GOODTIME CHARLIE AND THE BRICKLIN: A SATIRICAL SONG IN CONTEXT

by Neil V. Rosenberg

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In the February 19, 1975 issue of the weekly Woodstock Bugle, published in Carleton County, New Brunswick, the following song text appeared:

The Bricklin

Now everybody's worried 'bout how times are gettin' tough;
There's shortages in oil and gas and all that sorta stuff.
The MP's want a raise in pay, the natives want their land
Pierre can't walk on water but he's getting oil from sand.

Ya see I'm from New Brunswick where folks are very poor.
The Premier, he's our leader, sometimes we're not too sure.
He convinced them up in Ottawa as to just how poor we are,
But now I 'spose they're wonderin 'bout our million-dollar car.

Now there's this fella Malcolm -- he comes from the U.S.A.
He was playing with his geometric instruments one day.
His friends said what he drew was "just a litle bit absurd"
They wondered "why should any one put wheels upon a bird?"

He said, "I'll go up to Canada I'm sure they'll buy my car".
The Quebeckers sent him down to us; that shows how smart they are
Now the premier he's not married, he's a sporty kind of guy,
So this flashy vehicle for sports caught Dickie in the eye.

Don't get me wrong this Bricklin thing just could work out alright,
But 'till that time our Dickie will be just a bit uptight.
He blames it on the Liberals. That Turnbull's such a pest.
What he can't blame on Big Bad John he blames that on the press.

Though auto factories everywhere are shutting down -- no sales.
Investment in the Bricklin in New Brunswick still prevails.
How much did you give Malcolm? Please answer if you would
"Oh ye of little faith believe -- because "my word is good".

CHORUS

Oh the Bricklin, oh the Bricklin
Is it just another Edsel? Wait and see
We'll let the Yankees try it -- and hope to God they'll buy it
Let it be, Dear Lord, let it be!

Oh the Rolls was called up yonder;
Oh the Edsel was called up yonder;
Will the Bricklin be called up yonder?
Don't let it be, Dear Lord, don't let it be;
Don't let it be, Dear Lord, don't let it be.

(copyright, 1975, Charlie Russell)[1]

Next to the song text was a picture of the composer, "Goodtime" Charlie Russell.[2] An accompanying article said that a record of the song would be for sale locally soon. Russell was described as a native of Nelson-Miramichi (New Brunswick) who had lived in Woodstock for nine years, working as a country music disc jockey (hereafter DJ) at CJCJ, the local radio station. Although this was his first recording, he had been writing songs for some time and performed in a number of styles.[3]

For the readers of a New Brunswick weekly paper in 1975, the content of his song needed no explication -- it dealt with the latest in a long series of attempts to introduce industry into Atlantic Canada. Malcolm Bricklin's "safety" sports car was produced in limited numbers for sale in the U.S., financed largely by the provincial government of Progressive-Conservative Premier Richard Hatfield. After many problems the company went belly-up in the fall of 1975. The story of Bricklin and his car has been told in detail by H.A. Fredericks and Allan Chambers in their book Bricklin (Fredericton: Brunswick Press, 1977).[4]

From mid-1974 on, Bricklin and his four-wheeled namesake precipitated a debate within the province and also in those segments of the national press involved in economic and automotive matters. Under debate was the viability of this provincial investment. Some debated the merits of the product, asking as in the song, would the Yankees buy it? Others argued that the province was not well-situated for this kind of industry, and questioned the appropriateness of a capital intensive industry within a region having a surplus of labor and a shortage of capital.[5]

Since the end of the Second World War, political prescriptions for economic health and prosperity in Atlantic Canada have inevitably included a strong dose of new industry. Some smaller industries have succeeded, but most of the larger and more spectacular attempts -- like Nova Scotia's heavy water plant at Glace Bay, Newfoundland's oil refinery at Come-By-Chance, and New Brunswick's Bricklin plants in Minto and Saint John -- have been gaudy failures. Radical critics of this policy of attracting industry to the region have pointed to the failures as evidence of its folly, and suggested non-industrial models from other parts of the world. Local opposition party critics have held that problems with the policy are caused by the larger projects, which often seem inspired by the need of the party in office to demonstrate substantial "progress" in their economic programme. A case in point is the provincial election held in New Brunswick in the fall of 1974, shortly after Bricklin production began; the incumbent PC party won.

One economist has argued that these attempts to attract industry must be viewed by taxpayers not only in terms of "ordinary business criteria" but also in terms of the jobs created and income generated through salaries, in construction, and in service industries within the region. In fact, cost-benefit analysis shows that programs of industrial development such as Nova Scotia's Industrial Estates Limited have been "better -- much better -- than nothing."[7]

Ultimately the problems raised in the Bricklin debate are the concern of the economic historian. The folklorist's interest lies in the way in which this debate is reflected in folk and popular culture, through the songmaking of one creative individual within the province. Charlie Russell's song represents a social response to a political problem. It utilizes the Miramichi tradition of satirical folksong as well as modern techniques of popular culture. How and why was the Bricklin song created, and what does it tell us about the social and historical milieu from which it emerged?

FOLKSONG AND POPULAR CULTURE

Popular culture has always played an important role in the dissemination of folksongs. Folksong definitions often stress anonymity and variation: whatever its source, a song does not become a folksong until it is "recreated" or molded in "oral tradition."[8] But most people who sing folksongs also sing newer popular or locally composed songs which are not anonymous and do not show variation in tradition. Such songs are as important to singers and audiences as are the folksongs.[9]

A high percentage of songs in published collections from Atlantic Canada ultimately derive from cheap printed sources of the eighteenth to twentieth century -- broadsides and songsters.[10] They demonstrate that in the past as now a considerable number of folksongs began their life as popular songs of the day.

Most of those songs which were not originally published as broadsides or in songsters are local compositions. Some of them are anonymous, but virtually every folksong collector in the region has encountered evidence of songmaking traditions, and those who have sought songmakers have found them. In particular Edward D. Ives has shown how important the man is in the making of songs, through his studies on three Maritimes songmakers who flourished in the nineteenth century: Larry Gorman, Joe Scott and Laurence Doyle.[11]

It is instructive that these composers used the popular culture of their time to help publicize their works. Folksingers often do not know or care much about the history of every song in their repertoire, but usually they can name the writers of local songs, especially the satirical songs.[12] This is because the writers themselves encouraged this identity, taking advantage of available means of publicity and dissemination in their time and region. Gorman, Doyle and Scott circulated their songs in manuscripts, broadsides and newspapers. Thus for at least a century local compositions have been disseminated in ways similar to popular songs of the day.

The results of this process may be seen by looking at the repertoire of individual singers. One way of doing this is through private collections amassed by singers or members of their audience. Folksong collectors regularly encounter

collections of songs in scrap-books, in the form of handwritten texts, newspaper clippings and broadsides, as well as collections of tapes and records.[13]

These private collections, made for the practical purpose of aiding the memory, are eclectic in content. They draw upon local sources, old and new, and popular culture sources such as print, records and radio. They are shaped not by anonymity or oral tradition but by the musical taste of the performer and the preferences of his or her audience.

Recently several researchers in Anglo-American folksong have described two basic kinds of singing tradition: the private (or domestic), and the public.[14] Obviously the two traditions may also be seen as points on a continum, but there is no question that performers in the public tradition perform for larger and more varied audiences and that this fact has important implications for their music status or career. Research in Newfoundland has shown that folksingers organize their repertoire so as to respond and relate to individuals and groups for whom they perform.[15] The acquisition of repertoire, of which the amassing of a private collection and the making of new songs are two facets, reflects a similar process in which the performer responds and relates to various audiences. This process is part of the social training of young musicians.

HOW SINGERS ACHIEVE STATUS

Becoming a recognized singer or musician entails passing through several stages, the first of which may be called "apprentice." The apprentice imitates the style and repertoire of established musicians -- "journeymen" and "craftsmen."[16] At one time older musicians in the community, often older family members, were copied. Even when local performers provided stylistic models, young singers and musicians sought "new" songs for their repertoire from outside sources.[17] Generally speaking, musical novelties appealed to young people in relatively isolated villages and rural districts. With the advent of mass media and cheap transportation (for touring musical acts), stylistic models as well as repertoire from outside the community became increasingly available to young people. For example, some time around 1920, Canada's first yodelling cowboy, Wilf Carter, then barely into his teens, attended a travelling Chautauqua performance of Uncle Tom's Cabin in Canning, Nova Scotia; he was enchanted by "The Yodelling Fool," an American singer traveling with the show, and immediately began trying to yodel.[18]

The apprentice, involved in learning musical skills, is encouraged by the tastes of his local audiences to imitate their favorite music, old or new. Audiences tend to request favorite songs of the day, in the most popular contemporary style. Positive response to such performance motivates the apprentice musician to develop further skills in this direction.

Eventually the musician acquires sufficient skill and experience in performance to become a journeyman. At this point purely musical skills become subordinate to the social aspects of the musical role. Now the musician must use his skills to develop his personal style and unique repertoire, synthesized from the musical styles learned during the earlier stage. The journeyman must also acquire the skills of self-promotion, which may entail anything from seeking invitations to sing at house parties to publishing his own compositions.[18a]

The successful journeyman who has learned the skills of career management, moves to a third stage, that of craftsman. The craftsman is a celebrity, accepted in public as a unique "personality" and seen as qualified to perform a wide variety of songs -- new and old, personal and borrowed -- in his own style. The craftsman is free to utilize well-known local traditional songs and to create new music on local models. This is possible because the audience "knows" and accepts him as a craftsman in the domain of music.

This simple learning sequence becomes complicated when a performer moves from local to regional, national or international contexts. With each move toward a wider audience, the musician must take a backward (or downward) step in terms of the sequence. For example, Taft has shown how Jimmy Linegar, a "star" (craftsman) country-western singer in Newfoundland during the fifties, had to be content with a lesser role when he moved to the mainland.[19] Here he spent much of his time as a journeyman in the band of New Brunswick fiddler Ned Landry, then Canadian national champion.[20] Similarly, Charlie Russell, a craftsman in his hometown by the age of twenty, is only recently a journeyman on the national country music scene.

This process takes time, and for the student of folksong and popular culture it is a deceptive one. If a folklorist had encountered young Thomas Connors in Halifax at the age of fifteen when he was just learning how to sing and play the guitar, the scholar would have dismissed him as a youth who had no roots, slavishly imitating the radio music of the time. Now, after several decades, this apprenticeship is behind him and he has emerged as Stompin' Tom, a unique figure in Canadian country music.[21]

Because of the learning process I have just described, in which the musician is obliged to assimilate largely external models before developing personal style, the folklorist seeking distinctly local or regional performances -- typically in an older style -- will usually be disappointed with the young people's musical tastes. It looks like the old way is dying out; popular culture appears to be destroying folk traditions.[22] Charlie Russell's history is a case in point.

CHARLIE RUSSELL

He was born July 11, 1937 in Nelson-Miramichi. The Miramichi river basin of Northeastern New Brunswick has been a lumberwoods centre since the early eighteen hundreds. The Irish immigrants who settled there during the middle of the last century brought with them a rich musical tradition which flourished in the farms, fishing communities and, above all, the lumbercamps of the region.[23] Great-grandson of an Irish fiddler, Charlie Russell grew up in a musical environment. His brothers and sisters played music, and his mother sang and made up songs.

> She wrote poetry about everything that happened back then, so I guess perhaps it kind of rubbed off on me.... I started to write...funny poetry around the house about my family...little incidents that happened. I used to work for dad every summer at (Burchill's) sawmill, and little incidents that happened at the sawmill.... I started...making little songs about them to sing to the men at the mill during breaks and that, so I guess that was the start of it all.[24]

At the age of nine (1946) he began playing the harmonica, and soon after, the guitar and accordion. He sang and performed around his home town in the church choir and the Sanatoria Club shows. Every Saturday afternoon there was a talent show at the local theater; he entered it and won several times. As a teenager, he helped form a dance band, The Gators:

> I went into the Bill Haley sort of rock at that time...you'd be playing for a dance and that, and somebody wanted country.... It seems as though I knew all the country songs going at that time and country was...always there -- I just had to bring it out.

Hank Williams was a favorite; "...Johnny Cash was the big thing and if you could make a guitar sound like Johnny Cash you were right in there." He attended shows by local and regional country stars -- Kidd Baker from Woodstock, Don Messer from Charlottetown, and Doc Williams from Wheeling, West Virginia.[25] When he was nine or ten years old, Hank Snow came through the area. "Hank...was the big artist at that time. ...I think that was one of Hank's trips home to make some money so he could stay down in Nashville." Hank's son Jimmie Rodgers Snow was with him: "We kicked around for a day together...."

As impressive as these visiting stars were, local talent was more important to him then: "...I wasn't really interested in the big artists then as much as I got to be interested in them later on, because I was more or less brought up on the local thing, and I appreciated it then." One local figure who influenced him was Art Matchett, who had a local country radio show. "He was very, very humorous...he had his own Miramichi folksongs as well."[26] When Charlie listened to the radio, it was usually the local station, CKMR. At night many local country music fans listened to WWVA, from Wheeling, West Virginia, but usually Charlie was either playing for dances or doing his schoolwork, and so didn't listen to WWVA much.[27]

He bought records: "I have a 78 I saved from back then, it was done by Johnny Bond and it's called 'The Daughter of Jole Blon;' that was the first record I ever bought.[28] He had eclectic tastes -- Doc Williams, Gene Autry, Bob Wills -- "really, anything that was played." Joining a mail-order record club, "I got into jazz for a while...." Louis Armstrong and Dave Brubeck were his favorites.

In 1958 folksong collector and local historian Louise Manny organized the first annual Miramichi Folksong Festival in Newcastle, just across the river from Nelson.[29] Although most of the performers at the festival were local men and women who sang ballads and folksongs in the indigenous unaccompanied style, Montreal folksinger and recording artist Alan Mills was invited to perform at one of the early festivals. He needed a guitarist to accompany his special children's concert, and the mother of one of The Gators was helping at the festival, knew Charlie played the guitar; and recommended him to Mills. Charlie had been playing dances before this "...but that was the first, I guess you could call it professional...and I enjoyed it so well...."

In 1966, when the Hi-Y was sponsoring an annual Maine-Maritimes Hootenanny championship in Woodstock, Charlie entered and won. He sang a Miramichi satirical folksong, "Duffy's Hotel," which he had heard his mother singing around the house and which was also an Alan Mills Folkways album which he owned.[30]

Although Russell was well-known in his home town as a musician, he did not seek a career in this field.

> I took academic in High School and then I just happened to get in with a little distributor in Moncton and then when I got in with Shell Oil in the credit department down there I took some correspondence courses in credit and financial analysis and this, and then that got me into the office and I hated mathematics all through school and dropped it whenever I could for any second language I could....

He moved to Woodstock in 1967 and worked as credit manager at McCain Foods for a year and a half. He then moved to the hospital office where he worked for six months before moving to the local radio station, CJCJ, as comptroller.

He became a disc jockey in 1969 "...by accident.... One of the boys that was doing shift left and went to work elsewhere and so I went in to fill in for him and I've been there ever since." Although he'd been listening to and singing country music for many years this new job involved some learning:

> Today you have to...know your artists so you'll inform your listeners, and this is what I did.... I read Music City News and Country Music magazine and...listening to country stations and trying to find out as much as I could and going back into the library and going through the old stuff.

He continued to play for dances at the local Canadian Legion Club, and this helped him learn.

> Someone would come up and they'd ask me to do a certain song by such a country artist and I'd remember it in the back of my mind, 'cause I always have a radio going.... If I didn't have the words I'd have it for the next Saturday night.

The successful disc jockey is a performer who mediates between the producers of the music and the consumers.[31] He must learn the business as Charlie did by reading trade magazines, and he must also be aware of the tastes of his listeners. Sometimes he must subordinate his own taste -- for example Charlie doesn't care for the singing of Nashville's Dolly Parton, but if he doesn't regularly play her songs he receives complaints for listeners. CJCJ is not a large, powerful radio station -- since the summer of 1975 it has broadcast at a modest 10,000 watts during the daytime but it began as a thousand-watter. Charlie's country radio show is on in the early afternoon. The station reaches listeners in, roughly, a thirty-five mile radius -- including all of Carleton County, parts of Victoria County to the North, York county to the East and South, and Aroostook County, Maine to the West. Much of this is farming country and the local radio station -- which is independent but uses CBC news and feature programs -- is an important source of local news and weather for farmers.[32]

Sometimes his listeners write letters or phone, but most often they buttonhole Charlie on the street in Woodstock, or at a local affair at which he is present, to tell him what they like and don't like. After he had been doing the country show for a while he began making up his own weekly chart of the top twenty country tunes. He mimeographed it at the station and mailed it out to record companies, trade magazines and other interested parties. Such feedback from knowledgeable DJs is prized by performers and record companies since it

constitutes relatively accurate market research in a relatively unpredictable market.[33] In 1972 Charlie received an RCA album of Canadian songs sung by Grand Ole Opry star George Hamilton IV. He began playing one song, Bob Ruzicka's "Dirty Old Man," and it quickly became popular with local listeners. He published this in his weekly chart and reported it to RCA, with the result that the song was issued on a 45 rpm single and became a country hit on the national charts.[34] In the terminology of the trade, Charlie was responsible for "breaking" the song locally, and he gained prestige and publicity by breaking it first on a national level.

As the resident expert on country music, he has been approached for advice by local groups contemplating the booking of country music entertainers.[35] He helped a local performer by bringing him to the attention of record company and publishing representatives. He has been active in the formation of a Canadian country music association.[36] In each of these activities, his work as a promoter"enhances his reputation and furthers his career.

As comptroller of the locally-owned radio station (he is also a shareholder), the only local country music DJ in town, and a dance musician at the Legion, Russell soon became well-known within the community. Moreover, he was, in his own words, "a sort of a joiner," belonging to such local organizations as the Lions Club, the Knights of Columbus and the town Recreation Council (of which he was president for two years). His activity in community affairs has extended beyond just "joining" to include the coining of a slogan ("Hospitality Town") and design of a logo for the annual summer fair, "Old Home Week."[37] He was also active in politics -- vice-president and secretary of the local Liberal party. In 1970 he campaigned for MLA on the Liberal ticket, a venture he sums up as follows: "...there's only been one Liberal in, up here, since the beginning of time." So "you might as well just forget it before you start." Still, he found it a disappointing experience because he feels that too many people had a "defeatist attitude" and is:

> glad I didn't get in because I found out that I became so disillusioned, because politics is not what the person on the street thinks it is. This is why today I write political satire songs...because I know what politics is made up of and I think it's near time that people started laughing about it, because they're not doing anything else about it, so they might as well get a laugh.

Songmaking was not new to Charlie when he moved to Woodstock, but until that point in his life it was part of his private life rather than of his career. Shortly after he moved to town he wrote a satirical song about the Vahlsing Company of Maine, accused of polluting the St. John River; this song was recorded on tape and played over CJCJ.[38] However, not until he became a disc jockey did he realize the extent to which contemporary country music places value on song writing. At various times he has expressed to me his admiration of successful country singer-songwriters Tom T. Hall and Willie Nelson, and intimated that he was attempting to learn from their style of songwriting.[39]

His disc jockey work at the station has sometimes included other kinds of music. A local insurance company representative offered to sponsor an evening show of easy listening music because he thought Charlie's voice sounded like that of his favorite performer in the genre, Rod McKuen. Russell listened to some recordings of McKuen, who reads his own poems over a background of easy listening

music, and began composing poems in this style. On the broadcast he alternated recordings of his compositions with McKuen's. Listeners at first confused the two; later he received "...a lot of requests for the stuff I'd written." He hopes to do an album of "serious poetry" along the lines of McKuen's some day.[40]

But at present his country compositions take precedence. One important reason for this is that his role as a well-known DJ has created the necessary business contacts. Among his friends are the Mercey Brothers of Ontario, whom he considers the best contemporary Canadian country music act. They have their own publishing company (as well as a recording studio) and several years before "The Bricklin" was written Charlie placed some of his songs with their company.

> Nothing was happening with them and I was kind of anxious to get going just to get a song out and I wrote "The Bricklin" one day and thought well, why leave the songs with somebody else, I think I'll put it out myself.

It was released as a 45 rmp single on Stompin' Tom Connors' Boot label, with one of Charlie's "serious" country songs, "Schoolin'," on the other side.

"THE BRICKLIN" AND THE SATIRICAL SONG TRADITION

"The Bricklin" fits into the pattern of satirical folksong as defined by Ives, for it is a song which "criticizes some person, concept or institution in such a way as to make us laugh.[41] Such songs range from what Ives calls the "gentle satire of moniker songs" which list the names of ship or lumbercamp crews, with brief comments on each,[42] to songs which directly insult someone. Ives also points out that satirical songs may, as well, be generalized or particularized; most of those in Miramichi and New Brunswick tradition fall into the latter category.[43]

Such songs have been reported from all parts of the British Isles and English-speaking North America. Recent evidence points to the existence of similar traditions in the French-language Acadian traditions of the Maritimes.[44] Because of their topical nature, few last long in oral tradition and for that reason it is likely that their importance in folksinging traditions has been underestimated.

However, their prominence in the traditions of the north-eastern United States and the Maritimes lumbercamps has been well documented. Early students of the genre, noting the importance of satirical songmakers, suggested that their abilities made them feared and influential. Ives' in-depth study of the best-known satirical songmaker of his area, Larry Gorman, found that although people were sometimes annoyed with the song at first the subject of the song usually reacted in a good-natured way, and often would learn it or acquire a copy of it for themselves.[45] When someone was being "songed" it was proper form to react with good humor to the song. In this sense the satirical song represents a kind of social transaction with a number of "rules."

The songmaker must stay within the bounds of propriety. This does not preclude occasional "roughness" in language or ideas, nor allusion to events, actions or opinions that a local newspaper would not mention. But, as Ives points out, the songmaker is not "an outsider looking in but an insider looking on."[46] As such he must be careful about going too far for this would negate the purpose of the song making it humorless.

The corpus of songs produced by the songmaker must not advance a single point of view, or attack the same person again and again. His effectiveness lies in being a social critic whose pen may be turned against any deserving target. It is this aspect of the tradition which makes it easy for the subject of a song to respond with good humor, for he knows that it is not a partisan attack. The target of the song must react in this way to show that he can take a joke, or risk being branded in the community as humorless or perhaps guilty of the accusations made in the song. Finally, as noted above, satirical songmakers are particularly free about publicizing their own compositions and often become as well-known as their songs.[47]

Charlie Russell, his songs, and their use fit this pattern. Like Gorman and others, he promoted his song. Even before the record of "the Bricklin" was released, he sent a home-made tape recording of it to the nearby CBC station in Fredericton, where it was played on the news, leading to an item about the song on the national CBC Radio news broadcast of March 6, 1975. He has done this with other songs, and has also sent satirical poems to local newspapers.

First reactions to the song included annoyance and fear by some: "...the radio stations in Saint John didn't play 'The Bricklin,' they feared it was too political." There were some local complaints "...we got a few phone calls...these were Conservative followers...they thought because I was a Liberal (I was writing against) the conservative government, but I fixed that all up with a song called 'Parliament Hill," which criticized the federal government, controlled by the Liberal Party.[48] As with earlier songmakers, no one is safe from his pen and thus he retains the reputation as a fair and humorous critic within the community. Other more recent songs have also elicited some negative reaction -- for example, a song about rusty Fords, "Hey, Hey, Henry," brough a threat from a local dealer to withdraw advertising from the radio (it was not carried out) and a refusal from another radio station to play the tape for fear of offending advertisers. And some songs have not been successful in Charlie's eyes, as for example the "protest" song for a demonstration against the erection of a nuclear power station at Point Lepreau, about which he felt uncomfortable because it was "too negative" -- lacking humor.[49]

But the target of "The Bricklin," Premier Richard Hatfield, knew how to react. "Premier Hatfield told me that he loved the song...when he was asked the first time... what he though of 'The Bricklin' song he said 'Its' pure Miramichi humor.'" Shortly after the record appeared, the Woodstock Bugle carried a brief story on the 17th annual benefit hockey game for minor hockey:

> Premier Richard Hatfield and CJCJ's Charlie Russell co-starred in a production at York Arena in Fredericton one night last week... the premier drove a Bricklin around the ice as part of a skit while Charlie Russell sang his hit "The Bricklin." Charlie then presented Premier Hatfield with an autographed copy of his record, and said the Premier told him he appreciated it very much. York Arena was packed to capacity for the benefit game, with over 4,000 tickets sold for the event.[50]

There is another explanation for the etiquette of positive response to satirical songs as outlined by Ives and followed by Premier Hatfield. In discussing jokes and joking, sociologist Anton C. Zijderveld has shown that in addition to serving to sublimate protest and conflict (a function alluded to by Charlie Russell in his statement "they might as well get a laugh"), joking "may also be a technique manipulated by the powerful, in order to keep protest and conflict within certain limits and to provide society at the same time with a possible outlet".[51] Charlie Russell, like the other satirical songmakers of the region, directs his humor at persons more powerful than himself. Hatfield's cordial response to "The Bricklin" insured that its direct effect upon the politics or economy of New Brunswick would be minimal.

The real impact of the song was outside the arena of political and economic affairs. The response to the song took a number of forms which indicate its success as an expression of public opinion. In analyzing the relationship between jokes and public opinion polls about the topic "space" in the United States during the period 1957-59, sociologist Charles Winick concluded that while the polls revealed little interest in the subject, the jokes reflected considerable anxiety and ambivalence about it. He concluded that such forms constituted "a relatively underground channel of communication" which reported attitudes with more accuracy than polls.[52] From this perspective we can contrast the success of the song with the fact that Hatfield was able to win an election and stay in power throughout the entire Bricklin Affair. The song's popularity presaged the closing of the Bricklin plant by some six months, and came at a point in time when there was a good deal of anxiety and ambivalence -- as the lyrics ("We'll let the Yankees try it -- and hope to God they'll buy it") reveal. In fact, there was an immediate demand for the record.

On March 5, two weeks after the text was published in the Bugle, a salesman at Al's Music Store in Fredericton told me that he could have sold 100 copies during the previous week -- if the record had been available. The new "hit" quickly entered the repertoire of other New Brunswick country music performers. On April 2, at the Loch Lomond Mall in Saint John, a "Pot Hole song" contest was held.[53] Art Marr's country band, hired by the contest organizers to provide music for the contestants, opened the evening with a short warm-up set; the fiddler played "Old Joe Clark," and then various band members sang for current country music "hits", beginning with John Denver's "Back Home Again" and ending with "The Bricklin Song." The latter was received with enthusiastic laughter and applause by an audience consisting of mall shoppers and song contestants. The song fit into the context of the event; the extremely poor condition of the Saint John streets (and the apparent inability of the local government to repair them) was seen as a situation parallel to that created by the Provincial Government in the Bricklin affair, and prompted this contest to create a satirical or protest song. In fact Russell's song -- already familiar enough to be sung on this occasion without a spoken introduction or explanation -- may have suggested the theme to the contest organizers.

Popularity outside the province followed; eventually it reached number seventeen on the national country music charts.[54] In the fall of 1975 Charlie Russell was named number one Canadian country music DJ by RMP Magazine.[55] In February of 1976 he appeared on the Tommy Hunter Show, a national CBC television country music program, as a guest. He sang "The Bricklin" and did a skit in which he was shown as a DJ at work in the studio. As the records he introduced began to play, the video shifted to show other performers on the show doing the song on the

"record."[56] The skit emphasized Charlie's dual role as singer and DJ, and brought home the fact that in both he is a performer with a unique personal style. In the national context, he had reached the journeyman level, recognized for his personal style and his unique repertoire.

Recognition took several forms in New Brunswick. At Newcastle, just across the river from his home town of Nelson-Miramichi, he was "Special Guest" at the 1975 Miramichi Folksong Festival, where he sang "The Bricklin" on opening night. The next morning, he participated in a Dominion Day parade, part of the Newcastle "Canada Days" celebration. Riding on a flat-bed truck, he was escorted by two Bricklins, while he sang along with his hit.[57]

The song's success can be gauged from the response of other songmakers in the province. In Fredericton, music store owner and country music singer Al Sherwood composed a humorous topical song entitled "Cesius", commenting on the confusion caused by the switch to the metric system in temperature measuring.[58] And at about the same time a Canadian National Railways worker named Bill Canam, who lived in Woodstock, composed his "Answer To Charlie Russell's Bricklin Song." Canam, who has composed many songs and performs generally for friends in local, non-professionalized contexts, wrote four verses which commented on Charlie's song. The chorus went:

> Well they said the Bricklin be another Edsel wait and see
> Hold your horses Charlie, wrong you may well be
> Wait a little longer, give young Malcolm time
> You may see the Bricklin rolling off the assembly line[59]

Canam performed the song at the Woodstock "Old Home Week" talent contest at the end of July, 1975; Charlie was present for that performance.

In Woodstock, he was recognized within the community as a celebrity. The local weekly newspaper, The Bugle reported each of his success in their news columns, and he was also mentioned in the publisher's column on several occasions.[60] The weekly cartoon for February 4, 1976 showed Russell within the CJCJ studio, surrounded by copies of his own recordings, including one on the turntable. The caption read "And now folks, here's another of my favorites."

Recognition came from the community in other forms. In January, 1976 he was one of two local men nominated for the national Jaycees' Vanier Award.[61] A week after the announcement of this nomination, Russell was shown in the Bugle presenting to the national vice-president of the Jaycees a copy of his song "On Parliament Hill" as part of a local protest against Prime Minister Trudeau's proposed inflation controls.[62] In March 1976, he was nominated by CJCJ for the yearly "Outstanding Citizen" award. He was competing against four other members of the community, and the award was won by a Junior High School principal.[63] Both nominations reflect recognition within the community that Charlie Russell had, through achievements within his own career, "brought national recognition to Woodstock."[64]

When the Outstanding Citizen awards were made on March 29, Premier Hatfield was in Woodstock to make the presentations. Charlie's new LP album, "The Bricklin and other 'Sound' Investments" had just been released, and he presented a copy to the Premier.[65] "When I presented him with the album I said I would like to thank the man who launched the vehicle and launched my career."

So, the primary result of "The Bricklin" was to further the career of its maker, which brought recognition to his employers and his community. By moving Charlie into a position of celebrity, it gave him easier access to the media for his later songs -- during the year following "The Bricklin," he made the national CBC news three times with his compositions: "Parliament Hill," "The Night Before Christmas," and "Jones Is Right," a campaign song for former Moncton (N.B.) Mayor Leonard Jones' ill-fated campaign for the Progressive-Conservative Party leadership.

> ...what I try to do in my novelty songs is ask the questions that the ordinary person is asking on the street, but...they don't have the voice to do it...so that I guess this is what I'm doing for them is carrying it...through for them and asking it publicly and it's catching on.

Thus the local songmaker sees himself as speaking for the community and is recognized as such by the community. We can see that, with the professionalized training of the country music DJ, Russell is a more important force in the social fabric of his time than were the songmakers of the Miramichi during the last century, even if his songs do not last "in oral tradition."

Like these earlier songmakers, Charlie's reputation has led to a situation in which he is credited with the composition of songs which he did not in fact compose. When I told another New Brunswick songmaker that I was doing a study on Charlie Russell, he asked me if I had heard about Charlie's Fredericton "Bridge Song." Since 1974 a political battle has raged in Fredericton over whether or not a new bridge should be built across the St. John River. Advocates point to increased commuter traffic during rush hour; opponents claim the bridge is unnecessary and would destroy a scenic and historic section of the town's riverfront. The battle resembles those fought over Toronto's Spadina Expressway and San Francisco's Embarcadero Freeway. My informant told me that his sister, who lives in Fredericton, had heard about a song by Charlie Russell concerning the Bridge which was played on the Fredericton radio for a few days before it was "banned" from the airwaves by "the government." I checked with Charlie about this and he reported that he had not written any such song. This is how legends (of the sort Ives had to untangle when he studied the songmakers of the last century) become attached to successful songmakers such as Charlie Russell.

The Bricklin song is the personal creation of an individual who, having learned the craft of songmaking through the study of a wide variety of models, utilized a mode -- the satirical song -- which is distinctly regional and traditional. Space does not permit the inclusion of melodic description and analysis, but a brief discussion of its form is instructive. The musical background and texture is that of contemporary Canadian country music. The six verses are recited; the recitation is popular in folk traditions in the region, has been used widely in country music, and appears (in somewhat different form) in Rod McKuen's compositions. It is often used in country music to stress the content of the song's "message". The choruses are sung, and the song ends with a parody of the hymn "When the Roll Is Called Up Yonder." Woodstock is in the "bible belt" of New Brunswick, and the parodic use of religious song is popular in the traditions of this and many other regions. This format makes the song easier to learn and remember quickly.[66] The song's combination of folk and popular culture elements parallels Charlie's own role as a disc jockey in which he communicates to his audiences not only over the radio and telephone but also on the streets, and in other face-to-face conversational and performance contexts.

CONCLUSIONS

Although folk and popular culture have always had some connection, today more than ever the dividing line between the two -- especially in the domain of the song and music -- is nebulous. In contemporary society the individual who seeks to communicate views widely must do so through media most used by society. Charlie Russell is special, and effective as a songmaker, in part because of his access to and control over one potent form, the radio.

As the model described in the preceding pages suggests, there are important relationships between style and repertoire on the one hand and status as a singer or musician on the other. The success of Russell's songs has enhanced his status as a musician as he has moved along the continuum from fold toward popular.[67]

The making of satirical songs remains a popular and widespread practice in the province of New Brunswick.[68] The New Brunswick songmakers of today represent styles, song topics and performance contexts which range from local-traditional to provincial (or national)-popular culture. It is important to study these songs -- whatever their form -- and their makers because they represent an important expression of opinion about events and personalities in the community, which is not reflected in newspapers or other standard historical sources. "The Bricklin" is but one example of oral history in the making.

NOTES

1. Quoted with the permission of the author. The song also appears, with slight changes in wording, on a 7" 45 rpm disc, Boot BT.129, and on a 12" 33 1/3 rmp disc album, Boot BOS 7158, The Bricklin and Other "Sound" Investments.

2. I do not know when a country music disc jockey first used a nickname, but the tradition is at least forty years old. Webster's Third New International Dictionary (ed. Philip Babcock Gove; Springfield, Mass.: G. & C. Merriam Co., 1961) defines "good-time charley" as "a happy-go-lucky convivial man given to fun making, hilarity, and the general pursuit of amusement" (p. 979). This proverbial name has appeared in at least two recent country music songs: Del Reeves, "Goodtime Charlies," United Artists 50487 (7" 45 rpm disc, 1968); and Danny O'Keefe, "Good Time Charlie's Got the Blues," Signpost 70006 (7" 45 rpm disc, 1972).

3. Marie Bragdon, "DJ Charlie Crossing Canada On A Record."

4. This book provides the details for the historical context of Charlie's song. However several references may have become obscure. The last line of the first verse refers to Prime Minister Trudeau and the Alberta Tar Sands oil project. The last lines of verses three and four are oblique references to the "gull wing" (upward opening, hinged at the top) doors of the Bricklin; prior to the writing of the song Charlie had jokingly suggested to friends in Woodstock he would like to market t-shirts with a picture of a seagull mating with a Bricklin. "Big Bad John" Turnbull was the Liberal critic of the Bricklin affair in the New Brunswick Legislative Assembly. "My word is good" (verse six) was the reelection slogan of "Dickie" (Richard Hatfield) in his 1974 campaign discussed later. The reference to the "Rolls...called up yonder" refers to the bankruptcy of Rolls Royce aircraft engines division in 1972.

5. Space does not permit citation of all the Bricklin articles in Canadian and American periodicals, particularly the Financial Post. Richard Wilbur gives brief summaries of the affair in the New Brunswick section of the Canadian Annual Review of Politics and Public Affairs (Toronto: University of Toronto Press), ed. John Saywell, for 1973 (pp. 152-3), 1974 (pp. 215-217) and 1975 (pp. 169-171).

6. Roy E. George, The Life and Times of Industrial Estates Limited (Halifax: Dalhousie University Institute of Public Affairs, 1974), p. 107.

7. Ibid p. 116.

8. The widely cited definition of folksong stated by the International Folk Music Council in 1954, included "continuity...variation...and selection," as criteria, stressing that "The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and the re-creation of the music by the community that gives it its folk character." Journal of the International Folk Music council, 7 (1955), 23.

9. For a discussion of the ways in which folksingers utilize their repertoire, see Kenneth S. Goldstein, "On the Application of the Concepts of Active and Inactive Traditions to the Study of Repertory," Journal of American Folklore, 84 (1971), 62-67.

10. For bibliographical surveys of the published collections, see Helen Creighton, "Canada's Maritime Provinces: An ethnomusicological Survey," Ethnomusicology, 16 (1972), 404-414; and Edith Fowke, "Anglo-Canadian Folksong: A Survey, "Ethnomusicology, 16 (1972), 335-350.

11. Larry Gorman: The Man Who Made The Songs (Bloomington: Indiana University Press, 1962); "A Man and His Song: Joe Scott and 'The Plain Golden Band'," in Folksongs and Their Makers, ed. Ray B. Browne (Bowling Green, O.: Popular Culture Press, 1970), pp. 67-146; and Lawrence Doyle (Orono: University of Maine Press, 1971).

12. Edward D. Ives, "Satirical Songs in Maine and the Maritime Provinces of Canada," Journal of the International Folk Music Council, 14 (1962), 66.

13. Published examples of such collections include: Ruth Ann Musick, "The Old Album of William A. Larkin," Journal of American Folklore, 60 (1947), 201-251; Harold W. Thompson and Edith A. Cutting, A Pioneer Songster (Ithaca, New York: Cornell Univ. Press, 1958); and George G. Carey, A Sailor's Songbag (Amherst: Univ. of Massachusetts Press, 1976). For a photo of a page from a Miramichi collection, see Louise Manny and James Reginald Wilson, Songs of Miramichi (Fredericton: Brunswick Press, 1968), p. 14.

14. Edward D. Ives, "Lumbercamp Singing and the Two Traditions," Canadian Folk Music Journal, 5 (1977), 21; Anne and Norm Cohen, "Folk and Hillbilly Music: Further Thoughts On Their Relation," JEMF Quarterly, 13 (1977), 54.

15. George J. Casey, Neil V. Rosenberg and Wilfred W. Wareham, "Repertoire Categorization and Performer-Audience Relationships: Some Newfoundland Folksong Examples," Ethnomusicology, 16 (1972), 397-403.

16. The terms "apprentice," "journeyman" and "craftsman" as used here are my own analytic categories, not usually used by the people I am describing. Several others have used similar distinctions to describe various aspects of country music: Alice M. Gant, "The Musicians In Nashville," Journal of Country Music, 3 (1972), 24-44; Patricia Averill, "Media Reviews," Journal of the Ohio Folklore Society, 2 (1973), 38-43.

17. Ives, "Lumbercamp Singing and the Two Traditions," 23.

18. Wilf Carter, The Yodelling Cowboy, Montana Slim from Nova Scotia (Toronto: Ryerson, 1961), 17-18.

18a The word "promotion" is used in a broad sense here. The musician's awareness of self as product or image, encompassing more than just musical skills, entails an element of self-promotion as an aspect of self-awareness. As craftsmen move from local or regional to national contexts (discussed below), their career becomes financially attractive to others, managers and the like, who attend to the details of promotion.

19. "'That's Two More Dollars': Jimmie Linegar's Success with Country Music in Newfoundland," Folklore Forum, 7 (1974), 99-121.

20. Conversation with Danny Saylors, Pleasant Villa, N.B., 3 Feb. 1975.

21. "Stompin' Tom Connors," Canadian Composer, 54 (Nov. 1970), 8, 10, 46.

22. This point is discussed at length by Donald Allport Bird, "A Theory for Folklore in Mass Media: Traditional Patterns in the Mass Media," Southern Folklore Quarterly, 40 (1976), 287-289. He points out that "the fear that mass media destroy folklore may be partially responsible for the folklorist's reluctance to consider relationships between the two fields."

23. See Manny and Wilson, pp. 21-35; and John J. Mannion, Irish Settlements in Eastern Canada (Toronto: University of Toronto Department of Geography "Research Publications, 12", 1974).

24. This quote and all subsequent ones come from the transcript of my tape-recorded interview of Charlie Russell on May 10, 1976 at his home in Woodstock, N.B. The original recording is on deposit at the Memorial University of Newfoundland Folklore and Language Archive, accession number 77-97.

25. Touring shows of this era have been described by Blain Henshaw in "The Maritime Sound: Country Music," Axiom 1:4 (Spring, 1975), 10-13, 33.

26. Matchett performed "The Banks of the Miramichi" at several Miramichi Folksong Festivals -- see Manny and Wilson, p. 53. Russell also recalls listening frequently to Louise Manny's folksong programs on the same radio station.

27. However he does recall listening occasionally to Lee Moore, the WWVA disc jockey (nicknamed "the coffee drinking nighthawk") who was popular and influential throughout Atlantic Canada during the fifties. See Peter Narvaez, "Country and Western in Diffusion: Juxtaposition and Syncretism in the the Popular Music of Newfoundland," Culture & Tradition, 2 (1977), 110.

28. Bond's 1947 recording (see Reflections: The Autobiography of Johnny Bond (Los Angeles: JEMF, 1976), pp. 14, 40) derived from Harry Choates' record of a popular cajun (Louisiana Acadian) folksong "Jole blond" ("Pretty Blonde"). See Chris A. Strachwitz, "Cajun Country" in The American Folk Music Occasional (No. 2), ed. Strachwitz and Pete Welding (N.Y.: Oak Publications, 1970), p. 16.

29. Edward D. Ives, "The First Miramichi Folksong Festival," Northeast Folklore, 1 (1958), 62-64; Jim Hornby, "The Miramichi Folksong Festival: Will It Survive After The Oldtimers Are Gone?" New Brunswick, 2:1 (Jan. 1977), 3-6.

30. See Manny and Wilson, pp. 76-77, for a version. Mills' recording is on Folkways FW 8744, Folk Songs of the Maritimes. The reinforcement of oral tradition by authoritative books or, as in this case, records, has been noted by Henry Glassie in his "'Take That Night Train to Selma': An Excursion To The Outskirts of Scholarship," in Folksongs and Their Makers, pp. 31-32, with reference to southern Appalachian traditions; and by Burt Feintuch in "Sointula, British Columbia: Aspects of a Folk Music Tradition," Canadian Folk Music Journal, 1 (1973), 30, with reference to Finnish-Canadian traditions. Such sources are not always accepted uncritically -- see my "'Folk' and 'Country' Music in the Canadian Maritimes: A Regional Model," Journal of Country Music, 5 (1974), 76, for a Newfoundland example.

31. For a discussion of the DJ as an actor, see Arnold Passman, The Deejays (New York: Macmillan, 1971), pp. 5-20. Passman cites pioneer country music DJ Randy Blake as stating that records did not become and important factor in country music on the radio until after world war two (pp. 34-35). Country music DJs became important forces in the music during the early fifties. See: Jerry Franken, "Corn Pone Pitchman: All-Night Hillbilly Show is AM-Type General Store," (about WWVA's Lee Moore) Billboard, 14 July 1951, 10; Johnny Sippel, "The Hillbilly Deejay Prime Asset to Country & Western Music," Billboard, 15 Sept. 1951, 61; and Johnny Sippel, "New Horizons for Country-Western Platter-Spinners," Billboard, 28 Feb. 1953, 58. For an autobiography of a country disc jockey, see Bill Mack, Spins and Needles (Fort Worth: Bill Mack Enterprises, 1971). Other useful documents on the role of the country music disc jockey are: Peter Richardson, (untitled article on the job tasks of the "staff announcer/d.j."), Bluegrass Bulletin, II:3 (Jan. 1967), 5-6; Ken Griffis, "Dick Hayanes: Portrait of a Disc Jockey," JEMF Quarterly, 12 (1976), 192-195; and Atelia Clarkson and W. Lynwood Montell, "Letters To A Bluegrass D.J.: Social Documents of Southern White Migrants in Southeastern Michigan 1964-1974,"Southern Folklore quarterly, 39 (1975), 219-232.

32. The farmer's dependance upon the local radio station for weather, news and farm prices is stressed in Bernard G. Hagerty, "WNAX: Country Music On A Rural Radio Station, 1927-1955," JEMF Quarterly, 11 (1975), 177-182.

33. The chart, "Goodtime Charlie's Top Twenty Country," also contained editorials, which further enchanced its value.

34. George Hamilton IV, "Dirty Old Man," RCA Victor SP/SPS 45-103; originally issued on RCA Camden CASX-2613, Out West Country.

35. He soon learned that radio favorites do not always attract large concert audiences, and since July 1974, when an American country star whom he had helped to book at a local concert failed to appear (fleeing across the border to avoid paying Canadian taxes on earnings from a Maritimes tour), he has been less active in this area.

36. The need for a Canadian country music trade association has long been recognized. In 1958 a Canadian branch of the American Country Music Association was established in Ontario("Swing Your Partner Music a Hot Seller," Financial Post, 19 April 1958). Since then a number of independent associations have been formed. The most recent is The Academy of Contry Music Entertainment (RPM, 26 June 1976, 15); Charlie is secretary-treasurer.

37. Marie Bragdon, "What's Happenin'," Woodstock Bugle, 3 Aug. 1977.

38. The battle over the Vahlsing Company's pollution of the Meduxnekeag River, which enters the St. John at Woodstock, is described in Jeffrey Davies, "The Woodstock Bugel Is Sounding Off Again!" Axiom, 2:2 (Oct.-Nov. 1975), 29, 47.

39. Thomas Adler, "The Unplotted Narratives of Tom T. Hall," The Journal of Country Music, 4 (1973), 52-69; Bill C. Malone, "A Shower of Stars: Country Music Since World War II," in Bill C. Malone and Judith McCulloh, eds., Stars of Country Music (Urbana: University of Illinois Press, 1975), discusses Nelson on pp. 438-440.

40. His favorite poet is Edgar Guest.

41. Ives, Gorman, p. 167.

42. Manny and Wilson, p. 91, compare such songs with Welsh "penillions, songs about a group of people with a few satiric lines about each one."

43. Ives, Gorman, p. 167.

44. Georges Arsenault, "'Le chien a Paneau': An Acadien Satirical Song," The Island Magazine, 2 (Spring-Summer 1977), 36-38.

45. Ives, "Satirical Songs," p.67.

46. Ibid p. 68.

47. For example, Ives, Gorman chapter 8, "The Larry Gorman Legend."

48. This song is included on his Boot album, cited above in footnote 1.

49. Possibly another reason for the failure of this song lies in its non-spontaneous origin, having been commissioned for a protest meeting.

50. Woodstock Bugle, 7 April, 1976.

51. Anton C. Zijderveld, "Jokes and their Relationship to Social Reality," Social Research, 35 (1968), 306.

52. Charles Winick, "Space Jokes as Indication of Attitudes Toward Space," Journal of Social Issues, 17:2 (1961), 43-49 (cited in Zijderveld, 308).

53. This was advertised in the Saint John Telegraph-Journal for Saturday 29 March, 1975.

54. "Jaycees Honor Outstanding Citizens March 29," Woodstock Bugle, 24 March 1976.

55. "Top Country Music DJ," Woodstock Bugle, 1 October 1975.

56. Woodstock Bugle, 24 March 1976.

57. His appearance was reported by Julia Litteton-Taylor in "The Miramichi Folk Song Festival, or The Confessions of a Ballad Singer," Old Time Music Gazette, I:3 (Sept. 1975), 15-15. He also performed at the 1976 festival.

58. Sherwood told me of this song when I visited his store on 7 July 1975. A 45 rmp (7" dics) recording of it was released in the fall of 1975, on Cynda CN.027, by Sherwood and his group the New Horizon.

59. The text and a recording of Canam's song were furnished to me by Don Miller of Sussex, N.B., who is also a songmaker. Miller has compiled a folio of Canam's songs.

60. Dave Cadogan, "Publisher's Corner," Woodstock Bugle, 26 Feb. 1975, 16 July 1975, 10 Dec. 1975, 11 Feb. 1976.

61. "Local Men Nominated for Vanier Awards," Woodstock Bugle, 21 January 1976.

62. Ibid 28 January 1976.

63. Ibid 24, 31 March 1976.

64. Ibid 24 March 1976.

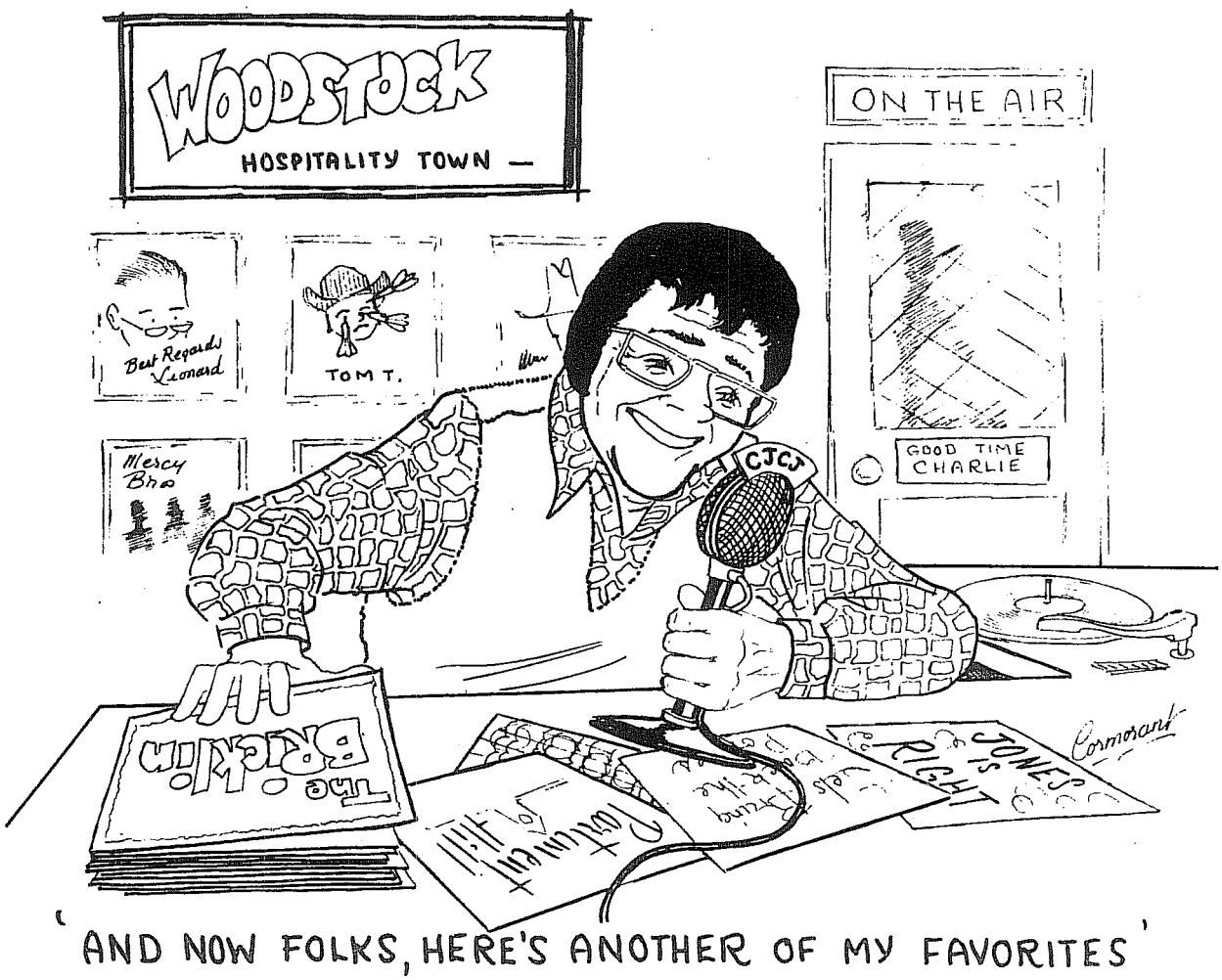
65. Ibid 14 April 1976.

66. For a discussion of the use of parodic song in a protest context, see Peter Narvaez, "The Folk Parodist," Canadian Folk Music Journal, 5 (1977), 32-37.

67. Peter Narvaez suggests a continuum from folk to popular culture can be seen when studying country music on the local or regional levels: "Country and Western In Diffusion," 107. Charlie's career continues to develop along these lines. The Woodstock Bugle published a picture of him performing at a local school assembly on October 26, 1977. He was presenting "the lighter side of politics" by juxtaposing "taped 'interviews' with current musical answers to questions, such as Trudeau's supposed comment when asked about the Quebec situation by President Jimmy Carter -- 'I've got a tiger by the tail'" (this is the title of a 1965 country music hit by Buck Owens, on Capitol 5336).

Also in October, 1977, How to Brickle: The New Brunswick Funny Book (ed. Stillman Pickens; Fredericton: Omega Publishing, 1977), a book of photographs with humorous captions, based on "the bestseller Bricklin," was published. The cover advertised a "Special Coupon for Charlie Russell's Hit Record," and on the coupon was the text of "The Bricklin" along with the text of "The Bricklin -- Part Two." Part one was now labeled "(The Conception)" and part two, "(The Abortion)." On the coupon was a form for ordering both songs on a new 45 rpm disc for $1.50 (the record is on Charlie's own Tantune Records label, MBS 0036; side one is a reissue of the original Boot recording). Also on the coupon was an address for ordering a "Brickle Mee" t-shirt.

68. In addition to writers like Al Sherwood and Bill Canam, mentioned above, there are songmakers young and old who represent a range of styles as well as performance contexts -- people like Norman Buckley, the young blind singer who won the "Pot Hole Song" contest and later became host of a cable TV program in Saint John; Weymon Thornton of Kingsclear, an older man who has been making up songs for many years (he sang a few on a country-western radio jamboree in Fredericton during the fifties); or the woman who, on hearing Charlie Russell interview me about local songmaking traditions on CJCJ, sent me the texts of several of her songs about local events.



Courtesy: The Bugle, Woodstock, N.B.