

**"C.F.M.S. Mail-Order Catalogue", Canadian Folk Music Bulletin
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ded with "kindness". By the 1860s, however, as chapter twelve explains, the image of the Sliammon changed drastically, as did their social order newly imposed by the missionaries, or "The Black Robes". Present-day reminiscences of elderly Sliammon describe poignantly the position of subordination in which their immediate forebears found themselves. Bill Mitchell told Kennedy and Bouchard of some of his duties as a Watchman, a position created by the priests. For example, if one entered the Church smelling of lotion of perfume, his or her punishment would be either "to stand in front of the altar with . . . hands out to the side or to pay a fine" (p. 122). Buying one's way out of punishment, today's elders explain, became the privilege of the well-to-do (p. 122).

The history of reserve allocation, the subject of the final chapter, is a long and complicated one. The authors present the issues well, particularly by illustrating them with original transcripts, such as that of a heated meeting of the Homalco People on February 15, 1915 to discuss, through an interpreter, one case of White pre-emption of Indian land.

It is the central chapters which comprise the core of the book. From Chapter three, "Food from the Sea, Food from the Land", to Chapter ten, "May the Waters Be Calm", we are taken through the traditional life cycle and worldview of the Sliammon. What is particularly special about these chapters is the first-hand narratives of the present-day Sliammon. Rose Mitchell recalls learning some of the lessons of life as a child "one day while [her] parents were digging clams" (p. 45), while Ambrose Wilson reflects upon his own puberty training. "At the time my voice was beginning to change," he explains, "my mother realized that I needed to train if I was to be a good man . . .", at which point Ambrose recounts how his mother took him to a creek and told him what to do (p. 47). On the subject of

Indian power, Rose Mitchell explained to Kennedy and Bouchard, "Auntie was working on people who had died . . . but one day someone from the unknown grabbed her by the hand and said, 'You will be working on the sick. You will cure the sick people.' That's how she got the power" (p. 55). Chief Tom's wife lost her soul, we're told in the chapter, "Indian Doctors, Indian Healing", when she was a little girl, but an Indian doctor, whose power came from the owl, retrieved it and she recovered (p. 86).

Despite the upheaval in their lives throughout the past two centuries, the Sliammon today continue to carry within them the stories of their first ancestors — Mink, Raven, Crow, Beaver, Frog, Wolf, Deer, Heron, Mountain Goat, and Whale. Some of these stories, as told by today's elders, provide the bulk of Chapter ten, "May the Waters Be Calm".

The Sliammon occupy a special niche in contemporary Canadian culture. The old culture, pronounced dead by anthropologist Homer Barnett, who saw it in the 1930s, lingers on, and, thanks to this excellent new book by Dorothy Kennedy and Randy Bouchard, a major contribution has been made to its wide recognition, appreciation, and, perhaps, even to its survival.

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The Mail-Order Catalogue published by the Canadian Folk Music Society contains over two hundred and fifty entries for records, cassettes and books of Canadian folk music; these can be ordered from the Society. Although in his introduction to the catalogue Tim Rogers states that this is only the first

phase of what will be an ongoing activity and admits that the catalogue is far from complete, it is already valuable to anyone interested in Canadian folk music.

That the phrase 'Canadian folk music' is defined broadly is indicated by the sections into which the catalogue is divided: "Songs (mostly traditional)", "Songs (mostly new)", "Children's Recordings", "Instrumental Music", "From Multicultural Communities", "From Native Communities", "Folk Festivals and other Performance Venues", "Spoken Folklore", and "Concert Music". There is also a "Periodical Back Issues" page, from which we can order back issues of various folk music periodicals. The sections devoted to "Songs (mostly traditional)" and "Instrumental Music" are organized geographically ("samplers" followed by a cross-Canada movement from east to west), while the "Songs (mostly new)" are arranged alphabetically by performer. Each entry includes a brief description of the recording; this may or may not include specific titles of tunes (the name of the record producer, unfortunately, is not given). Two indexes are included: (1) by performer, and (2) by album title. Only the second gives page references to the catalogue; the first provides the names of the albums on which the performer appears (presumably, we can then look up the title in the second index).

Overall, the organization provides easy access to the entries. One major problem, however, concerns the inclusion of books in this catalogue. The criteria for including a book (all are song collections) are not clear, and, in fact, there are very few books listed and they are not easy to find (being included with the recordings). Either they should be listed separately (at the ends of sections, for example) or not included at all. Or perhaps ideally, a separate, more exhaustive, catalogue devoted exclusi-

vely to books could be compiled much in the spirit of this catalogue.

The selection of recordings available includes many old standards as well as some more unusual titles. Certainly, the "new recordings made up, mostly, of newly composed materials" included in the "From Native Communities" section are extremely interesting, and the inclusion of a section of children's recordings is useful. By far the largest section is that devoted to traditional songs, with others, such as "From Multicultural Communities", are small and admittedly incomplete. But future supplements to the catalogue (such as already appeared in the September issue of the C.F.M.S. Bulletin) promise to add slowly to the entries. The content of some of these sections may also, unfortunately, indicate a relative lack of recordings in certain areas: Western Canada, Native and Multicultural communities contain a wealth of untapped (or untaped) resources. In some cases, recordings have been made but unfortunately are unavailable (resting in the form of tapes in archives or private hands). In other cases, much research and many recordings have yet to be made.

The C.F.M.S. Mail-Order Catalogue of Canadian folk music provides an invaluable source for many largely inaccessible, or difficult to find, recordings. As a catalogue, it also provides a useful guide to 'who's who' and 'what's where' of the traditional music scene in Canada. Let us hope that the C.F.M.S. can continue to expand this catalogue, and that, in turn, more recordings can be made to 'fill in the gaps' and provide a lasting record of the wealth of creativity and activity in the various forms of traditional musical culture found in Canada.

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