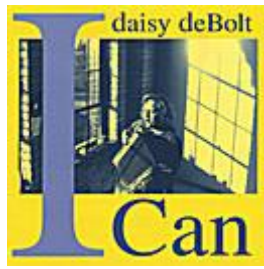


Mp3 Daisy DeBolt - I Can Dcd-103



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A remarkable mixture of almost every tradition, from jazz to rock to country, all brought together by DeBolt's strong, husky and uncharacteristically beautiful voice. 14 MP3 Songs FOLK: Progressive Folk, FOLK: Power-folk Show all album songs: I CAN DCD-103 Songs Details: REVIEWS by Robin Brenner I must admit I was a bit skeptical when I received Daisy DeBolt's CDs, as the cover sporting photos of a woman with an accordion and tracks titled "Go to Sleep You Little Creep" puzzled me and made me wonder just what I was getting in to. What I was in for is a remarkable mixture of almost every tradition, from jazz to rock to country, all brought together by DeBolt's strong, husky and uncharacteristically beautiful voice. Paradise starts off the album feeling a bit like a fairy song, complete with a wandering guitar and pipe leading into the heart of the tune. DeBolt's voice is immediately remarkable, and backed by the strong beat and a combination of her trademark accordion, fiddles, guitars and percussion, she creates fun and rambunctious music with a great jazzy finish. The entire album feels like a wonderfully in-sync jam session among friends (and may very well be), and DeBolt proves to be a capable and inspired leader. Bag Lady Blues moves more toward rock than the country beginning, although there is choral back up which adds gospel and blues to the mix. The lyrics provide a proud song of a bag lady, with a strong sense of voice and personality. The song ends up feeling a little like a Catsesque lament, though the lyrics take it down a notch, beginning with "Remember Lucy / Remember the Watusi" to "There she goes down the street / What, haven't you seen shopping bags before?" Hurtin' Country Swimmin' Song features slide guitar, and the country beat is certainly definite. The happy feeling of the music distracts from the sad theme of the song (as the lyrics say, "happiness cannot be defined by you ... I don't know about love anymore, I just know it don't work, you just learn not to care." Healing Sky, a quiet piano ballad, recalls a '40s torch singer, not unlike Rita Hayworth singing "Put the Blame on Mame" in

Gilda. DeBolt's vibrato voice feels more like an instrument at times, adding a low, melancholy melody to this contemplation of friendship and comfort. Windfall begins a bit like "Paradise," with the percussion leading, accordion entering in with yearning note, and then the bass rolling in a swing beat. In an unexpected connection, I was reminded of Ani di Franco and Dar Williams with this song, meditating on travel and the harsher emotions, mainly because of DeBolt's unshakeable attitude and use of words and their rhythms with just as much importance as the instruments. Long Hot Summer, one of the longer tracks of many long songs (though certainly none of them drag), begins with a moody electric guitar. The tune feels almost solemn, a feeling compounded by the wordless choral backup and the lyrics: "still looking for his wife / even though she's been gone a year / or two, or three / He can't remember / He can't recall / there's only shadows on the wall." Not too soon, however, the melody moves slowly into more of a beat, into a way to survive the heat wave of the title and ends on a much groovier and more hopeful note. Clydesdales and Cadillacs melds well with the finish of "Long Hot Summer," though it is a much angrier song. A dark, heavy beat filled with mourning voices, though not without energy, adds weight to the issues addressed, the song a condemnation of ignoring the land and excess of industry. Winter #16 falls into the torch song category again, a long, lamenting song, both melodic and melancholy, but interestingly not a broken figure. The lyrics again are eerily evocative, from "an old woman sleeps with a young moon in her arms" and the echoing landscape of "trees who do not remember leaves dance sadly." The song turns into a kind of off-key tango while DeBolt's voice offers an unusual fragility. Arizona Dream throws off the sadness of the last track and drops right into a calling to travel and escape the familiar. The sharp beginning knocks you out of the calm "Winter #16" left you in and encourages you to both bounce again and imagine a different place to call home. The title track, I Can, is unexpectedly eerie in its use of electronic instruments. The song is a calm and almost reverent tribute to the power of memory. DeBolt's usual instruments weave through the backdrop, a cello soaring through the finish. The repetitive phrasing of the title becomes a mantra and a beat. Great Big Silver Dinosaurs is strange, melodramatic, true and ridiculous as a fairy tale and full of just as much energy and storytelling. The beat sounds almost dangerous, and the accompanying language feels like a tale for either a child or an adult who still has a sense of wonder, although the story feels more serious than it seems at first. Go To Sleep You Little Creep is a great, whacked-out lullaby, and seems to have no deeper meaning than that. Which, in fact, is rather refreshing. The German translation is a little mysterious, but it seems to fit the song well. Log takes

the album back to a gentle ballad. The music echoes the subject of companionship, daily comforts and relaxation. The final cut of the album, The River Sings In E, involves all of the energy and many-piece band that is DeBolt's trademark. Beginning with a prelude of river sounds, leading from insects singing to a fiddle, then guitar and then finally resolving itself into a rhythm and melody. From there it takes off into a strong and satisfyingly raucous finale. All in all, Daisy DeBolt is not only a lot of fun, but also gifted with a fine-tuned sense of human nature, rhythm, music, and just how much good it can do to sing along with an album. So get your vocal chords warmed up and pop in this CD for an exuberant ride in DeBolt's imagination and heart. LINER NOTES Healing Sky is to you Will Willis and all of us who must travel to come home. Many helped me here as I Soul Stalked until I Can became a soft whisper. Larry Stanley and Bob Derkach have shaped these songs and me. These two beautiful men have brought me and you to this special place where we can whisper I Can. Thank you to the musicians and singers who gave their excellence and loving spirit. Thank you to John Switzer, Willy Weckesser and Lorenz Eppinger for being part of this journey and making my dreams possible. And thank you to the laughing spirit that guides me, golden and full of light, clear and laughing. - Daisy DeBolt, Sept. 1995 SunRise Studios, Toronto.

MUSICIANS 1. Paradise: Larry Stanley-Keyboards, Fred Guignon-Guitar, Marty Cordrey-Drums, George Koller-Electric Bass, Bob Derkach-Accordion Hammond B3, Rod Booth-Violin, Chip Yarwood-Penny whistle, Jacques Lussier-Mandolin, Choir: Terry Jones, Sam Walton, Larry, Marty, Grindl Chukirka, Denny Kennedy Daisy. 2. Bag Lady Blues: Larry Stanley-Keyboards, Fred Guignon-Guitar, Marty Cordrey-Drums, David Woodhead-Electric Bass, Bob Derkach-Accordion Hammond B3, Chip Yarwood-Sticksynth Sax, Choir: Sam Walton, Larry, Terry Jones, Grindl Kuchirka, Denny Kennedy Daisy. 3. Hurtin' Country Swimmin' Song: Daisy DeBolt-Vocals Acoustic Guitar, Larry Stanley-Keyboards, Marty Cordrey-Drums, Bob Derkach-Accordion Bass Additional Keyboards, Brian Hughes-Electric Guitars, George Koller-Electric Bass. 4. Healing Sky: Larry Stanley-Keyboards, Fred Guignon-Guitar, Marty Cordrey-Drums, George Koller-Acoustic Bass, Bob Derkach-Accordion. 5. Windfall: Larry Stanley-Keyboards, Fred Guignon-Electric Guitar, Marty Cordrey-Drums, George Koller-Electric Bass, Tiina Kiik-Accordion, Bob Derkach-Accordion, Rod Booth-Violin, Chip Yarwood-Flute. 6. Long Hot Summer: Larry Stanley-Keyboards, Fred Guignon-Electric Guitar, Marty Cordrey-Drums, George Koller-Electric Bass, Bob Derkach-Accordion Hammond B3 Stevie Wonder Clav, Denny Kennedy-Solo Vocal in Bar Scene, Choir: Larry, Terry Jones, Sam Walton, Grindl Kuchirka,

Denny Kennedy, David Winsor, Jacob DeBolt, Jacques Lussier, Sherry Squires Daisy. 7. Clydesdales and Cadillacs: Larry Stanley-Keyboards, Fred Guignon-Guitar, Marty Cordrey-Drums, David Woodhead-Electric Bass, Accordions: Tiina Kiik Bob Derkach Daisy, Robert David-Tenor Sax, Carolyn Stewart-Violin, Banjo-Daniel Koulack, Choir: Magoo, Larry, Robert David, David Woodhead, Sam Walton Grindl Kuchirka. 8. Winter #16:Larry Stanley-Keyboards, Fred Guignon-Electric Guitar, Tiina Kiik-Accordion, Bob Derkach-Accordion, Marty Cordrey-Drums, George Koller-Electric Bass, String Quartet: 1st Violin-Rod Booth, 2nd Violin-Carolyn Stewart, Viola-Claudio Vene Cello-George Koller. 9. Arizona Dream: Larry Stanley-Keyboards, Brian Hughes-Electric Guitars, Marty Cordrey-Drums, Bob Derkach-Accordion Additional Keyboards, George Koller-Electric Bass, Mandolins: Daniel Koulack Jacques Lussier, Choir: Larry, Sam Walton, Steve Morel, Denny Kennedy, Daisy, Terry Jones, David Winsor Sherry Squires. 10. I CAN: Daisy DeBolt-Vocals Acoustic Guitar, Larry Stanley-Keyboards, Marty Cordrey-Drums, Bob Derkach-Additional Keyboards, Brian Hughes-Electric Guitars, Doug Innus-Cello, Choir: Larry, Steve Morel, Denny Kennedy Daisy. 11. Great Big Silver Dinosaurs: Larry Stanley-Keyboards, Fred Guignon-Electric Guitar, Marty Cordrey-Drums, George Koller-Acoustic Bass, Tiina Kiik-Accordion, Rod Booth-Violin, Chip Yarwood-MIDI Sticksynth, Choir: Daisy, Chip, Larry, Bob Marty. Bob Derkach conducting from the floor. 12. Go to Sleep You Little Creep: Larry Stanley-Keyboards, Fred Guignon-Guitar, Marty Cordrey-Drums, Colin Couch-Tubas, Bob Derkach-Accordion, Chip Yarwood-Most Happiest Bass Clarinet, Stan Duek-German Verse, Choir: Chip, Daisy, Bob, Stan Duek Marty. 13. Log: Daisy DeBolt-Vocal Acoustic Guitar, Larry Stanley-Keyboards, Bob Derkach-Accordion Additional Keyboards, Brian Hughes-Electric Guitar, Fred Guignon-Acoustic Guitar, Doug Innus-Cello, George Koller-Electric Bass, Choir: Daisy, Grindl Kuchirka, Marion DeVries, Larry, Steve Morel Denny Kennedy. 14. The River Sings in E: Daisy-Vocals Acoustic Guitar, Larry Stanley-Keyboards, Fred Guignon-Guitar, Tiina Kiik-Accordion, Rick Lazar-Percussion Water Drum, Bob Derkach-Percussion, George Koller-Fretless Electric Bass, Rod Booth-Violin, Chip Yarwood-Thumb Piano Flute Sticksynth. CREDITS Clydesdales and Cadillacs Recorded Live Direct to 2-track at "Daisy DeBolt with Accordeen Fever" June 10, 1992, DuMaurier Theatre, Harbourfront, Toronto, Ontario. Producer-John Switzer, Engineer-Jeff Wolpert, Assistant Engineer-Brad Mulligan. Tracks 3, 9, 10, 13 Recorded Jan 5-10, 1995, Bob Derkach Studios, Toronto. Producer and Engineer-Bob Derkach. Tracks 1, 2, 4, 5, 6, 8, 11, 12 14 Recorded February 16-20, 1995 at Phase One Recording Studios, Toronto.

Producer-Bob Derkach, Engineer-David Turner. Additional recording September 29, 1995 at Number 9 Studios, Toronto. Producer-Bob Derkach, Engineers-Gary, Dan. Mixed October 1-9, 1995 at Number 9 Studios. Producer-Bob Derkach, Engineer Assistant, Producer-John Switzer. I CAN was mixed at Bob Derkach Studios, Toronto. Mastered Sequenced by John Switzer George Graves at Lacquer Channel, Toronto. Executive Producer, Project Coordinator Art Direction-Daisy DeBolt. Producer Musical Director-Bob Derkach. Glen Downer-Design Layout, Consultant-Joe Wood at RDR, Photos-David Blumenfeld, Hair Design Makeup-Jozef, Catering for sessions-Stan Duek Lorraine Pelletier Daisy. Manufactured by RDR. Thanks to the Canada Council for the Recording Grant and to the Ontario Arts Council for the Live Recording Grant at du Maurier Theatre.

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