

1971 and 1991 that contain important information on instrument makers active in Canada as well as relevant pre-1971 articles that had been located in the course of his main search.

Because the instruments featured in this book are part of the Museum's permanent collection, you can not only read about instrument making in Canada, but actually view the instruments in one place. Since the entire country is represented, you can also see who [has made instruments] in your own backyard. Bégin has indeed filled a gap in Canadian musical history.

Paula Conlon

Craig Mishler. *The Crooked Stovepipe: Athapaskan Fiddle Music and Square Dancing in Northeast Alaska and Northwest Canada*. Urbana & Chicago: University of Illinois Press, 1993. 234 pp. \$29.95 hardcover. ISBN 0-252-01996-2

Named for a popular local fiddle tune, *The Crooked Stovepipe* studies the indigenous fiddle music and social dancing of the Athapaskan people. Craig Mishler taped and interviewed Gwich'in fiddlers and dancers, whose territory spans the border between Alaska and Canada along the Yukon River. His work is based on a series of twelve visits, each about a week, from 1972 to 1992.

Mishler stresses that little of the music is pure and stable; rather it is a meeting of indigenous and "exotic" forms. Using the concept of convergence, he accounts for invention and innovation as well as contact and borrowing involving diffusion (form is transferred intact), juxtaposition (forms brought together side by side, without being integrated), and finally fusion (true syncretism or invention: forms are mutually distorted in the way they are joined):

Outsiders may simply look at Athapaskan fiddlers as Indians playing the white man's music, but they couldn't be further from the mark. Although initially learned from whites, Athapaskan fiddle music has been cultivated in relative isolation from mainstream American country music. Playing strictly by ear and within a strong conservative tradition that is over 140 years old, Athapaskan men have developed a power-

ful, beautiful sound and a repertoire that is different from any other style of fiddle music (p. 5).

After a rather heavy introduction, Mishler changes gears and offers a series of snapshots [brief excerpts from? of] early accounts of the fiddle in this area, based on records and letters of the Hudson[s? Bay Company, missionaries, trappers, traders, and settlers. By 1902, Lt. J. C. Cantwell, who journeyed up the Yukon on the government steamboat, noted that "dances of native origin have been almost entirely discontinued and superseded by those learned by the younger generation at the white settlements" (p. 25).

Profiles of Athapaskan fiddlers provide a glimpse of the extent to which fiddling has been adopted into the Indian identity. The leading Gwich'in fiddler of Canada today, Charlie Peter Charlie Sr. (b. 1919) is admired not only by his Indian peers but by many of Alaska's white old-time fiddlers. Elected chief of the Old Crow band from 1956 to 1968, Charlie went on to receive the Order of Canada in 1988 for his community service to the Yukon Native community and his assistance to the academic community. A consultant to biologists, ethnologists, archaeologists, and linguists, Charlie has helped document and preserve the Gwich'in language. He also [performed?] in the 1988 Athapaskan Old-Time Fiddling Festival held in Fairbanks.

Mishler discusses a number of fiddling tunes, noting the tendency to press the bow hairs very hard on the string:

This squeaking and scraping is ... a conscious attempt to replicate the traditional sound of elder fiddlers, a sound aesthetically marked as being Indian.... It's fair to say that among Gwich'in fiddlers, there is a decidedly greater reverence for tradition than for innovation (p. 58).

Certain tunes and dances are favoured in each village, although "Red River Jig" is the all-out favourite across the North. Mishler notates some of the more popular dances using diagrams and verbal descriptions. Jigs, reels, contradances, square dances and closed couple dances gradually replaced the indigenous dances, with the recent addition of open, rock and roll couple dances. "The net result has been a very diverse dance repertoire developed by accretion and attrition constantly reshaping itself through time" (p. 115).

Included in appendices are the transcript of an interview with Athapaskan fiddler Bergman Esmailka Sr., fiddle-tune lists with annotations, and 20 fiddle-tune transcriptions with annotations by Pamela Swing and Shonti Elder. The transcriptions and references in the text whet one's appetite for a CD at the back of the book, but you have to purchase a commercial recording to hear the players: *Music of the Alaskan Kutchin Indians* (Folkways FE 4070).

Mishler concludes with a plea for folklorists and ethnomusicologists to take up the task of mapping, documenting and interpreting the Native North American fiddling tradition. He presents a strong case to consider this music a valid expression of the Athapaskan people.

Paula Conlon

K. Linda Kivi. *Canadian Women Making Music*. Toronto: Green Dragon Press. 1992. 134 pgs. \$32.00 paperback. ISBN 0-969-19558-3

Canadian Women Making Music is a wide-ranging social history of women in Canada involved in a variety of musical activities. It is divided into two sections: "Looking Back" traces the history of women musicians in Canada from Confederation to the present; Part Two, "Voices Clear and Strong" is a series of interviews with various musicians.

There are three main strengths of the first section. It is not limited to a particular genre or approach, but discusses women's experiences as performers and composers of many styles of music from jazz to folk to art music. This section mentions the names of hundreds of Canadian women musicians, pointing to models in many areas, especially in popular, folk and jazz idioms, that people could research further if they wished. The social history considers the importance to women's experiences of not only gender but also such other factors as race, ethnicity, disability and social class.

The second section's interviews focus mainly on singer-songwriters, albeit from many geographical areas and genres: Salome Bey (Toronto jazz-blues singer-songwriter); Heather Bishop, Karen Howe and Kris Purdy (Prairie-based women's music); Pauline Julien (Québec chanteuse); Marie-Lynn

Hammond (Québec folk and radio performer); Lauri Conger, Julie Masi and Lorraine Segato (members of the Parachute Club, based in Toronto at the time of the interview); Alanis Obomsawin (Abenaki nation, singer-songwriter); Arlene Mantle (Toronto-based trade-unionist singer-songwriter); Marie-Claire Seguin (Québec singer-songwriter). There are also several performers: Connie Kadota and Eileen Kage (members of Katari Taiko, Japanese traditional and contemporary Japanese-Canadian drumming); Margaret MacPhee (Cape Breton traditional pianist); Pamela Morgan (singer, guitarist, and pianist based in Newfoundland). As well, one art music composer, Ann Southam, is included.

The book has two main drawbacks: of organization and content. As there is neither a table of contents nor index, it is difficult to access the book's principal emphases. This makes it somewhat awkward as a research tool. Also, there is no musical analysis or discussion of particular musical works or styles—understandable, as the author states early on (p. 3) she is not a musician. However, this lack limits the volume's usefulness for musicologists in general.

Otherwise, Kivi's work is worthwhile for scholars in this field. I especially enjoyed the book's scope as a social history of women making music in Canada. It discusses Canadian women's musical activities since Confederation, through the life experiences of dozens of musicians from popular and traditional music, as well as jazz and concert music, juxtaposing these diverse backgrounds and highlighting their common threads.

Andra McCartney