

Edward D. Ives. **Folksongs of New Brunswick**. Fredericton, New Brunswick: Goose Lane Publications, 1989. Pp. 194, transcriptions, illustrations, bibliography.

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Folksong collections were among the earliest products of folkloristic labor, but today, many folklorists consider folksong books (and other collections) outdated and intellectually passé. This is a great misfortune, because collections retain their importance as primary sources long after more theoretically-driven work has become obsolete. If more collections were as delightful as Edward D. Ives's *Folksongs of New Brunswick*, this fashion might enjoy a quick and hardy revival.

Folksongs of New Brunswick is "the fruit of a thirty-year harvest" (9), the result of Ives's many field trips in search of songs by Larry Gorman, Joe Scott, and others familiar with the singing tradition of the Down-East and Maritime lumberwoods. The songs are organized according to singer, not song content or geography, as is common in many songbooks, and thus gives us the opportunity to study the repertoire of individual performers. After the introduction, each chapter begins with a few pages about the singer, followed by headnotes and transcriptions of the songs. Because the book is an outgrowth of Ives's closely focused research, it is, as Ives frankly admits, "heavily skewed by occupation, sex, and geography" (10). The performers are all men who had been woodsmen for some portion of their lives, and they represent only certain geographic areas of New Brunswick. However, these limitations are not necessarily disadvantages; rather than attempting the impossible task of representing all of New Brunswick song, Ives gives us a look at one specific singing tradition.

Folksongs of New Brunswick will be valuable for scholars of folksong and of occupational lore, but it is not a scholarly analysis of either music or work tradition, nor does it pretend to be. There is virtually no theoretical underpinning, and the discussion of methodology is extremely brief. Ives makes it clear that this is his intent: "[T]his is a very personal book. As a result, it is also in places a sentimental one. I have made no attempt at all to be 'objective' or to stand aside from the experiences I am writing about in order to view them in the cold light of reason or any other light, cold or warm, save that of memory. I have tried to be honest, and to the best of my knowledge I have neither faked nor embellished anything" (12). For a more detailed analysis of the lumberwoods song tradition, one should go to Ives's other works, such as *Joe Scott: The Woodsman-Songmaker* or *Larry Gorman: The Man Who Made the Songs*. *Folksongs of New Brunswick*, on the other

hand, is designed for the layperson as well as for the scholar; it is, first and foremost, an intelligent, readable, and handsome songbook. The beautifully-crafted transcriptions, many of them illustrated by Jennie Lynn-Parish's charming pen-and-ink drawings, further contrive to make the songs the focal point of the book. The transcriptions are synoptic in order to facilitate singing, and are all written with the "final in G" (13), though they are actually in a variety of scales and modes, including G major, G Dorian, and G Mixolydian. Though Ives makes a dismissive reference to "young urbanites with their guitars and dulcimers" (11), I should think that it is precisely these people who will welcome the book most readily and warmly - those who have created their own occasions for singing and wish to learn new songs.

The fact that Ives's book will be useful to folk revivalists should not make it anathema to scholars. To the contrary, *Folksongs of New Brunswick* calls to mind the great eighteenth and nineteenth-century song collections, many of them designed for amateurs, that continue to form the backbone of folksong scholarship. Someday, current folksong theory will sound as dated as Sir Walter Scott's theory does to us, but *Folksongs of New Brunswick*, like the *Scots Musical Museum* and *Reliques of Ancient English Poetry*, will remain a vital and important primary source.

My few criticisms are essentially quibbles. For those unfamiliar with life in the lumber camps, some additional information about jobs, lifestyle, and singing practice would have been useful. For some songs, a glossary would have been helpful; words such as "kennebecker" and "lucifees" were not in my dictionary. And a map of New Brunswick, with relevant villages and rivers marked out, would have made a wonderful addition.

Kartchner, Kenner C., **Frontier Fiddler: The Life of a Northern Arizona Pioneer**. Larry V. Shumway, ed. Tucson: University of Arizona Press, 1990. Pp. xxv. + 280, photographs, appendices, musical transcriptions, index. \$27.50, accompanying cassette available separately.

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Eighteen black and white photographs illustrate the autobiography of the Arizona fiddler, Kenner Kartchner. Among them is a picture of a six-year-old boy with the entire student body of Snowflake School. A photograph taken sixteen years later shows him posing with Adlee Lindsey Kartchner on their wedding day. A family portrait taken fourteen years later in 1922 shows the Kartchners with their four children. Another photograph shows Kartchner at seventy-seven years of age playing fiddle tunes with his sisters