

# REVIEW

## CANADIAN FOLK MUSIC JOURNAL

Vol. 5, 1977. Canadian Folk Music Society. Treasurer: Tim Rogers, Dept of Psychology, University of Calgary, Calgary, Alberta, T2N 1N4.

This volume has some very interesting stuff in it, and is a bit more coherent than previous issues, which is to be explained by the fact that most of the articles are papers given at a folk music session held at the meeting of the Folk Studies Association of Canada in Fredericton last June. Neil Rosenberg of Memorial University, who organized the panel, says he had the support of Herbert Halpert when attempting to prevail upon the editor (Edith Fowke) to publish the papers; but I can't see why support should be needed, since I assume, in fact, that Mrs. Fowke was ready, willing, able, and downright pleased to include them here. *CFMJ* is a very likely spot for them to appear in—likely, and fitting; and I hope that other such collections of papers will find their way to the *Journal*.

Besides the panel papers, Michael Taft (Memorial) writes (pp. 38-45) on "Dig Songs: Parody, Caricature, and Reportage on an Archeological Site", which is interesting enough, but perhaps labours the point that various circumstances "give parody and caricature priority over any accuracy in reportage". I would have thought this went without saying; still, I suppose it's okay to have it all set

out here. This article links up with that of John Aston (Memorial), "Truth in Folksong: Some Developments and Applications" (pp. 12-17), which follows on in a sense from Herbert Halpert's "Truth in Folksong: Some Observations on the Folk-Singer's Attitude", in J. Harrington Cox's *Traditional Ballads from West Virginia* (N.Y., 1939, pp. ix-xiv). The question has not been much studied, so we need a reminder about this. Taft's article connects with that of Peter Narvaez (Memorial), "The Folk Parodist" (pp. 32-37), which makes a plea for acceptance by the "cultured" folklorist of traditional parodies as something more than an inferior form of that art called folksong. It's a question of aesthetics, really, and I would tend to agree with Narvaez that parodies are just as much "folk" material as any other, while studying the methods of creativity can lead to conclusions applicable to any art-form. The editor adds, however, a note saying that parodies *are* accepted by folklorists; but she brings forward some examples that are famous in their own right. Besides, I wouldn't call "Get Along Little Dogies" a *parody* in the ordinary sense of the "The Old Man Rocking the Cradle".

Besides these, another independent article is an analysis (in French) by Madeleine Béland (Laval) of "Les Chansons Enumératives" (pp. 49-56), in the fourteen categories established by Conrad Laforte in preparation for the forthcoming "catalogue" of enumerative songs. Béland talks about the structure of the songs as well; there isn't too much scholarship on this either.

The remainder of the panel papers are: Martin Lovelace, "W. Roy MacKenzie as a Collector of Folksong" (pp. 5-11); Edward D. Ives, "Lumbercamp Singing and the Two Traditions" (pp. 17-23)—i.e. the public, dominated by men, and the domestic, essentially a women's tradition (there's also a hilarious typo on p. 22 where the "l" is omitted from the first of these!); Georges Arseneault (Laval) writes on "le Meurtre de Timothy McCarthy: une complainte acadienne" (pp. 24-31), a ballad that deals with the death of the keeper of the Waverly Hotel, Shediac, in 1877; and finally Jay

Rahn (Columbia) describes (pp. 46-49) "Canadian Folk Music Holdings at Columbia University", which contains "more than a thousand items of Canadian folk music recorded among Inuit, Northwest Indians, and Iroquois, as well as Polish, Ukrainian, French, Acadian, English, Irish and Scottish speakers from the Prairies, Central Canada, and the Maritimes", mostly collected by Laura Boulton in 1941-42.

All in all, it's a good issue, and something of an improvement on the previous volumes.

MURRAY SHOOLBRAID



Members of the Canadian Folk Music Society should by now have received the latest newsletter (Vol. XII, No. 3: Fall-Winter 1977), which contains the minutes of the Annual General Meeting, held at Moncton, N.B., November 12-13, 1977 (reported briefly in *CFBI*) and an appreciation by Soeur Charlotte Cadoret of Alan Mills together with his discography and bibliography.

The Society exists to promote the collection, preservation and performance of Canadian folk music; membership in the Society is \$5 p.a. and applications should be directed to the Treasurer:

Tim Rogers,  
1314 Shelbourne St. S.W.  
Calgary, Alta.  
T3C 2K8

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