

A Peak in Darien

Books

Donnie Doyle. *Along Let Seven Shore: Folksongs and Other Writings* by Harold, Steve and Donnie Doyle. Acorn Press, P.O. Box 22024, Charlottetown, P.E.I. C1A 9J2. 2000. 108pp.

Recordings

The Fables. *A Time*. 02 50876. Tidemark Music & Distribution Ltd., Suite 1400, 1791 Barrington St., Halifax, N.S. B3J 3L1; <www.tidemark.ca>; <www.thefables.com>

Farride Quartet. *And Then There Were Three*. PBM 467. Farride Quartet, c/o John Chapman, 63 Maxam Dr., Thompson, Man. R8N 1Z2

Angus Finnan. *Pool's Gold*. SVP01. Shelter Valley Productions, 376 Nickerson Dr., Cobourg, Ont. K9A 1A9; <info@sheltervalley.com>; <www.sheltervalley.com>

David Francey. *Torn Screen Door*. LKR 1001. Laker Music, Box 539, Ayer's Cliff, P.Q. J0B 1C0; <laker@abacom.com>; <www.davidfrancey.com>

Frazer Union. *From There to Here*. FU 02. Roger Holdstock, 3851 W. 22nd Ave., Vancouver, B.C. V6S 1J8; <henry@fraction.net>

Lennie Gallant. *Lifeline*. 02 50735. Lennie Gallant, P.O. Box 33012, Quinpool R.P.O., Halifax, N.S. B3L 4T6; <lennie@chatsubo.com>; <www.chatsubo.com/lennie>; Revonant Records, Hunter River, RR#3, Rustico, P.E.I. C0A 1N0;

___ Live. Lennie Gallant (as above); <www.lenniegallant.com>

___ The Open Window. CK60196. Lennie Gallant (as above); Revonant Records (as above)

James Gardas. *Mixing for Gold: Twenty Years of Song Writing*. BCD129. Borealis Recording Co., 67 Mowat Ave., Suite 233, Toronto, Ont. M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

Jerry Holland. *Crystal Clear*. P-0200-CD. Junior Productions, 367 Johnson Rd., George's River, N.S. B1Y 3C1; <jerry@cranfordpub.com>; <www.jerryholland.com>

Leah Lichtenberg. *Deep Inside: New Jewish Music*. SRD712. Sunflower Records, 246 Haddington Ave., Toronto, Ont. M5M 2P9; <leah@netcom.ca>; <www.leahlichtenberg.com>; <www.indiecanada.com>

Richard Thomas Wright & Cathryn Weller. *Castles in the Air: Music & Stories of British Columbia's 1860s Gold Rush*. Winter Quarters Press, Box 15 Miocene, Williams Lake, B.C. V2G 2P3; <cwellner@grrsrootgroup.com>; <http://grrsrootgroup.com>

Angus Macleod. *The Silent Ones: A Legacy of the Highland Clearances*. TORCD001. Torquil Productions, P.O. Box 303, Kincairdine, Ont. NZZ 2Y8; <torquil@btmz.com>; <www.torquil.net>

Arnie Naiman & Chris Coole. *5 Strings Attached—Vol. 2*. M02CA. Merrimweather Records, 100 Crawford Rose Dr., Aurora, Ont. L4G 4S1; <www.interlog.com/~ragged>; <ragged@interlog.com>

Nakai, Estun, Clipman & Nawang. *In a Distant Place*. CR-7042. Canyon Records Productions, 4143 North 16th St., Suite 6, Phoenix, AZ 85016, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

The Prairie Hitters. *From Door to Door*. PH001. Prairie Hitters, c/o Joe Mink, 11 Weir Cres., Saskatoon, Sask. S7H 3A8; <jmink@sk.sympatico.ca>

Rick Scott. *Making Faces*. JEST005-CD. Jester Records, Box 923, #101 - 1001 W. Broadway, Vancouver, B.C. V6H 4E4; <rickscott@smarrt.com>

Jamie Snider. *Walking Down the Basking Trail*. Jamie Snider, Box 434, Picton, Ont. K0K 2T0

Paddy Tully. *The Rowing Jewel*. PA05. Prairie Druid Music, 219 11th St. E, Saskatoon, Sask. S7N 0E5; <waidhead@sk.sympatico.ca>; <www3.sk.sympatico.ca/waidhead/>

Various. *Six Strings North of the Border: Vol. 1*. BCD128. Borealis Recording Co., 67 Mowat Ave., Suite 233, Toronto, Ont. M6K 3E3; <brc@interlog.com>; <www.interlog.com/~brc>

Ken Whitley. *Listening*. BCD127. Borealis Recording Co. (as above)

Richard Thomas Wright & Cathryn Weller, with Ken Hamm & The Wake Up Jacob Band. *Rough But Honest Miner*. Winter Quarters Press, Box 15 Miocene, Williams Lake, B.C. V2G 2P3; <cwellner@grrsrootgroup.com>; <http://grrsrootgroup.com>

Dave Young Trio. *Tale of the Fingers*. JUST 143-2. Justin Time Records Inc., 5455 rue Paré, suite 101, Montréal, QC H4P 1P7; <www.justin-time.com>

Comptes rendus / Reviews

Books

Peter D. Goldsmith. *Making People's Music: Moe Asch and Folkways Records*. Washington, DC: Smithsonian Institution P, 1998.

Poet Tom Wayman titled an anthology of essays on Canadian nationalism and culture after a phrase from novelist Ken Kesey: "Canada was a country we hadn't considered." Have we been there before? I was anxious to read this new biography of the founder of Folkways Records, partly because I was interested to see what I'd learn about the Edith Fowke, Helen Creighton, Marius Barbeau items in the Folkways catalog. Zip. There's only one Canadian reference, and it presents a mistake. That mistake, a reference to Alan Mills as a "French Canadian" singer, may not be important, in the scale of things, but it reinforces, not only that Canada is marginalized, but also how Quebec remains *submarginalized!*

Nevertheless, Goldsmith tells an important story—important for Canadians interested in their culture, for folkies of all stripes, and for anyone seriously interested in modern North American culture. I won't attempt to précis either Asch's career or the generalization in the previous sentence, but consider one fact about the situation of Folkways and all small, independent labels: it takes money to make money. The few times that Asch came near to having a hit on his hands, the requirements of a

hungry market nearly bankrupted him. For one thing, stores and jobbers can return significant amounts of unsold merchandise after a period of time. All three—manufacturer, distributor, and merchant—have credibility to maintain, and if one or more cannot meet a demand, the lost credibility may make it difficult to make sales later on. A manufacturer must gauge market demands carefully, but the factory owner doesn't make decisions alone—though he has no one to whom he may return unsold merchandise. (My impression is that, in the traditional music area, those small labels who've managed to score publishing hits have been able to use that income to ride these sorts of waves. Thus, Chris Strachwitz's Arhoolie records benefitted from the Rolling Stones' use of Fred MacDowell's "You've Got To Move." Not that the MacDowell song was a hit, but it was *on* a hit album.)

Keep all of that in mind when you remember Asch's policy never to let a record go out of print. (I'm not sure that this need always have been strictly applied—there were a couple of duds in the catalogue, artistically, sociologically, financially—but I certainly appreciate the principle.) Keep it in mind when you realize that sales of Wade Hemsworth, Joseph Allard, and Aunt