SASKATCHEWAN

September 11 to 17, 1995
TREATY 4 GATHERING AND POWWOW. Fort Qu’Appelle.

September 22 to 24, 1995
MAPLE CREEK COWBOY POETRY GATHERING AND WESTERN ART SHOW. Maple Creek.
Annual since 1990

Email Directory

The Bulletin would like to help those of us who are on the Internet and have common interests to maintain contact with each other. If interest justifies it, we will publish members’ email addresses. Our first entry is small, but we will update and amend the list as you send us your addresses or correct our publication of them. Please do check your listing here—email addresses are extremely easy to get wrong!

Elaine Keillor: ELAINE_KEILLOR@carleton.ca

Legacy Books ("We can offer any in-print folk music book published in the US."): LEGACYBKS@AOL.com

Regula Burckhardt Qureshi: rqureshi@gsl.fgsro.ualberta.ca

Gordon E. Smith: smithg@qucdn.queensu.ca

Neil V. Rosenberg: NVROS@kean.ucs.mun.ca

News, Views, & Stuff

Quick, before it’s over: the Alberta Provincial Archives has mounted a small but informative display entitled Tommy Banks: The Man and the Music, featuring photographs and other artifacts and documents from Banks’s career as pianist, bandleader, composer, and media personality in Edmonton since the 50s. The exhibit was curated by Chief Archivist Brock Silversides, who has intelligently evoked not only the lifework of this prominent Alberta performer, but the interaction of his career and musical personality with the various cultural phases of the second half of our century. The display will be open until the end of September.

The Toronto Camerata has announced the winner of its Second Annual Folksong Competition, Dierdre Bowers, of Owwata, Ontario, whose four-part setting of the French-Canadian song, "J'entends le moulin," "ingenuously combined two different melodies, and featured accompaniment evoking the sound of a windmill." Entry forms for the 1996 Competition are available from The Toronto Camerata, 96 Chudleigh Avenue, Toronto, Ontario, M4R 1T3; (905) 841-6482.

A Centre of Ethnomusicology has been established at the University of Alberta, Edmonton. The Centre, under the directorship of Society board member Regula Qureshi, gives public and research access to a significant and growing audio and video collection of ethnic and folk music that represents years of work by talented and committed scholars and performers. The entire collection of more than 2,000 titles is catalogued on a database that allows easy access by key word search. More than an archive, the Centre is dedicated to promoting collaborative research between scholars and musicians, between the University and the local, national, and international communities.

I was prepared to open a Centrefold column this issue to recommend a little publication from Ken Shorley of Wolfville, Nova Scotia. I suppose that Issue #1 of believe your ears: a journal of music for the inspired listener may have passed my desk, but I’m afraid I didn’t notice it. Issue #2 has some good things in it, mostly dealing with playing music at home (a subject of constant interest, see Bulletin 29:2) and playing homely percussion, hand drums in particular. The issue includes a profile of Trichy Sankaran, mridungam master and one of India’s finest gifts to Canada. Unfortunately, after I’d