

Five Years Ago

Bulletin 34.1-2 (March/June 2000). This was a double issue, and a fat one at that. Among the articles were two tributes to the late Bill Sarjeant (one of our former presidents): “Bill Sarjeant: Singing from Sheffield to Saskatoon” by Dave Spalding, and “Bill Sarjeant: A Four Decade Contribution to Folk Music” by Lois A. Wooding. Sherry Johnson contributed “Gender Consciousness Among Women Fiddlers in Ontario Fiddle Contests”, Jean Mills reported on “The Woods Music and Dance Camp”, and Jim Hiscott told us about “Inuit Accordion Music -- A Better Kept Secret”. An obituary of Ed McCurdy (by Lorne Brown) was included, as were a couple of Ontario fiddle tunes, “Elmer Campbell's Barn Dance”

and “My Aunt Sally Ann”, and a number of topical parodies from The Raging Grannies. Minutes and abstracts from the 1999 AGM, the festival directory, various columns and numerous reviews rounded out the issue.

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Reviews – Recordings

Finest Kind, with John D. Huston. *Feasts & Spirits: A Christmas Entertainment*. FAM 07. Fallen Angle Music, 285 Spencer St., Ottawa, Ont. K1Y 2R1; <ian@ianrobb.com>; <www.finestkind.ca>

Finest Kind is a highly-acclaimed Ottawa-based trio consisting of Ann Downey (voice, bass, banjo), Shelley Posen (voice, guitar) and Ian Robb (voice, concertina). Joining them on their fourth album, *Feasts & Spirits*, are James Stephens on fiddle and Skip Gorman on mandolin. In addition, John D. Huston is featured reading Dickens' *A Christmas Carol* as a solo narrative on all of the even-numbered tracks (with the exception of track 18, the musical finale to the disc). Thus *Feasts & Spirits* consists of eight tracks of narrative and ten tracks of music, only one of which is newly-composed.

Finest Kind's concept for this album was to provide fans with a studio-quality recording that closely parallels the group's Christmas concerts, which are, of course, limited to a very short period each year. As they have provided the music for Huston's performances of *Charles Dickens Reads A Christmas Carol* over the past several years, it seemed only fitting that Finest Kind and Huston should collaborate on *Feasts & Spirits*. Indeed, the collaboration was a wonderful idea in large part because Huston performs *A Christmas Carol* with such conviction and sensitivity that he commands the listener's attention from beginning to end. While spoken word performances are not exactly the mandate of this magazine, this one is particularly noteworthy.

Fortunately for all involved, Huston's talents are amply balanced by the singing and playing of Finest Kind. As expected, the vocal harmonies are impeccable throughout and feature prominently in

every arrangement. In addition, the instrumental performances are stirring, yet never overpower the lyrics. Noteworthy are gorgeous performances of “The Holly and the Ivy”, “O Little Town of Bethlehem” and “While Shepherds Watched Their Flocks by Night”. Each is presented in a musical version that is infrequently heard in Canada, and in the case of “While Shepherds”, each member of Finest Kind has contributed a favourite version to a three-part medley.

Feasts & Spirits is a welcome addition to the crowded palate of Christmas recordings. The recording lives up to its stated goal of “bring[ing] to mind other places, other times”. The only caveat is that, as with a live performance, *Feasts & Spirits* demands (and deserves) your attention from beginning to end. This is not background music.

Paul Guise, St. John's, Newfoundland

Ann Gray. *Shouting at Magpies*. AGSM002. 2019 Ramsay St. SE, Calgary, Alta. T2G 4H9; <www.internode.net/users/anngray>

Then to his bags he flew wi' speed; about the drone
he twisted: Meg up and wallop'd ower the green; for
brawly could she frisk it! “Weel done!” quo he. “Play
up!” quo she. “Weel bobb'd!” quo Rob the Ranter;
“It's worth my while to play, indeed, when I hae sic a
dancer!”

—F. Sempill, *Maggie Lauder*

Until relatively recently, the world at large regarded the Scottish pipes in two limited ways. Most people would recognize the military/competition style as what they heard in marching parade bands and at Highland games. Those with more familiarity with Scottish music were also aware of *piobaireachd*, the “big music”, sometimes described as the classical or art music of the pipes. Ensemble playing for the pipes has typically meant largish collections of pipes

combined only with percussion. This segregation of the pipes from other instruments has reinforced the failure of some listeners to take the pipes seriously. In recent years, however, the Scottish pipes have been treated as real instruments, capable of playing in ensembles composed of a variety of instruments. Groups such as the Battlefield Band and the Tannahill Weavers, and Brahan Seer, Scatter the Mud and Seanachie here in Canada, have incorporated the pipes into music that is less regimented than either competition/ band piping or *piobaireachd*. Some performers, notably Hamish Moore in Scotland and Barry Shears in Cape Breton, have revived a style of piping appropriate for popular dancing such as that described in the quotation above. The pipes have also been made more accessible through the increased popularity of Scottish smallpipes and shuttle pipes, with a sweeter tone and lower volume than their big cousin.

Ann Gray provides a full-spectrum sampler of piping on her recent CD *Shouting at Magpies*. To be sure, she includes impeccably played competition-style solo piping, including marches, strathspeys, reels and hornpipes; she clearly demonstrates her command of this music and pre-emptively silences critics who might suggest that pipers resort to other modes because they can't manage the more stylized forms. Also included are two brief samplings of *piobaireachd*, tastefully packaged so as to make the music accessible to those not aficionados of the idiom: one is used as background to a recitation, and the other as accompaniment to a song.

The instrumentation on the album varies widely from cut to cut, and this helps to maintain the listener's attention. It is particularly interesting to hear the various ways in which the pipes are combined with other instruments: harp, keyboards, flamenco guitar, and didgeridoo, to name a few. Smallpipes and shuttle pipes are also employed to great effect. Some of the most exciting moments on the CD are provided when entirely unexpected combinations of instruments are made to work well by clever arrangements. My favourite cut on the CD is "Señor Celtic y el Grupo", a tune composed by Ann and beautifully set for smallpipes, flamenco guitar and percussion. Roger Helfrick's harp works well along with Ann's low whistle on "Neil Gow's Lament for the Death of His Second Wife", as would be expected, but it is also surprisingly effective as accompaniment to a set of traditional reels played on the big pipes. The album opens and closes with up-tempo tunes featuring Gray's bandmates from Seanachie. Coming full circle in this way makes for a very satisfying listening experience.

There is a production problem with the liner notes. The combination of a florid font, an

unnecessarily small font size and fuzzy reproduction makes the notes nearly illegible, and that's a real shame, because there is interesting and important stuff there for those prepared to patiently use a hand lens and good lighting.

The album stands up well to repeated listening, and piping fans will find lots of exciting and innovative material here. More importantly, those who say they don't like the pipes on the strength of "Scotland the Brave" played for the hundredth time in parades should give this a listen to see what the pipes are really capable of in expert and inventive hands.

Michael Pollock, Calgary, Alberta

Monique Jutras. *Monique Jutras chante et turlute La Bolduc*. PMJ-042. Productions Monique Jutras, 932, rue St-Jean, Longueuil (Québec) J4H 2Z1; <moniquejutras@b2b2c.ca>; <www.eworldmusic.ca/moniquejutras>

Pour les nostalgiques de La Bolduc, Monique Jutras vous titillera l'esprit avec son turlutage. Adepte du style de musique de La Bolduc, Monique Jutras turlute et chante une partie du répertoire de l'artiste Mary Travers (La Bolduc) tout en incluant une composition originale "La turlute du rhum et des rimes pour un rhume d'homme", inspirée du reel strathspey turluté par La Bolduc. Ayant déjà complété trois albums dont *Chantons et turlutons* (2000), *Complaintes Médiévales* (1999) et *La Turlutte des Little-Deslisle* (1997), Monique Jutras n'est pas une initiée au style de La Bolduc. Elle se trouve figée dans une période où la culture québécoise se racontait par les chants de son peuple. À cet égard, Monique est aussi efficace que la turluteuse originale. La pièce "Aux chauffeurs d'automobile" raconte la vie urbaine à Montréal qui, bien qu'écrite dans les années trente, s'applique encore au Montréal d'aujourd'hui. Lorsque j'ai écouté ce disque pour la première fois sur l'autoroute Transcanadienne entre Drummondville et Montréal, je voyais déjà le trafic imposant et les règlements routiers un tant soit peu mélangeants défiler devant moi.

Évidemment, si nous nous permettons de parler de musique traditionnelle du Québec, il est nécessaire d'y inclure les canons musicaux qui nous ont été enseignés au niveau populaire et qui sont encore joués dans les écoles et sur les ondes radiophoniques pendant les fêtes. Je parle en particulier de la pièce "Le Jour de l'An. La Bastringue". Connue parmi les québécois(es), cette chanson populaire apparaît comme pour réanimer l'esprit engourdi et les ventres remplis de dinde, ragoût de pattes de cochons, de tourtières, et de pâtés à la viande. "Le Jour de l'An.

La Bastringue” nous aide à digérer ces mets alourdissants et la boisson qui coule à flot pendant les fêtes en tapant du pied et suivant d'un rythme endiablé les gigueux. De plus, Monique a sélectionné une série de chansons de La Bolduc qui évoquent les opinions de cette dernière et les problèmes de son époque – à savoir le chômage, les assureurs, les commerçants “achalants”, la dépression économique, et les problèmes personnels de La Bolduc. Cependant, nous retrouvons également des influences plutôt Western dans “Les souffrances de mon accident” ainsi que dans “Le Yodel”. Cette dernière pièce, d'ailleurs, nous démontre le talent linguistique de Monique lorsqu'elle manipule l'acrobatie des sons.

Pour ceux et celles qui aiment les sonorités qui reproduisent ceux des instruments musicaux, Monique Juras fera un bel ajout à votre collection. Pour ceux et celles qui ont déjà des compilations de La Bolduc, Monique Juras vous offrira une version vocale intrigante avec une petite contribution originale. À voir ce que cette artiste nous turlutera la prochaine fois!

Julie LeBlanc, St. John's, Terre-neuve

Klezmerovitz. KLEZ062004. Greg Rumpel, 19 Highwood Pl. NW, Calgary, Alta. T2K 2B9; <gregumpel@shaw.ca>; <allanmerovitz@hotmail.com>; <www.Klezmerovitz.com>

L'Chaim! Klezmer is alive and well and serving up Sunday brunch in Calgary. To say that Klezmer is truly alive and dancing into our day, it would not be enough to hear the standards done with old world authenticity and the old, gorgeously predictable dialogue of voice and wailing clarinet. Rather, the very process of Klezmer must still be happening: musicians arriving into a new town, picking up local musicians and weaving local motifs into the traditional music, personalizing the songs and pleasing the townspeople with allusions to their own lives. Here we are! Allan Merovitz, a founding member of The Flying Bulgar Klezmer Band, showed up in a shtetl called Calgary. He got some of the best local musicians to play in that joyously bittersweet Klezmer style, with Jonathan Lewis of the Plaid Tongued Devils singing his violin into plaintive conversations with Merovitz's voice, and Calgary's versatile bassist John Hyde providing a rich and living pulse to the music.

A unique feature of this first CD for Klezmerovitz is the courageous experiments with translation: not just translation of the words, but a clever bridging of musical styles. After the first cut, the irresistibly danceable “In Calgary Lives a Musician/Ruby's Freylach”, we suddenly hear what

sounds like a plain old cowboy Country & Western song about boots, complete with some mighty fine yodels: “I'd sell my boots just to be with you and ride clear across Alberta.” But the last line of the Country & Western tune bears sudden resemblance to the old Klezmer standard “Sapozhkelach”, and soon we are well into that old Yiddish song, realizing that the preliminary “Boots” was but a translation of the Yiddish “Sapozhkelach”, both the words and the musical style, into the vernacular of the locale. Let's just call this new style “Yiddishe Cowboy”.

Two other songs on the CD include spoken English translations, with the bass plucking the melody in the background, or gentle accordion chords. The lyrics are touching poetry that deserves to be translated for ears that have forgotten Yiddish. “I huddle at gateways and beg for a handful of light.” The cut entitled “Oriental Tunes” begins with a beautiful, haunting violin solo, joined later by pulsing doumbek, and soon evolving into a wonderfully manic, fully-orchestrated eastern dance.

Klezmerovitz is fun, and filled with jazzy interjections and musical surprises, but there is an added depth of true prayerfulness here, particularly in Allan Merovitz's own fervent call for peace, “Shulem! Shulem!”, in the final medley. Any Klezmer album should make a contribution to the popular singalong repertoire, and my hunch is that “L'Chaim”, written in 1949, will be the lasting singalong from this CD, the way that “Alle Brider” made it from the Flying Bulgar Klezmer Band's first CD into Canadian song circles. And so, L'Chaim! To Life! And to Klezmerovitz, not just for keeping old songs alive, but for bringing the meaning of the songs and the genre to a new generation who might otherwise forget.

Nomi Kaston, Victoria, British Columbia

Maple Creek. One Good Reason. MCR-393. 121 William Hustler Cres., Edmonton, Alta. T5A 4C1; <maplecreek@shaw.ca>; <www.maplecreekbluegrass.com>

It appears that Brad Oviatt has got out his magic songwriting pen for *One Good Reason*, the second release from Edmonton's Maple Creek Bluegrass Band. He has five originals on this CD, compared to three on the first, self-titled one from 2000. The Oviatt original and title song, “One Good Reason”, leads off this CD and sets the parameters for the remaining 12 cuts.

This is almost a five-member band, because of the addition of Emory Lester as producer, but he also brought his mandolin and guitar along and is heard throughout with the quality creations for which he is known. Brad Oviatt fiddles and sings; Dawn Oviatt

plays rhythm guitar and sings; Darcy Whiteside plays banjo and guitar and sings; and Jim Story lays down the musical bottom on acoustic bass.

The vocals are unusual. There is an occasional single voice lead vocal, but the album contains at least four duo lead vocals, and they are very well done. It was surprising to me only because it isn't done a lot, but when it is, it's very effective, as it is here. The two instrumentals are good ones. There's an original from Darcy Whiteside entitled "Bridge Out" and a Tommy Jackson fiddle piece, "Acorn Hill Breakdown", starring Brad Oviatt. The mando and banjo breaks fit in well with Brad's fiddle. There's great vocal harmony on all the songs, especially (to my ears) on the Red Allen song "It Hurts To Know", which is also one of the songs where Brad and Dawn are both singing lead. The only gospel song Ian Tyson has ever written, "Lord, Lead Me Home", is given respectful treatment. The Oviatt-penned song "You Choose Me" sounds like it could have come from an old songbook rather than a new one, and that's meant as a compliment. Another Oviatt song, "I Can't Wait For the Lord", winds up the CD as cut 13, with a very effective vocal arrangement which combines a bit of the "call and answer" treatment with the duo leads.

Some of the older songs given a fresh treatment are "Cry, Cry Darlin'", "It Hurts To Know", mentioned above, and the Flatt and Scruggs piece "He Took Your Place". Another of the original songs on the CD is "Can't Tie Down A Ramblin' Man", from the pen and voice of Darcy Whiteside. I guess he's lucky that he met his wife-to-be after he wrote that song! Dawn Oviatt does a good job on the Marty Robbins hit "Don't Worry". She loves singing old country songs, and just because not many women have recorded "men's songs" from years ago, that won't stop her.

One Good Reason is a fine CD full of good bluegrass and bluegrass-tinged country and won't be out of place in the CD player of anyone who likes both or either.

Laurie Mills, Calgary, Alberta

Peters Drury Quartet. *Swing Into Christmas*. PDT 2421. Magnum Opus Management, 79 Ponderosa Dr., Whitehorse, YT Y1A 5C5; <info@magnumopusgmt.com>; <www.petersdrury.com>; Festival Distribution (address above); Forward Music Co., 18/F, Asia Orient Tower, Town Place, 33 Lockhart Rd., Wanchai, Hong Kong; <forwardmusic.com> The Peters Drury Quartet has been described by CBC's Shelagh Rogers as "a national treasure". Originally formed in Whitehouse, the young singers have been one of Yukon's great cultural exports. The

group's previous recording was *When Old Meets New* (1999), a collection of jazz standards. This CD is a collection of Christmas standards. Do we need yet another recording of "Santa Claus is Coming to Town" or "Have Yourself a Merry Little Christmas"? The jury is still out on that, but I thoroughly enjoyed the quartet's arrangements of these standards.

If you want traditional Christmas music, this is not it. Try Clary Croft's *A Maritime Christmas Celebration* or Ian Bell's Professor Chalaupka's Celebrated Singing School and Friends' recording of *Brightest and Best*. If you want rare traditional Christmas tunes from around the world sung by a Canadian folk icon, get a Smithsonian/Folkways CD of Alan Mills's 1957 album *Christmas Songs from Many Lands*.

For their Christmas recording, the quartet consisted of Caroline Drury, vocals, Luis Giraldo, piano/vocals, Rick Kilburn, bass/vocals, and Graeme Peters, drums/vocals. But now the Quartet is no more. After eight years together, the group decided in January 2005 to go their separate ways. They will be missed.

Lorne Brown, Toronto, Ontario

St-Pierre/Roussel. *Au delà du Reel*. Les Productions Mille-Pattes inc. et Créations Infomusik, Studio du Chemin 4, N.D.P. Joliette (Québec); <www.st-pierreroussel.com>

Cette production musicale à la fois classique, traditionnelle et jazz, réunit violoniste classique et folklorique Steeve St-Pierre ainsi que pianiste classique et jazz Martin Roussel. Ces deux musiciens, boursiers du Conseil des arts et des lettres du Québec et de MusicAction, ont, sous St-Pierre/Roussel, reçu le prix "Coup de coeur" du RIDEAU/ROSEQ en 2002. Ces reconnaissances artistiques rendent aussi hommage à leur muse Jean Carignan, dont ils se sont inspirés pour bâtir leur répertoire. La fusion classique et traditionnelle se fait douce et subtile dans des pièces telles l'adaptation d'André Gagnon, "Petit concerto pour Jean Carignan", la pièce "En canto (Kimmel Straight Jigs)", débutant dans le style classique pour ensuite enchaîner avec une gigue traditionnelle de Kimmel, et "La naissance (Marche)". St-Pierre/Roussel ont réussi à créer un genre classique-traditionnel-jazz dans la pièce "Vent du passé (Reel de Pointe-au Pic)", et ont "jazzéifié", si on peut s'exprimer ainsi, les reels "Le rêve du diable", "Dualité (Reel de Portneuf)" et "Sur les pas de Pitou Boudreault". Les pièces dites traditionnelles incluent des valse et polkas telles l'adaptation de "Les Ombres (Valse joyeuse)" de W. Ringuette, ou la "Valse" de Ron Carter et la pièce "Polka Américaine" ainsi que "Ashokan Farewell" de Jay

Ungar, "Samba (Flûte magique)", la "Gigue de Coleman" (de M. Coleman), le "Pot-pourri de J.S. Skinner" (de M. Skinner) et le "Reel de Sainte-Luce-sur-mer".

Toutes les pièces sont arrangées par Martin Roussel et la plupart des pièces traditionnelles sont nommées par leurs donateurs. De cette fusion classique, traditionnelle et jazz, nous sommes témoins de la tradition transformée et métamorphosée pour rendre hommage à la musique régionale du Québec. Qui plus est, nous pouvons aussi voir un mouvement classico-traditionnel qui se forme en intégrant les deux styles de musique pour prendre le meilleur de ces deux mondes et élargir les horizons de mélomanes. Et quelle mélodie à entendre! Pour les amateurs de traditionnel, vous serez comblés, les arrangements sont serrés et n'avez crainte pour la fusion classico-jazz, elle se fond si bien avec les pièces traditionnelles que son inclusion subtile vous satisfera. Reste à voir ce que St-Pierre/Roussel nous réserveront pour les futurs albums. Quoi qu'il en soit, l'influence du Bas-Saint-Laurent y demeurera certainement.

Julie LeBlanc, St. John's, Terre-neuve

Mose Scarlett, Jackie Washington & Ken Whiteley. *Sitting on a Rainbow*. BCD153. Borealis Recording Co., 225 Sterling Rd., Unit 19, Toronto, Ont. M6R 2B2; <info@borealisrecords.com>; <www.borealisrecords.com>

This is a collection of classic songs and performances. The three artists -- plus such guests as Jeff Healey and Chris Whitley, among others -- are such consummate professionals they imbue the whole album with authority. Speaking of authority: Jackie Washington relates a tiny story about when Louis Armstrong met Washington's mother in 1946. "Mr Armstrong, how are you feeling today?" "Mrs Washington, I'm just like granulated sugar -- fine!"

Tracks include "Lady Be Good", "Nobody Knows When You're Down and Out", "Lazy River", "Singing in the Rain" and "Oh, Mary, Don't You Weep". It is a fine disc of Canadian music-making by three great artists, masters of countless instruments and styles, and singing voices that match the mood of each song. Highly recommended.

Lorne Brown, North York, Ontario

Pete Seeger. *Champlain Valley Songs*. Folkways Records FH5210. Smithsonian Folkways Recordings, 705 9th St. NW, Suite 4100, Washington, DC 20560-0953, USA; 1-888-FOLKWAYS; <mailkorder@si.edu>; <www.folkways.si.edu>

"The old grey voice it ain't what it used to be," but the legend of Pete Seeger is still strong; there is renewed interest in him among young people who never heard Pete in his prime. All of his Folkways recordings are still available (at a price) as cassettes or CDs, and can be ordered through Smithsonian/Folkways.

The 1960 *Champlain Valley Songs* is an interesting collection of songs from "the north country", as Kenneth Goldstein called it. The songs all come from the Marjorie Porter collection. Lake Champlain straddles the Vermont/New York border; Quebec is not that far north. Many of the songs in this area have drifted over from Canada; some have also drifted into Canada.

Pete Seeger has not recorded a lot of Canadian material, which I find surprising given his many concerts in Canada and his work for the CBC during the times of his blacklisting in the United States. One Child ballad from the Helen Creighton collection, two western songs equally identified as American, "Red River Valley" and "Strawberry Roan", and an O.J. Abbott song. With the Songswappers he played banjo on "Ah! Si mon moine voulait danser", and he played a surprisingly pedestrian banjo with the great French-Canadian fiddler Jean Carignan. This album of Champlain Valley songs has the most Canadian content of any Seeger album.

"Isabeau s'y promène" is a very popular ballad in Quebec, existing in several different versions. I reviewed Marie-Lynn Hammond's powerful version in a previous issue [38.4, p.31]. Pete's version was collected by Porter from Peter Wells, a lumberman, boatman and blacksmith. It's a slight variation in tune from the well-known version, and describes only the first part of the story. Pete uses a very sparse and haunting banjo accompaniment, and faithfully mispronounces "passez" because that was how Peter Wells pronounced it.

"Un canadien errant" needs no introduction. This version was collected from Mrs. Charlotte, and does not employ the repeats we are familiar with. "Les raftsmen", the famous lumberman's song, receives the full Seeger treatment, complete with fancy banjo riffs, and a spoken translation. "Vive la canadienne!" rounds out the Canadian content; it lacks the excitement most versions have. "Clara Nolan's Ball" is sung on this album, of interest to fans of "Kelligrew's Soiree". "Young Charlotte", or "Frozen Charlotte", is a ballad that is definitely American in origin but has drifted over to Canada.

The entire album contains a fine collection of unfamiliar songs -- a good example is "Elder Bordee", a variation of "Henry Martin" -- and is good fodder for adding to one's repertoire. Yet I find it a curiously flat album, and suspect that Pete learned

these songs quickly for the project but had not given them – especially the French songs – the time to make them his own.

Lorne Brown, North York, Ontario

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.

Candace Carnie. *Madd River*. NBCC-001.
<candacecarnie@yahoo.com>;
<www.cdbaby.com/cd/candacec> (new addresses, different from packaging)

Radmilla Cody. *Spirit of a Woman*. CR-6384. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

Donna & Andy, with The Relative Minors. *Computer Cat*. RCP 005. Red Castle Publishing, 9064 Commercial St., P.O. Box 10001, New Minas, N.S. B4N 5K1; <andy@redcastlepublishing.com>; <www.redcastlepublishing.com>

Andy Duinker with Donna Rhodenizer. *Fine Company*. RCP 006. Red Castle Publishing (address above)

Genticorum. *Malins plaisirs*. RA006. Roues et Archets, 645 rang de la Beauce, Calixa-Lavallée (Québec), J0L 1A0; <info@rouesetarchets.com>; <www.rouesetarchets.com>

Louie Ginnie. *Sacred Mountains: Meditation Songs from the Diné*. CR-6383. Canyon Records (address above)
Erynn Marshall. *Calico*. M04EM. Merriweather Records, 109 Crawford Rose Dr., Aurora, Ont. L4G 4S1; <arnie@merriweather.ca>; <www.merriweather.ca>; <hickoryjack@sprint.ca>; <www.hickoryjack.com>

Jim Munro. *The First Four*. 1139 21st Ave. NW, Calgary, Alta. T2M 1L1; <www.jimmunro.com>; <getoffonmusic@hotmail.com> (no postal address on packaging)

Jim Munro. *The Next Four*. (address above)

R. Carlos Nakai & Keola Beamer. *Our Beloved Land*. CR-7071. Canyon Records (address above)

Northern Cree. *Nikaom -- "Sing!"*: *Pow-Wow Songs Recorded Live at Samson*. CR-6378. Canyon Records (address above)

Northern Cree. *Sweetheart's Shuffle: Round Dance Songs*. CR-6380. Canyon Records (address above)
Kathy Reid-Naiman. *Reaching for the Stars*. M0501. Merriweather Records (address above); <kathy@merriweather.ca>; <www.merriweather.ca>

Alex E. Smith & Cheevers Toppah. *Intonation: Harmonized Songs from the Southern Plains*. CR-6395. Canyon Records (address above)

Clark Tenakhongva. *Hoat'Ve'La: Traditional Songs from the Hopi*. CR-6381. Canyon Records (address above)

Various. *Canoesongs, Vol. 1*. PTG401. Portage Productions, 31 Burnview Cres., Scarborough, Ont. M1H 1B4; <www.canoesongs.ca>

Various. *ECOFEST 2005*. Cochrane Ecological Institute, P.O. Box 484, Cochrane, Alta. T4C 1A7; <www.ceinst.org>; <www.cisj.ca>

Anthony Wakeman. *Butterfly Dreams: Native American Flute Music*. CR-7065. Canyon Records (address above)

Randy Wood. *Our Love Will Never Die: Round Dance Songs*. CR-6388. Canyon Records (address above)

Young Bird. *Memories: Oklahoma Style Pow-Wow Songs*. CR-6390. Canyon Records (address above)

Young Grey Horse. *Thunder Across the Plainz: Pow-Wow Songs Recorded Live in Lapwai*. CR-6391. Canyon Records (address above)

Update

The address for Scholarly Book Services, which distributes the two books reviewed last issue (pp. 29, 30) is now: SBS, 127 Portland St., 3rd floor, Toronto, Ont. M5V 2N4; <customerservice@sbookscan.com>; <www.sbookscan.com>

Lost Souls

The members listed below have moved without sending us a new address. If you know of their new whereabouts, please inform us at <prescotj@telusplanet.net> and/or <leeders@nucleus.com>.

Vaughan Evans, 2181 West 38, #401, Vancouver, B.C. V6M 1R8

Benita Wolvers-Fredlund, 2543 Lakeshore Blvd. W, #114, Toronto, Ont. M8V 1E9

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