

a couple of months later, and he didn't release a solo record until 1964—so he was still something of an unknown quantity.

The songs are familiar, but he's playing a broader character onstage than he did even just a few years later. Especially in the later years, he would often say from stage that what you see is what you get, that he's no different in front of an audience than he would be in his living room. But, in this performance, he's playing things up a bit—his accent a bit broader than we're familiar with, and his deference a bit deeper than maybe feels comfortable.

He takes a second shot at introducing "I am a Pilgrim," and it otherwise lacks some of the raw emotion that he ultimately was to bring to it. That's a song he felt so deeply that, in his later years, could bring a tear to his eye. In this performance, it's not quite there yet. It feels sacrilegious to say that. This is Doc Watson after all, and it's simply not possible to overstate how wonderful he was, how charming he was, and how much he brought to audiences.

The set is lovely, of course—again, this is Doc—and his flat-picking as remarkable as ever. Some of his signature tunes, including *Black Mountain Rag* and *Deep River Blues* are fully



formed. He even seems a bit giddy, and it's easy to wonder if that's because of what the trip may have meant, i.e., as an early foray north at a moment when his career was really starting to take off. That said, if someone hasn't heard of Watson and is looking for an introduction, the better recording is 1971's *Doc Watson On Stage*.

— By Glen Herbert

The Once

Time Enough (Independent)



The Once blew out of Newfoundland about eight years ago with fearless vocals and amazingly strong harmonies. They

toured, they practised, they wrote.

On *Time Enough*, their fourth release, Phil Churchill, Geraldine Hollett, and Andrew Dale continue to build on those performing strengths while pushing into new territories exploring with horns, organs, sax, and bass clarinets. A little less of their traditional background comes through here but we see their pop sensibilities being flexed.

The songs are strong, they sound great together, and the musicians are fully committed to the songs. *Time Enough* delivers an experience you want to repeat as soon as it's over.

It's a lovely piece of work from a band that continues to grow in musicianship and confidence and there is nothing here to hold them back. It's a pleasure to observe their musical journey every year or two.

— By les siemieniuk

Mama's Broke

Count the Wicked (Independent)



At a first casual listen, this disc sounds like, well, another old-time album, with a touch of Quebecois. Yes, the two women

in Halifax-based Mama's Broke play plenty of fiddle and clawhammer banjo, but this is a totally contemporary offering that's as dark as December.

Take the song titles alone: *Dirty Mattresses*, *Wrecking Need*, and my favourite, an instrumental called *Revulsion (Black Bile)*. And then the lyrics, with lines such as "I stand by and watch you fuck who you despise," and "in my head I'll never be alone with them hungry little voices from an evil's done." There's a song about a hanging on *Black Rock Beach*, an alcoholic promising to marry her lover as long as he doesn't "ask me to put the bottle away".

The music fits the lyrical content, the mostly minor keys, Lisa Maria's droning fiddle, and the tight harmonies she and Amy Lou spin.

They are both adept at their instruments, and write some great melodies, occasionally using unusual time signatures such as 13/8. They've already won a Canadian Folk Music Award, and their future is much brighter than the themes they tackle.

— By Mike Sadava

Tim Edey

How Did You Know? (Gnatbite Records)



Ballads, fiddle tunes, blues, and even a little jazz. There's a mishmash of styles here from one of Celtic music's finest, and he makes it all work with a little help from a host of friends.

Edey is a world-renowned multi-instrumentalist who has toured with many big names—The Chieftains, Christy Moore, and Natalie McMaster to name three. He's best known for his mastery of the melodeon and guitar but he effortlessly glides

