

think about it, the more I think that the discussions from everyone listening to this CD will be part of its value.

I'm very grateful to Moses Asch and Sam Gesser for recording this material in the first place, and for Asch's vision to keep all his records in print. And of course I'm grateful to the people at Smithsonian Folkways for co-producing this album. But I can't help thinking about the fact that it is Americans who did so

much to preserve our recorded Canadian folk music, and it is Americans who are reissuing it now. (See Ed McCurdy's new/old album, reviewed in the previous issue.) What's wrong with Canada? Can't we do that, too? Why isn't someone re-releasing all those early Canadian folk music records on various other labels? Why has the RCA 9-disc Centennial collection of folk songs been left to languish out-of-print, for example? Only in Canada, you say?

More Reviews

Book

Beverlie Robertson (with notes by Edith Fowke). *With Knowing Eyes: Canadian Women in Song.* Brandy Creek Music and Publications, 2468 Falkenburg Road, RR #1, Port Carling, Ontario, POB 1J; oldblues@golden.net

This is an important book, and a long-awaited one. People who enjoy Canadian traditional music finally have a new songbook for their shelves.

The book has been long-awaited by Robertson herself – 30 years, in fact. As she observes, 30 years gives one a wry perspective on the nature of progress. Whether the progress she refers to is of the project or of the status of women is a moot point. It was the International Women's Year (1975) when the project started; Edith Fowke came on board at Wade Hemsworth's book launch at Trinity College, and contributed many songs that had hitherto been unpublished.

Between the covers lie eighty Canadian songs about women, mostly traditional. The songs are divided into ten categories: "Women in Love", "Women Left Behind", "Ladies' Choice", "Taking Care", "Careless Love", "Devastation", "Married Life", "Brains over Brawn", "Adventuring", and "The Struggle". Songwriters represented include Shirley Eikhart, Marie-Lynn Hammond, Wade Hemsworth, Vera Johnson, Anne Lederman, Gordon Lightfoot, Rita MacNeil, Sylvia Tyson, and Nancy White.

As is expected, the majority of the songs are in English. There is a good sampling of songs in French, alas with no English translations, as well as a Yiddish song (translated by Judith Cohen) and a Ukrainian song, "I Must Have Been Blind When I Married Him", translated by Robert Klymasz. Cynthia Kerr's "Give Us Back the

Night" has been translated by Chantal Chamberland into French. In her preface Robertson gives a clear and rational explanation why there is no music from Canada's Native women in the book. The music has all been transcribed by Beverlie Robertson herself. Chords have been added, and I am pleased that they have been deliberately omitted for some songs that sound best *a cappella*.

The selection of songs is fascinating. The beautiful "If I Were a Blackbird" is represented by a rare Ontario version with different words and melody from the familiar. An Ontario "broken token" ballad is included, along with "The Star of Belle Island". This is such a beautiful song; more Canadians should be aware of it. "Taking Care", the fourth section, reflects the role of women in the creation and nurturing of humankind. Interestingly enough, all the songs in this section are recently composed, leaving this reviewer to wonder if traditional music never reflected this aspect of women. Drawing on my ever-fading memory, I could not readily recall such a traditional song. Interesting.

The well-loved "She's Like the Swallow" comes with three verses not normally sung, which give added poignancy to the song. "The Bad Girl's Lament" is here, one of the large family of songs that are identified by the earliest example, "The Unfortunate Rake", of which the familiar "Cowboy's Lament", aka "Streets of Laredo", is the best known. Perhaps from being immersed in this book of women's songs I found myself wondering why the male "rake" is merely "unfortunate", the cowboy is merely a cowboy, but when the protagonist is a woman, she becomes the "bad girl".

"Brains Over Brawn" is one of my favourite sections. Child ballad 4, "Lady Isobel and the Elf

Knight' is obviously included; I appreciated Robertson's choice of LaRena Clark's version over the more popular Nova Scotia version. And "The Foolish Shepherd", as sung by George Samms of Newfoundland, is an absolutely delightful version of Child ballad 112, "The Baffled Knight". This is one I immediately decided I should add to my repertoire.

By now you get the idea: here is a book filled with wonderful songs, many for the first time in print. They're all Canadian, and we all should be proud. Of particular interest to me was the listing of recordings of the songs in the book. So many of them are now available, a far cry from older Canadian songbooks, when the recordings were but few. And I confess that I was pleased to see the old Hallmark recording *Folk Songs of Canada* by Charles Jordan and Joyce Sullivan mentioned, a very scratchy copy of which still inhabits my basement.

I approached the end of the book with some trepidation. This is the Sources and References section and the Publications Cited and Recordings sections. Would they be so exhaustive and scholarly, as Edith Fowke's are, that they overwhelm? Would they be so skimpy as to be of very little use? I'm happy to say that the answer is neither – to me they struck the right note of being somewhere in the middle of the two extremes noted above.

Beverlie Robertson has been singing and playing her guitar for four decades or more. She sang with the Chanticleers, an early pre-Travellers group that included Joe Hampson, late bass player with the Travellers. She is also a producer, organizer, entrepreneur, educator and arts advocate. If you have heard her, you know that she has a presence that fills the room.

With Knowing Eyes is, as I previously said, an important book. Its spiral binding makes it easy to use, its large format and type makes it easy to read, and I appreciate the fact that all the lyrics are given, even the first verse used under the music notation.

Lorne Brown, North York, Ontario

Recordings

Blackfoot Confederacy. *Confederacy Style: Pow-Wow Songs Recorded Live at Post Falls.* CR-6405. Canyon Records, 3131 West Clarendon Avenue, Phoenix AZ 85017, USA; canyon@canyonrecords.com; www.canyonrecords.com

This is a remarkable compilation of powwow songs, recorded live, from the Blackfoot Confederacy, which consists of the Blackfeet, Siksika, Kainai and Piikani peoples. It's good to hear some of the old songs again from groups such as the Old Agency Singers and the Blackfoot A-1 Club Singers.

The recording originated from a dream of Jay Dusty Bull. As instructed in the dream, he sought out singers from the four Blackfoot nations to sit at one drum and share their songs. The group enjoyed their collaboration so much they have continued to sing and travel together. It is their aim to preserve the songs and the singing style of the Blackfoot.

The songs, mostly war dance songs, were created from the 1950s to the present. In Blackfoot style, all songs employ a continuous warble in the voice. The drumbeat is noticeably light, with numerous accents added by the unison voices and the bass drum.

For lovers of powwow sound and of powwow history, this is an important recording.

Lynn Whidden, Brandon, Manitoba

Fraser Union. *This Old World.* FU-03. Roger Holdstock, 3851 West 22nd Ave., Vancouver, B.C. V6S 1J8; rogerildi@hotmail.com; www.fraserunion.com

As the old adage goes, if they like it once, they'll love it twice, and the third time's the charm. Made to celebrate their twenty years of making excellent music as one of western Canada's best musical aggregations, this recording, their third to date, features the quartet as it has been constituted since 1986, Roger Holdstock, Dan Kenning, Barry Truder and Henk Piket, as well as guest musician Duncan Truder, son to Barry, featured on drums on three of the CD cuts, selections 1, 5 and 10 respectively. As vocalist, guitarist and mandolinist Roger Holdstock loves to point out every chance he can, Fraser Union is much more than a singing group; they are purveyors of activism and social change as reflected in the music they have been making in and around the west coast of Canada for the past two decades. Fraser Union succeeds quite nicely with this recording, on three separate levels. First, it celebrates the Canadian experience and identity, both past and present. Second, it presents a set of wonderful songs which reflect the need for change in a world where major change is necessary for the advancement of the human condition.

Finally, it celebrates the experiences of the ordinary worker, whether a miner, truck driver, logger, or prospector seeking for gold well over a century ago.

If the central tenet of this recording is, as Barry Truder says in his original composition, the album's title piece, "This Old World", that this old world of ours needs a definite shaking up, then the first two songs set the stage for what is to follow musically. Perhaps the Diggers felt the same way back in 1649, when they attempted to establish a working commune in Saint George's Hill, only to be brought down by the men of property and the powers that were, as ably rendered in Leon Rosselson's excellent and powerful "The World Turned Upside Down". What these two songs demonstrate is that no matter what historical period is in question, be it England of the seventeenth century or the contemporary activist scene in Canada and elsewhere, the struggle to better the human condition is and has been essentially the same.

If this recording also proves anything, it is that even a tried and true golden oldie, a veritable chestnut, can be rendered fresh and new, as Fraser Union has done with "Drill Ye Tarriers", a song I have heard countless times since the 1960s. This comic tall tale, which belies the hardships and dangers in the building of the Canadian Pacific Railroad in the second half of the nineteenth century, is both whimsical and evocative of the fact that even history can be transmitted in a humorous and witty manner.

Fraser Union know a good song when they hear it, and this is reflected through the impressive diversity of their musical sources and inspirations: from songs collected by legendary B.C. song collector Phil Thomas to such fine contemporary songwriters as Fred Small, Bruce Phillips, Bruce Cockburn, Mose Allison and Linda Allen, not to mention several cuts composed by members of Fraser Union itself, including the aforementioned Barry Truder, and Roger Holdstock, whose "West Coast Lullaby" is a song any parent would be proud to use to put a little one to sleep at night. And speaking of Linda Allen, the recording's last cut, "Where I Stand", an Allen original, is a song that begs to be sung over and over again, a song that could easily become a future anthem for change, a woman's song, to be sure, but a legitimate musical firebrand for males and females alike, standing upon the ramparts and fighting the good fight in order to better humanity in the years to come. Several other songs deserve special mention, among them the Truder-

composed "Ballad of Robert Harkness", a song telling of the travails and hardships of a young man trying to make his fortune in the Cariboo goldfields in the early 1860s, when prospecting was anything but a romantic venture with instantaneous riches at hand. Another song deserving of mention is "This Land is Whose Land?", based on the Woody Guthrie classic but with a definite Canadian bent and flavour, giving the listener a succinct history of the various settlements of Canada since the days of the Norse explorers. Canadian experience, history and identity also come across in such pieces as "Bank Trollers", "Goin' Down the Road" and "Hard Rock Miner", as well as in the powerfully evocative piece "Canning Salmon", composed by Linda Chobotuck.

So what essentially comes across with this latest Fraser Union offering is threefold, and very successful at that: a recording predominantly Canadian in content and character; a recording which celebrates the hardships and achievements of the everyday worker; and a set of songs which loudly and uncompromisingly call for and demand necessary change and a major shaking up of the world for the good of us all. If this recording is an accurate reflection of the excellent music Fraser Union has been making for the past two decades, let us all hope with eager anticipation that the next twenty years will be as important and successful. So this latest Fraser Union musical offering comes very highly recommended.

Robert Rodriquez, New York, New York

Mike Hotain. *Every Song Comes with the Wind.* Lynn Whidden, 332 22nd St., Brandon, Man. R7B 1R8; hotaincd@armchair.mb.ca

Every Song Comes with the Wind is a compilation of Dakota song and narrative of Elder Mike Hotain. This documentary recording, which features a wide variety of song types and styles, was compiled by R. Murray Schafer, Lynn Whidden and Mike Hotain, and was supported by the Brandon University Research Committee program. The unique mix of narrative and song on *Every Song Comes with the Wind* will make it particularly useful as a teaching resource, but also for researchers and community members who are interested in learning more about the meaning of Hotain's songs.

Every Song Comes with the Wind exhibits excellent recording quality; Hotain's singing voice is clear and strong. He employs a very

smooth vocal production, even in the extremes of his range. Equally enjoyable is hearing him speak about his songs and their meanings. By incorporating Hotain's voice in this way, the compilers have preserved not only the text of his music, but also important explanatory and contextual information that relates to the songs, such as the dance style employed or multiple functions of a song (see, for example, Track 8, "Slide Step").

Also in this vein, the compilers have included brief explanatory notes meant to guide the listener through the CD. These notes are clearly geared towards a listener not familiar with this style of music, identifying vocal timbres, descending melodic contour, and vibrato or vocal pulsation. However, the terminology used is basic and can be understood by one unfamiliar with the equivalent musical terms. These notes could be expanded to include transcriptions.

While the liner notes of *Every Song Comes with the Wind* suggest that one "will experience the traditional and original songs and narrative of Mike Hotain", there is no indication as to which songs are traditional and which are original, or whether the term "traditional" is meant to refer to the style of songs Hotain creates. Clarification on this point would be useful, but it could be that the traditional-original distinction of concern to some scholars is not particularly meaningful to Hotain or in this context.

In terms of visual layout, my only complaint is in the poor print quality of the liner notes and CD label, which give an otherwise documentary quality recording an amateurish feel. In particular, the choice of black on grey shadowed font creates blurry text for the reader rather than the impact I suspect they were going for.

Every Song Comes with the Wind by Mike Hotain is an important contribution to the documentation of First Nations music and its role in cultural life. While this recording will find a home in the personal collections of Dakota peoples and members of other First Nations, it will also be an important educational tool in classrooms and libraries throughout Canada.

Janice Esther Tulk, St. John's, Newfoundland

Tim Hus. *Alberta Crude*. SBR003. Tim Hus, 425 8A St. NE, Calgary, Alta. T2E 4J2 (no address on packaging); timhus@timhus.ca; www.timhus.ca

Tim Hus must be getting rave reviews out there in western Canada with his blue collar style of country music: real country music, or should I

say "classic" country. Tim has earned all those great reviews, with a style that is foot-stompin', quite like his eastern counterpart, Stompin' Tom. By the way, even Stompin' Tom has given Tim Hus the two thumbs up!

In the CD liner notes Tim writes that he was trying to capture the essence of the West. It is quite obvious that he has done just that. From the opening track, also the title track, "Alberta Crude", and the ten tracks that follow – it's all classic country. Tim has a unique gift of being able to write about people, and people at work: truck drivers, bootlegging whisky runs, forest fire fighters and everyday people just trying to find their fortunes. Like Ian Tyson, Tim can weave a story of hard-working people and make it all sound romantic. The passion of the West is all in this CD.

It was recorded in Calgary at the Rocky Mountain Recording Studio, with some of the best musicians around: people like Ross Watson, Brad Linberg, Rick Preston, Ben Beveridge and of course Spider Bishop. The CD is filled with exciting music, exciting tales of exciting times in the west.

Terry St. James, Montreal, Quebec

Madviolet. *Caravan*. PSMV-70506. Passenger Sounds, c/o Madviolet, 300 Campbell Ave., Suite 312, Toronto, Ont. M6P 3V6; [adviolet@adviolet.com](mailto:madviolet@adviolet.com), www.madviolet.com

Following Madviolet's debut album, *Worry the Jury*, their follow-up, *Caravan*, marks a move from a pop-oriented sound to a mélange of country-roots-alternative-pop-fusion. Consisting of duo Brenley MacEachern and Lisa MacIsaac, Madviolet is backed up by six supporting musicians for *Caravan*, including drummer John Reynolds, who produced and co-mixed the disc. Recording took place at Reynolds' home studio in London, U.K. The ten songs were written by MacEachern and/or MacIsaac, joined on three songs ("Thievin' Love", "Sore Heart" and "Stone Cold Sober") by acclaimed songwriter Ron Sexsmith.

As is becoming the norm for small-scale releases, *Caravan* is delivered in a cardboard Digi-pack with artful graphics (courtesy of Janice Kun). Inside is a separate booklet with lyrics and production credits, again set within Kun's graphics. Not surprisingly, *Caravan* is a mix of several styles that I'd call "roots fusion", yet still with a certain pop sensibility. It features catchy melodies and clever lyrics, and gives the listener a

good picture of the duo's live show (for which they are best known). On this basis alone, the album is a success, as it will attract new listeners from a variety of genres to Madviolet concerts. MacEachern and MacIsaac sing and play as a unified force, with most of the supporting musicians integrating beautifully into the musical picture. Clare Kenny (Indigo Girls) displays a driving yet sensitive approach to bass, while Julian Wilson's keyboards are simultaneously reserved and virtuosic.

Producer John Reynolds (who also plays drums on the album) has made some controversial decisions in recording and mixing. To my ear, the drums are far too prominent in the mix, while the vocals (though beautifully sung) have fallen victim to poor production techniques, depriving them of their expected sparkle. Reynolds, or perhaps co-mixer Tim Oliver, has also made mistakes with frequency management and has compressed the dynamics out of many of the tracks, resulting in a pop-music sound that is at odds with the new musical direction alleged for *Caravan*. Finally, at least eight of the ten songs seem to have been recorded under-tempo. This is most clearly shown on the final track, "Never Saw the Ending", which begins with a drum introduction. When the band comes in, the tempo immediately increases by several beats per minute, pulling drummer Reynolds along, and a second tempo bump comes later amidst MacIsaac's fiddle solo.

Despite the production issues noted, *Caravan* is a solid follow-up album that should inspire many listeners to catch Madviolet live in concert, where their music shines to its truest potential.

Paul Guise, Winnipeg, Manitoba

Northern Cree and Friends. *Slide and Sway: Round Dance Songs Recorded Live, Vol. 4.* CR-6367. Canyon Records Productions, 3131 West Clarendon Avenue, Phoenix AZ 85017, USA; canyon@canyonrecords.com; www.canyonrecords.com

On this recording, Northern Cree is joined by other well-known groups, such as Blackstone and Gordon McGilvery. *Slide and Sway* was recorded live at the Louis Bull Reserve in 2005, and the enthusiasm of the crowd for this dance music shows through. The excellent cover photograph shows some of the patterns the dancers take as they do the round dancing.

The detailed notes help to understand the music and dance and their context. They tell us

that participants are notified of upcoming round dances by word of mouth, often during an ongoing round dance. Lunch is served by the sponsors of the dance, because the dancing often lasts until the wee hours of the morning. Men and women form large circles around the drummers, then, holding hands, they sidestep to the long-short beat of the drum. When the song finishes they return to their seats to await the opening phrases of the next song calling them to dance. Stickmen for the occasion ensure that there are enough hand drums and chairs for the players. Singers are encouraged to take turns, so that all the musicians have opportunity to sing and drum. The notes also explain the unique drumming style of the peoples of northern Saskatchewan and Alberta: they achieve the sound of a snare drum by tapping the back of the vibrating drumhead with a fingernail just after hitting the front with the beater.

All of these groups achieve a forceful unison, ornamented with lots of calls, and even by the comments of the masters of ceremony. This is typical plains song form, with the addition of English words that lend humour both by fracturing English speech rhythms and by parodying the lyrics of love songs.

Lynn Whidden, Brandon, Manitoba

The Wailin' Jennys. *Firecracker.* JBM 0605. Jericho Beach Music, 1351 Grant Street, Vancouver, B.C. V5L 2X7; jerichobeach@festival.bc.ca; www.festival.bc.ca/jerichobeach; www.thewailinjennys.com

Following up on their debut, *40 Days, Firecracker* is the second album by acclaimed Winnipeg group The Wailin' Jennys. The Jennys consist of Annabelle Chvostek (in place of founding member Cara Luft), Nicky Mehta and Ruth Moody. This latest album features no fewer than 12 supporting musicians in addition to David Travers-Smith, who also produced, engineered, mixed and mastered the disc. Recording took place at studios in Toronto and Winnipeg, with some additional work in Montréal (Chvostek's home town). Stylistically, *Firecracker* is a blend of "roots/traditional", country, and grown-up Canadian pop; all of the songs were newly composed by various Jennys between 2001 and 2005, with the exception of their arrangement of the traditional "Long Time Traveller".

At first glance, *Firecracker* is an understated package, with black, white and red ink on a

brown cardboard Digipack. Inside are basic liner notes (again on rustic brown paper), containing a full list of performers and complete lyrics, as well as a handful of photos. Notably absent from the notes is credit to the arranger(s?) for the rich, detailed textures displayed on many of the songs. The Jennys do pay a special thank-you to Travers-Smith, whose masterful production skills let the clean musical performances shine to their fullest potential – the audio is pristine. But above all, it is the voices that steal the show...

The vocal harmonies are beautifully tuned and balanced throughout the disc, from full arrangements such as “Starlight” and “The Devil’s Paintbrush Road” to the stark *a cappella* of “Long Time Traveller”. Indeed, the vocal performances throughout illustrate the power of vocal harmony to enliven even the simplest of lyrics and melodies (this is not to suggest that the songs themselves are simplistic). Luckily for the listener, the instrumental performances are equal to the challenge; repeated listenings to the more complex arrangements revealed an uncanny sense of ensemble and musical sensitivity, given the number of session musicians involved. Occasional hints of other musicians pop through (perhaps Blue Rodeo on “Begin”, or Joni Mitchell on “Apocalypse Lullaby”), but never at the expense of The Wailin’ Jennys’ own musical personality.

Second albums often prove difficult for artists wishing to maintain momentum after a successful debut. In The Wailin’ Jennys’ case, *Firecracker* delivers on all the previous success and surrounding hype. This is an album with wide appeal, and should serve to announce the Jennys’ arrival on a very elite stage.

Paul Guise, Winnipeg, Manitoba

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A Peak in Darien

Some of these will be reviewed in upcoming issues; some are outside our purview, but are included as a

courtesy to the people who sent them to us, and to inform our readers.

Book

E. David Gregory. *Victorian Songhunters: The Recovery and Editing of English Vernacular Ballads and Folk Lyrics, 1820-1883*. Scarecrow Press Inc., 4501 Forbes Blvd., Buite 200, Lanham, MD 20706, USA; custserv@rowman.com; www.scarecrowpress.com

Recordings

Glen Ahhaitty. *True Lies From the Road: Oklahoma Round Dance Songs*. CR-6410. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; canyon@canyonrecords.com; www.canyonrecords.com

Dave Baker. *A Portrait of the Westcoast in Song*. Coast Country Productions, 23056 – 118th Ave., Maple Ridge, B.C. V2X 2M8; dbcoastcountry@shaw.ca; www.davebaker.com

Ball and Chain & The Wreckers. *Live at the Bayou*. MOO 716. Michael Ball & Jody Benjamin, 186 Bradley Ave., Ottawa, Ont. K1L 7E2; mbjb@magma.ca; www.ballandchain.ca

Jamie Byrd. *Garden of Days*. RDR 12157. Rooster-Dog Records, 634 San Bruno Ave., San Francisco, CA 94107, USA; jamie@jamiebyrd.com; www.jamiebyrd.com

Robert Tree Cody & Will Clipman. *Heart of the Wind: Music for Native American Flute & Drums*. CR-7072. Canyon Records (address above)

Connemara. *Near & Distant Shores*. 02-50355. Glenn Hiscock, 9 Keith Dr., Goulds, NL A1S 1A9; ghiscock@rogers.nl.com

David Francey. *The First Set: Live from Folk Alley*. LAKR 1005. Laker Music, 2998 Elphin Maberly Rd., RR#1, McDonald’s Corners, Ont. K0G 1M0; [laker@davidfrancey.com](mailto:laker@ davidfrancey.com); www.davidfrancey.com; Festival Distribution, 1351 Grant St., Vancouver, B.C. V5L 2X7; 1-800-633-8282; fdi@festival.bc.ca; www.festival.bc.ca

David Francey. *Rights of Passage*. LAKR 1007. (addresses above)

David Gogo. *Acoustic: Official Bootleg Series, vol. 2*. CBR-0382. Corbova Bay, Suite 209, 2750 Quadra St., Victoria, B.C. V8T 4E8; www.davidgogo.com; www.cordovabay.com

Eve Goldberg. *A Kinder Season*. BCD177. Borealis Records, 225 Sterling Rd., Unit 19, Toronto, Ont.

M6R 2B2; www.borealisrecords.com; info@borealisrecords.com

Richard Harrow. *40 Minutes*. 1716 66th Ave. SE, Calgary, Alta. T2C 1T3; rharrow@audiomastering.com; www.myspace.com/richardharrow; www.richardharrow.com

Ivonne Hernandez. *In Time*. PM14102. Pacific Music Marketing Ltd., 3117 Delta Ave., Victoria, B.C. V8Z 1A6; info@pacificmusic.net; info@islandviewcreations.com; ivonne@ivonnehernandez.com; ivonnehernandez.com

Highwater Jug Band. HDR 008. Hoodoo Records, P.O. Box 2031, Sta. M, Calgary, Alta. T2P 2M2; info@highwaterjugband.com; www.highwaterjugband.com

House of Doc. *Prairie Grass*. MNCD4406. www.houseofdoc.com; buycds@houseofdoc.com; Vince R. Ditrich, Box 293, Nanoose Bay, B.C. V9P 9J9; www.vinsynch.com

House of Doc. *Sacred Blue*. HOD001CD (addresses above)

Michael Jonathan. *Evening Song*. PMR70015. Poetman Records USA, 535 West 2nd St., Suite L-102, Lexington, KY 40508, USA; folk-boy@woodsongs.com; www.eveningsongcd.com

Bob Lanois. *Snake Road*. CBR-0362. Cordova Bay Entertainment Group Ltd., Suite 209, 2750 Quadra St., Victoria, B.C. V8T 4E8; alfie@cordovabay.com; www.cordovabay.com

Rebecca Levant. *Nostalgia: Darkness and Light in Jewish Tango & Sephardic Music*. LEVCD002. 1725 7th Ave. NW, Calgary, Alta. T2N 0Z5; rele-vant@shaw.ca; www.rebeccalevant.com

Barry Luft & Tim Rogers. *Songs of the Iron Trail*. IT01. Tim Rogers, 126 Sierra Morena Green SW, Calgary, Alta. T3H 3E4; IronTrail@shaw.ca; www.irontrail.ca

Corb Lund. *Hair in My Eyes Like a Highland Steer*. SPCD 1309. Stony Plain Records, Box 861, Edmonton, Alta. T5J 2L8; info@stonyplainrecords.com; www.stonyplainrecords.com; info@corblund.com; www.corblund.com

McClellan, Robedeaux and Stoner. *Prayers for Life: Peyote Songs of the Native American Church*. CR-6398. Canyon Records (address above)
R. Carlos Nakai with Cliff Sarde, William Eaton & Randy Wood. *Reconnections*. CR-7059. Canyon Records (address above)

David Nigteagle. *Torn From the Heart – The Journey*. CR-7074. Canyon Records (address above)

Northern Cree. *Stay Red: Pow-Wow Songs Recorded Live at Pullman*. CR-6406. Canyon Records (address above)

Northern Cree and Friends. *Long Winter Nights: Round Dance “Live!”*. CR-6401. Canyon Records (address above)

Evelyn Parry. *Small Theatres*. BCD181. Borealis Records (address above)

Peter Phippen. *Shadows of Dawn*. CR-7079. Canyon Records (address above)

Pima Express. *Time Waits for No One*. CR-8188. Canyon Records (address above)

Gerald Primeaux Sr. *Voice of a Dakota: Harmonized Healing Songs*. CR-6408. Canyon Records (address above)

Bob Snider. *Caterwaul & Doggerel*. BCD178. Borealis Records (address above)

Darcy Stamp. Darcy Stamp, Suite 2, 912 3rd Ave NW, Calgary, Alta. T2N OJ6; info@darcystamp.com; www.darcystamp.com

Terry Tufts. *The Better Fight*. BCD 172. Borealis Records (address above)

Rod Walsh. *Close to Home*. RCW180761. rod-walsh@telusplanet.net; www.rodwalshmusic.com

Aaron White, Gary Rasmussen & Ed Michaels. *Blue Stone*. CR-7076. Canyon Records (address above)

Randy Wood, with Will Clipman. *My Heart and Soul*. CR-6389. Canyon Records (address above)

CD-ROM

Various. *Folklore Heritage in the Pacific Northwest*. British Columbia Folklore Society, 7345 Seabrook Rd., Central Saanich, B.C. V8M 1M9; www.folklore.bc.ca; mike@folklore.bc.ca

DVD

Dawn Lacey. *A Season's Circle*. 208 - 5415 50th Ave., Yellowknife, NT X1A 1E4; nwad16@theedge.ca; www.celtarctic.com/dawn_main.htm