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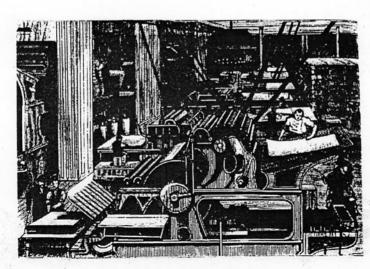
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INSTRUMENTAL MUSIC

by Anne Lederman

Recently, the BULLETIN has received a couple of letters on the subject of the diatonic button accordion in Canada. From David Kaetz of Vancouver:

"I am writing to invite discussion of the diatonic button accordion in Canada. In parts of Eastern Canada — especially Québec and Newfoundland — it is a principal folk instrument. Here in B.C. it is a rarity.

"Following up on a passion for the instrument, I have tuned in to the intriguing subcultures of free-reed fanatics, Morris dancers, antique dealers, one-man bands, and bellows repairmen — not to mention the descendants of people who brought their squeezeboxes out to sea on whaling boats, or up to isolated trading posts in the North.

"The diatonic button accordion - or 'box', as it is known among its devotees - partakes of an authentic folk process: the instruments are phenomenally diverse, with no one standard size or shape, and they are often adjusted, repaired and altered by the player. There is no classical standard of playing, nor any developed tradition of written music (that I know of). There seem to be only very basic 'tutors' in print, and there seem to be no teachers, only a scattering of devoted learners. In this part of the world there is no dominant style or controlling fashion: there are instead English-style, French-style, Tex-Mex-style, Irishstyle, German-style and Cajun-style players, and more. It seems rare, in a casual collection of box players, to find two that have instruments in the same key and tuning, and who follow the same influences.

"Under these circumstances, the button box seems to be asking to be learned after its own fashion: by trial and error, by sharing, by listening to recordings with a new ear — 'how is he Doing that!?' — and by dismantling and fixing one's own machines. Loved

passionately and patiently enough, the instrument yields its secrets, and among them are the musical thoughts of the European craftsmen who created it in the early nineteenth century.

"I invite readers of the BULLETIN to write me, and/or to share in these pages, their experiences with these temperamental and endearing contraptions. I would like to compile a Canadian directory of sources and resources for the diatonic button accordion: tuners, makers, repairers, players, books, records, etc. My address is: David Kaetz, Box 5705, Station B, Victoria, B.C. V8R 6S8.

"Happy squeezing!"

And from Roland Boutot of Québec:

"Pour les galas de musique folklorique, et les concours de violoneux, plusieurs accordéonistes participent avec différents types d'accordéons, dont celle la plus populaire est dotée d'une seule range de notes. Il y a aussi celles de deux rangées et, la moins populaire, celle de trois rangées de notes . . . Maintenant, plusieurs accordéonistes fabriquent leur propre instrument, et je peux vous assurer que ces accordéons ont un son exceptionnel . . .

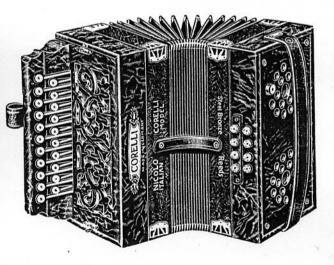
"A peu près chaque village québécois possède son champion accordéoniste . . . l'accordéon est maître pour les dances comme les quadrilles et les sets callés . . . Dans les concours, on a des classes comme les violoneux . . . On y interprète des reels, des valses, des gigues et des clogs. En plus, il y a quelques compositeurs qui apparaissent avec des nouvelles pièces . . . "

Following up on this enthusiasm, I decided to see what we could come up with, and asked Ian Bell, Toronto accordion enthusiast, to contribute. He began writing a simple survey article and got carried away, so Part I will appear in this issue and Part II in the next. Part I turned out to be a general discussion of accordion history, while Part II deals more specifically with particular regional traditions, players, and available recordings. I added a couple of transcriptions and reprinted one from the only available publication that I know of in Canada on the ssubject, Carmelle Bégin's La Musique traditionelle pour accordéon diatonique: Philippe Bruneau, published by the Na-

tional Museums of Canada, Mercury Series 47, 1983. There is also an article in the Encyclopedia of Music in Canada under "Accordion" (surprisingly enough), which, although deplorably thin on folk traditions as usual, does list most of the Québécois players who made 78s in the early part of this century.

These BULLETIN contributions are, of course, only a rudimentary offering to get people started. We haven't even touched the British Isles traditions which have been enjoying a revival in many parts of the country (usually associated with Morris teams and/or English country dance bands) or the recently-transplanted Irish tradition, which has gained quite a foothold in Toronto, at least, in the hands of a few very strong players. Of course, older Irish style and repertoire contributed greatly to both the Newfoundland and Québécois traditions, but both areas have evolved distinctly regional approaches of their own over the past couple of hundred years.

As always, if anyone can offer more on any particular local style or expression, please put pen to paper and send it in. And now, with no further ado



THE BIG SQUEEZE

Button Accordions In Canada

by Ian Bell

"Accordions" - the very word is enough to make some people's eyes glaze over. Nonetheless, they have become one of the most widespread and well-loved instruments in the world. In the late 20th century the term "accordion" has come to refer to an astonishing variety of different musical instruments, from electronic behemoths capable of more than the average Hammond organ, to defiantly old-fashioned instruments with a 20-note range and two chord buttons. This article will confine itself largely to the latter end of this spectrum: to the instruments known variously as "button accordions", "melodeons", or "squeeze boxes". Their history is not a long one, as "folk" instruments go, but demonstrates clearly how dependent any folk culture is on the commerce and technology that surrounds it.

The musical instruments produced in any period are usually a partial indication of the prevalent technology of that era and of the temper of the times. Some styles survive to enrich future generations. Many become obsolete once "their time" has passed. Others, like the recorder, are allowed to doze for a century or so, only to be revived at a later date.

The violins and wooden flutes of the 17th and 18th centuries are good examples of the crafts-man/apprentice system of manufacture that was the mainstay of material culture in that period. Similarly, the portable digital-sampling keyboard seems to reflect the musical requirements of many of today's musicians, as well as the computer-influenced technology that created them.

Likewise, the 19th century, and the rise in technology that came with it, produced several generations of instrument makers whose output consisted of extraordinary numbers of what might best be described as "contraptions". Among these could be placed the Boehm system flute, the saxophone, any of the valved brass instruments, and the free-reed family of instruments. Free-reed instruments include the harmonica,

various concertinas, and of course the accordion family. Like many other instruments developed in the 19th century, the free reeds relied on technology that had not existed before that time. However, recent advances in metallurgy and mass production techniques, coupled with the notion that music was something for everyone, came together to help this new style of instrument gain speedy acceptance.

The prototypes of all the free reeds appeared at about the same time, during the 1820s. The English-system concertina is generally acknowledged as the forerunner of the others. It's notable that the man credited with its invention, Charles Wheatstone, was not an instrument maker but a professional engineer. As someone who also designed a famous style of bridge construction and developed 3-D photography, he was something of a "complete" 19th-century personality.

The development and relationship of the concertina and accordion show us in many ways the links between the world of the craftsman-produced violin of the 18th century and the robot-produced keyboard of the present. Up until that time, commercially-made instruments (with the possible exception of jaw harps and tin whistles) were something being produced for the professional musician or moneyed amateur, and were by and large designed for the performance of the day's "commercial" repertoire. Some of these instruments were of course co-opted by folk musicians when they suited their purposes, but they were not designed for folk use.

Although they were eventually produced in very large numbers, the design and marketing of the first concertinas still basically fitted the old mould. The treble concertina was a fully-chromatic instrument whose range was the same as that of the violin. It was originally touted as a "ladies" instrument, and its intended repertoire was that which could be broadly described as "classical".

The accordion, however, quickly became quite a different kettle of fish. In the very early days of their manufacture they were made with the same care and handwork as were the concertinas and other instruments of the time. Those days did not last, however, and by about the 1850s thousands of cheap, massproduced instruments were being turned out, mostly in Germany. The most common of these was the diatonic ten-button, two-bass accordion, an instrument still being manufactured today. Like the harmonica, these are designed to play in one main major key, and whatever other modes the player is able to wrestle out of them. The two bass keys provide the

option of accompanying oneself with the root and fifth chords of the instrument's designated key. As well, there is always a silent air valve included. The range of these instruments is two octaves and a bit.

The brass or steel reeds are arranged so that each button on the fingerboard is responsible for two different notes. One sounds on the push of the bellows: the other on the draw. The pattern on most accordions places the 1st, 3rd and 5th degrees of the scale on the push, and everything else on the draw. This arrangements leads to one of the accordion's more endearing (and exasperating) characteristics. This doesn't become apparent until one tries to play a tune like "Soldier's Joy". That particular reel has about nine push notes for every draw note. You see the problem . . one soon learns the value of the air valve.

As you can imagine from this description, the accordion was hardly an instrument for the great orchestras or soloists of the European concert stage. It was, however, just the thing for simple songs, for a dance, for a street musician, for a soldier, for anyone with a musical knack and a limited budget. The same industrial revolution that had brought this instrument to the public had given that public (especially the lower classes) a little bit of cash to buy one. And buy them they did, all over the Western world.

The accordion seems to have made its first appearance in Canada in the 1840s. That, at least, is the earliest period from which I have seen references to it. During that decade a convent school in Quebec City offered instruction on the instrument, and at the Mirickville (Ontario) fair of 1850 the song " 'Loves Young Dream' was sung with exquisite taste and was accompanied by an accordeon": Prescott Telegraph, September 11th 1850. Six years later the Brockville Recorder carried an advertisement stating: "Accordeons - Large assortment now for sale". (The "eon" spelling of the word remained common until the middle of this century.) The instruments were presumably available in the Maritimes by this time as well. While I have found numerous 19th-century advertisements for accordions and accordion lessons, there are relatively few references to performances by accordianists in public venues. This is probably due to the type of situations in which accordions might have been heard. The newspapers in those days generally commented only on the "grand balls" or concerts in their community. The accordion gives the impression of something that was primarily an instrument of humbler station, and more often heard playing in the home than on the stage.

Nonetheless, by 1900 the accordion was firmly ensconced as a popular instrument across the country. The 1901 Eaton's catalogue offered a variety of one-and two-row button accordions ranging in price from \$1.25 to \$14.00. This period also produced the first virtuoso performers on the instrument who are still remembered today. These musicians, unlike their predecessors, could be heard by people outside their own communities, thanks to another new technological wonder, the gramophone. This invention gave their aurally-learned repertoire the same kind of distribution that had previously been the domain of music of the printed page, and spread their personal styles of playing far and wide.

During the first 25 years of this century records of several American and Scottish accordianists became available in Canada. The most influential among them was John Kimmel from New York City, who recorded dozens of sides between 1903 and 1929. (More on Mr. Kimmel in Part II.)

By the late '20s Canadian artists were beginning to be recorded, mostly in Quebec, as far as I can tell. Best known among these was Alfred Montmarquette, who had begun playing as a teenager in the 1880s. Most of the records of this type were geared to a local audience, and few ever made it out of the province in which they were produced.

At about the same time a "new" instrument appeared on the scene which was to severely curtail the popularity of the button box in most parts of Canada. It was thus described in Eaton's Spring and Summer Catalogue for 1927:

"The Accordeon with Piano-Like Key Board

"This Piano-Accordeon produces the same note on each key whether open or compressed making it possible to play piano compositions..."

Here at last was an instrument that could play in any key, that had more accompaniment chords, that was loud, that was up-to-date, that you could play <u>jazz</u> on! At \$27.50 it was only \$4.00 more than the best two-row button model.

Very soon after that the button accordion began to assume the role of country cousin to this more sophisticated squeeze box. Some manufacturers answered the musical demands being made on old-system players by producing accordions with three, four and five rows of buttons, but for the pop-music accordionist the 120-bass accordion was soon the accepted norm.

In some dance bands (at least in Quebec) the two

styles peacefully coexisted, each filling a distinct role in the music, while in other folk music situations in Canada the older style was clung to fairly tenaciously. In some regions, like Ontario and the West, the piano accordion seems to have won out, although for all the chromatic versatility of the newer accordion the fact remains that they can seldom deliver a traditional tune with the same kick that comes from the unique ornamentation and jerking bellows of a diatonic instrument.

In some parts of Canada the sound of the older style of accordion had become such an important part of the culture that a healthy living tradition has continued to this day. This is particularly true of Newfoundland and Quebec and among the transplanted natives of those provinces who live in other parts of the country. In Quebec there are now several master craftsmen building accordions that are equal to the demands being placed on them by the current crop of virtuoso players.

Of the other provinces there seems to be less to say. There are certainly button accordionists in every province and territory, but in many cases they are appendages of other musical traditions and seldom the core of one. One notable exception to this is the far north, where a transplanted accordion culture has blossomed after contact with Newfoundland whalers during the '20s and '30s. I also suspect that the accordion is more physically suited to life in the Arctic than many other instruments.

In my home province of Ontario I am looked upon as something rather quaint when I turn up with my single-row button accordion. In any situation outside the sanctity of a folk club or festival the button accordion is clearly thought of as something that belongs exclusively to the past. At a fiddle party or contest there are always older men who will tell me of dads or uncles who played one, usually beginning with a statement like, "Golly, I haven't seen one of those for 50 years!"

The one example of an accordion-centred musical tradition that exists in Ontario is one that has a rather limited appeal. This is the accordion marching band of Orange Lodges. These bands, a few of which can still be heard in Southern Ontario, use a mixture of button boxes and small piano accordions in conjunction with snare and bass drums to play the same Anglo-Irish repertoire as the Orange flute bands.

The musicians in these bands, like most other but-

UNE EXPOSITION ITINERANTE SUR L'ACCORDEON AU OUEBEC

par Lisa Ornstein

ton accordionists in Canada, use European-made instruments. Of these, the most common are certainly those made by M. Hohner of Germany. Hohner makes a wide variety of different styles of accordions. In Newfoundland, and among Newfoundland and Irish players throughout the rest of the country, the two-and three-row instruments with two reeds per note are the most common.

In Quebec the favoured sound is the four-reed tone of the Hohner Munich model. This one-row instrument, usually in the key of D, has a very throaty sound and is the most direct descendant of the accordions of the 19th century. While many of these are imported, there are also several builders in Quebec who produce this style of accordion. It should be quickly added that the quality of the hand-made Quebec instruments is so high they can hardly be judged on the same scale as the mass-produced products. The best known of these instrument makers is Marcel Messervier of Montmagny. His accordions can be heard on may Québécois recordings, including those of Eritage.

Other makes of accordion that one may come across are Scandelli and Paolo Soprani, both well-known Italian makers, and a number of (usually dreadful) makes from the Far East. Each has a different sound and is usually designed to fill the needs of one particular musical tradition, although they are all regularly adapted to others.

While buying a button accordion is not quite as straightforward as buying a guitar or Casio keyboard these days, the market is probably strong enough in most parts of the country that they aren't in danger of disappearing completely. The recent and curious flirtations between the instrument and various pop and country stars is bound to produce some interesting fallout down the road a piece — in the pawn shops, if nowhere else.

This very general overview will be followed in the next issue with a more specific piece on where to find accordion music in Canada.

Historique

D'origine allemande (vers 1830), l'accordéon arrive en Amérique vers 1840, d'abord aux Etats-Unis puis au Canada. Très rapidement, il obtient les faveurs des musiciens traditionnels québécois: il déborde du cadre urbain par lequel il était entré au pays et devient très populaire dans la campagne, tout spécialement dans la région de Québec, ou on retrouve une plus grande concentration d'accordéonneux qu'ailleurs, pour des raisons qui restent à découvrir. Encore aujourd'hui, des centaines, voire des milliers, d'accordéonistes perpétuent le répertoire musical et animent les veillées de danse à travers toute la province. Cependant, l'accordéon est très souvent méconnu du grand public et il ne jouit pas de la reconnaissance qu'il mérite.

En mars 1987, le Centre de valorisation du patroimoine vivant a organisé LE BAL DES ACCORmanifestation visant DEONS. une l'accordéon, ses interprètes et ses fabricants dans la région de Québec. Durant trois jours LE BAL DES ACCORDEONS a accueilli quelques 1,200 personnes, qui se sont présentées au Centre d'Art de Lévis (près de Québec). Au programme: un concert réunissant des virtuoses de l'accordéon; une démonstration de fabrication d'accordéons par des artisans louisianais et exposition photographique québécois. et une rétrospective sur l'histoire de l'accordéon.

Si vous désirez mieux connaître l'accordéon, cet instrument fascinant et méconnu, nous vous proposons l'exposition photographique intitulée "L'Art de l'accordéon traditionnel dans la grande région de Québec, hier, aujourd'hui et demain". L'exposition a été conçue et réalisée dans le but de devenir un mini-musée itinérant. Le type de format des exhibits rendent l'exposition facile à monter et à déplacer (45 reproductions photographiques 11" x 14" noir-surblanc, accompagnées de notices imprimées qui traitent l'histoire et le contexte, le tout laminé sur fibre de pin).

Emouvantes, éloquentes et parfois étonnantes, les

images de l'exposition conduisent le visiteur sur un voyage à travers le temps, à partir de l'implantation de l'accordéon au Québec vers les 1840 jusqu'aux practiciens d'aujourd'hui . . . et de demain. On y découvre une vitalité extraordinaire, tant sur le plan "public" (les grands ensembles, les ondes, les concours et festivals) que sur le plan "privé" (veillées familiales et communautaires).

C'est avec enthousiasme que le Centre de valorisation du patroimoine vivant propose aux organismes intéressés à présenter l'exposition sur "L'Art de l'accordéon traditionnel dans la grande région de Québec, hier, aujourd'hui et demain" à contacter Lisa Ornstein à l'adresse suivante: Centre de valorisation du patrimoine vivant, C.P. 516, Haute-Ville, Québec (Québec) G1R 4R8, tél.: (418) 692-1724.

Résumé

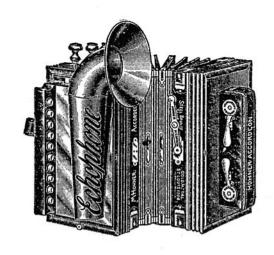
The Centre De Valorisation Du Patrimoine Vivant has recently produced a photograph exhibit entitle "L'Art De L'Accordéon Traditionnel Dans La Grande Région De Québec: Hier, Aujourd'hui Et Demain".

This exhibit celebrates the art of accordion in Québec City and surrounding regions from its introduction in the mid-19th century up to the present day. The "public life" (orchestras and ensembles, the media, contests, festivals, etc.) and the "private life" (implantation and integration into traditional community life) are explored through 45 black-and-white 11" x 14" photographs with accompanying in-depth historical and contextual reference panels (in French).

The elements of this made-to-travel exhibit are of sturdy, lightweight construction (laminated fibre-board) and are easily transported and assembled.

We would be delighted to hear from cultural centres, universities, historical societies, museums or other groups interested in presenting this exhibit.

> Le Centre de valorisation du patrimoine vivant C.P. 516, Haute-Ville Québec (Québec) GIR 4R8

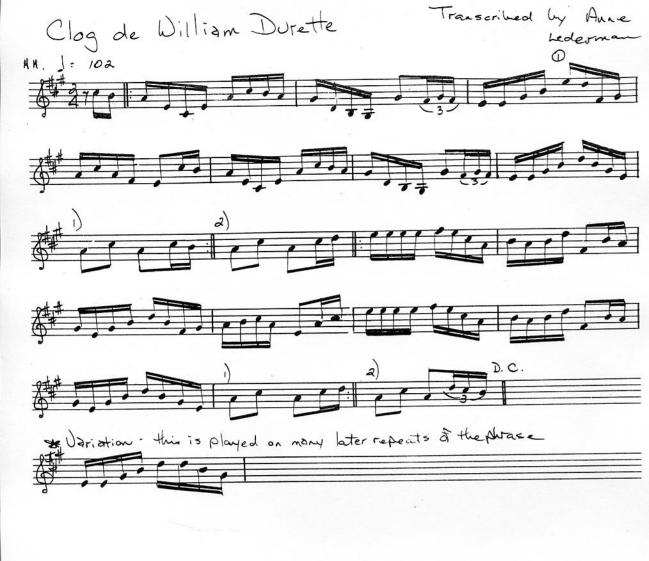


CLOG DE WILLIAM DURETTE and CLOG DE CHAMPAGNE

The following two transcriptions are two versions of the same tune. The first is from the playing of Alfred Montmarquette on the Folkways recording Masters of French Canadian Music 2: Alfred Montmarquette, accordion, selected and annotated by Gabriel Labbé (RBF 111) [CFMS Mail Order Service, members \$11.00, non-members \$13.00]. It is played on a single-row A accordion. Although called a "clog", it is played more like a reel, considerably faster than the second version. I transcribed the first time through the tune, and there are minor variations on subsequent repeats.

The second version is by Philippe Bruneau, played on a single-row D accordion. The transcription is reprinted from Carmelle Bégin's La Musique Traditionelle Pour Accordéon Diatonique: Philippe Bruneau, published by the National Museums of Canada, Mercury Series #47, 1983. It is from a tape in Ms. Bégin's collection, which you might be able to get a copy of by sending a blank tape and a formal request to the Canadian Centre for Folk Culture Studies, National Museums of Canada, Ottawa, Ontario, K1A 0M8.

Anne Lederman



1. Clog de Champagne



LE CENTRE DE DOCUMENTATION MARIUS BARBEAU

par Jacynthe Legros

Créé en 1977 par la Compagnie de danse Les Sortilèges, le Centre de documentation Marius Barbeau se consacre principalement à la conservation et à la diffusion des arts et traditions populaires. Les documents du Centre sont regroupés en quatre secteurs, soit la bibliothèque, les dossiers, les notations de danses et d'un quatrième secteur composé d'une vidéothèque, d'une diapothèque et d'une discothèque.

Notre bibliothéque comporte plus de 1500 volumes et périodiques. Elle est particulièrement bien documentée sur l'histoire du costume, la danse et les musiques traditionnelles internationales, ainsi que sur les costumes, légendes et croyances populaires. Des publications d'auteurs connus s'y côtoient tels que Marius Barbeau, Madeleine Doyon-Ferland, Robert Lionel-Séquin, Nora Dawson, etc. L'abonnement à des périodiques d'ici et de l'étranger constitue un apport documentaire important pour les chercheurs.

Le Centre de documentation Marius Barbeau possède près de 300 dossiers constitués de depliants, brochures, articles, etc. Ceux-ci servent de complément à la recherche. Les notations de danses sont également une source précieuse d'information. Elles offrent un éventail particulièrement volumineux de danses canadiennes et internationales.

Enfin, les vidéothèque, discothèque et diapothèque constituent un ensemble de documentation complémentaire qui s'avère pour le chercheur ou l'enseignant tout aussi bien utile qu'intéressant.

Le Centre de documentation Marius Barbeau, ainsi nommé en l'honneur du célèbre ethnologue et folkloriste canadien, n'est affilié à aucune université et se finance de dons, de subventions et diverses manifestations.

Depuis dix ans, le Centre a déjà publié une douzaine d'ouvrages de vulgarisation sur la musique traditionnelle, la danse, la gigue, le conte. Spécialement pour l'enseignement de la danse aux enfants, nous offrons un livre intitulé "j'ai tant danseé... j'ai tant sauté". Tous ces volumes sont disponibles sur place. Un important volume sur le costume paysan québécois au XIXe siècle est en attente d'éditeur.

Le Centre de documentation Marius Barbeau est ouvert au public sur rendez-vous du lundi au vendredi entre 10h et 17h. Tous les documents du Centre sont considérés comme des ouvrages de références. La consultation se fait donc sur place et est gratuite.

L'adresse du centre est la suivante: Centre de documentation Marius Barbeau, 6560, rue Chambord, Montréal, Québec, H2G 3B9. Son numéro de téléphone est: (514) 274-5656.

On Saturday nights, we would come into town and go to the dances -- sometimes just to listen to the music.

--p874, YESTERDAY AND YEARS AGO (Forestburg, Alberta)

SICK AND TIRED

lyrics © 1988 by Rona Altrows

sung to the tune of "Swing Low, Sweet Chariot"

CHORUS:

We're tired (we're tired) of unemployment, Sick and tired of gettin' laid off; We're tired (we're tired) of unemployment, Sick and tired of gettin' laid off.

I went to the office, and what did I see?
(Sick and tired of gettin' laid off.)
A separation slip was a-waitin' for me.
(Sick and tired of gettin' laid off.)

I went back home, and what did I see? A foreclosure action was a-waitin' for me.

Unemployment insurance has all run out, Think I'll give the welfare people a shout.

I went to the welfare, and what did she say?
"You've got too many assets - come back another day."

If you get a job before I do, Go and tell your boss I need one too.

THE SASKATCHEWAN ALPHABET

Lyrics c 1985 by Hugh Hendry



The song is set to the tune of "The Rig Worker's Alphabet", written by Jim Payne, which can be heard on the record "Jim Payne and Kelly Russell" (CFMS Mail Order Service Stock No. PIP7314).

in the summertime."

THE SASKATCHEWAN ALPHABET

A for the Arctic air straight from the pole,

B for the Blizzard that comes in the fall,

C for the Crop that lies under the snow,

And D for Devine rule wherever you go.

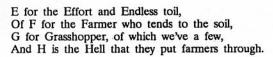
Chorus:

So hardy are we who live out on the plains,

Where the dust storms do blow and the rain seldom rains,

And the cold winter winds come down from the pole;

Oh! a life in Saskatchewan's good for your soul!



I for the Icicles that hang round the yard, And J for the Jogger with breath frozen hard, K for the Kinship that keeps us alive, And L for the Laughter on which we all thrive.

M for the Miner who works through the night, And N brings the glint of the Northern Lights, O for the Oil that lies far below ground, And P for the Potash we ship the world round.

Q for Qu'Appelle where so many folks go, In the long days of summer and the deep winter snow, R for Regina where the water flows free, And R for the Royal in R.C.M.P.!

S for the Sundogs that light winter's sky, And T for the Time when the wild geese do fly, U, Up to the north, it's a sight to be seen, And V for the valley that's just turning green.

W's the World that wakens to spring, Where the gophers do run and the birds they do sing, So "Fare you well winter, now you are dead," And that's how I'll get around X, Y, and Z!

(Sing the chorus after each verse.)



Reviews

REGINA IN THE SUN

by William A.S. Sarjeant

The dream of every organizer of an outdoor folk festival must be of a weekend of cloudless sunshine, warm but with just enough of a breeze, and enough shade, to mean that the heat does not become unbearable. That dream came true when the 19th Annual Regina Folk Festival was held in Victoria Park on June 12th, 13th and 14th, 1987.

It was a case of "third time lucky", since the two previous festivals held in Victoria Park — earlier festivals were staged indoors — had been both affected by rain. This year, though, one could sit on the warm grass, relax and enjoy oneself without restraint. In consequence, the attendance was the largest ever, an estimated 17,000 to 20,000 persons over the three days.

Victoria Park, a square in downtown Regina beside Scarth Street (once the Queen City's finest double row of buildings, but now sadly vandalized by insensitive developers) is big enough, and with enough trees serving as sound baffles, to allow up to four simultaneous stages to operate without serious sound-overlap problems. In fact, the main stage was used only once during the day, for a Luxury Blues Band concert I did not attend; instead, it functioned for the three major evening concerts, while mini-concerts and "workshops" on the smaller Stages 1 and 2, together with a "Kidstage" operated simultaneously during the day.

I did not feel impelled to attend the last, but was forced continually to choose between the two "workshop" stages; moreover, as a performer who needed both to rehearse and to eat, I had other commitments to contend with. One result was that I was unable to attend either of the stage appearances of Saskatoon storyteller, singer and harpist Christine Lindgren, an excellent performer whom I can always enjoy; nor did I hear the Ukrainian Mandolin Ensemble or my friend Wayne Zelmer. Most other performers I was able to catch, in "workshop" performances or on main stage or both.

I write "workshop" between quotation marks, because these were truly also mini-concerts, differing only from the explicitly identified mini-concerts in that several performers were on stage together and singing alternately, and in that, in theory at least, the songs or music had a common theme. No criticism is implicit; while genuine workshops can be held in an indoor setting with a captive audience who are, one trusts, keen to participate, they are not suited to an open-air setting. The audience is not of the right kind; it is either mobile or, in such hot weather, somnolent and waiting to be entertained rather than willing to learn. If the audience is not entertained, then it will soon drift away. Consequently, it is virtually impossible, in my judgment, to hold proper workshops outdoors; and, for lack of a convenient alternative term, it is reasonable to call these multiple-performer mini-concerts "workshops".

As usual nowadays, some of the performances strayed widely outside even the broadest definition of "folk music". The smooth harmonies of the Easy T's, when on main stage, paralleled those of The Nylons and showed little debt to folk tradition; their rendition of the gospel song "Every Time I Feel the Spirit" was the only close approach, and maybe the computer-age worksong "Oh Boy, Can't You Code It?" On the Sunday morning workshop stage, however, their version of "All My Trials" and Sheldon Johnson's fine singing of "The Wandering Shepherd" commanded my respect.

The bluegrass and "prairiebilly" songs of the Regina group City Billy found no echoes of approval in my own heart, though others enjoyed them greatly. The musical achievements of The Grassland Boys from Kerrobert, Saskatchewan, seemed to me of a

much higher order, even though their version of "Summertime" rather stunned me. (I had thought that a safe standard, so good a song and tune as to be unruinable; but, if you drag out the melody and overharmonize the lyrics-yes, you <u>can</u> ruin it, as they demonstrated...) In contrast, I enjoyed "Smoke, Smoke, Smoke That Cigarette" (nowadays an awful warning!) and was impressed by their a cappella version of "I Wish I Was a Mole in the Ground".

The programme described Ian Tyson as "This cowboy crooner" - and, nowadays, that is a fair description. Personally I dislike the "big star" syndrome in which a performer regards himself as being on a plane high above his accompanying musicians. Consequently, the fact that he permitted the Chinook Arch Riders to come on stage, play a piece and introduce themselves before his own Big Entrance put me off Ian from the outset. After that, what to say? All very smooth: Roy Rogers redivivus, sans Trigger. Most negative element: a production-line job that came close to ruining Tom Paxton's "The Last Thing on My Mind". Most positive element: "Springtime on the Northern Range", a truly charming and memorable song. General impression: everything slick and highly-polished, like maple with a plastic veneer. When I was 11 years old, I'd have adored it all; but not nowadays . . .

The Young Latins I will pass over briefly by stating that they belong in a Miami or Havana nightclub, not in a folk festival.

Joan MacIsaac was billed but, for a second year running, was prevented by illness from coming to the Festival. We missed her. However, there were other good singer-songwriters of "contemporary folk" ilk. Ian Tamblyn proved as competent as always. His "Leave Nicaragua Alone" stirred politically sympathetic chords; I find his "The Stereo Lights are Dancing" entrancing, even though far from the folk idiom; and his playing of hammered and plucked dulcimer tunes to a background of recorded frog calls and woodpecker treetappings is an intriguing experiment. Donna Caruso, from the little I was able to hear of her performances, is an eccentric and original songwriter; and Faith Nolan, a Nova Scotian black woman now living in Toronto, has written some fine songs concerning the experiences of the Negro in Canada, though she proved better in workshops than on main stage. I hear too little of Noele Hall to make any fair judgment; but I enjoyed greatly the topical songs, often political and always very witty, of her fellow Saskatchewanian Brenda Baker. Brenda's song about Regina's "Superstore" is one of the most amusingly ironic I have heard.

Blaire and Linda Campbell from Brancepeth, Sas-

katchewan, are writers of highly entertaining, if generally lightweight, songs, their best perhaps a wry look at a municipal blunder in dam building (or rather, dam-halfbuilding!). It was disappointing, though, that their repertoire was so small as to force them to use, in their mainstage set, exactly the same songs they had performed in workshops just a couple of hours earlier.

Of the greatest successes of the Festival, one must certainly rank Spirit of the West. Their music is changing very fast; a friend who had heard them at the commencement of their recent cross-Canada tour, and again now, commented on the rapid vanishing of Celtic elements from their repertoire and their evernearer approach to rock music. Well, maybe their music should now be styled "folk rock"; but that is not a criticism. "The Lass from Gallowa", a nostalgic song concerning the immigration of a young Scotswoman, and the wry contemporary comment on committed self-centredness in "The Birds, the Bovver and the Beer" stay most in mind, along with John Mann's stage behaviour; of all performers I have seen, only Sister Rosetta Thorpe has had a guitar slung as low and displayed as much dynamic energy in performance!

As all western Canadians should be, I have been impressed by the quality of Connie Kaldor's songs; but, as it chanced, I had never hitherto seen her in person and was rather turned off by that cold profile on the sleeve of her first LP. Perhaps for that reason, I had suspected she had been much overrated. I was quite wrong: she is a tremendous performer, with a way of seeming to speak personally to her audience that is quite captivating. Unquestionably her set was the high point of the Festival. The strongly western Canadian flavour of her songs - "Bird on a Wing", introduced by a vivid word picture of a sleazy small town eatery; "You're an Outlaw", a sort of plea for freedom; "Maria's Place", a spare lament for the failure of Métis aspirations; the highly appropriate "Warm Prairie Night"; and the gentle song of love on "The Wood River" were all memorable; but indeed, her whole set was memorable.

Somewhere about the borderline between contemporary and traditional music are to be found two other performers. Stephen Fearing of Vancouver has Irish roots and is an energetic guitarist, but perhaps over-uses his technical skill and keeps the volume of sound too high. In his main-stage performance, I enjoyed his sword-dance tune "Sharon's Jig" and his weaving of the great, ancient Irish hymn "St. Patrick's Breastplate" into his score of "The James Themes". In a Sunday workshop, his version of "Go to Sea No More" was not too inspired, but "The Cliffs of Duneen" was charming, and likewise his version of Vin Garbutt's song "Loving Hannah".

As for James Keelaghan, for me he was one of the festival stand-outs. His singing and guitar-playing are well-matched and comparably excellent. His own songs, like "The Railway Tune", "Jenny Brice" and "The Fires of Calais", have firm traditional roots; his playing of traditional pieces like "Morrison's Jig" is flawless; and his singing of other songs, whether newly written by others in traditional style (like Peter Bellamy's "Ladies of Plymouth", from the folk opera "The Transports", or true folksongs like "The Battle of Glenmalure" and "Rolling Down to Old Maui", deserves high praise. He promises to be one of Canada's most important folk voices.

My own group, The Prairie Higglers, is decidedly on the traditional side of any musical fence. We sing English, Scottish and Irish songs primarily, but use also Canadian, Australian and New Zealand material. Hugh Hendry is from Edinburgh, as his solo performances of "Lum Hat Wantin' a Croon", "Mary Mack" and "Katie Bairdie" demonstrated. Our fiddler, Kathie Rae, is from Saskatoon but likes best Scottish and Irish material, in such vein as "The Humours of Tuangraine" and "Give Me Your Hand". My own background is in the industrial areas of the Midlands and North of England, with such songs as "The Sheffield Grinder", "The Brave Dudley Boys" and Jez Lowe's "Cursed be the Caller". However, we do have our Canadian content, as Hugh's own song "The Saskatchewan Alphabet" makes clear.

Of other essentially traditional performers, I heard Marjorie Graham only in the first workshop of the day. This was after a very late night when, as she freely admitted, she was not at her best; I am sure that, in other circumstances, she would be very much better. Even so, I enjoyed "Pretty Saro" and "The Weaver". Jack Coggins of Saskatoon led a "workshop" on flute and whistle music in which most of the music was Irish and all performers were of high standard; the other participants were Geoffrey Kelly, Frank Cassidy, Al Harrison and Kevin Dooley. Eileen McGann is another fine performer. She lives in Toronto and is of Irish and Welse descent; her material stems from Ireland and Canada principally, with such examples as "My Laggan Love" and the curiously harsh-spirited "Oh No, Not I!". Her own song of "Isabella Gunn" deserves to enter the Canadian traditional repertoire.

However, on the traditional side I must give highest marks to two blues musicians. Conrad Flatt — I hope I have his name right, for it was not on the programme — produced some of the best blues fiddle playing I have ever heard, while Bill Bourne of Red Deer, Alberta, has all the qualities to place him on the front rank of blues singers and guitarists, as well as being a tidy fiddler. For me, listening to his music

was the most thrilling experience of the festival, and I know I am far from alone in ranking him so high.

My only brickbats are reserved for the main-stage sound system, loud but by no means clear, and in particular for the performers who, though knowing well in advance that they were to appear on "workshop" stages as well as on main stage, did not trouble to rehearse different material for those "workshops"—or even, in several instances, material that was even approximately appropriate to the theme of the "workshop". It is not considerate of one's audiences to perform the same songs twice within hours or three times in two days, when the same persons are virtually certain to be listening. Moreover, it suggests, not only an inadequate repertoire, but also a contempt for one's auditors that reflects grave discredit upon the performer.

Yet I do not wish to end on a sour note, for this was an excellent Festival. All in all, Gord Fisch, Karen Haggman and their energetic team of assistants deserved, and achieved, the greatest of successes at Regina this year. They merit the highest praise. Now we must all commence praying that June 1988, when the 20th festival will be staged, may be similarly blessed by sunshine!

A metis fiddler was a very popular man whether or not he brought a fiddle to the dance. Once he was there he had the responsibility for playing, with or without an instrument. I've seen an old man do a rendition of the Red River Jig by singing de dil-de de-dil-de sawing an imaginary fiddle and rocking back on an old chair while his feet tapped out a familiar tick-a-tum tick-a-tum. I've seen Frenchmen, Scots and Irishmen all resort to the same instruments and very effectively too. Who needed a fiddle and bow? The dancers never even noticed, especially if there were three or four phantom fiddlers playing.

--p69. Cunningham, David. MAKING DO-A PRAIRIE MEMORY GUIDE. Lone Pine Media Productions Ltd., Edmonton, 1982.

by Muriel Doris

On the weekend of July 24, 25 and 26 we attended the Islands Folk Festival just outside Duncan, B.C., on Vancouver Island. The previous weekend had been spent at the big Calgary Folk Festival, and the contrast in size and style was an interesting one.

The Islands Folk Festival, organized by the Cowichan Folk Guild, is small, friendly and very informal. The beer garden was sited this year on a small rise opposite the main stage, and the crafts and food booths surrounded the stage area — all within hearing distance of the music.

The performers were mainly from the Vancouver Island and Lower Mainland area, with a few from Seattle, California and Toronto. The music was a nice variety of traditional, blues, shanties, instrumental, and contemporary folk, with one very experimental folk/fusion group, Rare Air. Called country dancing was scheduled for Saturday night, and the Holly Tree Morris Dancers from Victoria entertained during the day. The local members of the Society for Creative Anachronism provided a demonstration of medieval sword-and-shield combat.

I particularly enjoyed hearing some of my personal favorites from my Victoria days — Rosemary Beland on hammered dulcimer, Jennie Allen and Scot Parson (folk and blues), Callinish (traditional and contemporary folk), and Jo Farrar, a little lady with a big voice who sings great blues. Unfortunately, we missed Friday night.

The Kid's Stage was well supplied with singers, dancers, puppeteers, and the like, and the children seemed to be amusing themselves. I enjoyed watching several little ones, absorbed in the music, dancing happily in front of the main stage.

The organizers have improved the set-up from last year, and in spite of intermittent sound problems which plagued the main stage, and attendant problems with Saturday's program schedule, the festival ran smoothly — certainly a relaxing and enjoyable weekend.

UNDERGROUND FREEDOM

by Richard Chapman

Oliver Schroer, <u>Underground Freedom: A New</u> Direction in Acoustic Music, Big Dog Music 186.

Oliver Schroer is a musician currently living in Toronto. His first instrument was the violin, which he has played since the age of 8, but, as his musical interests have grown, so has his closet of instruments, until, at this time, he includes in his repertoire the guitar, hammered dulcimer, mandolin, accordion and many others. The styles that interest him are as varied as the instruments he plays, and they include blues, folk, jazz, Celtic and French-Canadian music, as well as that of Eastern Europe and Asia. Many of these influences are evident in the music on his new cassette Underground Freedom. All the cuts on the recording, with the exception of "The Callum Breugach Medley" (trad.), "The Ugly Baby" (C. Sankey) and "Fish For The Table" (Sankey/Schroer), are his compositions. They range in style from fiddle tunes ("The Man With No Arms") to "Grismanesque" jazz ("Cease Cows, Life Is Short"). Most of the music represented on the cassette draws heavily from traditional Celtic sources, and many of his tunes could be considered as extensions of that tradition, through not strictly part of it.

Schroer's music borrows and mixes elements from folk traditions, while adding elements of pop, rock, and jazz performance. Albums as eclectic as this are difficult for reviewers (and record store owners) to classify — which is why Windham Hill created the "New Age" category. Personally I don't care for the somewhat presumptuous implications of that term. I would prefer to call it "New Acoustic", or "Fu-folk" (future folk) — the coinage of American folk musician Ken Bloom — and include it with the work of people such as Robin Williamson and Dalgleish and Larsen.

Schroer plays all but one of the 11 instruments which are used on the cassette and, although multi-tracked solo recordings are not unusual in pop and rock music — Ian Anderson, Mike Oldfield, Paul Mc-

Cartney and Prince being prominent examples — the phenomenon is relatively rare in folk and acoustic music. There are, of course, many singer-songwriter albums on which the artist accompanies him/herself on guitar and perhaps provides harmony lines or accompaniments, but very few instrumental recordings are as ambitious in this regard as this one by Oliver Schroer. On this album he plays no fewer than ten different instruments, ranging from fiddle to hammered dulcimer, and, although he seems most comfortable with the fiddle, he plays all of them competently.

On a purely acoustic album there is nowhere to hide, there are no lush washes of synthesizer sound, no sequencers to cover poor technique and no drum machines to provide the rhythmic foundation. Complicating the process is the fact that his arrangements, on many cuts, are not simply melody and accompaniment; the various instruments trade licks and weave in and out, suggesting several players interacting with one another, rather than anonymous layers of sound. Contributing to this illusion is the fact that as Schroer changes instruments he is able to adapt his technique and imagination to the sound of that instrument. We don't hear the same "licks" or solos transported over and over to different instruments. Instead, each instrument is played in a characteristic fashion, with techniques appropriate to it. Another indication that he has conceived the album as a function of musical possibilities rather than technical problems is the range of rhythmic patterns he uses, some of which would coincide only with difficulty with the steady click track usually used to do over-dubbing. Schroer has made few concessions to the fact that all the music (with the exception of Fil Walker's harp) had to be put together like a jigsaw puzzle by one person. Anyone who has done studio work knows how difficult it is to achieve a sense of spontaneity when playing with a recorded track. Although the album doesn't project the immediacy and drive of a band in live performance, it does avoid the dry mechanical sound that ofresults from this method of recording. ten Underground Freedom is a fine effort from an obviously talented and imaginative musician.

At the present time Oliver Schroer is, in his own words, a "licensed subway musician" — whence the title <u>Underground Freedom</u>, I presume — and, judging from the number of instruments he plays, he is probably the only busker in the city who needs a team of roadies to carry his equipment. If you can find out which subway station he's playing in, I'm sure the concert would be more than worth the price of a TTC ticket.

JUST A MINUET

by Oliver Schroer

Christy and Fred Cook. <u>Just A Minuet</u>. Black Bear Records BBR 1009 (Box 7513, Station E, Calgary, Alta. T3C 3M3). [Record or cassette available from C.F.M.S. Mail Order Service, \$10.00 members, \$12.00 non-members.]

Christy and Fred Cook, for the uninitiated, are two Calgary-based musicians who have been spreading the gospel of St. Dulcimer in Canada and the United States for several years, and who now have a very pretty record to help carry their message further afield. The album is entitled "Just a Minuet — Music Old and New Performed on the Hammer Dulcimer".

I should start with a general comment on such a project. The sound of a hammered dulcimer is enchanting and immediately appealing. But the same harplike timbre which is so seductive could in excess become tedious. I have heard hammered dulcimer albums which sounded like a parade of music boxes running amok. Christy and Fred have taken great pains to avoid this potential pitfall on their record. They make optimal use of the different timbres of their standard, bass and soprano dulcimers, played with both hard and soft hammers. On a number of tunes Christy plays baroque flute and recorders, and two of the tracks have vocals. Dulcimer duets and solos are interspersed with more highly-arranged tunes, and the recorders and vocals add a welcome change in timbre and mood. This album was conceived with intelligence. The artists have paid a great deal of attention to the way it works as a whole.

As the title would suggest, the album has for the most part a Renaissance revival feel about it. Christy and Fred are obviously very fond of early music. They don't play their instrument in the spirit of a kitchen music folk tradition. Rather, they explore and emphasize the connection of the dulcimer to early keyboards such as the virginal and the spinet (which Christy actually plays on one cut). The music they play is of an older tradition. Their jigs and reels are

folk dances, but are more part of 17th century European folk culture and much less connected to North American or recent Celtic traditions. Much of this music seems to be a spiritual descendant of both Purcell and O'Carolan. The tunes that emphasize the Renaissance sound are my favourites on this album. Christy and Fred have a knack for writing interesting and colourful arrangement of such tunes, using their various dulcimers, multiple recorders and percussion to optimal advantage. A particularly strong cut is "Ye Mariners All", a drinking song arranged for spinet and voices. This is the only cut on which Fred sings — a pity, since his voice is sonorous and appealing and blends well with Christy's. Let's have more vocals from you, Fred!

Throughout the album, an instrument which fascinates me is the bass dulcimer. It sounds a little like a prepared piano played in the lower registers. Fred varies the sound by using hard or soft hammers. The timbres of the high and low dulcimers complement each other well. On several tunes, such as "Paddy Fahey's Reel", the two instruments together sound like some astral piano/harp; I've never heard anything quite like it!

The album concludes with two bluesey ragtimey cuts. These tunes don't work as well as the other material, for a few reasons. In the first place, the Cooks' sense of time is more suited to the early music they do. In their playing is a sense of control and measured symmetry which was so much part of the Renaissance aesthetic. When this aesthetic is applied to the blues, however, the result is a tune that doesn't swing in quite the right way. The other problem with these tunes is a problem inherent in the instrument. By virtue of its long sustain, a hammered dulcimer often sounds best when played very chordally and diatonically, as in the beautiful Ukrainian "Newlnik Waltz". Altered scales, chromatic passages and blue notes, however, tend to all ring out together to create discord. "Headache Blues/Pooka's Rag" is a good example. Rather than briefly touching on either the major or minor thirds, or hovering between them, as might happen in blues on another instrument, both thirds often ring out clearly at the same time, while the guitar plays the major third. The result sounds melodically somewhat akin to Greek santouri music, so that the tune makes a funny cross-cultural leap which is a bit unexpected in the context of the rest of the record.

My chief criticism of this album is that is is sometimes a little too staid, too civilized. I would have preferred to hear just a little more wild abandon, to feel a bit more raw energy. This is not a criticism of all the cuts; certainly the more Renaissance-flavoured tunes on the album do not need such energy, and are very strong as they are. In fact, most cuts on the record are pretty and charming. But, somewhere on the two sides, I feel that charm should have made way for charisma, to provide an emotional peak on which the listener could focus more clearly. However, this point is outweighed by the many positive features of the record. It is well-played and thoughtfully arranged. The recording quality is high and the jacket liner notes are informative and fun.

All in all, this album has much to appeal to a wide audience: lovers of classical music, folk and acoustic music, and people who are simply seduced by tunes played with charm, finesse and intelligence.

FOLK NOTES AND QUERIES

by Murray Shoolbraid

The version of "Sae Will We Yet" last time has another cousin, namely "Laugh and Be Thankfu'", in the mid-19th-century general collection of kailyardery, Whistle-Binkie (1890 reprint, I.124), consisting of 5 stanzas, thus: 1: Come sit down 2: nappy guid ale 4: Queen; others differ as follows. 3: "May the taxes come off, that the drink may be cheap, And the yill be as plentiful as 'gin it were a spate; May the enemies o' liberty ere lang get a kick; They've aye gotten't hitherto, and sae shall they yet." 5: "Then push round the jorum, an' tak aff your dram, An' laugh an' be thankfu' as lang as ye can - For seedtime and harvest ye ever shall get, When ye fell ye aye got up again, and sae will we yet." (No tune indicated.) John Greig (Scots Minstrelsie, c. 1895, VI. 375) has Sit, farmer, king, glass; and his note (p. xxxiii) says it's a "refinement" of the Whistle-Binkie song, which may indeed be true.

Looking through Maud Karpeles' Folk Songs from Newfoundland (Faber, 1971), I noticed some items lacking comparative notes. P. 199 (#61), "The Bleaches so Green": note (p. 284) says "I know of no other version of this song. It would seem to be of Irish origin." But it's actually "The Braes of Strathblane", a song from Stirlingshire in Scotland.

Kidson (Trad. Tunes, 1891, 90, + music) has a Dumfriesshire version, with an "old and peculiar" air; Ford Vagabond Songs and Ballads (1899), 76; Greig North-East (art. xviii, 1) calls it "The Braes o' Strathdon"; also in Ord Bothy Songs (1930), 125; and American versions too. In Canada we have also "Chippewa Girl" in Leach, Lower Labrador Coast, 240 (+ m.), and "The Beach of Strablane" in Peacock, Outports, 499 (+ m.). All the above tunes differ, though there seems a genetic resemblance. The Canadian versions have another stanza (e.g. Karpeles #6) missing from the Scottish ("Some marry for riches", etc.).

P. 220 (71), "Young McTyre": note (p. 286) says "I have found no other versions of this song." But it's "Matt Hyland" from S.W. Ulster, found as "Young Matt Ilan" in Carrie Grover's Heritage of Song (from N.B. via Maine).

P. 235 (#79), "Young Man, Come Marry Me" (also in MK's Newfoundland, O.U.P. 1934, I.11): note (p. 288) says "I know of no other version." But it's a version of "An Auld Maid in A Garret", a late 19th-century reflection of an idea as old as the Roxburghe Ballads. Another Canadian version (with a different tune) in Peacock, Outports, II.461, "I Long to be Wedding", and a third (to yet another tune) in Fowke, Ontario, 68.

Peacock doesn't always come forth either, e.g., "The Bouncing Girl of Fogo" (II.354) is surely a local version of "The Yellow Rose of Texas." The tune resembles that of "Nicky Tams" (words and music by G.S. Morris), the Scottish comic bothie song; although that itself seems to be a variant of "The Bonny Labouring Boy" (in, e.g., O Lochlainn, Irish Street Ballads, #9, p. 18).

"The Milkman's Lament" in Peacock II.479 (without any commentary) is a pretty good version of the Irish "Rocking the Cradle": tune in O'Neill, <u>Music of Ireland</u>, p. 96 (#547); the parent of that used for "Get Along Little Dogies". The words are in James N. Healy, <u>Mercier Book of Old Irish Street Ballads</u> IV (1969), p. 120. I would venture to suggest that the phrase "It's home sweet home" in Peacock's chorus reflects the Irish <u>ochoin is ochoin</u> (= "alas and alack").

Finally, a couple of tunes in the Allen Ash MS. without titles have been given them by Ian Bell: "Scatter the Ashes" and "The Glorious Minority". Good trad.-sounding titles, but they are actually two Irish airs, the well-known "Thady You Gander" and "Ghiling O Guiry" (set by Beethoven), found in O'Neill, p. 63 (#366) as "Celia O'Gara".

QUERIES

- 11. Information is requested about copies of "St. Anne's Reel" and its origin. Any connection with "Come Landlord Fill the Flowing Bowl"? (The 2nd strains sound a bit similar, at least. A "printed" copy and one from performance in <u>CFMB</u> 17.3 (July '83), 7ff., but no info on sources.)
- 12. Ditto re "The Hen's March". (In Scotland this is called "The Hen's March to the Midden". James Hunter, Fiddle Music of Scotland, 1979, #355, has "... o're the Midden", without provenance. It can take its somewhat impudent place among such barnyard imitations as Rameau's "La Poule", a harpsichord piece well-known from its use in Respighi's "The Birds", and "The Sow's Tail", an old Jacobite tune named after one of George I's mistresses, nowadays often met in an impressionistic version that mimics the squealing of a pig. It would be interesting to know the provenance of this adaptation; make that query #13.)

Details wanted on the following fragments:

- 14. O say did you hear about Liza McCann . . .
- 15. [ends] . . . And that's the whole tale of the "Midge" and her crew.
- 16. I love my mother-in-law . . .
- 17. There was a young fellow from Spuzzum . . . (This is supposedly a limerick, though the mind boggles as to what the rhymes might be!)

Another big event at the sports [day] was the dances. There was a dance in the main hall and also a Moochigan Dance in [six] a platform outside, which was supposed to be for the natives. Whenever a lady missed her husband from the main hall she looked around the Moochigan and usually found him there. I still remember Allie Brick Sr. dancing the Red River Jig. He was a big man but light as a feather on his feet and a really good dancer.

--p372, LAND OF HOME AND DREAMS (Grimshaw, Alberta)

LETTERS TO THE EDITOR

In volume 14 of the CANADIAN FOLK MUSIC JOURNAL there are several versions of the song "Molly Bawn" [Jennifer J. Connor, "The Irish Origins and Variations of the Ballad 'Molly Bawn' p. 10]. I have an entirely different version recorded by Alonzo "Ditto" Marsh on Apex 78-r.p.m. 26330A, called "Molly Bond". It was later recorded by Mac Wiseman under the title "Molly Bawn".

Don Miller

I greatly enjoy your BULLETIN and JOURNAL. If possible, however, it would be nice to known the folk festival dates a little sooner. I and possibly other members choose their holidays in order to go to certain festivals. Many workplaces insist that holiday choices by made by May of any given year. I know that many festivals are held around the same time each year, give or take a weekend, but guessing this can lead to the wrong holiday pick and the missing of a festival. I do contribute to several festivals and so far the only date any of them sent has been that of Mariposa. I would greatly appreciate any speeding up of the folk festival directory possible, since I'd hate to miss these great summer events.

Connie Black

This concern has been voiced by several readers, and is on our minds as well. We're certainly doing our best to get the Directory published as early as possible, but are not totally satisfied with the results ourselves. Several factors are operating here. A certain finite amount of time is needed to put together the Directory, from initial seeking of information, through gathering and sorting the information, copy-editing, typesetting and printing, arriving at the finished product. The earlier we set this process in motion, and the earlier we cut off the information-gathering step and go into typesetting, the fewer festivals we'll be able to include; earlier publication will mean less content. Another option is to shorten the process itself, i.e., get the typesetting done faster, get the printing done faster (although this year's suppliers gave us service beyond criticism in this respect). This could not be done without stepping up another order of magnitude financially, which is beyond our means without acquiring another major sponsor to replace the CBC. We're working on it for the 1988 edition but there remains some question in my mind whether, if we can't get the Directory into print earlier and if we can't get extra funding for it, there will in fact be a 1988 edition. - Ed.]