Mr. Scholtz has gone to the trouble to compile it, we will present it to our readers for their use. You will of course query before sending money anywhere! Some of the items Scholtz mentions seem rather tantalizing, I must say.

I was vaguely aware that La Bolduc played the Jew’s harp, but beyond that I don’t know enough to help Mr. Scholtz much. Perhaps someone else can.

This reminds me of a strange visitor I had to my record store a couple of decades back. He claimed to be a professional Jew’s Harp player, just passing through town, having been in Vegas or somewhere, and offered me some of his own make. Prior to that time, the only decent Jew’s harp I’d ever had was the Snoopy Harp. For those who’ve never tried the instrument, a cheap Jew’s harp is worse than none at all, and when the Snoopy Harp appeared it was a blessing for beginners and perhaps others as well. At rate, this guy’s harps beat the Snoopy, and I was able to sell it for a lower price, as I recall. (Seems to me I also fiendishly sent a couple of my kids onto their schoolgrounds with their own harps to play other little folks out of their lunch money….) I must have some paperwork from my mysterious visitor somewhere; I wonder if it might even be Mr. Scholtz himself?

And I might as well ask here: although it seems to me that Scholtz is abbreviating “Jew’s harp” for convenience and speed, I gather that there is some objection to the use of the name. Certainly Anne Lederman changes LaRenaClark’s “Jew’s harp” to “joe harp.” I don’t know of anything essentially denigratory in the term, although this often occurs when ethnic names are tied to irrelevant and demeaning activities or objects. I also know of no reason why the instrument should be named after this nation of people, and perhaps it’s yet another example of the naming power of the European expansionists, often comically misused, as the Canadian “Indians” will tell you. Does anyone wish to offer any insight or inflammatory comment to this question?

Reviews/Comptes-rendus

Books


Most people think that each country has a different Christmas tradition, but sometimes there is more than one tradition per country. The Mummer’s Song is a book based on a song about a Christmas tradition from Newfoundland. The music to the song is also included in the back of the book. This tradition is called mummering. Mummering is going from house to house in crazy disguises, singing, dancing, telling jokes and spreading Christmas spirit. This book tells of one Christmas when mummers came to one house and had a party and it sounded fun. I like the fact that people are trying to teach children about different cultures and their traditions. I thought the illustrations were quite good and would be good for kids who do not read well or don’t read at all because the pictures follow the story well and there is very little text. This book made me think that mummers would make Christmas fun.

Meredith Pollock
Calgary, Alberta

[This review was solicited for this issue by the editors. Meredith will be nine years old by the time you read this, her first publication. The Mummer’s Song is, as Ms. Pollock points out, based upon a song which had some commercial success on the Rock. We understand that it has precipitated a revival of the Christmas Mummers in the province, a revival not apparently confined to the outports.]

The mummers themselves ... were not enthusiastic. A traditional pastime is to be distinguished from a mere revival in no more striking feature than in this, that while in the revival all is excitement and fervour, the survival is carried on with a stolidity and absence of stir which sets one wondering why a thing that is done so perfunctorily should be kept up at all.
—Thomas Hardy (The Return of the Native)

... And make those jumps look light. Make it look like you're enjoying it, not "Oh shit, there we go again." —Tom Siess, squire and foreman of Forest City Morris (Ethnicity in the Mainstream)

Pauline Greenhill, whose 1989 True Poetry: Traditional and Popular Verse in Ontario was the first book length consideration of the subject matter in Canada, presents in her second book a groundbreaking reconsideration of what "ethnicity" means in a contemporary multicultural nation. Bruce Elliott, of the History Department at Carleton University, to whom the book was given for a publicity advance, claims that it offers a "... revelation of how far folklorists have progressed and of how much they have to offer other disciplines." Folklorists have developed theoretical and practical methods for considering the cultures of people in small groups, a subject that is interesting in its own right and, as Elliott notes, should be seen by other academic fields as capable of providing insight into human behavior in many respects. Although most other disciplines have been unfortunately slow to recognize what Folkloristics has to offer, let's hope that Elliott augurs accurately. Greenhill herself is currently in the Women's Studies Department at the University of Winnipeg; a Folklore degree and a cup of coffee will get you 75C at most universities.

I would like to suggest here that, although nonacademic readers of the Bulletin and members of the Society may find Greenhill's academic prose less inviting than other reading material they have favor (though Greenhill's style is far less dense than that of many contemporary scholars!), the issues she raises are important to all corners of the folk music communities in Canada. One may disagree with her conclusions (or her premises), but her arguments are worth being met.

Only one of the book's three studies will immediately attract many readers of the Bulletin, but that chapter is the longest in the book. Each of the chapters may be read independently, and having wrestled through the issues surrounding Morris dancing with Greenhill, readers may well find her chapters on English immigrants' narratives and the imaging of Stratford, Ontario, as an "English Place" more intriguing than they first supposed.

Elsewhere in this issue of the Bulletin readers will find "On the Whiteness of Morris: An Illumination of Canadian Folklore," an essay which developed out of the chapter of Ethnicity entitled "Morris: 'An English Male Dance Tradition.'" The significance of the chapter title is that all of the terms the author places within quotation marks are challenged in the essay. The significance of the book's title is that the book itself confronts the use of the concept of "ethnicity" as a marginalizing device: those outside the mainstream have all of the interesting, but often demeaning qualities of ethnicity, while the behavior of those within is the standard, the norm. According to this view, "English Canada" (with, in some circles, more or less serious nods to Québec) is the real Canada, an unchanging core to which other cultures may politely adjoin certain decorative aspects of their ethnicities, usually the three Ds: Dress, Dining, and Dance.

Of course, the trivialization of other cultures cannot be avoided simply by declaring that the English also are ethnic. South African fascists who call themselves members of the "White Tribe" put the lie to that hope. Greenhill suggests that instead of using concepts such as ethnicity to draw barriers around ourselves and others, we would do well to seek out more inclusive analyses. "The slipperiness of the idea of the English as an ethnic group [i.e., the difficulty of applying the concept 'ethnicity' to English Canadians] does not result from their not being ethnic. It results from the slipperiness of the idea of ethnicity itself and the implicated power relations. Equally, other ethnic groups' notions that they are unique, distinctive, and closed by their traits and origin must be seen as illusionary and invented in a particular context" (25). Though many revivalists define Morris as just that, "An English Male Dance Tradition," its very name suggests strongly that it has roots outside of England (and one might well argue that in form it is not particularly English, any more than similar European village, peasant, and working class dances can be said to be absolutely characteristic of the nations where they are performed);

"This is a point inadvertently attested to by Canadian Morris revivalists who enjoy the insider's position because it allows them "...to make English people aware of Morris...." One of her informants liked to speak of "little old ladies" who would "...come up and say, 'Oh, that was so wonderful, what was that, Ukrainian dancing?' And I say, 'No, actually, it's English.' Well, 'I'm from England,' they say, 'and I've never seen this before.' And you get a kick out of it, because you just expect that English people knew...." (115). This kick resembles one, incidentally, the present reviewer has allowed himself from time to time, as many folk music aficionados have certainly done. But the "little old ladies" (who else in our culture gets stuck with this second-banana role?) are not that off the mark: yes, the differences between Ukrainian and English dancing may be quite apparent to the insider; that they are so apparent—or so significant—to the outsider is not so apparent!

The transportability of both the schottische and the polka suggest very strongly that the differences between European dance traditions are less important than the similarities.
though it is claimed to be gender-linked (i.e., Male) in England, which is offered as justification for the "purist" claim that women "shouldn't" dance it in North America or that women are not able to make the moves properly, there is historical evidence of women dancing Morris in England; to call Morris a Dance rather than a "ritual" or "hobby" or "performance used to squeeze a little money out of the local gentry" or any of several other possible descriptors is to give it a social definition which favors certain meanings over others, which is not necessarily something to be avoided, but something we should be aware that we are doing; finally, the idea of Tradition as something spontaneously developed by a peasant class, hoary with ancient meaning and reflective of the inner soul of a nation has recently been severely challenged by students of popular culture and folklore, beginning perhaps in 1983 with Benedict Anderson's Imagined Communities: Reflections on the Origin and Spread of Nationalism and Eric Hobbsawm and Terence Ranger's anthology, The Invention of Tradition. These works do not deny that there may be traditions of long standing that were initially spontaneously created, but the authors' archaeological probings of not-so-distant historical records demonstrate that at least several traditions popularly thought to be old enough to have lost their origins, if not to be aboriginal—consider the Scottish plaid!—were carefully developed and invested with meaning to suit various social and political agendas.

Greenhill has herself danced with more than one Ontario side and does not intend that her work should be taken as an attack upon the activity of Morris or upon those who take part in it. She is, indeed, an English Canadian herself and found the process of studying her own ethnic group, a research project that would not have been accepted a generation ago, both enlightening and stressful. When, for example, she found that a discussion of English Canadian ethnicity, begun by asking immigrants to discuss their moves to Canada, prompted spontaneous denigration of other Canadian ethnicities, she was at a loss how to respond. "The positivist paradigm in social science would suggest that not arguing—being 'objective'—was the appropriate response for an ethnographer. Yet it did not feel right to me; nor did I really want to make this material the focus of my work....I didn't want to know that some interviewees thought that Sikhs who wanted to wear their turbans and daggers in the RCMP should go back to wherever they came from or that the violence which sometimes accompanied the Caribana Festival in Toronto showed that Caribbeans should not have been let into the country. Yet that such issues were consistently raised, particularly when I never asked about them, made their significance to the people I was interviewing obvious" (9-10).

I hope that most members of this Society will be offended at the suggestion that they or groups in which they participate are racist. It's at least stereotypical of folk music and culture fans that they sit somewhere on the left side of the political spectrum. At the same time, folk culture—which was so attractive to the Nazis, after all—has long demonstrated that it can support racism and sexism as well as more progressive responses to human difference. In the USA, old time music and dance received a great deal of support from Henry Ford during the early 20th century for explicitly racist reasons: he felt that this sort of entertainment was more suitable for white people than the increasingly popular miscegenated cultural forms of ragtime and jazz.

If the matter troubles us, we would do well not to avoid it. Writing on the music associated with the medievalist Society for Creative Anachronism in the Bulletin (23.2), James Prescott noted that Society has few nonwhite members, but added, "...I do not believe that this is due to racial discrimination within the SCA." Probably not; if there are racist SCA members, Prescott is not one of them. But there may be racist elements structured into an activity which defines nonwhites as marginal to itself, especially an activity, such as the SCA or the Folk Revival, which appears to be used by many people to define themselves. Nor is it an adequate response to trot out the old bugaboo of Political Correctness, to suggest that whoever raises such a concern is imposing a solution upon others. Society does impose a great deal upon us, of course: everything from traffic signals to pension payments; most of us typically understand that this tyranny of the majority, though it needs to be carefully applied, has its uses to us. Greenhill's purpose is to expose for analysis, not to impose alteration. Many white males find the cultural status quo oppressive—not so much so as for nonwhite females, but 'tis enough, 'twill do—and the sort of analysis Greenhill and other scholars have begun, no matter how tattered the edges of it become over time, suggests a way out. As Greenhill puts it, "...even the privileged can be controlled by their own power structures, of which they may be unconscious, and it may in the long term be against their interests to remain unconscious of aspects of power and control they deploy in their own lives" (157).

*This is not to deny that Greenhill, like any other writer, might occasionally push a point beyond what the reader and subject of her discourse ought to have to bear. Considering the semiotics of the immaculately white Morris outfits, she quite fairly comments, "On a symbolic level—as well as, too often, on a literal one—cleaning repeatedly soiled clothing ... is part of women's expected and unpaid labour." A sentence down, however, she adds, "Undoubtedly many Morris men wash their own clothing, yet the practice of washing itself implies women's work" (119). The marginalia in copy of the book registers my own frustration at the impression that I can never live down the sins of my fathers and brothers (and, yes, of myself at a younger age), no matter how much of my own laundry I do. Since I've read the book, I've met Pauline Greenhill and come away from the meeting with no impression whatsoever that she will regard any individual with anything but openness, fairness, and interest. Her prose mostly echoes this, but, as here, there are moments where she might be misread, where offense might be taken.
Recordings


What a lovely idea ... two distinctly different singer/guitarists presented on a recording produced by a third singer/musician, all old friends playing a group of classic pop tunes interspersed with some fine originals. This comes across as a recording made without ulterior motives, marketing plans or audience-demographic studies; something done simply for the joy inherent in the doing.

Ken Whiteley, in the multiple roles of producer, sideman, and harmony vocalist, does his usual fine job of producing a recording which sounds clean but relaxed, as opposed to the pristine, too-clean-to-be-real sound of so many recordings. His playing is tasteful throughout (check out the Les Paul style solo on "You Say The Sweetest Things"), and he has assembled a group of backing musicians who are tasteful and unobtrusive, and at times much more than that.

Jackie Washington’s vocal and guitar style can be an acquired taste, but the material here, along with the lifting swing grooves of the backing musicians, complement him very well and help show off his very good sense of how a rhythm guitar should swing. His originals on this disc sit well with the style of the production, and the only disappointment is a rather tame reading of the gospel tune, “Blind Barnabas.”

Mose Scarlett sings in a deep baritone which could easily bring comparisons to Leon Redbone. But, with the exception of a little bluesy raspsiness on "Fool’s Paradise," his vocals are wonderfully free of affected mannerism. His exceptional finger-style guitar mixes regional/racial/chronological influences into a style which can truly be called only North American. The effect of his voice and guitar together is somewhat like sitting directly in a beam of sunlight. Even if the rest of this recording were inferior (which it is not), his contribution would make it worth owning.

The supporting players all perform this music with subtlety and sincerity. To single out only two of the numerous players and singers, Dave Piltch (string bass) and Bucky Berger (drums) possess a rare mix of swing and restraint. The only drawback to the music on this recording is a muddiness on some tracks caused by two (sometimes three) different, complex guitar parts going on at once. A small flaw in a gem of a disc, especially if (A) you’re already a fan of Jackie Washington or (B) you haven’t been introduced to the playing and singing of Mose Scarlett.

Tim Williams
Calgary, Alberta

Música Tradicional del CUSCO-PERU (AMTA 5); Música Tradicional de LAMBAYEQUE-PERU (AMTA 6). Raúl R. Romero, producer, assisted by an extensive research team; text and musical selections by Leonidas Casas Roque. Archivo de Música Tradicional Andina: Pontificia Universidad Católica del Peru; Instituto Riva-Agüero, Archivo de Música Tradicional Andina

The first CD, Música Tradicional del CUSCO-PERU, is clear in sound and rich in instrumentation and tradition. Extremely well documented, it is one of the most serious works ever produced about Peruvian music. The recordings are based mainly on ritual festivities, religious ceremonies mixing indigenous beliefs and Christian-Catholic celebrations.

The thirty-page CD jacket is full of valuable information and pictures, starting from a geographical map of the area and giving later some historical background about the nature of religious celebrations in Cusco plus detailed information about the conformation of bands, description of musical instruments, the role of musicians and dancers within the context of Cusco’s native and mestizo traditions. At the end of the CD jacket there is a commentary about the music, its symbolic importance and a musical description of each of the twenty-six songs or recordings.

Surprisingly for most Andean music followers this CD represents, however, an era of transition in Andean Peruvian music. Regarding organology, the recordings show a great variety of instruments and styles in mixed genres and techniques. For example, the mix of the Andean Peruvian harp together with accordion and güiro, creates a unique new sound. The mix of bombo drum, two quenas (bamboo flutes), harp, and violin also brings new dimensions to their music.

The informative jacket, originally written in Spanish, comes with English translation.

Religious festivities are performed in honor of saints or Virgins who, in the Andean world, operate as protective entities of the people and their economic resources. With these protective entities one has to maintain relationships of ritual reciprocity. The religious fiestas generally consist of three segments which coincide with a three-day sequence: the vesperas (vispera or entrada), the main day (dia principal), and the general farewell (kacharpari or despedida).

—p.24, Músical Tradicional del CUSCO-PERU

The second CD, Música Tradicional de LAMBAYEQUE-PERU, is as rich and colorful as the first. The twenty-six-page jacket has also great information, beginning with a map and geographical situation of Lambayeque; this clear recording brings us the sounds of the Northeast Coastal music of Peru. This is followed by descriptions of the patron saint fiestas and role recognition in their community. A music description with historical background
As the first CD, this presents a variety of instruments fascinating in sound and innovative combinations. The traditional pinkullo or chirimia flute is played along with the harp and the Afro-Peruvian cajon (wooden box). Both instrumental groups and singers are recorded in the fine investigation. A Spanish-English translation is also provided in the CD jacket.

It is a miracle that this type of work can take place in Peru nowadays, considering the difficulties and obstacles that musicians, artists in general, and researchers face. The professionalism showed in this work and the valuable legacy of culture acquired by Raúl R. Romero deserves admiration, support, and recognition. I truly hope that many other South American musical projects can take place following Romero’s example before economic poverty and military genocide finally make our music disappear.

It is extremely difficult for the regular public to know and get this type of non-commercial recordings of Andean music, unless libraries, University projects, or private collections acquire and make available such anthropological investigations. These should be available to all of us, but we confront the rules of a market society, which make it impossible to sell a non-commercial product. So I will mention some titles that perhaps could help others like me, who try to find the good stuff:

*Archivo de Música tradicional Andina*, directed by Raúl R. Romero:

- AMTA 1: *Música tradicional del Valle del Mantaro*
- AMTA 2: *Música andina del Peru*
- AMTA 3: *Música tradicional de Cajamarca*
- AMTA 4: *Música tradicional del Valle del Colca*

*Musiques et Musiciens du Monde*, by Louis Girault

- BOLIVIA-Panpipes / Syrinx de Bolivie
- *Globe Music*, by François Jouffa
- PERU-Le Callejon de Huaylas
- *Seeds Records*, Preludio Productions
- PERU-Raúl García Zárate, *Guitarra*
- ECUADOR-Jatun Cayambe
- *Lyrichord Discs Inc.*

Music of the *Incas-Ayllu Sulca*

- PERU-Music from the Land of Macchu Picchu
- A.S.P.I.C., Carlos Arguedas Productions
- BOLIVIA MANTA Series


For my money any recording by Saskatoon’s Paddy Tutty is a joy and a treasure. At a recent, well-attended folk coffee house in Victoria, where Paddy was the guest performer, the subject of the Canadian Society for Musical Traditions came up. Saskatoon is also home to two of the Society’s Directors, who are old friends of Paddy’s and new associates and friends of mine.

In passing, I mentioned that I was reviewing some albums on behalf of the CSMT, and Paddy said that her CD and cassette, Prairie Druid, had somehow slipped through the cracks. Well, although the album is now two years old, it still deserves to be reviewed and, for those who have not yet come across it, it also needs to be recognized as an excellent recording by an important Canadian singer.

For all those who are familiar with Paddy’s music and well-rounded musicianship, Prairie Druid is a valuable album that contains some of the most popular and best loved songs in her performance repertoire. Paddy’s notes to the songs are included with the recording and therefore don’t really need me to repeat them here, but many of us closely associate her with Norman Walker’s song, "The Prairie Pagans" (Bulletin 27.2 (1993)), about the prairie crocus as a harbinger of Spring, which falls very nicely into line with the title of the album. Similarly, she has made "All Among the Barley" very much her own, as she has "The Man Behind the Plough." "Wild Hog" is one of a number of American versions of "Old Bangum" or "Bangum and the Boar," a ballad that derives from the ancient "Sir Lionel" (Child 18). Its driving rhythm, the eerie quality of both the words and the music, and a singable "Diddle-um Down" chorus, make it a favorite amongst audiences and an appropriate vehicle for Paddy’s fretted (Appalachian or Mountain) dulcimer.

The album begins with another of Paddy’s familiar dulcimer songs, "Island Spinning Song," from the Hebrides, in which she multi-tracks her singing, accompanying herself in harmony, and sets the tone for the rest of the recording. The production was tastefully handled by Ian Tamblyn who, with Ian Robb and a number of other fine musicians, accompanies Paddy throughout the album. However, whether on dulcimer or guitar, or on the harpsichord that replaces an occasional piano piece, thereby fitting in with the traditional feel of the album, Paddy's own performance is neither overshadowed nor lost. On a couple of occasions her fiddle and whistle can be heard as added accompaniment, and she ends the album as she does in person with “Land on the Shore” or "Our Meeting Is Over."

Nicely done.

**Mike Ballantyne**
Cobble Hill, BC

An Important Correction: In the listing of CSMT Board of Directors and Workers in issue 28.1 (March 1994), the wrong phone number was given for Jill Gregory of the Mail Order Service. Members will want to note this correction on page 6 of that issue: (403) 284-2757.