre une petite partie de sa précieuse collection en nous présentant 14 des meilleurs pièces qu'a endisqué Joseph Allard entre les années 1928 et 1933 sur disques 78 tours.

Joseph Allard naquit le 1er février 1873 à Woodland, près de Montréal. Son père, Louis Allard, lui-même violoneux, lui enseigne le violon dès l'âge de 9 ans. A 16 ans, il quitte le Canada pour la Nouvelle-Angleterre où on reconnaît son talent. Après 28 ans, il revient au Canada en 1917 et passera la majeure partie de sa vie à Ville St-Pierre, près de Montréal. Comme beaucoup de musiciens, il meurt seul et pauvre en novembre 1947 à l'âge de 76 ans.

Après avoir entendu parler de Joseph Allard par des Philippe Bruneau, des Jean Carignan et bien d'autres, on ressent une très vive émotion à écouter ces pièces par ce grand interprète qui, par la qualité et la richesse de son jeu et de son répertoire, a influencé plusieurs générations de musiciens, tant au Québec que dans tout l'est de l'Amérique du nord.

Dès la première audition, ces pièces sont tellement élevantes qu'on oublie la pauvre qualité des enregistrements. Cette judicieuse sélection de Gabriel Labbé dépasse le simple document et le témoignage. Elle nous confirme l'actualité et la permanence, sinon le classicisme, de cette musique.

Cet album est accompagné d'une brève présentation du musicien. Pour chaque pièce, M. Labbé ne fournit, avec le titre, que la date d'enregistrement. Il aurait été instructif de savoir où furent enregistrés ces premiers disques, dans quelles conditions, avec quels musiciens et quelles en furent les tirages. Comme ce fut fait pour d'autres microsillons de cette collection, des notes explicatives sur les pièces auraient été les bienvenues: telles la tonalité habituellement utilisée, le style de jeu, quelles dances convenaient à telle pièce, d'où origine-t-elle, où et de qui l'a-t-il apprise quand cela est connu, etc. Enfin, on peut se demander pourquoi on a mis sur le devant de la pochette la photo d'un danseur au lieu de celle du musicien.

Masters of French Canadian Music 2. Alfred Montmarquette, accordion. Selected and annotated by Gabriel Labbé. Produced by Richard Carlin. Folkways Records, RBF 111 [\$11.00 aux membres, \$13.00 autrement].

Encore une fois, Gabriel Labbé nous présente un autre des plus importants musiciens de cette génération. Alfred Montmarquette est né à Montréal en 1870 dans une famille nombreuse. A 12 ans, il commence à jouer sur l'accordéon que son père lui a offert pour son anniversaire. Presque sans instruction et sans aucune formation musicale, il jouera entre autres avec Conrad Gauthier aux "Soirées du Bon Vieux Temps" et avec Mme Bolduc. Il mourut en mai 1944, à l'âge de 74 ans, dans le plus grand abandon, la misère et la maladie.

Cet album est lui aussi d'une grande richesse, de cette musique qui ne meurt pas, qui dure sans jamais vieillir. Ici encore, Gabriel Labbé a fait un choix des plus pertinents pour nous donner un très bon exemple du talent remarquable de M. Montmarquette dont les spécialités étaient les valse et les marches.

Tout comme l'album précédent, une brève biographie accompagne le disque. Il faut aussi déplorer le manque de notes explicatives.

Masters of French Canadian Music 3. Gabriel Labbé, harmonica. Philippe Bruneau, piano. Collected, Transcribed and Annotated by Carmelle Bégin, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa. Folkways Records, RBF 114 [\$11.00 aux membres, \$13.00 autrement].

Voici un beau disque. Voici une musique qui s'écoute aussi bien qu'une sonate de Bach ou un concerto de Vivaldi. D'avoir réuni sur un même disque Gabriel Labbé et Philippe Bruneau, ces deux grands de l'harmonica et de l'accordéon au Québec, est un grand plaisir pour les mordus de musique traditionnelle. Le répertoire choisi est on ne peut plus beau et le jeu de Gabriel Labbé à l'harmonica est souple, gracieux même, d'une touche tout à fait unique. De son côté, Philippe Bruneau s'avère être un excellent pianiste. A eux deux, ils ont fait des arrangements remarquables de ces pièces dont plusieurs sont des classiques du répertoire traditionnel québécois.

Les pièces que Labbé exécute ont été apprises à l'oreille ou sur disque 78 tours des meilleurs musiciens traditionnels québécois. Enfin, autant pour le profane que pour le musicien, les notes de Carmelle Bégin sont extrêmement intéressantes et permettent une écoute beaucoup plus active et instructive.

Masters of French Canadian Music 4. Henri Lacroix, harmonica, Théodore Duguay, Joseph Plante, Joseph Guilmette, accordion. Selected by Gabriel Labbé. Transcribed and annotated by Carmelle Bégin, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa. Folkways Records, RBF 115 [\$11.00 aux membres, \$13.00 autrement].

Des six albums qui sont présentés ici, celui-ci est probablement le plus captivant par sa diversité. Sur la face A, on y retrouve sept pièces interprétées par Henri Lacroix accompagné de différentes petites formations musicales avec lesquelles il a endisqué. Celles-ci sont parfois étonnantes. Par exemple, pour la "Polka du père Antoine", qui est une version instrumentale de la chanson américaine "The Buffalo Gals", le Trio Lacroix est composé de l'harmonica, du xylophone et du piano. Le contrepoint rythmique du xylophone, inspiré des pas du "tap dance", n'est pas sans susciter quelque intérêt. Le répertoire d'Henri Lacroix est surprenant, une véritable découverte pour moi.

Sur la face B, on retrouve deux pièces par Théodore Duguay, trois pièces par Joseph Plante et deux autres par Joseph Guilmette. Par exemple, ce dernier interprète une "Clog américaine" tout à fait remarquable et la valse "Adieu ma chérie" d'une façon fort émouvante.

Encore une fois, un excellent microsillon que les notes de Carmelle Bégin complètent admirablement bien et qui invitent l'auditeur à une écoute beaucoup plus attentive. Cependant, on n'y retrouve que des notes biographiques sur Théodore Duguay et presque rien sur les autres. C'est malheureux! Après avoir tant aimé écouter Henri Lacroix, je demeure sur ma faim de ne rien connaître de lui.

French Canadian Dance Music. Jean-Marie Verret, fiddle. Lise Verret, piano. Collected, transcribed and annotated by Carmelle Bégin, Canadian Centre for Folk Culture Studies, National Museum of Man. Folkways Records, RF 120 [\$11.00 aux membres, \$13.00 autrement].

Natif du Lac St-Charles, près de Québec, Jean-Marie Verret est né en 1945. Hérité de son père Jules et de son grand-père Jean-Baptiste, tous deux de grands violoneux, Jean-Marie est dépositaire de tout un répertoire exclusif, uniquement joué par sa famille. Y sont rassemblées des pièces destinées à la danse, toutes tirées du répertoire familial, dont deux composées par Jules Verret.

Il s'agit encore d'un disque qui s'écoute merveilleuse-

ment bien et que j'ai envie de classer dans ma discothèque avec quelques grands violonistes comme Salvatore Accardo et Isaac Stern. Cette grande délicatesse de jeu et cette remarquable sonorité font de cet album un véritable bijou. On sent entre les deux musiciens, Jean-Marie et Lise, sa fille, une véritable complicité.

Encore une fois, les notes et commentaires de Carmelle Bégin sont fort utiles.

French Canadian Country Dances. Traditional Harmonica Music of the Lower St. Lawrence River, Quebec. Aimé Gagné et sa musique à bouche – Aimé Gagné and his harmonica. Compiled and annotated, with French and English notes by Alain Blanchet. Folkways Records, FD 6535 [\$11.00 aux membres, \$13.00 autrement].

Des six albums présentés ici, ce dernier est celui dont l'audition est la plus difficile sans que la vedette soit en cause. Ce disque nous présente un excellent joueur d'harmonica de Rivière-du-Loup, petite ville de l'Est du Québec. Aimé Gagné est un être marginal qui a trainé sa besasse d'un bout à l'autre du Québec, tantôt comme aide-fermier, tantôt comme coupeur de bois ou vendeur de poisson. Il est accompagné d'un jeune guitariste et joueur d'harmonica, Alain Blanchet, qui a, en quelque sorte, découvert Aimé, et de France Soucy, qui joue différents instruments comme la bombarde, le dulcimer et diverses petites percussions.

Malgré un fort beau répertoire, représentatif de cette région, cet album est par moments inintéressant. Les enregistrements faits à la "bonne franquette", quoique de bonne qualité, ne sont pas toujours à la hauteur. Par exemple, y a-t-il une nécessité quelconque à avoir sur disque un faux départ et les échanges entre les musiciens? Est-il plus "authentique" de ne pas encadrer le musicien au lieu de l'aider à faire des enregistrements professionnels et de qualité? Un disque dit "ethnographique" n'excuse pas de tel laisser-aller.

Les notes d'Alain Blanchet sur les pièces sont du même acabit, quasi-inexistantes, imprécises et sans aucune recherche préalable. Enfin, à mon avis, celui-ci, malgré un bon vouloir évident, n'a pas su rendre justice à ce joueur d'harmonica. Les arrangements musicaux sont souvent pauvres et parfois même inadéquats. Dommage! Aimé Gagné est pourtant un excellent musicien.

En conclusion, je conseille à tous les amateurs de musique traditionnelle d'acquérir ces albums, y compris le dernier. Un collectionneur ne peut faire sans eux. Ensemble, ils forment une anthologie extrêmement précieuse. Nous ne pouvons que souhaiter que Folkways

Records, avec la collaboration de chercheurs comme Gabriel Labbé et Carmelle Bégin, fasse paraître d'autres microsillons de cette qualité avec d'autres musiciens traditionnels, mais aussi, pourquoi pas, avec des chanteurs traditionnels.



## ANDRÉ ALAIN: VIOLONEUX DE ST-BASILE DE PORTNEUF

by George W. Lyon

André Alain: Violoneux de St-Basile de Portneuf. (Les Danseries de Québec, C.P. 516, Haute-Ville, Québec, QC GIR 4R8). [Cassette available from CFMS Mail Order Service, \$10.00 members, \$12.00 non-members – please add \$2.00 shipping.]

The deeper I get (gradually) into French-Canadian music, the more it astounds me that folk and other music enthusiasts in this country haven't reached to the music of La Belle Province as a sort of motherlode, in the way that Americans look to the blues and Appalachian mountain music as sources of inspiration for the musical culture of the whole nation. Many people are aware of Jean Carignan, and some have even listened to him, but I suspect few have listened to enough other violoneux to be able to hear how Carignan was typical and how he was unique. Besides being a natural genius, Carignan was early aware of musics other than that of his native region, and was particularly influenced by Irish and Scottish players such as Michael Coleman and J. Scott Skinner. With Skinner, of course, Carignan was opening himself up to concert stage techniques and effects; later, playing Carnegie Hall and meeting such luminaries as Yehudi Menuhin, he was undoubtedly influenced even further by classical sounds and ways of playing his instrument.

But what did players who didn't go so far afield sound like? The CFMS Mail Order Service offers a number of opportunities to hear for yourself, none of them better than a cassette from Les Danseries de Québec, Andre Alain: Violoneux de St-Basile de Portneuf. My semi-trained ears note that Alain, seconded on half the cuts by Pierre Laporte, lacks the warm, full tone that Carignan could command, but this is not uncommon among folk fiddlers anyway. Instead of that sort of classical, controlled sound, I hear in Alain an exquisite wildness, a willingness to take chances.

This music is full of surprises. Find a tune you know and listen to the changes he puts it through. (Actually, there are probably only few tunes you already know — a blessing in itself, if you're as tired as I sometimes get of the standard fiddle contest repertoire, stock items like "Ranger's Waltz" and "Whalen's Breakdown", let alone "Orange Blossom Special"!)

French-Canadian fiddlers are known for their willingness to alter tune lengths — dropping bars and extending notes, the sorts of things that keep accompanists awake. Even when that's not happening, Québécois tunes often take marvellous and unexpected turns. The best example of this in the present set is the "Pot-pourri en fa".

Most of the selections are in duple time. They sound like reels to me, but there is a French-Canadian gigue in 4/4, and I have not yet learned to distinguish them, so there may be some here. Alain and Laporte offer one elegant jig (in the more familiar 6/8 form!), but there are no waltzes on the tape. There is nevertheless considerable variety among the offerings, two of which are simply Alain, violin and clogging. On all other cuts, whether the second fiddle is present or not, André Marchand manfully supports the proceedings on guitar. (I believe I've caught a moment or two when Alain must have given him mild heart attacks.) Items performed with Laporte seem less irregular, though no less exuberant, than the solos, as one would expect, since some regularity is necessary to keep two instruments together.

I'm not sure I'd recommend this recording to anyone who's new to fiddling, Québécois roots music, or authentic folk music generally. Better for these people to go to Carignan or Eritage or La Bottine Souriante, or other revivalist groups. Often ensemble work in any idiom is more immediately accessible than solo fiddling. Still, it won't take an interested listener long to work his way up to the delights of such fiddlers as André Alain.

## OLD NATIVE AND METIS FIDDLING IN MANITOBA: TWO VIEWS

[We received two reviews, and felt that both were worthy of inclusion in view of the importance of the subject. Readers may be interested in comparing views from Manitoba and New York City! — Ed.]

Old Native and Métis Fiddling in Manitoba, vols. I and II (2-record sets), Falcon FP-187, FP-207, Falcon Productions, 783A Queen St. West, Toronto, Ont. M6J 1G1. [Record or cassette available from CFMS Mail Order Service, \$20.00/vol. members, \$22.00 non-members — please add \$2.00/vol. for shipping.]

Traditional folk music is alive and well in Manitoba! One chapter of our folk music mosaic is now available (for those who don't know how to get to Bacon Ridge) on four LPs. These records display some fiddle tunes from Saulteaux and Métis communities in northwestern Manitoba: Camperville, Pine Creek, Ebb & Flow, Bacon Ridge, Eddystone, and Kinosota. If you are a fiddler, you will recognize some of these tunes, but you might have a hard time playing along with them. "Soldier's Joy", "Haste to the Wedding", "Arkansas Traveller", "Fisher's Hornpipe", "Drops of Brandy", "Whiskey Before Breakfast", "Braes of Auchtertyre", "Durang's Hornpipe", are all in the repertoire of most North American fiddlers, but these Manitoba fiddlers make them sound very different. They tend to add an extra beat now and then to a phrase in a reel, and they get an extra kick from their boot rhythm section. And there are many tunes are are simply labelled, e.g., "D Jig" or "G Reel (Fragment)". Some of the tunes are functional, such as "Haste to the Wedding", which is used as a wedding dance tune, and some medleys are arranged as they would be played for dancing. The fiddlers sometimes give short introductions to the tune, indicating where they learned it and how it was used in the old time communities. There are a few original tunes that are played in the old style.

These recordings are not likely to be popular as "easy listening, background music" to anybody but other fiddlers, and perhaps folk music scholars. The quality of recording is uneven and sometimes poor, but the spirit is certainly there. Ann Lederman did some of the taping with good-quality equipment, but several of the tracks were retaped from family recordings done 10 to 15 years ago. Ms. Lederman recorded these fiddlers in their own communities, often in schools or community halls, so that the rest of the community could come and dance or watch. As I write this, I am listening to these records on headphones, and I enjoy the atmosphere more than the commercial, squeaky-clean, studio albums. I also intend to learn some of these tunes, especially those with a fifth beat in the bar! According to Ms. Lederman, this fifth beat in a four-beat-per-bar tune comes from the traditional Ojibway style of singing, which is apparently not done any more in these communities. Other important influences are obviously the Québécois/Celtic tunes, Andy Desjarlais, Don Messer, and the old-time western American fiddle tunes.

Learning some of the tunes will be easy, because Ms. Lederman has provided to us clearly-written transcriptions of versions of the major tune groups. Her album notes include an impressive summary of the family history of about 22 fiddlers, a brief history of the community and their culture, some Saulteaux vocabulary, notes on the repertoire, tune origins and variants, technique, tunings, tune structure, descriptions of Métis dances and dance steps, and many fine photographs of the fiddlers and dancers. Much of this information comes from Anne Lederman's M.A. thesis, "Old Native and Métis Fiddling in Two Manitoba Communities: Camperville and Ebb & Flow", York University, 1986, available from the Scott Library of York University or the National Library of Canada.

Teddy Boy Houle, a well-known Manitoba fiddler, was a consultant and translator for Ms. Lederman, and Willie Henry did some of the field interviews, recordings and photographs. These people are to be congratulated for a difficult job well done.

[This review originally appeared in the Winnipeg Folk Connection Newsletter. — Ed.]

G.J. Brunskill

This excellent two-volume double-record set brings to the fore an unusual and heretofore hidden fiddle tradition, that of the Métis and native peoples of Canada's northwest, centered in Manitoba. The recordings to be found on these albums were made under the inspiration of Anne Lederman during 1985 and 1986 under a variety of conditions, involving a number of musicians representing a tradition few outside these communities have been aware of. Half a dozen communities are represented on these discs, both Métis and Saulteaux peoples. The Métis style of fiddling, though around for two centuries or more, has slowly evolved from many strands, including French-Canadian, Scottish, American, ethnic, and Native Canadian styles, all combined to form the unique style known as "Métis", itself often considered a hybrid between French influences and native Canadian traditions. The results of this style are often highly complex and quite distinctive in nature. French-Canadian influences are quite apparent, especially with regard to the tapping of the feet and the bowing styles, while the tunes themselves owe much to the Native heritage.

Many of the tunes on these two albums were collected under unusual conditions, and thus the quality of the tapes involved is often less than technically perfect, but this only lends to the cultural importance of the material here included. The albums consist of reels, jigs, waltzes, marches, and other types of tunes, some of which, by title, may be familiar to fiddle players of various traditions. Some of the musicians represented on these two albums include Willie Mousseau, Walter Flett, Albert Beaulieu, Emile Spence, and Frank Desjarlais, just to mention a few of the many fiddlers who make their contribution to this monumental project. The booklets contained within these two albums are truly excellent, containing as they do the history of the music involved, notes on the songs, biographies of the musicians, and much other valuable information helpful in the understanding of the music here recorded. Much thanks should go to Anne Lederman, a fine musician in her own right, who tirelessly brought to the fore this unknown musical heritage. This is not only an excellent survey of the Métis fiddle tradition, but, as a musical project, it is important in the documentation of one of Canada's more unique traditions and heritages. This set of albums is at once entertaining, excellent, and important in its own right, and thus deserves only the highest praise for the finished project. Very highly recommended, to both fiddlers and non-fiddlers alike.

Robert Rodriguez

## BRUCE COCKBURN: ALL THE DIAMONDS

by Vic Bell

Bruce Cockburn: All The Diamonds, published by OFC Publications (a division of the Ottawa Folklore Centre Ltd.), available through CFMS, \$14.00 members, \$16.00 non-members.

Ever since learning that my right hand could do more with my guitar than strum, I've been a Bruce Cockburn fan. I sit here now, amidst 14 Cockburn albums and tapes, holding the book Bruce Cockburn: All The Diamonds. The book features 29 songs and instrumental pieces for guitar from his first ten albums. Music, tabulature, chord diagrams, tunings, capo positions: it's all here.

Now, like I say, I'm a Cockburn fan. I've been attending his concerts since '72 or so. I've worn records raw. I've been known to carry binoculars to performances for finger close-ups. I've button-holed the man to ask about tunings. All this because, until the "Dancing In The Dragon's Jaws" album, no songbooks were available. This has not been a totally unfortunate situation. It's helped my ear training, and led to many a pleasant afternoon with other fingerpickers, comparing notes on "Sunwheel Dance". By the time this book came into my hands, I had already explored my way around 12 of the songs contained within. Hats off, then, to Paul Bourdeau, who transcribed the songs. Bourdeau's transcriptions confirm my own investigations, but, more importantly, they fill in the gaps where my laziness contrived "folk process" variations.

All The Diamonds is published and designed by the same folks who presented Stan Rogers: Songs From Fogarty's Cove. (Four stars!) The layout is similar, with archival photos and brief song introductions adding insights into Cockburn's creative style. The spiral binding lets the book lie flat while your hands are busy elsewhere, and busy they'll be. Some of these songs are killers!

As with all tabulature books, attempting to learn songs from the tab without listening to them is not recommended. Nuances of timing and attack are difficult to translate. All the songs in the book, with some doubling from the live "Circles In The Stream" ("Barrelhouse" in particular), fit on 1 1/2 90-minute tapes, a process I recommend to save record wear and tear.

I have some minor quibbles. Instrumental transcriptions like "Rouler Sa Bosse" (tuned A-444 on the album) could be enhanced with the inclusion of chord diagrams where appropriate. I find myself adding these above the tab. Illiterate pickers like myself require all the visual aids we can get.

Delving into the earlier albums will reveal a Cockburn idiosyncrasy not mentioned in the book. On several songs he tunes his guitar one half-tone low, i.e., D\* G\* C\* F\* B<sup>b</sup> D\*. The following songs from the book are tuned this way, and you should tune accordingly to be able to play along:

"Going To The Country"

"One Day I Walk"

"Fall"

"Salt Sun And Time"

"Thoughts On A Rainy Afternoon"

"High Winds, White Sky"

"Blues Got The World"

"Never So Free"

Songs duplicated on "Circles In The Stream" are in regular tuning, with capo positions sometimes at variance from those mentioned in the text. The open D masterpiece "Sunwheel Dance" is approximately one half-tone high on the album. I suggest you tune your bass D off the record rather than attempt to tune from a fork, piano or electronic tuner. In most cases, Cockburn's guitar is tuned to concert pitch.

All The Diamonds, of necessity, skips over lots of songs worthy of inclusion, and every Cockburn enthusiast will regret that his or her particular favorites were left out. We can only hope that the editors contemplate a second instalment. The book covers the period 1969 to 1979, with "Wondering Where The Lions Are", Cockburn's first song to gain widespread airplay, being the final selection. This book will naturally appeal to those longtime Bruce Cockburn fans who already have his earlier albums. Newer devotees should check out "Salt, Sun And Time", "Joy Will Find A Way", "In The Falling Dark", and the live album "Circles In The Stream". These albums cover 17 of the songs in the book.

All The Diamonds contains variety enough in the song selection to appeal to fingerpickers of every ability, although it would definitely be to your advantage to have educated your thumb in alternate bass picking. Work your way through this book and you'll find you've learned a thing or two about the guitar.

## FLOWER IN THE SNOW

by Robert Rodriguez

Barry and Lyn Luft, Flower in the Snow, Best Cellar Records (4 Oakvale Place S.W. Calgary Alta. H2V 1H4). [Record and cassette available from CFMS Mail Order Service, \$10.00 members, \$12.00 non-members – please add \$2.00 shipping.]

This is the second album from one of Calgary's most talented folk duos, Barry and Lyn Luft, who have been a staple and integral part of the folk music scene in western Canada for a number of years. This album is warm, gentle, with a definite down home flavor, as if one were listening to two very old and special friends in one's own living room. The dozen songs on this fine recording range the spectrum from traditional pieces, both Canadian and otherwise, to those composed by both the Lufts and other song-writers from near and far away.

It is no accident that the album begins with the Luft's rendering of the "Calling-on Song", which to them expresses their deep love of music, a song which opens the gates to the music which is to follow. By far the most interesting and intriguing songs on this recording are those of Canadian origin. These include Barry's a capella rendition of the traditional "Big MacNeil", a song which perhaps answers the definitive question: "Just how big is big?" Lyn's poignant version of "Two Bit Cayuse", a cowboy song from western Canada, is both lovely and haunting. "Teaming Up the Caribou Road", a pioneer song from the 1880s, is sung with fresh and dynamic treatment; my personal favourite is the John Leeder composition "Painting Over the N.A.R.", a song which tells the tale of the end of the Northern Alberta Railway and its incorporation into the larger Canadian National Railway system.

Several other songs deserve praise and more than honorable mention, including Lyn's unaccompanied (with herself on harmony) version of "Hey, Big Sister", a song she composed for her daughters, plus two songs with definite images of the Lufts' love of traditional dancing, "Kitty Alone" and "Let It Be A Dance". Two fine instrumental pieces are included on the album: "Saint Anne's Clog-Dance" and "Spring-song", while the album is rounded out by the traditional-sounding, Sydney Carter-composed song "Julian of Norwich", from which song the album's title

comes. The Lufts are most ably assisted by the likes of Colin Braithwaite on guitar, Michael Heiden on fiddle, Ken Persson on tin whistle, and Shelly Posen on English concertina, just to mention a few. What comes through most pronouncedly on this delightful album is the deep and profound love of traditional music espoused by the Lufts, both in their vocals and in their instrumental talents. Their unaccompanied duet on "Fall is Here" is poetry in music. All in all, this album by two very talented and warm folks and musicians comes very highly recommended indeed.

## SKOOKUMCHUCK CAMP SONG

Some years back, in the "Canadian Railroad Songs" feature, I presented some comments on "The Dummy Line" [BULLETIN, 16:2 (April 1982), p. 16]. The tune for "The Dummy Line" was "Turkey in the Straw". Just to indicate that this vintage American tune has received extensive circulation in western Canada, here's another song that goes to the tune.

Apart from the tune, this song is interesting in its reference to locations in the Columbia Valley (known locally as "the trench"). I was drawn to this song as I often fish very near Skookumchuck, which is between Golden and Cranbrook, B.C., just a bit south of Fairmont Hot Springs – a well-known resort.

These words were printed in a song sheet compiled by the Trail Riders of the Canadian Rockies. (This is the same sheet in which I found the words to "One Day upon the C.P.R.", presented in the Railroad Song feature in the same issue (p. 17).)

Tim Rogers

I'm a camper, I'm a rider from Skookumchuck,  
I'm a rider from the North where they let 'em buck,  
I can rope 'em and corral 'em,  
I can show you what to do;  
Come on you campers, with the gum you chew!

I can swim and I can dive, I play tennis on cement,  
I take trips and come back feeling like the bill for  
last month's rent;  
I go fishing just like Coolidge,  
I go riding like the Prince,  
You know I've been to Skookumchuck and raving  
ever since.