This came from Les Raber to Stuart Williams, who mentioned to Phil Katz that among the roots of this tune was a French-Canadian influence. Whereupon Phil, with his French-speaking G/C accordéon-diatonique in hand, had his way with the tune, installing (supposedly) Quebecois-sounding licks, turns, and endings atop a few licks that Stuart had already added. Stuart, by the way, calls the turn he added in bar 5 of the "A" part "Glen-Berry-like", from a Kitsap county, WA fiddler of our acquaintance. Folk process in action!! (Stuart has his original transcription of how Les played the tune, if you're interested.)