

Just Over the Don

Anon

Voice

The image shows a musical score for the song 'Just Over the Don'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff is labeled 'Voice' and contains the melody with lyrics: 'On the banks of the Don there's a dear lit - tle spot, A board-ing house'. The second staff contains the lyrics: 'pro-per where you get your meals hot You'll get fine bread and wat-er, and you won't pay a'. The third staff contains the lyrics: 'cent, Your tax - es are paid for, your board, and your rent.' Chord symbols (A, D, E) are placed above the notes in red.

On the banks of the Don there's a dear lit - tle spot, A board-ing house
pro-per where you get your meals hot You'll get fine bread and wat-er, and you won't pay a
cent, Your tax - es are paid for, your board, and your rent.

On the banks of the Don there's a dear little spot,
A boarding house proper where you get your meals hot,
You'll get fine bread and water, and you won't pay a cent,
Your taxes are paid for, your board, and your rent.

If you want to get into the palace so neat,
Take Tanglefoot whiskey, and get drunk on the street;
You'll have a fine family carriage to drive you to town,
To that grand institution just over the Don.

Our boarders are honest, not one of them steals,
For we count all our knives and forks after each meal;
Our windows are airy, and barred up besides,
To keep our good boarders from falling outside.

So turn out every man of you, all in a line,
From the cell to the stoneyard you all must keep time;
You'll work like a Turk 'til the bell it strikes one,
In that grand institution just over the Don.

Treasures from Our Archives

Twenty Years Ago

Bulletin 22.2-4 (December 1988). A response to "hard times" was a triple issue – not, unfortunately, with triple content, but with a respectable batch of articles. There was soul-searching in Bill Sarjeant's "Folk Music Today: A Problem of Definition" (has anything changed?!) and Murray Shoolbraid's "The Meaning of "Traditional";" George Lyon gave us "Folk Music in NFB Films," and David W. Watts contributed "Folk Music in Children's Music Education in the English-Speaking World"; "Two More Railroad Songs from Alberta" came from Tim Rogers. In addition to the railroad songs, Bill Gallaher's "The Newfoundland Sealers" and "The Skookumchuk Camp Song" (also from Tim Rogers) saw print. Donald Deschênes reviewed a number of LPs of Quebec instrumental music on Folkways; also reviewed were recordings *André Alain: Violoneux de St-Basile de Portneuf*, Anne Lederman's compilation

Old Native and Métis Fiddling in Manitoba and Barry & Lyn Luft's *Flower in the Snow*, as well as the book *Bruce Cockburn: All the Diamonds*.

Fifteen Years Ago

Bulletin 27.4 (December 1993). This issue was mistakenly identified as 27.3 on its cover. It was sort of a theme issue, including "Jewish Languages, Jewish Songs" by Nomi Kaston, "Mir Zenen Do: Montreal Memories" by Rona Altrows, "Klezmer in Canada, East and West" by George Lyon, and "Two Shtetl Folksongs: 'Die Soch' and 'Der Mail Lied' " from Ghitta Sternberg. There was also an EthnoFolk Letter from Judith Cohen, an Ottawa (and Area) Folk Directory, and reviews of books "*Ribbons, Bells and Squeaking Fiddles*": *The Social History of Morris Dancing in the English South Midlands* (Keith Chandler) and *Whistling Jigs to the Moon: Tales of Irish and Scottish Pipers* (Joanne Asala) and

recordings *Close to the Floor: Newfoundland Dance Music* and *Six Mile Bridge*.

Ten Years Ago

Bulletin 32.4 (December 1998). The issue showcased an interview with Max Ferguson entitled “Music is a very subjective thing...”, with Barry Luft and Jim Dauncey posing the questions, as well as two articles on folk music’s therapeutic uses: “A Journey in Song with Recovering Alcoholics” (Dr. Wilfred Gallant) and “The Potential of Music to Help Patients with Dyspnea and Anxiety” (Dr. Leslie Hall). Two songs by Dr. Gallant, “The Wet, Dark, Dusty Seam” and “Back Home Again”, accompanied his article. A traditional song from Northern Ontario, “L’Ivrogne et les puces”, was also included. Judith Cohen contributed an EthnoFolk Letter entitled “Revival and Traditional”, and columns “Over the Waves” (radio) and “The Centrefold” (magazines) also appeared. Numerous recordings from French Canada were reviewed, as well as the Lunenburg Folk Harbour Festival, Ken Hamm’s CD *Galvanized!* and Chris McKhool’s *Earth, Seas and Air*. There were four short editorials as well as the usual news and other ongoing features.

Five Years Ago

Bulletin 37.4 (Winter 2003). This issue was kicked off by an interview by David Gregory with Kiran Ahluwalia, accompanied by a review of her two CDs, *Kashish/Attraction* and *Beyond Boundaries*. Next was an article from Phil Thomas, “‘D’ye Ken Sam Hughes?” and Two Other Songs from the Great War, 1914-1918”; the other two songs were “Sam Hughes’ Army” and “We Are, We Are, We Are Canadians!”. Tim Rogers updated the song “ ‘Hard, Hard Times’ for the Mad Cow”. Other songs included were “Cotter’s Lament” (an SCA song by Nancy Niles and James Prescott) and Sol Siggurdson’s “The Cruise of the Spear”. Minutes of the AGM in Athabasca, an article on the singing which took place at that conference, the Canadian Folk Festival Directory and a plethora of reviews made up the rest of the issue.

These issues (and all back issues, either in original form or as photocopies) are available from CSTM Back Issues, 224 20th Ave. NW, Calgary, Alta. T2M 1C2. For pricing, see the Mail Order Service catalogue or website (www.yorku.ca/cstm and follow the links), or contact john.leeder@nucleus.com. Cumulative Tables of Contents of all issues since 1982 are available on the website as well. [JL]

Reviews: A Peak in Darien

Some of these will be reviewed in upcoming issues; some are outside our purview, but are included as a courtesy to the people who sent them to us, and to inform our readers.

Book/CD

Ronald Labelle (Editor). *Chansons acadiennes de Pubnico et Grand-Étang, tirées de la collection Helen Creighton/ Acadian Songs from Pubnico and Grand-Étang, From the Helen Creighton Collection*. Helen Creighton Folklore Society, c/o Evergreen House, Dartmouth Heritage Museum, 26 Newcastle St., Dartmouth, N.S. B2Y 3M5; www.helencreighton.org; Chaire de recherche McCain en ethnologie acadienne, Département d’études françaises, Université de Moncton, Moncton, N-B E1A 3E9; Ronald.labelle@umoncton.ca; www.umoncton.ca/crmea

Recordings

Cori Brewster. *Buffalo St.* BRI005. Shadow Lake Music, Box 8027, Canmore, Alta. T1W 2T8; info@coribrewster.com; www.coribrewster.com; www.myspace.com/coribrewster

Mel Hynes and the Kootenay Legends. *History in the Making, Part 1*. Mel Hynes, c/o Gen. Del., Harrowgate, B.C. V0A 1J0

Northern Cree. *True Blue: Pow-Wow Songs Recorded Live at Red Mountain*. CR-6456. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; canyon@canyonrecords.com; www.canyonrecords.com

Various. *Alberta: Wild Roses, Northern Lights*. SFW CD 40538. Smithsonian Folkways Recordings, Centre for Folklife and Cultural Heritage, 750 9th St. NW, Smithsonian Institution, Washington, DC 20560-0953, USA; smithsonianfolkways@si.edu; www.folkways.si.edu

Warscout. *Many Tribes One Nation: Pow-Wow Songs Recorded Live at San Manuel*. CR-6457. Canyon Records (address above)

Publication of *Canadian Folk Music/Musique folklorique canadienne* is assisted by a grant from the SOCAN FOUNDATION.

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