

# Treasures from Our Archives

## *Fifteen Years Ago*

*Bulletin* 25.1 (Spring 1991). Two articles graced this issue: “We Didn’t Explode in Calgary!,” President Gregg Brunskill’s retrospective on the 1990 AGM, was accompanied by W.A.S. Sarjeant’s photo montage from the event; Neil V. Rosenberg’s “Maurice Ruddick: In Memory” included Mr. Ruddick’s song “Spring Hill Disaster.” The issue’s other song was Howard Card’s “The Woodsman Marrs.” A review of The Shanty Crew’s *Stand To Yer Ground*, and lots of news items, completed the issue.

## *Ten Years Ago*

*Bulletin* 30.1 (March 1996). This issue focussed on individuals, some passed on, some still with us. It featured two articles on Stanley Triggs, by George W. Lyon and Phil Thomas, and Triggs’ song “The Wreck of the *Green Cove*.” Two songs by Wade Hemsworth, “My Mother is the Ocean Sea” and “Montréal,” accompanied an interview with Wade by GWL and John Leeder. Martin Rossander reminisced on his friend Chuck Irwin in “Bring some more music!,” Olaf Sveen profiled Gaby Haas, “Canada’s Mr. Polka,” and an obituary of Kenneth S. Goldstein was contributed by Edith Fowke. Two Métis songs, “Marie Rouvin” and “La Montagne Tortue,” and Wendy Robbins’ “Come Sit With Me” completed the issue’s complement of songs. “The Centrefold” column on magazines was there, and the reviews were

of books *Encyclopedia of Canadian Rock, Pop and Folk Music* (Rick Jackson), *Off the Record: An Oral History of Popular Music* (Joe Smith) and *Stompin’ Tom: Before the Fame* (Tom Connors) and recordings *The Songs of Wade Hemsworth*, Danielle Martineau’s *Autrement* and David Wilkie’s *Cowboy Celtic*.

## *Five Years Ago*

*Bulletin* 35.1 (Spring 2001). This was the first issue under Lorne Brown’s editorship, and included an extensive interview by Lorne with Neil Rosenberg, and Lynn Whidden’s article “Cowboys and Indians: Putting the Indian into Cowboy Music.” An obituary of Kenneth Peacock, by Anna Kearney Guigne, appeared, and Herbert Halpert was remembered in two pieces, by Jamie Moreira and Ed Cray. The Prairie Higglers’ song “The Saskatoon Skier’s Lament,” “The O’Halloran Road” by an unidentified author, and the tune “Bill Oja Hornpipe” made up the music content. Two columns by Lorne Brown, “A Mari Usque...” and “The Back Page,” made their first appearance, and president Leslie Hall contributed a column.

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# Reviews

## *Recordings*

**Mac Beattie. *This Ottawa Valley of Mine*.** P04-01-06. Mac Beattie Music, 7 Old Orchard Lane, Arnprior, Ont. K7S 3T5; <[p.beattie@sympatico.ca](mailto:p.beattie@sympatico.ca)>.

Last September Jean and I explored the Opeongo Line, the old Ottawa valley colonization road that is a breathtaking monument to bureaucratic stupidity (unfortunately Toronto-based) and the incredible bravery and resourcefulness of our early pioneers from Scotland, Ireland, Germany and Poland. It was a wonderful trip: beautiful scenery, ghost towns, old log structures – some still in use, some falling down – hills, winding roads where seldom was heard a discouraging word, or any words at all, since this is a sparsely-populated area, and friendly people, when

we actually saw some. It got me all enthused again about my Ottawa Valley roots. My mother spoke Ottawa Valley talk, and I was a teenager before I realized that “wash” did not have an ‘r’ in it, and that there was a ‘t’ at the end of “kept.” It’s an area where you can still sense the presence of Mac Beattie, the voice of the Ottawa Valley.

Mac Beattie (1912-1982) was born in the Ottawa Valley and had two great loves in his life: music and hockey. He was the first entertainer to be inducted into the Ottawa Valley Country Hall of Fame, a worthy honour for one who wrote so many songs about his beloved valley: sentimental songs, funny songs, sad songs, songs that touched the hearts of his

listeners. With his trademark washboard, he and his Melodiens appeared on the cross-Canada CBC Dominion radio network for five years, as well as on Don Messer's Jubilee on television. His songs are still being sung in the Ottawa valley. Among the titles are "This Ottawa Valley of Mine," "The Bonnechère Waltz," "Log Driver's Song" (a classic, covered by many a 'folk' singer), "Take Me Back to the Madawaska Valley" and "Train Wreck at Almonte."

It will take a far wiser person than I (or a more foolhardy person) to discuss whether Beattie's songs could be called 'folk'. All I can say is that the folk loved them – the folk so nobly espoused by folkies, but so often decried in real life. The men who dress up like cowboys and with their gussied-up wives jam into small town hotels on a Saturday night to drink beer, dance and tell stories. Real people. By the way, Mac Beattie would probably have played in the NHL had not his stint in World War II interfered. Music and hockey – now that's a Canadian!

Mac Beattie's records are, alas, long out of print, but his son Peter Beattie has brought some of them back on CD. They're not in record stores, although Mac's biography *This Ottawa Valley of Mine* can be purchased in Ottawa valley bookstores. To order this CD, you will have to contact Peter Beattie at the email address above. If you love Canadiana, get this CD.

*Lorne Brown, North York, Ontario*

**Heather Dale. *The Road to Santiago*.** Amphisbaena Music, AM0119. Amphis Music 275 King Street East, suite 29, Toronto, Ont. M5A 1K2; <info@AmphisMusic.com>; <www.festival.bc.ca>

Months ago, when I reviewed Heather's *May Queen* CD (inspired by Arthurian legend), I criticised her for musical over-production which swamped her imaginative lyrics and distinctive voice. Some may find *The Road to Santiago* has the same faults, though to a lesser degree – there's still too much conscious art in some of these songs. But I don't want to quibble. Heather Dale is different, and we should celebrate her distinctiveness. And, musically, the balance is better this time, the soundtracks less cluttered.

The title track evokes pilgrimage to the shrine of St. James of Compostela at Santiago, but Heather has thrown her inspirational net wide on this CD, taking in stories from Irish and Inuit legend and Boccaccio's *Decameron* as well as crafting songs about outlaws, shipwrecks, fox-hunting, freedom and non-conformity. Her lyrics are always articulate, nor can one find fault with her musicality and technical mastery of voice and a variety of instruments.

Moreover, she has lured musicians of all kinds to participate in her songs, and they are all proficient, including the East Indian Debashish Sinha on various types of percussion, George Koller on double bass, Anne Lindsay on fiddle, and two Inuit throat singers, Timagiak Petalaussie and Hounak Mikkigak, who perform a sample of "A Duck Song" on "Sedna," Heather's retelling of the Inuit story of the origin of sea creatures, a track which also features Debashish Sinha on frame drum and Mark Weinstock on didgeridoo. If this sounds too clever, well, it works; and this is ultimately the justification for most of Heather's ingenious creations.

What don't I like? – an attempt to sound too Celtic on "The Greyhound" (about a shipwreck), though Anne Lindsay's fiddle is heard to advantage; some rather contrived vocalising on "Hero" and "The Road to Santiago"; a lack of dramatic tension in her retelling of the story of Niamh and Oisín in "Adrift," where the music laps and flows over the listener too comfortably to convey the tragedy of the lovers' parting. It's beautiful (especially Heather's alto recorder), but it lacks edge. I had the same ambivalence over "Hunter," Heather's song invoking the image of the falcon to point a moral about holding someone by setting them free. Heather's vocals and piano create an elegant, flowing melody, but the introduction of musical interventions on cello, violin and classical guitar, though finely played by Wendy Solomon, Anne Lindsay and Adam Gesjorsky, bring sophistication to the brink of contriving.

The following are, to my mind, the most successful tracks on this CD. In "Holly, Ivy and Yew," easily flowing poetry against an Indian drone effect on George Koller's double bass bring to life Queen Guinevere's wise dispensing of justice in a love triangle brought for her solving. In Heather's interpretation of Graham Pratt's anti-hunting song, "Black Fox," there's drama, a driving rhythm, and a sense of humour as well as compassion, with the Devil taking the fox's shape and taunting the huntsmen worn out in his pursuit. "Up into the Pear Tree" has Heather retelling, in sparkling, witty language, a husband-deceiving fable out of Boccaccio's *Decameron*, and if her delivery sometimes borders on archness, well, the story is based on a conceit in any case, and the song is an excellent vehicle for her deft, intelligent handling of a tricky, complex melody which nicely mirrors the tricking of Don Ambruglio by his young wife Lydia and her servingman lover. Incidentally, Heather's tune and words in this song reminded me of Alison Russell of Po' Girl's spirited handling of "The Widow," a not dissimilar song about another lusty woman.

Eclecticism isn't always an effective musical tool, making some CDs seem too much of a mish-mash. Heather Dale deserves to be judged by the highest standards because her songs convey depth and sincerity as well as artistry. Her CDs merit considerable attention – judge for yourselves.

*Rosaleen Gregory, Athabasca, Alberta*

**Joanne Hadley-Smith Crabtree. *All the Good Times*.** Free and Easy Music FEM 001; The Millstream, 31 Burnview Cr., Toronto, Ont. M1H 1B4; <www.themillstream.com>; <info@themillstream.com>; <jhscrabtree@rogers.com>

Joanne Crabtree calls herself a “city singer.” Despite being born on Ilkley Moor (without a hat!) and hearing her dad sing “Widdicombe Fair,” she drew her inspiration from Joan Baez, Bob Dylan, Martin Carthy and a long line of torch singers starting with the legendary Ruth Etting. Her solo career was from 1960-66; from 1966-78 she sang in her folk-rock band, Hard and Soft. Then she stopped singing. In the 1990s, with Rosemary Clooney as an inspiration, she tentatively got back into the music scene: Rick Fielding, the Woods Music Camp, the Toronto Friday Song Circle, Sunday afternoons with Ragged but Right, The Ballad Project, and the a cappella group Sweet Tyme. *All the Good Times* reflects the early period, from 1960 to 1978.

This is a listener-friendly album. Great backups from “Curly Boy Stubbs” (Paul Mills) and other great Toronto musicians such as Tom Leighton and Chris Whitely. Lots of variety, from traditional, “Cotton Eyed Joe,” to Ruth Etting’s “Ten Cents a Dance” (Rodgers and Hart), to old folkie Len Chandler’s “Taking Me Away from You Train,” to a Child ballad, “The Baron of Brackley,” to Stan Rogers’ “House of Orange,” and to songs she wrote, such as “Free and Easy Blues” and “Portsmouth Dock.” Throughout it all is her voice: clear, with impeccable enunciation, carefully textured to suit the mood.

I like her creative arrangements. The title track, “All the Good Times,” takes two traditional songs (“House of New Orleans” and “All the Good Times”) and mixes them together with great effect. To this she adds a trumpet, playing like a New Orleans funeral parade, a standup bass, a piano, a clarinet, and a six-string guitar, all making for a real tour de force. The only thing missing in this album is a sing-along chorus. “Cotton Eyed Joe,” “Portsmouth Dock” and “All the Good Times” just beg singing along. I’ve had the pleasure of being in small, crowded venues hearing Joanne sing these songs, and being blown away by the harmonies of a good singing audience.

Rumour has it that Joanne and Paul Mills are about to go into the studio to record a second album. Stay tuned.

*Lorne Brown, North York, Ontario*

**Suzie LeBlanc. *Le long de la mer jolie: Chants d’Acadie*.** ATMA classique ACD2-2330. ATMA Records Inc., 9, place Cambrai, Outremont (Québec) H2V 1X4; <info@atmaclassique.com>; <www.atmaclassique.com>

When I first met Suzie LeBlanc, she was a young student, working on flute and harpsichord, and of course singing, and we invited her to join our women’s medieval ensemble, known at the time as “Sanz Cuer,” in Montreal. That year, we did a concert at a college in New York State, and a well-known specialist in Early Music said to me, “Now, Suzie’s voice is the kind of voice I’d really like to work with.” Many years later, the Early Music field is echoing that sentiment: Suzie is much in demand, internationally, for concerts, recordings and master classes. Her own family background is Acadian, as many Canadians might suspect from the classic surname “LeBlanc,” and it was with great interest that I learned she had recorded an album of songs from her home area, with a stellar group of musicians. Of course, my main question was how she would adjust her highly-trained concert voice to this repertoire many of us associate more with Edith Butler or Charlotte Cormier.

The album opens with the title song, “Le long de la mer jolie.” Here Suzie uses a very agreeable lower register, a rich tone with very precise ornaments: an interesting balance between art music and a reasonably straightforward style – perhaps a little over-orchestrated, but quite a lovely opening piece. Although the liner notes do not point this out, the song is a ballad, a *complainte*, a version of the same song that I learned in its Sephardic and Spanish incarnations as “El caballero burlado” – the baffled knight. Another variant of the ballad, again not identified, is the track “Le joli bois,” not an Acadian version. The vocals here are also very fine, low and clear, and this would probably be my favourite of the album, were it not for what seems to me a rather pointless percussion “groove” on which the musicians congratulate themselves in the notes. “La belle se promène” (often known as “Isabeau s’y promène,” a variant of “La fille du Roi de l’Espagne”), in a version from Normandy, is spared this treatment, though sung rather tragically. “Le mari jaloux,” also recorded by the P.E.I. group Barachois, is a gem from the island, from Georges Arsenault’s collection. As the notes suggest rather tentatively, it is a version of

the classic Italian ballad “Donna Lombarda.” Also from P.E.I., is “La nourrice du roy,” though it is unclear why Georges Arsenault would have said it is “only” found there, as it exists in various French and Iberian versions. This is the closing track, and the one where perhaps the voice really is too much, and the accompaniment is rather jarring: smallpipes and harmonium, instruments the musicians solemnly, but inexplicably, tell us they “thought were ideal for this piece.” “Avec un avocat” is a realistically cynical song about marriage, which I used to sing and had sort of forgotten about: its *chanson à répondre* form is very effectively rendered by the instruments responding to the vocals, but the exclaimed “oh!”s are just a bit too arch and coy. “Chanson à grand vent / Naufrage en mer” fares better; a lament from the collection of the much-appreciated Acadian folklorist, Père Anselme Chiasson, it was a felicitous suggestion by Ronald Labelle. The old favourite, though not Acadian, “En montant la rivière” is sung quite beautifully, but the arrangement for harpsichord and viol da gamba rather overpowers the melody.

Instrumentals include a waltz by Emile Benoît (whose position in Maritime music is not commented on), a “Medley Guinchart,” and the Cajun “Valse d’Évangéline.” Some of the instrumentals happily include expert stepdancing, very clearly recorded. The instrumentals are played with the fine musicianship one expects of these musicians, but somehow come out a little too neat and tidy, especially the Cajun piece. While it’s natural for an artist known chiefly for her work in early music to use instruments associated with it, the harpsichord especially seems to me just not very well suited to the songs. The consultants are no less a stellar cast – Ronald Labelle, Georges Arsenault, Paula Hébert, Kate Dungreen – but the liner notes could have benefited much more from their barely tapped expertise. The songs are not even all identified in terms of what collections they were taken from, much less how the ballads fit in with French (and European) balladry, for example; and the instrumentals and the musicians they are named for beg for comments.

I prefer a traditional approach to singing, and I find it difficult to listen to traditional songs rendered with even-tempered Western Art music training and “domesticated” by Western Art music instruments and technique. But, again, these are very fine musicians, and Suzie does adapt her impressive vocal skills for the most part sensitively and intelligently – hearing an old friend sing songs which are also old friends is a treat that is hard to resist.

*Judith Cohen, Toronto, Ontario*

**Mae Moore and Lester Quitzau.** *Oh My.* PL 003. P.O. Box 135, Pender Island, B.C. V0N 2M0; <lesterq@cablelan.net>; <www.maemoore.com>; <www.lesterq.com>

Husband-and-wife team Moore and Quitzau’s first joint recording project is an easily listenable compilation, drawing on a range of styles such as folk, jazz, blues, and ragtime. Unashamedly romantic, the sleeve musings over rainy days, log fires and seaside shacks on islands off Canada’s west coast conjure an idyllic, but fitting, image for appreciating this collection of eleven songs – nine original songs/instrumentals plus covers of Tom Waits’ and Kathleen Brennan’s “Hold On” and Jimi Hendrix’s “Little Wing.”

The pieces are uncomplicated – “two guitars, two voices” is how the artists summarise their offering. Contemporary finger-style guitar and strumming predominate the rhythm, with dobro slide and steel guitar fills. Moore’s folksy/jazz singing is ably complemented by Quitzau’s bass voice. There is subdued bass on two of the songs, and I felt that bass and perhaps percussion on more of the songs might have enriched the total listening experience. Overall, I really liked this dreamy offering.

*Mike Barry, Calgary, Alberta*

**Andy Northrup.** *Slow Burn Avenue.* ANCD 001. *Cardboard Logic.* ANCD 002. New House Up North Publishing, Edmonton, AB. T5B 4A6.

Andy Northrup is a singer-songwriter from Edmonton, Alberta, and he normally performs and records with a backing group that consists of a second electric guitar, bass, and drums. The music on these CDs is thus contemporary folk-rock. The sound is clean and the quality of the musicianship is high; indeed, there are some fine electric guitar solos here filling in spaces between the lyrics. Ultimately, however, it is Northrup’s songs that will be the reason why you may purchase these discs and play them again and again (or not, as the case may be). This is not traditional folksong, but it is, in a sense, “in the tradition.” The Guthrie tradition, that is.

I first heard Andy live at an NDP social function in Edmonton, and I guess he was deliberately featuring those of his songs that address social issues. I’ve since learned that they are only part of his repertoire. He sounded then not unlike a Canadian Martyn Joseph; there were, it seemed to me at the time, some echoes of Phil Ochs and of the younger Bob Dylan. Well, the Dylan that these two CDs remind me of is the underground poet of *Bringing It All Back Home* and *Highway 61 Revisited*. This is not

political folk music, but rather an attempt to probe below the surface of society. There is an empathy with rebels and the disadvantaged, and there is a profound conviction that something has gone very badly wrong with the status quo. "Normal" is not a term of praise in Northrup's vocabulary.

By mentioning these influences or parallels I'm trying to give some indication of the quality and originality of Northrup's best songwriting. He may not be quite in the same league as Joseph (let alone Dylan), but he is close, and there are some songs on these albums that really do deserve to be heard. I still like the socially conscious ones best, although I recognize that teenagers might find the ones about relationships with the opposite (or the same) sex more appealing. "It Ain't Easy," for example, which is about the religious right's attitude to homosexuality, could easily become something of a gay anthem (perhaps it already has). "Slow Burn Avenue," which uses language very economically, is a highly evocative portrait of a street community composed of people whom the more conventionally successful might call 'losers'. "Truth Breaks Through," which, if my intuition is correct, is about AIDs, is another powerful commentary on the choices we make and the reasons for them.

Other songs on these albums are more overtly introspective, and most treat the ups and downs of personal relationships. There is a lot in these song/poems about miscommunication, fear, guilt, and the harm that can come both from deceit and dishonesty and from a willful insistence on total honesty and clarity. I found some of Northrup's writing too elliptical—I really don't understand what some of these songs are about, and that bothers me. I also found the overall atmosphere of these two CDs very bleak, especially *Slow Burn Avenue*. In short, listening to these albums was not a comfortable experience, but I'm glad to have explored them. I think others will find them rewarding too. Andy Northrup is undoubtedly a talented musician/poet with a lot to say, and I hope that he will turn up on the Alberta folk festival circuit this year. I will certainly be on the lookout for his next release.

*David Gregory, Athabasca, Alberta*

**Noirin Ni Riain. *Stor Amhran: A Wealth of Songs from the Irish Tradition*. Ossian OSS CD7. Ossian Publications, P.O. Box 84, Cork, Ireland.**

These are recordings made by traditional Irish singer Norin Ni Riain in Glenstal Abbey, Co. Limerick, back in 1988. The songs and tin whistle tunes were learned from the late Pilib O' Laoghaire (1910-1976), a Cork singer and educator who was Noirin's mentor,

and the album is a celebration of his musical legacy. There are fourteen songs in Gaelic, plus four instrumentals and a rendition of Ave Maria. Some tracks are performed a cappella, others with a simple accompaniment on tin whistle, Indian harmonium, or pipe organ, and on two items the solo vocal is supplemented with a chorus of Benedictine monks from the abbey. The Gaelic melodies are often elaborate and Norin Ni Riain's vocal style is highly decorated, so the music is quite unusual and, indeed, quite extraordinarily beautiful. Three of the melodies are transcribed in the insert booklet, but I wish that texts and translations of all the songs had been provided.

It does not seem to be easy these days to find this kind of traditional Irish Gaelic singing on disc (or, for that matter, to hear it live, even if one travels to Ireland, a country that is, for better or for worse, modernizing rapidly), so for me this album was a real find. It is an absolute gem, and I cannot recommend it too highly.

*David Gregory, Athabasca, Alberta.*

**Manuel Luna Samperio (director/producer). *Las Cuadrillas de Murcia: Seville World Fair 1992, Murcia Pavillion*. Director de la Biblioteca Regional de Murcia, Avda. Juan Carlos I, 17, 30008 Murcia, Spain; <brmu@listas.carm.es>; <www.bibliotecaregional.carm.es>**

This handsome three-CD set with a booklet of over 120 pages was produced for the 1992 World's Fair in Seville, though sent for review to *CFM* over a decade later. The first thing I did on opening the package was to look for the name of Manuel Luna, and indeed, there it was, as director and producer – it's almost impossible to think of music in Murcia without thinking of Manuel, indefatigable anthropology professor, researcher, singer-songwriter, performer of traditional and neo-traditional styles...

Ever since Franco's death in the mid-70s, regionalism has been increasingly important in Spain, and local autonomies and provinces have been producing admirable editions of their music; Murcia is no exception. For those who can't quite place it, Spain is divided into Autonomies, of which Murcia (accent on the first syllable) is one of the smallest geographically: it is located between Valencia and Andalucía, with the Mediterranean coast and verdant fields on its eastern side and mountainous regions in the interior.

Murcia's varied geography is mirrored in its cultural richness, including many genres and styles of music. On the 1952 Alan Lomax recordings of which

I am the editor, the Murcia volume has not yet appeared, but my colleagues there are helping me prepare it. It will include several splendid tracks of the unusual polyphonic singing of the “Auroros,” which do not appear in the set reviewed here. Other Murcia genres are related to the music and dance of Andalucía, its neighbour to the south and southwest, or to Albacete or Valencia, with which it also shares borders. My own experiences in Murcia have been limited – once singing for the annual Three Cultures Festival, and once for a lively dinner and dance and song evening with the EtnoMurcia group – hours of infectious music, song, and dance with some of Murcia’s most talented, knowledgeable – and convivial – musicians.

This set is not intended as a survey of musical traditions of Murcia, but rather as a documentary package of recordings and information about a centrally important tradition. The booklet is a scholarly study (in Spanish), beginning with an analysis of the different kinds of *confradías* (confraternities), including the medieval guilds and the several types of religious *confradías*, such as penitential brotherhoods, some of which still survive. After a section explaining the geography of Murcia, the study zeroes in on one *confradía*, that of “animas” or souls, its history and the purgatory cult associated with it. The next chapter deals with the *cuadrillas*, which can be almost any kind of group with a specific function but here refers to musical groups of about fifteen men, whose living is earned in other occupations than music; these groups come together for specific occasions, especially the Christmas season. The role of the *confradías* in assuring the correct ritualistic function of the music, dances and ritual theatre is explained, together with the roles of the different members, the traditional formations of the group, and other details. Further chapters discuss types of *cuadrillas*, genres and styles of Murcia dances, and finally song lyrics and their relation to dances and seasonal activities.

The three CDs are divided by region, and the names of the different groups are given, but not those of individuals. Due to the nature of the *cuadrillas* and *confradías*, few women’s voices are heard, mostly in the Christmas *aguilando* (house visit) songs. The instruments are mostly violins and plucked stringed instruments, as well as castañets, and sometimes domestic percussion such as mortar and pestle. The groups are traditional, rather than concert groups, and I enjoy their straightforward, self-confident but not showy style, and some very fine singing. The music ranges, depending on its function, from solemn to cheerful, and there are a couple of lovely solo violin “Tunes for Mass,” which one rarely hears elsewhere.

Somewhat ironically, given the wealth of information in the booklet, the CDs are difficult to follow because the extensive notes do not present the tracks in order: one has to follow the track list on the back cover and look for explanations in the booklet, under “dances,” for example. The accompanying letter specifies that the package was intended to be an ethnographic document; indeed it is, and a fine and important one, but it would have been greatly enhanced by ensuring that the booklet corresponded more coherently to the recordings. Otherwise, it is a generous and solid addition to the growing body of documentary recording and booklet productions in Spain, often subsidized by local governments – a tradition we might wish to emulate here in Canada.

*Judith Cohen, Toronto, Ontario*

## *Calendar*

**Lawrence Christmas and Brian Carnell (photographers). ‘Barely’ Seen ‘But’ Often Heard: 2006/7 Calendar.** Cambria Publishing, Box 61083, Kensington P.O., Calgary, Alta. T2N 4S6; <www.cambriapublishing.com>; <publisher@cambriapublishing.com>; Renay Eng-Fisher, 2424 36<sup>th</sup> St. SW, Calgary, Alta. T3E 2Z5; <barelyseen@telus.net>

I’ve never reviewed a calendar before. What can I say about it? Each month has its own page and its own photo – but, unlike most calendars, this one includes 18 months, from July 2006 to December 2007, so if you buy one now, you won’t miss any coverage (pun intended, here and below...). The format is quite large; there’s ample space to write in for each day, so you can keep track of upcoming musical events, and other happenings of lesser importance such as family birthdays. Each month has a large photo of a musician or musical group with no clothes on. Strategically-placed musical instruments (and in one case, a dog) keep the photos within the bounds of respectability.

Almost all of the musicians are from Alberta (although a few out-of-province people were photographed at the British Columbia Bluegrass Workshop). Some are personal friends of mine (though not *that* personal...). The photos are all light-hearted and whimsical (but only one approaches cheekiness). The publishers maintained their artistic integrity by not asking me to be a subject.

Some of the names will be familiar to readers of this magazine, for example, Chris Coole (*Banjo Special* et al.), Dave Wilkie and Denise Withnell (*Cowboy Celtic* et al.), Dave Clarke (Steel Rail, David Francey), Seanachie, Tammy Fassaert, radio host Tom Coxworth, multitasker Tom Wilson, Steve Fisher (author of

numerous reviews in these pages over the years). Others you will no doubt hear of in issues to come.

Photographer Brian Carnell ([www.BrianCarnellPhoto.com](http://www.BrianCarnellPhoto.com)), a respected nature photographer as well, looks after the more northerly Alberta content; the south and the B.C. workshop fall to Lawrence Christmas ([www.cambriapublishing.com](http://www.cambriapublishing.com)), whose book *Coal Dust Grins* was highly received; its spin-off CD, *Coal Dust Grins: A Musical Portrait*, was reviewed by us (36.2, p.27). These ain't no snapshots; they're professional-quality images.

Some of the proceeds go to the Calgary Dream Centre, an organization which helps the poor, disenfranchised and homeless rejoin the community. Good causes aside, this calendar is a lot of fun, and worth owning, if only to learn what your favourite musicians look like with only their instruments on. Too bad about the punning title; but I guess I'm in no position to complain...

*John Leeder, Calgary, Alberta*

## A Peak in Darien

Some of these items 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.

### *Recordings*

Tiinesha Begaye. *Rhythms of Love*. CR-6357. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; [canyon@canyonrecords.com](mailto:canyon@canyonrecords.com); [www.canyonrecords.com](http://www.canyonrecords.com)

Wendi Hunter. *How Can I Keep From Singing?*. 109 Crescent St., Acton, Ont. L7J 2E1; [weddi@wendihunter.ca](mailto:weddi@wendihunter.ca); [www.wendihunter.ca](http://www.wendihunter.ca)

Johnny Mike. *Hear Our Prayers: Harmonized Peyote Songs*. CR-6385. Canyon Records (address above)

Paul Mills. *The Other Side of the Glass*. BCD171. Borealis Records, 225 Sterling Rd., Unit 19, Toronto, Ont. M6R 2B2; [www.borealisrecords.com](http://www.borealisrecords.com); [info@borealisrecords.com](mailto:info@borealisrecords.com)

Northern Cree & Friends. *Slide and Sway: Round Dance Songs Recorded Live, vol. 4*. CR-6400. Canyon Records (address above)

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