

Steph Cameron – *Blood Moon*

200 Word Bio

Polaris Music Prize nominee Steph Cameron, from Saskatoon, Canada, is touring to support her new album, *Blood Moon*. *Blood Moon* was recorded and co-produced by JUNO award-winning producer John Raham and features Darren Parris and Leon Power (City and Colour, Frazey Ford), Clayton Linthicum (Kacy & Clayton), and Eliza Doyle (formerly of The Dead South). *Blood Moon* takes a deep dive into the eclectic sounds of British 60's folk and captures the warmth of 70's country/folk/rock, drawing on influences from bands like Fairport Convention and Pentangle, combined with Fleetwood Mac's *Rumours* and Joni Mitchell's *Ladies of the Canyon*.

Steph's debut album, *Sad-Eyed Lonesome Lady*, which reviewer PopMatters declared the #1 Canadian album of that year, and No Depression termed "stunning," made the long-list for the Polaris Music Prize 2015. Her follow-up album, *Daybreak Over Jackson Street*, received critical acclaim in Europe/UK, was referred to as "a masterpiece of social commentary" by UK reviewer Three Chords and the Truth, "a captivating listen" by the UK's Folk and Tumble, and Maverick observed, "this lady is worth checking out and certainly worth watching."

Blood Moon is Steph's first band album. In May 2025, she will tour Europe and the UK with Abigail Lapell.

Complete Bio

On her new album, *Blood Moon*, Steph Cameron explores the glint of the earth and its spirit and speaks to our connection to the land, sky and one another. The title, *Blood Moon*, describes the moon taking on a striking red hue and roots the subject of the album in awe of the natural world and that of human connection. This sentiment is present across all nine tracks. *Blood Moon* is Cameron's first band album and highlights her growth as a songwriter, with lyrics focused on the beauty and power of nature. "These songs share my curiosity about the mystical world, drawing on my attachment to the forests and the plains. This record explores the sounds of those places while telling stories revealing what makes us human." On the production side, *Blood Moon* takes a deep dive into the eclectic sounds of British 60's folk and captures the warmth of 70's country/folk/rock, drawing on influences from bands like Fairport Convention and Pentangle, combined with Fleetwood Mac's *Rumours* and Joni Mitchell's *Ladies of the Canyon*.

Fittingly, the recording of *Blood Moon* began at Vancouver's Afterlife Studios, formerly the home of the historic Mushroom Studios, whose clients included Diana Ross and the Supremes and Led

Zeppelin. Cameron enlisted Juno award-winning producer and engineer John Raham to co-produce and record this album. "Working with John Raham was like stepping into a dream. He instinctively understood this record's vision and brought everything I wanted to hear to life." Working in the iconic studio with Raham paid off: "Stepping into Afterlife is like stepping into another world where everything else drifts away; the focus is clear." Once the bass and drums were recorded, Cameron and Raham traveled to Saskatoon to record the vocals and collaborate with other artists at Rec Hall Studios. "I had the privilege of working with unbelievably talented musicians on this album, and they helped bring out the vision that John and I shared." Vancouver's highly sought-after rhythm players, Darren Parris and Leon Power, created the bed tracks for this album, while Saskatoon mainstays Clayton Linthicum, Taylor Jade, and Eliza Doyle added their touches as instrumentalists and vocalists.

The earthy sounds and warm tones that influenced Cameron's approach complement the record's lyrics to create songs that take the listener through mystical forests in the warm summer rain to a crackling campfire beneath a blood-red moon. However, Cameron hasn't let go of the sharp social commentary and storytelling she's known for: From a loving tribute to her child to a sharp criticism of the police shooting of an adolescent boy, to her own story of growing up with abuse and moving on, fans will recognize Cameron's talent for letting the listener see the world through her eyes. "While this album strongly focuses on the earth and its spirit, it also carries significant appreciation for people and tends to reach deep into their hearts."

From a starlit night around the fire to a tour through the English rain on "Whatever Questions You're Asking" to accepting life's setting sun on "Gone," *Blood Moon* deftly balances eclectic influences and sounds. The album's upbeat lead single, "Rain," is about the dissipation of the soul and the search for those we've loved and lost. "Summer Song" is an uptempo, dark, psychedelic 70s rock song, while "Morning Time" is a country/folk song that attempts to comfort a lover the singer plans to leave. This freewheeling style is at the core of who Cameron is: an artist who spent most of her youth hitchhiking and performing as a busker but has grown and matured as both an artist and songwriter. "I became a mother at the beginning of the pandemic, which led to taking time away from making records and touring. The break between my last album and *Blood Moon* was a time of immense adjustment and change in my life." Songs like "Changes," a song for her son, chronicle this phase of her life and share it wholeheartedly with listeners.

Ultimately, *Blood Moon* is a transformative record that reveals a new side of her artistry—one that makes us want to reinvest in whatever grounds us to the earth and each other.