

you out and there'll be no sound. So yeah, it was very bizarre – an hour before the show we did the soundcheck and everything was fine, and during the show it was like “okay, here we are, we're playing and there's no sound.” I'm not sure if it was a cab or security that was in the same building, but somebody was on the same frequency. You know, every year or every two years it happens – and this time it was me. It won't happen again, I've taken the proper precautions of having a couple different things ready...I'm kind of glad it happened so I could see how I would handle it, just carry on and go for it, you know?

RO: Where do you see your music style going?

RW: Obviously when you're always playing and honing my skills, it has nowhere to go but up really.

RO: Who sticks out in your mind as someone you enjoyed playing with?

RW: There's a couple of them, well, a lot of them. The Rankins, they're a

great bunch, wonderful musicians; Burton Cummings, he's pretty amazing, I got to do a lot of different tunes with him at a late night session...and Shania was quite an experience, with a different style of fiddling; there's quite a few of them...

RO: Could you tell me about your decision not to tour with Shania?

RW: Well, it basically comes down to when she wanted me to go for a year, and I had too much booked for the year. When you start dealing with contracts...and you say “okay Shania, I'll go with you,” but there's eight months of shows that I'll have to break, there's going to be a lot of unhappy people, and you run into a lot of problems legally, especially when contracts are already signed – you can basically be sued for not doing your show. It just wasn't worth it, it just didn't come down, but that's not to say it won't happen again. They know what I can do and I've talked with her people – so it could happen again for sure.

RO: Who's the next P.E.I. fiddler to watch for, in your opinion?

RW: I really don't know, to tell you the truth. A couple of the young kids from down West in Abrams Village, there's also a few from the East, a couple young fiddlers from the Chaisson Family. The whole family fiddles, but there's a couple like Timmy and J.J. There's definitely some fiddlers to keep an eye on.

RO: How do your current CDs sell? Do you have a figure on them?

RW: Well, I don't have a figure; I'm pretty sure it's over the 10,000 mark.

RO: Would that be for each [“Firedance,” “Celtic Touch,” etc]?

RW: No, that'd be for the new one. But “Firedance” is still selling really well too.

RO: Would you be able to tell me about your most interesting performance?

RW: My most interesting performance,

that's a toughie. I've had a lot of interesting performances, I don't know, there's a couple that stick out – like Denmark. You know, being that far away and a totally different language, you know Ireland and Scotland – that's fine, the people still speak English – but going somewhere where it's not the people's language, it's pretty bizarre. Germany as well. Any European city that we've toured in so far, it's just been crazy – and the response too! We played in Denmark, and there was like 5,000 or 6,000 in this tent, and everybody was just going mental, just loving it. And having a crowd like that, it goes to show you that my music, they're loving it, but it also goes



the cinephile

Trekkies

Directed by Roger Nygard

In this documentary, director Roger Nygard takes a look at something scarier, and much more real than the Blair Witch: the only type of fan to be listed in the *Oxford English Dictionary*. Denise Crosby keeps a straight face interviewing people who are so obsessed that they even insist on wearing their Starfleet uniforms to work. For most viewers, *Trekkies* is a hilarious look at the phenomenon that has become *Star Trek* fandom. For others (such as myself), it is a cautionary tale which shows what they might have become had they not lost interest before they bought their first collector's plate (A-).

-Jeff is a recovering Trekkie, but he still doesn't have a life.

Double Jeopardy

Directed by Bruce Beresford

A loving wife (Ashley Judd) is wrongfully convicted for murdering her husband (Bruce Greenwood). When she discovers that her husband is alive, she breaks parole to seek him out and get her son back. Her parole officer (Tommy Lee Jones) is not far behind and it all seems too much like *The Fugitive III*. Somehow Judd's character manages to look fabulous through all the plot points involving car wrecks. The film gets its name from the legal loophole, which could have provided for an interesting moral dilemma had it not opted for the type of ending so typical of today's Hollywood thriller (D).

to show the fiddle is a universal instrument. I can talk and deal with these people through my music, it's

another language all to itself. It's pretty powerful stuff. So Denmark was definitely one.