

Tr@nsmission

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Employment Opportunities for Folklorists

It is difficult to discuss new employment when just beginning my fourth week as Folklife Project Co-ordinator for the Arkansas Historic Preservation Program. However, there are several points I can mention which led up to my getting this position which might be helpful to others.

Becoming a public sector folklorist was never part of my game plan or goals. Though a good area to work in, I never considered its lack of job security worth the time it would take to put together a

job application. In this instance it seems it was worth the time.

But I am getting ahead of myself. I worked throughout my doctorate studies at Memorial University of Newfoundland to create a varied curricula vitae which I could "sell" to the several different university departments that hire folklorists. Having a focus on English literature due to past degrees and my dissertation topic, I expanded into outside projects which developed interests in custom, material culture and the interrelationships of folklore and education. In the end I became involved in the production of a video on Newfoundland's Avalon Peninsula's traditional festivals.

Throughout this time I proceeded to the ABD stage of my doctorate and began looking for jobs, applying only for those which seemed most suited to my interests. After two years of regular though lacadazical searching, copious amounts of paper work and a decision to no longer approach the job search haphazardly, I became serious. Attending AFS job search meetings helped a lot. I found out that Penn and IU doctorates were having as tough a time or tougher times than I was. (Many had gone straight into public sector work and not been able to return to universities to teach since they hadn't taught for so long.) I learned good strategies for interpreting folklore to others in these meetings and, more importantly, I learned to try for every job that I might possibly be able to do.

Inspired, I kicked my pompous perspective of public sector work out the window. After all several individuals from the AFS meetings were actually surviving on these jobs as they looked for the rare academic position in folklore. I also redirected my energies by perceiving the job search as a full time job (which it is, make no mistake). I quit teaching. I paused all my outside activities. I began enlisting everyone I knew in my job search. The only projects I would put energy into were writing my dissertation and applying for jobs.

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In the end, the energies which had been directed towards outside projects paid off. A very distant family member, saw a job ad for a folklorists and called me! The job was for the state government but had only been posted locally through government channels. (Local folklorists didn't even know the state was hiring a folklorist. They weren't consulted and had not seen any job ads!)

During the interview stage my diverse projects did help to make the point that I could do the job I was being interviewed for. They showed a familiarity with ethnic cultures from my ESL teaching days and a vibrant interest in folklife topics. Ultimately, however, two other factors landed the job. First I was ABD. State governments generally can't afford to pay the salary scale a PhD requires. My being ABD allowed the state to hire an MA with experience and actually get someone with doctoral training. Second, though living outside the US, I was able to show my knowledge of the state programs due to a WWW search and my personal knowledge of the state due to having visited family there throughout my life.

As a result of this experience, what I now suggest is do not listen to graduate job

guides which say you must be ABD before applying for jobs. With a folklore background it behooves PhD students to finish coursework while attaining teaching experience as quickly as possible. Immediately thereafter apply for public sector positions. I guarantee it is much easier to work 8-5 and write a thesis than it is to teach, have several projects in process, attend conferences and do a job search. It is also good to know that state funded positions based on hard money (i.e., state folklorist) generally offer better pay at beginning levels and better job security than universities which may not offer tenure options any longer. Finally these state folklorist positions still need to be created in many states. States convinced of the need for these programs will often hire project co-ordinators, like myself, using soft money (matching grants) before making a position permanent and hiring the person who knows most about state folklore/folklife operations.

- Rachel Gholson, *Folklife Project*
Co-ordinator for the *Arkansas Historic Preservation Program*

St. Patrick's Day Customs in Newfoundland: Are They Really Irish?

Thomas Burke left Dungarvan in County Waterford for the unseen challenges of a land an ocean away and arrived in Tilting on the northeast coast of Newfoundland in 1752. Many of his descendants still live in that small fishing village. There were many others from Ireland, especially from the southeast, who settled in that rugged outport community and, along with Thomas Burke, built a community that still celebrates its Irishness with great pride. People with surnames like McGrath, Foley, Dwyer and Greene are only a few of those whose ancestors had their beginnings in a land far from the rocky coast where they began a new life.

I have always been fascinated with the culture of Ireland and how the people of Tilting, where I was born, still celebrate all that is Irish. The crest of our community has a large shamrock as a backdrop to other symbols and St. Patrick's Day has long been one of the most important days of the year. I

remember the preparations leading up to this day as we prepared for celebrating everything that was Irish (or what we thought was Irish) in that little place that was years and miles away from the land that gave birth to our ancestors. We decorated the classroom of our little two-room school with green streamers and cardboard shamrocks as we got things ready for the annual St. Patrick's Day concert that was filled with Irish songs, skits and recitations. The day always started with mass in St. Patrick's Church and we loudly and joyously sang "All Praise to St. Patrick" and "Hibernia's Saint All Hail." There was always plenty to eat and drink as people visited each others homes and sang and danced until it was time to go to the concert. Everyone wore something green and home-made corsages of green ribbon adorned many collars. To add some validity to all of this visitors to our isolated community marvelled at our "Irish" accents. Even people from Ireland agreed. Michael Coady from Carrick-on-Suir, following a visit to Tilting about ten years ago, wrote in the *Kilkenny Advertiser*, "I was truly at home abroad."

My ancestry and the customs surrounding St. Patrick's Day are closely linked in my mind and it seemed only natural that they become the focus of my MA thesis. Our Irish roots have long been celebrated in Tilting and I intend to search for the origins of the traditions that are a big part of St. Patrick's Day festivities. Although evidence exists which shows that the English merchants in Trinity allowed their Irish workers a day off from work to celebrate on March 17, I believe that many of the customs that are associated with St. Patrick's Day in Tilting (and maybe other parts of Newfoundland) may have taken a roundabout route to this province. Newfoundlanders who went in large numbers to the "Boston States" to find work may have associated with Irish expatriates who, still lonely for their homeland, celebrated the day with more passion than they ever had while living in Ireland. The similarities in St. Patrick's Day traditions in Tilting and Boston are too great to be simply coincidence.

To further explore the issues raised by my preliminary research I will be visiting the home of my ancestors during May and June. An interesting aspect of my visit to Ireland is that I will be staying for a time in a cottage that was built a hundred years

before Thomas Burke left Dungarvan. This place has many artifacts and old furniture and has been described as "a folklorist's dream." Later in the summer I will be going to Boston to study the Irish community and the customs that are still part of their Paddy's Day celebrations. A modern hotel seems a more likely place to hang my hat in Boston unless someone comes up with more interesting lodgings. I am hoping to find plenty of evidence to support my thesis as I begin to put in place the pieces that will show the triangular connection of Ireland, Boston and Tilting.

- Clara A. Byrne, MUN

The Toronto Blues Revival: Accommodating Multicultural Aesthetics

Focusing on the activities of the Toronto Blues Society, this presentation will comparatively examine differing tendencies in the North American blues revival (see Narváez, O'Neal, Titon). An earlier study portrayed the "paradoxical aesthetics" of an American blues revival publication, *LIVING BLUES* (Narváez). That examination described how a dedicated group of European-Americans in the 1960s voiced appreciation and support of certain African-American musicians and particular characteristics of their music, blues, in a magazine. To a great extent the same publication in later years maintained static views of blues and its performance, however, ignoring or being critical of historical developments within the musical form, as well as the multi-racial expansion of its performer base. In particular, the idea that blues as musical performance is tied to race, i.e., that it should be considered the exclusive domain of African-Americans, remained a constant. In contrast, since its inception (1985), the Canadian organization, the Toronto Blues Society (TBS), has attempted to maintain a broader multicultural vision of blues. Without disregarding the music's African heritage, TBS has consciously aspired to cultivate blues within the Toronto area by supporting internationally recognized blues artists on tour in the region, as well as by encouraging and advancing the careers of emergent and established local blues musicians, regardless of ethnic, racial, or stylistic considerations. In assessing the degree to which TBS has been successful in attaining its goals, it will

be shown that the most serious areas of division within the organization center on musical style and issues concerning which local artists receive recognition. TBS's approach to promoting blues will be attributed to altering international perceptions of blues music, as well as to unique sociocultural, political features of the Canadian milieu. Lastly, it will be argued that TBS's activities call into question the utility of the "invention-of-tradition" interpretative frame, often associated with similar folk revivals, as well as the accuracy of the Society's denial of racial politics and cultural appropriation.

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- Conference Abstract of Peter Narváez, MUN, to be presented at the International Association for the Study of Popular Music IX International Conference, Kanazawa, Japan, July 1997.

What's International About The International Bluegrass Music Association?

Bluegrass music originated as part of commercial country music in Nashville in the 1940s. By the mid-50s it was identified with contemporary working-class white culture of the upland South, and with the historically significant folk music of that region. Soon after it spread to other classes, cultures, and regions.

Since 1985 the International Bluegrass Music Association, a trade association,

has been based in Owensboro, Kentucky. It provides representational and developmental services for the bluegrass music industry, and hosts an annual trade convention and awards show. A spinoff, the International Bluegrass Music Museum, is also situated in Owensboro. Why "International" is included in both titles is a question that must be addressed on at least two levels. One level is the fact of bluegrass scenes—encompassing both passive consumption and active performance—outside of the United States. Such activity can be found in Canada, many parts of Europe, Japan, Australia, New Zealand, and elsewhere. The other level is the politics of identity within bluegrass music scenes.

For some of the Americans who predominate in and control this music, "international" simply identifies markets. For others it stands, frequently in an unexamined and self congratulatory way, for the music's spread to other cultural milieus. For the non-Americans who participate in the IBMA, such lip service to "international" often appears to be given with little understanding of the realities of the foreign scenes, each of which has its own politics of style and identity. This paper seeks to locate and describe the international bluegrass scenes, identify their unique and common elements, and sketch their various politics. It draws extensively from an "Opinion Survey" conducted by the International Committee of the IBMA in 1995. It seeks establish a basic framework that will allow meaningful discussion of the question—frequently asked by those who are not engaged with bluegrass—of why and how a music with such strong connections to one particular region and class within one country can appeal to performers and audiences in other countries.

- Conference abstract of Neil V. Rosenberg, MUN, to be presented at the International Association for the Study of Popular Music IX International Conference, Kanazawa, Japan: July 1997.

The 30th Annual Chacmool Conference in Calgary, November 13 to 16, 1997

Theme—The Entangled Past: Integrating History and Archaeology.

Archaeologists and anthropologists who study culture contact around the world

have recently sought to integrate archaeology with history as a means of understanding significant cultural transformations, within the context of large-scale, long-term traditions in the participating cultures. Researchers have increasingly turned to historical sources in order to re-construct the continuum of the transition from a pre- to a post-contact world. This has necessitated a greater concentration on the critical analysis of those sources in terms of the social, political, and cultural origins of their creators. This approach, which moves between the specifics of particular histories and the generalities of long-term change, has begun to impact archaeologists investigating all forms of culture change. The recognition of the varieties of historical sources, including oral history, folklore, art, and photography has also been implicit in this approach, creating records of the past for those "without history." This new synthesis of history and archaeology has also allowed the discipline of archaeology to play a leading role in the critical reappraisal of historical events and cultural change around the world.

(For more information, contact Nancy Saxberg at njsaxber@acs.ualgary.ca)

Vernacularizing Architecture: The St. John's Living Space Project

Many of the homes in the downtown area of St. John's, Newfoundland, are the result of dividing up large, older houses into smaller living spaces. Many of these buildings would have originally been built immediately after the great fire of 1892 using the same, or very similar designs. Changes in house layout, including adding or removing interior partitions, building additions, and changing the functions of rooms may relate only to the changing needs of the occupying family. However, these things can also be the result of changing ideas about space, or even broader social changes. Division into smaller units almost certainly relates to factors beyond any one family or occupant. This paper will present preliminary research on the architecture of St. John's, and outline the methods and goals of the St. John's Living Space Project.

- Conference Abstract of Niko Silvester presented at the Society for the Study of Architecture in Canada Conference.

Folkloric Fiction Reviews

This past semester was a lot more hectic in terms of coursework than last semester was, which sadly meant that I was not able to read as much as usual. This column won't be as strictly focused on the old idea of folklore as fairy tales and ballads, therefore. Besides, I thought it would be fun to branch out a little. This time I have a few mystery novels to add to the usual bunch of fantasies, and only one anthology. I've arranged the reviews in alphabetical order by author, for no particular reason other than convenience. Suggestions for fiction to review, and other ideas, comments, or questions can be sent to me care of *Transmission*, or e-mail me at s64ns@morgan.ucs.mun.ca.

Hobberdy Dick and Kate Crackernuts
(Greenwillow, 1977 [1955] and 1979 [?])
by K.M. Briggs

These two books, written by folklorist and fairy lore scholar Katharine Briggs, are among the best folkloric novels I have read (but keep in mind that Katharine Briggs is something of an idol to me). Briggs takes folklore and 17th century British folk custom and blends them seamlessly into her stories. *Hobberdy Dick* is the story of a hob whose host family has fallen on bad times and sold their house and property. He has to deal with the politics and practices of the Puritan family that moves in. While written for what is these days called the "young adult" (though perhaps "older child" is a more appropriate for some books that get put in that category) age group, *Hobberdy Dick* is something any adult with a sense of wonder should enjoy, and for folklorists, it also makes a fun game of spot-the-lore and spot-the-custom. It is a much more enjoyable way of learning the fairy lore of the Cotswolds than even Briggs' own *Dictionary of Fairies*. *Kate Crackernuts* is a retelling of the fairytale of the same name, but set in 17th century Scotland. Like *Hobberdy Dick*, it is rich with folk custom and lore, and blends in the politics of the time to provide a history lesson as well. Again, this book was intended for a younger age group, but is such a delightful read that people of all ages will enjoy it. After reading these two novels, I find myself wishing Briggs had written more fiction (if anyone knows of any, please let me

know). The only problem with the novels is that it may be difficult or expensive to find copies, especially of *Hobberdy Dick*, but they are both worth the effort.

Trader by Charles deLint (Tor 1997)

Before I write the review of this book, I suppose I should mention that I am a fan of Charles deLint's work, and I like everything he has written so far. That said, I will try to be objective. *Trader* uses the old speculative fiction theme of switching bodies (remember *Freaky Friday?*), and manages to bring new life to it. It is basically a story about a person figuring out who they really are, and it asks the question: If you wake up in someone else's body, are you still the same person? The main character is Max Trader, a successful luthier (maker of guitars and other stringed instruments) who wakes up in the body of Johnny Devlin, the guy who gets all the girls, but whose life is a total mess. The book contains elements of European-derived folklore, but much of the lore, and many of the beings the characters meet in the otherworld, are North American. *Trader* is placed in the sub-genre of fantasy literature usually referred to as "Urban Fantasy," but which has also been called "North American Magical Realism" (to distinguish it from its South American cousin) and "Contemporary Fantasy" (it seems scholars of speculative fiction have some of the same problems of definition as legend scholars). In other words, it is set in the present "real world" but contains fantastic elements. In the case of *Trader*, the fantastic elements include an otherworld peopled by mythological beings, characters who can see or even walk into that otherworld, and various sorts of magic. Identity is the main theme, and it is explored not only through the predicament of the main character, but through the struggles of less prominent characters, and even in the mythological beings who appear. The ending is not all happily ever after, and, while it does wrap up the tale, it provokes thought from the reader, even after the book is closed.

Booked to Die and The Bookman's Wake
by John Dunning (Avon, 1993 [1992] and
Pocket Star, 1996 [1995]).

While neither the mystery novel *Booked to Die*, nor its sequel *The Bookman's Wake* set out to explore folklore in any way, they are both good introductions to the world of

book people, and both present what could be called occupational folklore. *Booked to Die* is the story of a cop who gets tired of being a cop, and loses his badge. He turns to his real love—books—and becomes a seller of antiquarian books, a position which also, it turns out, helps him solve the murder of a bookscout. Not only is the occupational folklore/folklife of the antiquarian bookseller depicted, but so, too, is the life and lore of the “book scout,” the often quite poor person who finds rare books in thrift shops and bargain bins and makes a living reselling them to bookstores. *The Bookman's Wake* is a further adventure of ex-cop Cliff Janeway, in which we learn more of the lore of the world of fine books, particularly that of the small hand-press printer. In this book, Janeway gets involved in the tangled intrigue around a rare, and possibly apocryphal, edition of Edgar Allan Poe's “The Raven.” While many people would probably not consider much of what is in this book to be folklore, the world of book people really is a community apart in many ways, and these two mystery novels, even though they are fiction, provide a good introduction to that world. Readers who are book lovers themselves will find these especially enjoyable.

The Armless Maiden and Other Tales for Childhood's Survivors, edited by Terri Windling (Tor, 1995).

Any volume of stories edited by Terri Windling is pretty much guaranteed to be top-notch, and this book is no exception. The book contains thirty-one original pieces, and fourteen reprinted ones; primarily short stories, but also poems and an essay. The stories are all on the general theme of surviving childhood abuse, and many of them use plots and motifs of old folk and fairy tales, turning the journey of the hero into the journey of survival of childhood. While this might seem a particularly depressing topic for an anthology, it is still well worth reading. It is true that there is a lot that is depressing in this volume, but if you start at the beginning and read all the way through, you are left with a feeling of hope. No one is saying “but everything is okay now,” and it is clear that the issue of abuse is one that has still not been solved, but people can and do survive, and there are things that can be done. Refreshingly, the book practises what it preaches, so to speak (though you won't find much preaching in it), as part of the money paid for each copy

of the book goes to an organisation in Arizona that helps troubled families and children who are at risk of possible abuse. And, completely apart from the content, the book has a lovely cover by the editor herself.

- Niko Silvester, MUN

Book Review

Buford PICKENS (Ed). *The Missions of Northern Sonora: A 1935 Field Documentation*. (Tucson: University of Arizona Press, 1993. Pp. xxxii +198, illus., bibliography, index, ISBN 0-8165-1342-2 cloth, \$13.95 US, 0-8165-1356-2 pbk.).

The Missions of Northern Sonora is a compilation of three separate survey reports of Spanish mission churches researched by the U.S. National Parks Service in 1935. The missions, established during the 1690's and early 1700's in Northern Sonora, the border area between Mexico and Arizona, were studied as part of a planned restoration and development of the mission building at Tumacacori, Arizona. The first of the original reports was prepared by professional archaeologist and journalist Arthur Woodward, who had studied at Berkeley under historian Hubert Bolton and anthropologist Alfred L. Kroeber. Woodward's report largely tackles the individual histories of each mission complex studied. The second report was created by two professional architects, Scofield DeLong, who would later serve as the architect for the Tumacacori building, and Leffler B. Miller. DeLong and Miller had the primary task of the expedition: to accurately measure and draw the floor plans, cross-sections and details of as many buildings as possible. The original version of their report consisted of 28 sheets of plans and details, outlines of descriptive architectural data, and field notes. The third report was photographic, prepared by chief National Parks Service photographer George A. Grant, who took over 300 photographs. Robert Rose, a naturalist, and J. H. Tovrea, an engineer, completed the six person field crew.

Pickens, himself an architect and architectural historian, has created a beautiful work that weaves together the unpublished documents into a smooth and lucid narrative. He has broken down the different reports, and reassembled

them as an integrated whole, devoting a chapter apiece to each of the fifteen missions studied, thirteen in Mexico and two in Arizona. Most chapters consist of Woodward's text for each mission followed by DeLong and Miller's architectural description and drawings. Pickens has also generously illustrated the book with Grant's photographs, artefact and site drawings by Woodward and DeLong, and historical drawings and archival photographs of the various buildings.

The text itself is well written, perhaps owing in part to Woodward's journalistic background. With the eye of a trained archaeologist, Woodward notes the successive layers of building construction and identifies clues to aid future excavations. At the same time, his writing provides detailed descriptions not only of the buildings and sites, but also of the remaining furniture and material artefacts, flora, and the local inhabitants. His report also offers tantalising glimpses as to what must have been an exciting and at times dangerous expedition. The fieldwork was conducted against a backdrop of political uncertainty, and his descriptions hint of this; regarding their work at the site of Santa Maria Magdalena for example, he writes, “When we were in Magdalena all of the regularly inducted officials had fled the town fearing assassination” (page 63). Yet at no point does his writing venture into romanticism. It remains thorough in its historical and archaeological research, and meticulous in its attention to cultural detail. The architectural descriptions by DeLong and Miller are short, on average only a page long, but Pickens has included as part of the first chapter their discussion of the architecture of the sites, which is excellent if brief. It provides an outline of the materials and construction techniques of the missions, as well as a “Handbook Summary” (pages 11-16) of the development of mission architecture, which describes the origins of the various styles incorporated into the structures and their main architectural features.

One of the brilliant surprises to the book is George Grant's photography. Always objective, Grant's documentation of the mission buildings and their place in the surrounding environment provides an amazing sense of completeness to the work as a whole. His photographs capture with clarity not only the important key

architectural features and elements of each building, but also patterns of site degradation, flood damage and structural weakness. Yet amidst scene after scene of decaying brickwork and collapsed ceilings there are compelling glimpses of life: the tempo of San Diego del Pitiquito photographed with a crew member sitting on the front steps surrounded by village children, and children again playing on the grave site of Padre Francisco Eusebio Kino, who founded the missions studied. Many of the photographs surpass mere documentation, and approach art. Of the ones chosen by Pickens, these photos are beautifully shot and composed, with domes framed perfectly inside archways, and ruined towers rising like ghosts from the mesquite and cacti.

For those interested in the architecture or religious history of the area, the book provides a vivid and amazingly complete portrait of the mission churches of Northern Sonora as they stood in the 1930's.

Woodward's text is readable, and actually enjoyable. For the folklorist, the book is a valuable research tool, and for the interested reader, an engrossing and informative read.

- Dale Gilbert Jarvis, *MUN*

MUN Folklore and Language Archive (MUNFLA): Newfoundland's Living Heritage Archive

Presently housed in the G.A. Hickman Building on campus, Memorial University Folklore and Language Archive (MUNFLA) was founded thirty years ago by now-Professor Emeritus Dr. Herbert Halpert. He had already spent most of a decade successfully encouraging his students to record and document their own family and community folklore.

MUNFLA has developed as a great resource over the decades: insider views of Newfoundland communities, their people and their occupations. Loggers, fishers, midwives, trunk-makers, coopers, domestic workers, and many other working people have been interviewed at length, providing a unique view of the evolving culture of Newfoundland and Labrador.

The huge natural variety of Newfoundland customs like mummering have been well-documented. Mummer's masks and hobby

horses have been collected for future generations to investigate and admire; likewise, reports of wren boys and ribbon men, Tib's Eve and Nab Cake, Orange parades and mummers' parades are to be found in MUNFLA.

As a folklore archive MUNFLA is unique, having relied so much over the years on students and other local people for collection. An internationally recognised centre of excellence in its field, MUNFLA receives research inquiries from all over the world. In fact, there is likely no place in the world with as rich a centre of regional documentation as MUNFLA. International researchers visit personally for in-depth work, but inquiries arrive every day by letter, fax, phone and email.

Just as the Archive's materials represent a variety of research interests, its indexes give users a variety of means to find that information. MUNFLA's community indexes are probably its most useful means of access. Practically every town in the province is listed with a representative report or interview. A calendar customs index allows researchers to find materials quickly about specific customs at any time of year or about specific towns and there are about two dozen other indexes.

Research is not just in Folklore; it ranges from the deeply scholarly (like John Widdowson's and Herbert Halpert's recently published *Folktales of Newfoundland*), through the thoroughly popular (like Anita Best's recent radio series on CBC, *Little Ball of Yarns*), to the intimately personal (every week people ask about and find old recordings of deceased relatives, interviewed years before). Historians, geographers, anthropologists, linguists, playwrights and visual artists have found MUNFLA's resources indispensable to their work. However, there is nothing as fulfilling in my day-to-day routine as being able to sit someone down with a tape of some long-dead relative—like a grandfather they might never have actually met.

Today MUNFLA is the largest sound archives of its type in the country and bears a rich record of community and cultural life in our province. Since the mid-1960s, the MUNFLA collections have grown from a four-drawer filing cabinet in Dr Halpert's office on the third floor of the Arts Building to a suite of ten rooms in the Education Building, plus vault storage in the Arts Building. Ten thousand people have

donated material to the Archive over the years: there are few people in the province who don't have a relative somehow represented. The 25,000 original sound recordings include singing sessions in kitchens, interviews in fishing boats, and informal tours through graveyards and old buildings. Oral history, children's folklore, studies of traditional work techniques: all these are included in MUNFLA's rich, living heritage archive. The rate of growth has not slowed down; over 1100 collections were added in 1996. Usership of MUNFLA likewise continues to grow: a thousand people used it in 1996 for research and fieldwork assistance.

Being an archive, most of MUNFLA's materials are original, not copies or descriptions of originals held elsewhere. There are many more special and irreplaceable collections in MUNFLA than can be quickly listed. These are some of the cultural treasures of Newfoundland.

The Elisabeth Greenleaf and Maud Karpeles collections were made during the visits in 1920 and 1929 by Newfoundland's first professional folksong collectors. Both Greenleaf and Karpeles came to Newfoundland before portable sound recording equipment was available, so their collections are hand-written in notebooks and on loose-leaf; later collectors had the luxury of using tape recorders. Original sound recordings made in the 1950s by MacEdward Leach, and copies of those by Kenneth Peacock in the same decade are housed there. The Kenneth Goldstein collection of songs recorded between 1976 and his death in 1995 is a more recent but nonetheless substantial treasure.

Local CBC programmes, going back through the Broadcasting Corporation of Newfoundland's stations VONF (St John's) and VOWN (Corner Brook) have been archived at MUNFLA. The few original *Chronicles of Uncle Mose* programmes (about eighty of them) are to be found there on acetate disks, as are *the Fisheries Broadcast* from the early 1980s to the present. MUNFLA works with the Centre for Newfoundland Studies Archives on the Newfoundland Performing Arts Archive Project (NPAAP). Among the MUNFLA collections of the NPAAP is the entire audio-visual record of CODCO, a renowned comedy troupe, from its inception in the early 1970s.

Over fifteen thousand collections are housed in MUNFLA with additions every day. In the

late 1980s an Internet-available electronic index was begun; today it runs piggy-back on the University's library catalogue and about fifteen percent of MUNFLA's holdings are included.

- Philip Hiscock, Archivist, MUN



Fred Thistle Drying Caplin
[ca. 1910]

Photo by F. C. Stephenson, © MUNFLA [85-336/P10107]. In response to funding cuts, MUNFLA is selling matted copies of this and other photos from its collection

A Twist on Mrs Field's Cookies

Jan Harold Brunvand has documented the Mrs Field's cookie recipe contemporary legend in its many forms including the popular internet version which points to the Nieman-Marcus store as origin of the recipe. The latest version of the story is an obvious parody involving nothing edible like cake or cookies but the Hubble Telescope and was given to me recently by Andres Phippard:

A few years ago I was touring the Jet Propulsion Lab and they showed me a prototype of the Hubble Space Telescope. "Pretty cool machine, guys," I said, "but is there anyway us amateur astronomers can get in on this kind of action?" They said yes, plans for the HST were available through the gift shop. "How much?" I asked. They said "Fifty." I said "Great! Here's my American Express Plutonium Card!"

I picked up the plans and went home, happy as a clam, until I got my American Express bill. The total amount due was \$50,119.00! I figured the \$119 must have been from one of these

Northwest student ticket vouchers, but where was that \$50,000 from? Only then did I realize that JPL had charged me, not fifty dollars, but fifty THOUSAND dollars. Boy was I mad. But it was too late to return the plans and get my fifty thousand dollars back, so I just chalked it up to experience. But now I'm getting my revenge... I asked the folks at the JPL copyright office if I could give the plans out to all my friends and they said, "Heck, why not? What do we need with royalties? Tell the world!" So I've written up the key steps here. Please post them to every bulletin board you can think of and mail them to all your friends. Remember, if you break the chain you'll get seven years of bad sunspot interference.

You will need:

- 1 launch vehicle
- 126 Master Constructor Erector Sets™
- 1 Radio Shack™ Pro-2001 scanner
- 1 2-meter block of glass
- 1 box of aluminium foil
- 4 sheets of #20 (coarse) sandpaper
- 4 sheets of #150 (fine) sandpaper
- 2 children's magnifying glasses

(optional) filters and instrumentation as needed

Instructions

1. *Using the erector sets, construct a superstructure capable of supporting a 2-meter mirror and whatever instrumentation you will be using. Make sure that the superstructure can survive the G-forces during launch. Don't be tempted to skimp on the nuts and bolts here.*
2. *Using the #20 sandpaper, grind the block of glass until it takes on the shape of a convex mirror. Be very careful in this step because if you get the shape wrong you'll have to start over again. Use the #150 sandpaper to smooth out any irregularities and fix any minor problems with the focus. Then melt the aluminium foil and vacuum deposit 1-2 atomic layers of aluminium on the surface of the mirror. Mount the mirror in its place in the superstructure.*
3. *Mount the children's magnifying glasses at the focal point of the mirror. These will serve as an eyepiece for your instruments.*

4. *Open the back of the Pro-2001 scanner. There will be a 16-pin chip on the upper left of the circuit board labelled U1169-A1. Carefully clip out the fourth pin on the left and remove it from the chip. This will convert your Pro-2001 scanner into the usually much more expensive Pro-2010 scanner with orbital transceiver capabilities. Close the back of the scanner, check that the batteries are in place, mount it in the superstructure, and connect it to your instruments.*

5. *Make one last check of everything and you're ready to launch!*

This is a true story, every bit of it. I swear on my father's sister's grave. Even if it isn't, I hope that you get as much use and enjoyment out of your home-built Hubble Space Telescope as I have from mine!

Works Cited

Brunvand, Jan Harold. *Curses! Broiled Again!* New York: W. W. Norton & Company, 1989, pp. 219-226.

- Jane Gadsby, MUN

Notables

Congratulations to the following Folklore graduate students at Memorial University.

Clara Byrne has been awarded a Research Grant from the Institute of Social and Economic Research for her MA thesis research on Irish customs in Newfoundland.

Mikel Koven has been awarded The David Buchan Graduate Research Award in Folklore for Winter 1997 to support his research on "An Ethnography of Seeing."

Bruce Mason has been awarded The Guigné International Ltd. Graduate Research Award in Folklore and Technology, 1996-97 for his research on "The Creation of Folk Cultures on the Internet: A Proposed Methodology of Investigation..."

Lara Maynard has been awarded the annual Mary A. Griffiths Memorial Bursary for Folklore Field Research, sponsored by the Memorial University of Newfoundland Folklore Students Society, for the 1996-1997 academic year, and a Research Grant from the Institute of Social and Economic Research for work on her thesis "'Still Just a Newfie in a Calgary Hat?': The Development of the Offshore Oil Industry and the Negotiation of Newfoundland Identity."

Deva McNeill has been awarded a research grant from the Institute of Social and Economic Research for MA thesis research on "Newfoundland Supernatural Landscapes: Common Fears and Common Features."

Andrea O'Brien has been awarded The Neil Murray Graduate Research Award in Folklore, 1996-1997, for her research on "The Maintenance of Tradition: The Local Song Tradition in Cape Broyle."

Calls for Papers and Conferences

Culture & Tradition accepts articles in French and English on the subject matter of cross-disciplinary interest and employing either ethnological or folkloric methodology. Cross-disciplinary subject matter might include ethnology, anthropology, cultural studies, oral history, women studies, popular culture, museum studies, applied folklore, etc. Articles for the journal have included topics in the traditional arts, music, cuisine, architecture, beliefs, cultural psychology, occupational and factory folklore, and the social structure of regional, ethnic and religious groups in Canada. Studies focusing on topics of import to Canada, based on research at home or abroad, are accepted for submission. Studies based in eastern Canada are encouraged. To see examples of previous issues' article visit www.ucs.mun.ca/~culture. Articles (a minimum of 10-13 pages in length) should be submitted in triplicate: typed, double spaced. Abstracts of no more than 100 words in length should accompany submissions. When applicable photographs or drawings should accompany articles. All articles must also be submitted for final acceptance in hard copy and on diskette. Please include a SASE, your phone number and/or email address. Mail: The Editor, Culture & Tradition, Box 115, Arts and Administration Building, Memorial University of Newfoundland, St. John's, NF, Canada, A1C 5S7. Email: culture@morgan.ucs.mun.ca.

1997 Annual Midwest Popular Culture/American Culture Meeting, October 22-25, Traverse City, Michigan, USA. All aspects of Popular Culture, broadly defined, are areas of interest. All papers and related presentation proposals should be sent to: Dr. Garyn G. Roberts, Chair, Communications Department, Northwestern Michigan College, Traverse City, MI, USA, 49686. The deadline is September 15, 1997. All queries can be posted via telephone at

616-922-1175, fax at 616-922-8986, or address email to groberts@nmc.edu.

"The State of Play: Perspectives on Children's Oral Culture," a conference organised by The National Centre for English Cultural Tradition in association with The Folklore Society. To be held at the University of Sheffield, 14-17 April 1998. Presentations are invited on any aspect of the oral culture of school-age children: games and imaginative play, wordplay and rhymes, jokes and riddles, stories and songs, customs and beliefs. A variety of academic approaches is welcomed. Please send a title and short abstract (250 words maximum) of proposals for presentations (individual papers, to last 30 minutes including discussion, discussion panes, display boards or other medium of presentation) to the Conference Organisers at the address below. Deadline for submissions is 31 October 1997. To join the Conference mailing list, please contact the organisers: Julia Bishop and Mavis Curtis, The State of Play Conference, The Centre for English Cultural Tradition and Language, University of Sheffield, Sheffield S10 2TN, United Kingdom. Tel: 0114 222 6296. Email: J.C.Bishop@sheffield.ac.uk

AFS Occupational Folklife Section Student Prize. The Occupation Folklife Section of the American Folklore Society invites submissions for a Student Prize of \$300 for the best student project that contributes to occupational folklife studies through research and analysis. Essays or audio-visual projects (e.g., slide-tape programs, video tapes, audio cassettes, CDs, films, photo essays) with accompanying commentary and analysis will be considered. Essays should be approximately three thousand (15 pages) to six thousand (30 pages) in length and should be double spaced. Commentary and analysis accompanying audio-visual projects should be at least two thousand words (10 pages). The winner will be announced at the 1997 American Folklore Society Meeting. Undergraduate and graduate students are eligible. To enter the prize competition, send three copies of submission by August 1 to: Dr. David A. Taylor, Chair, Student Prize Committee, AFS Occupational Folklife Section, American Folklife Center, Library of Congress, Washington, D.C, USA, 20540. Recognizing that the cost of submitting three copies of certain types of audio-visual projects may be prohibitive, the Prize

Committee will consider waiving this requirement and allowing contestants to submit only one copy. If applicants wish to request a waiver, they must contact the committee chair in advance of the submission deadline.

The **"Cemeteries and Gravemarkers"** Permanent Section of the **American Culture Association** is seeking proposals for its paper sessions scheduled for the **ACA's 1998 Annual Meeting**, to be held April 8-11 in Orlando, Florida. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250-word abstract or proposal together with a 50-word description suitable for printing by Sept. 1, 1997 to the section chair: J. Joseph Edgette, Ph.D., Widener University, One University Place, Chester, PA, 19013. Phone 610-499-4241. Fax 610-876-9751.

Great Lakes American Studies Association 1998 Annual Meeting will be held at Miami University, Oxford, Ohio, March 6-7, 1998. The conference theme is "Landscape/Memory/Identity." Proposals are restricted to abstracts not exceeding 500 words; submissions must include a briefer abstract of no more than 50 words, which may be published in the program. Indicate the desired length for performance, media productions, and workshops. Provide your e-mail address, if possible, to be listed in the program. Send two hardcopies of your submission to the conference chair: Marjorie L. McLellan, American Studies Program, Miami University, Oxford, OH 45056, 513-727-3256, mclellm@muohio.edu. For more information, visit the web site at <http://www.muohio.edu/glasa/>

The next issue of
Transmission
is due in August 1997.
Submissions for the next issue
should be sent in by July 1997.



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