

News, Views, & Stuff

Gord Fisch sends the following from Regina:

The Saskatchewan Cultural Exchange Society is a provincial cultural organization which facilitates cultural exchange and communication by providing a base for sharing cultural experiences. The SCES runs several programs around the province and supports other organizations working closely with grass roots arts and cultural expressions. These include the following:

Exchange Magazine—An arts and culture magazine published quarterly by the SCES. Features include interviews with Saskatchewan artists, arts in the country, stories on cultural/arts issues and updates on the programs and committees of the SCES. Submissions are welcome, but no writers fees can be paid at this time. For advertising rates contact the SCES.

School Workshop Tours—The SCES delivers a tour to schools across Saskatchewan each fall, taking five artists to conduct workshops in the areas of visual arts, music, dance and drama. If you are interested in working on a tour, or would like more information, contact Margaret Fry, Executive Director SCES at (306) 569-8966.

This Side/The Other Side—This Club is a members' lounge with a hassle-free atmosphere, special events and gallery space. Each month features a new local artist or artists. Drinks are cheap, and the pool is hot. A great place for a meeting, or after meeting drinks. *The Other Side* is our big old concert hall, with room for 175 people and very reasonable rates. It features a great wooden dance floor, big stage, in-house Martin PA system (technician available for hire) and basic stage lighting. Bar and banquet facilities are primitive but improving. Both are located at 2431 8th Avenue in Regina, officially called The SCES Complex, (but we know it's really *This Side/The Other Side*). The hall may be booked through the SCES office: (306) 569-8980.

The SCES Fiddle Committee supports the development of Old Time Fiddling in Saskatchewan. Our objectives are: to promote a positive awareness of old time fiddling, to act as the provincial fiddle association for Saskatchewan, to work as liaisons between contest organizers, fiddle clubs, jamborees, fiddlers and the SCES, to assist in the development and directions of SCES fiddle programming, and, to encourage and assist in the development of fiddle talent.

Our major programs include the annual Emma Lake Fiddle Camp and provincial championships. We support the fiddle community by maintaining a database of fiddlers, accompanists, clubs and contests (over 5,000 listings!), hosting workshops on contest judging and providing manuals on how to organize a contest or fiddle event.

We also sell sheet music by Calvin Vollrath, John Arcand, Dean Bernier and Gordon Radu. SPECIAL! Free sheet music to the Emma Lake Polka is available!

For more information, suggestions or comments, contact:
Saskatchewan Cultural Exchange Society
2431 -8th Avenue, Regina, Saskatchewan, Canada, S4R 5J7.

Phone (306) 569-8980 Fax (306) 757-4422
email: gfisch@ucomnet.Unibase.COM

Also from Gord:

Greetings fiddlers and fans - Just a short announcement:

"Virtual Fiddle Camp" is now open!

<http://www.gfn.sk.ca/arts/fiddle/index.html>

For those of you who can't make it to the Emma Lake Fiddle Camp in Saskatchewan (or even if you can) look over the materials at virtual camp. Included are several text files on basics, instrument care, composing tips and so on and everything you need to learn the "Emma Lake Polka"—sheet music, midi and aiff files.

We are just in a testing phase right now and hope to add more material soon. Let me know what you think.



Wade Hemsworth's CD was given a happy launch at Toronto's Tranzac Club on May 12, with performances by the McGarigles, Anne Lederman, and a long list of others, in addition to Hemsworth himself. The event served also as a benefit performance for Progress Place. It sounds like a great night, and we wish we might have been there. Hemsworth also appeared on the Gabereau show on May 1. With any luck, the attention he's getting now will translate into sales of the disc, and Hemsworth's songs will be as widely known as they deserve to be. (In fact, we noted that when *As It Happens* on CBC radio whimsically asked for which songs ought to be known by all Canadians, one listener phoned in with "The Blackfly Song.")

We've gotten another opinion on the identity of one of the guitarists whose picture-cards GWL found in an Edmonton flea market some months back, which we published in 29.1 (back inside cover). In 29.4, we speculated that the skinny fellow might have been a young Bev Bandur, but Calgary guitarist Jim Dauncey thought that the guitar in the photo looked like his father's old guitar, so he took the issue home and asked had he ever loaned his guitar. Jim Dauncey, père—who played fiddle and guitar at dances in the Tisdale, Saskatchewan area, northeast of Saskatoon—had no memory of doing that, but he did recognize the studio (*Thams Studio*) as one in Saskatoon, and felt that the player resembled Alberta Slim, who was active in the 30s and 40s. The quest continues....



The Canadian Museum of Civilization/Musée canadien des civilisations has come up with a great idea, which they've announced as "Second Wind for the Canadian Museum of Civi-

lization's Exhibition *Opus: The Making of Musical Instruments in Canada*. The work of over 60 instrument builders was featured in the exhibition, which ran from 1992 to 1995, including such various axes as baroque trumpets, renaissance lutes, steel-string guitars à la Maccaferri, harpsichords, diatonic accordion, and bows for various members of the violin and related families. The Second Wind will allow over 30 of these instruments to be loaned out for periods ranging from three months to three years. "Eligible candidates may be either established professional musicians or talented young musicians on the threshold of an international career. Applicants must be Canadian citizens or permanent residents, and they must officially reside in Canada during the loan period."

My only beef is that I sense here an apparent lack of respect for ordinary musicians. We can't all be Shauna Rolston, can we? I'm very glad that such "established professionals" and "talented young musicians on the threshold of international careers" are around—they make my life happier. But so do a large number of rather less glamorous performers; that description sounds as though it might eliminate such folks as Stan Triggs or Minnie White from the running. Either of them might have a lot of fun with three years' worth of Clément Breton's diatonic accordion (I know I would!), and they might also offer a lot of fun to their friends and neighbors. Ah, the representativeness of the yuppie *excellence* mentality!

For more information, write the Museum: 100 Laurier

Street, PO Box 3100, Station B, Hull, Québec, J8X 4H2.



The Vancouver Folk Song Society's *Second Wednesday* series offers an intriguing opportunity for aficionados in the area to deepen their understanding and interest. On the second Wednesday of the month, members meet to consider various themes. Some of these (such as "Native Indian Songs" hosted by David Querido) sound as though there may be some lecture involved, but others ("A Singaround on the Theme of Food" hosted by Brian Robertson and perhaps "Songs for Political Gatherings" hosted by Maura Volante) appear to be very participatory. Both formats are probably very useful. Other themes include "Love and Friendship," "Traditional and Contemporary Jewish Songs," and children's, cowboy and sailor songs. Great idea! For more information about these evenings, phone Jon Bartlett at 526-2804.



Pete Heywood, the editor of the Scottish folk music magazine, *Living Tradition*, asked us to alert our readers that he and others are involved in putting on several events related to the Bicentenary of Robert Burns, "...coming from a trad music angle rather than a Burns angle." If you're going to be in Britain this summer, you would be well-advised to find out what's going on the other side of Hadrian's Wall.