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INTRODUCTION
by Jodi McDavid

It is very important to communicate within our discipline, but for a variety of reasons, we often fail to do so. This year, in Sudbury, at the 2002 meeting of the Folklore Studies Association of Canada (FSAC) I had a reaction that was similar to when I attended the 2001 meeting in Quebec City; I couldn't believe that there were so many people in the discipline of Folklore in Canada, and so many students with whom I had something in common. It may be an over simplification or a romantic sounding notion, but for some reason, each year when I attend FSAC I have an epiphany of sorts. There is something to be said for being part of a community, and we are lucky that we have a "family" at Memorial. But going to FSAC is akin to a family reunion. You meet so many people

that you never knew existed, yet you have so much in common. It is kind of a self-affirming experience for a graduate student.

In the past two years only a handful of Memorial graduate students have attended FSAC, and yet we are the largest Folklore department in the country. The number of undergraduates attending was fewer still; only one from MUN was able to attend in the past two years. The sad thing is, to a certain extent, many of the younger attendees go to FSAC to meet us and ask us about Memorial! In the defence of MUN students, our location on "the Rock" is often a problematic and expensive factor in our conference attendance plans. The location for the May 2003 meeting of FSAC will be in Halifax, Nova Scotia along with the Congress of the Social Sciences and Humanities ('the Learned's'). The location affords the possibility of even more attendance from Memorial, particularly for graduate students who can receive monies to aid in their travel expenses if they are leading roundtable discussions or presenting papers. Lack of funds needs not be an issue. There are two sources of university monies that can be applied for, as well as department awards that can be put towards communication of research. FSAC is sometimes also able to contribute towards the travel expenditures of presenters. Even if students are not planning on presenting, there are already talks of van rentals from a few keen individuals, and perhaps this would also allow for more undergraduate participation as well.

There are no limits to the positive effects of communication. Beyond making friends and finding out about opportunities, there is also the chance to get feedback and to eventually react positively to that feedback. At the FSAC student round table, numerous

ideas were raised for the improvement of *Culture & Tradition* and communication between Canadian Folklore students in general. Discussions about the differences in Canadian Folklore departments also offered food for thought by providing information that we would otherwise not have access to.

As a result of just the student meeting, *C & T* has had brought to its attention several issues such as lack of self-promotion that we are now looking into. Numerous students from Laval also have indicated that they would be interested in participating more with the journal, and it was suggested that attempts should be made to have *C & T* representatives at each Folklore centre at a Canadian (or perhaps North American) university. Not only would this raise the prestige of the journal, we would be doing a service, because no other Folklore students in Canada have opportunity to run a journal of *C & T* quality, a student journal run for students and by students. This year, as in years past, there was also an emphasis on getting undergraduates involved in our activities.

A need for ongoing communication between was identified as a necessity, by the students from MUN, Laval, PENN and others in attendance in Sudbury. The annual meeting is simply not enough for students, plus, not everyone can attend. The student roundtable decided that a web-based approach would be the most appropriate. For that reason I am in the process of developing a Folklore student Usenet message board which anyone can use to post messages. Using Usenet, information can be passed on quickly and conveniently and read at leisure, rather than the previously used "list serve" group which emailed each person's comments to all the other people on that group email. Although initially aimed at graduate students, it is hoped that the Usenet group, tentatively called `alt.folklore.ethnologie` or "a.f.e." (combining the English

"folklore" and the French "ethnologie") will provide a more convenient communication alternative for academic folklorists across Canada and perhaps internationally.

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SOME RANDOM THOUGHTS ON HERITAGE PRESERVATION

by Kristin Harris

Words such as tradition, authenticity, heritage and culture are loaded terms, and have been debated in varied academic circles (a few authors – of the many – that immediately spring to mind are Hobsbawm, Handler and Linnekin, Kirschenblatt-Gimblett and Bendix). When I first started graduate school, I was in the Dance department at York University. I began grappling with these questions, with the absurd notion at the back of my mind that our small gathering of dance scholars might be to solve the questions of what made a dance authentic or original. While this proved an obviously futile task, as our divergent group went round in circles with arguments and counter-arguments, I decided that the issue was not for me to untangle. I felt that far too much emphasis was placed on these vague concepts, effectively clouding the innate beauty of dance itself. Having set that aside, after months of enthused graduate student intellectual angst, these issues did not re-present themselves until I was well immersed into my doctorate in Folklore.

Folklore studies, too, struggles with tradition as a concept, sometimes giving into convention, other times resisting it. You only need to look as far as ideas such as invented tradition, tradition bearers and the progression of who the "folk" are, and who "has" folklore, to see how folkloristic ideas of tradition have evolved.

Newfoundland culture (well, the marketing of it) is filled with images of a specific and carefully constructed vision of heritage, culture and tradition. In fact, much of the

promotion of Newfoundland as a culture (and tourist destination) relies on its heritage. For example, the

Travel Guide proclaims, "we'll sweep you off your feet with jigs, reels, festivals and traditional music that's alive and kicking today." Visitors are practically guaranteed that on every street corner they'll see happy Newfoundlanders having a scuff and jigging fish. The City of St. John's has strict regulations as to how homes in designated "heritage areas" can be built and renovated, to keep a particular streetscape intact, not only enhancing curb appeal, but promoting a specific aesthetic as well. Some institutions believe that heritage can be designated and codified into a particular set of requirements. Even with these parameters, the issues still prove sometimes contentious. I remember watching a recent St. John's City Council meeting where a heated debate took place about whether or not a resident of the city, living in one of these heritage areas, could put a particular kind of window in their home. The debate eventually broadened to a discussion on the existence of the heritage regulations in general, and whether the city could, in fact, control the appearance of privately owned homes. Long-standing city regulations could not quell disputes over what a "heritage" home meant to both the city and the citizen.

Of course, these somewhat tangly issues have resurfaced in my dissertation research here at MUN, and have come full-circle, back to my early debates with dance colleagues at York University. I conducted my first round of fieldwork in the summer of 2001, focusing on an event called Dance Up, which is dedicated to teaching Newfoundland set (square) dance to participants, generally a mix of both Newfoundlanders and tourists. The twist is that Tonya Kearley, the choreographer and dance caller, often alters existing dances and creates new dances using the vocabulary of

Newfoundland set dance, thereby raising the core question: can this be truly considered a traditional Newfoundland dance form? I decided at that point to avoid my own judgments on whether Dance Up was authentic or traditional, and focused on my informant's views. I then juxtaposed those ideas with a number of folklore and related theories pertaining to heritage, tradition and authenticity. My informant's conclusion was that her event was "transitioning tradition," a compromise between what purists would call traditional Newfoundland set dance, and what Hobsbawm called invented tradition.

The paper was published in an online journal of the Society for Canadian Dance Studies and presented at the SCDS conference in Ottawa in May 2002. I figured that the audience would be most interested in the dance style itself, and was prepared to address questions of that nature. What I found fascinating was that I got an overwhelming response about my discussion on revival, authenticity and heritage, and how these concepts can be applied more broadly to other dance studies. A spirited online discussion resulted, focusing on whether dance pieces could be designated "heritage" pieces, and preserved in an analogous way to architectural heritage sites. Dance is an especially difficult art to codify and standardise, as its beauty lies in its ephemerality; no two bodies are alike, no two performances are alike, and just as you see it happen, it disappears before your eyes. Oral and kinesthetic transmission of dances and dance forms add to its transient nature. Efforts have been made to overcome this, through videotape, notation, and now, perhaps, heritage designation.

Of course, the issues of tradition, heritage, authenticity and revival are not limited to dance and architecture. They can be found not only in the realm of the artistic, but in many areas of folklore study. While my years of

reflecting on these concepts certainly have not brought me any closer to a solution, the perspectives gleaned from studying folklore have enriched my own perception on how vernacular dance fits into the big picture.



MUNFLA PROGRESS REPORT

by Ian Brodie

This last year has been a hectic one for the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA). With the unanticipated and last-minute loss at the beginning of the Fall 2001 semester of a storage room in the Arts and Administration building, the last outpost of MUNFLA's old location, a home had to be found for over 20,000 reels and cassettes. The regular to-ing and fro-ing of the day-to-day activities of the archive forbade much action apart from planning during the Fall and Winter semesters, but the lighter load of summer, and the ability to close its doors for a few weeks during the height of the renovations, saw the archive completely overhauled under the supervision of MUNFLA Archivist Patricia Fulton.

First, the former video studio was converted into the Herbert Halpert Research Room. The contents of the late Dr. Halpert's office, including his infamous desk, were brought down the hall. This is a prelude to anticipated further deposits of Halpert's papers by his widow and MUNFLA Honorary Research Associate, Violetta M. Halpert. The contents of the video studio have now been incorporated into the audio studio.

Next came the decision to separate the CBC materials from the rest of the archive holdings. The room adjoining the seminar room (4036) has been selected for this purpose and, as of this writing, is the next major piece of renovation and reorganising to be undertaken. For the duration of the summer, it had been a holding pen and

storage room for the 12,800+ audio recordings which constitute the bulk of the CBC material. This year marks the seventieth anniversary of radio in Newfoundland, and with it comes a renewed interest in archive materials.

To allow for additional storage, two new rooms were allocated as archive space: an office in the main corridor of the Education building and a new room built in the antechamber of the sessional lecturers' offices (4034), christened 'Pete' and 'Dave' respectively by the archival assistants. These rooms will be used for MUNFLA's administrative holdings and other non-archival materials.

The most dramatic changes have been to MUNFLA's reading room, accession rooms, and cold storage room. All the 'C' tapes – the copies of the original sound recordings, or 'F' tapes – were removed from the cold room to the back processing room, along with commercial recordings. New cabinets were installed in the cold room and the filing cabinets were rearranged to maximise storage space.

Finally, the 'F' tapes were moved into the new cabinets. All of the archive's original materials are at last together, stored in a temperature- and humidity-controlled room, easily accessible to the archival assistants. The middle accession room is now dedicated to backlog.

The summer began with a seemingly insurmountable collection of boxes left in the disorder created by the haste of the September move, and ended with an improved archive, ready to open for the Fall semester. Archivist Patricia Fulton credits her assistant, Pauline Cox, and the graduate students – Lee Evers, Michele Gillingham, Caoimhe Ní Shuilleabháin, Gary Lundrigan, and Ian Brodie – for creating order out of chaos.



NEWS NOTES

The Journal of American Folklore:

The current number of *The Journal of American Folklore* (115.456 [2002]) is a special issue, *Folklore in Canada*, edited by Pauline Greenhill and Peter Narváez. The contents include:

Introduction: "Folklore in Canada" Pauline Greenhill and Peter Narváez.

Articles: "Leaves Gleaned from the Ten-Thousand-Dimensional Web in Heaven: Chinese On-Line Publications in Canada," Seana Kozar; "Personal Experience Narratives and the Social Construction of Meaning in Confrontational Discourse," Gary R. Butler; "New Ethnicity and Ukrainian Canadian Social Dances," Andriy Nahachewsky; "Repetition, Innovation, And Representation in Don Messer's Media Repertoire," Neil V. Rosenberg; "Imagining a Canadian Identity Through Sport: A Historical Interpretation of Lacrosse and Hockey," Michael A. Robidoux; "Folk and Academic Racism: Concepts from Morris and Folklore," Pauline Greenhill; "'Eat the World': Postcolonial Encounters in Quebec City's Ethnic Restaurants," Laurier Turgeon and Madeleine Pastinelli; "'I Think I Wrote a Folksong': Popularity And Regional Vernacular Anthems," Peter Narváez. Afterword: "The Journal of American Folklore and Americanist Versus Canadianist Traditions," Pauline Greenhill and Peter Narváez.

The University of Birmingham:

The University of Birmingham's Sociology and Cultural Studies Department, seen by some as the "the birthplace of cultural studies," is going through a restructuring period. Although it is unclear exactly what will occur at this time, it appears that as many as eleven positions will be eliminated and the department will be absorbed into the Department of Social Policy and Social Work, while the Media, Culture and Society Programme would be integrated into the Institute of Applied Social Studies.

Culture & Tradition:

Culture & Tradition (or *C & T*) is published by the Folklore Students Association of Memorial University of Newfoundland. Annual Subscription fee is \$8.00 (\$15.00 institutional). Editors welcome manuscripts on any subject of interest to folklorists, such as traditional arts, music, foodways, architecture, beliefs, oral literature, cultural psychology and sociological structure of regional ethnic, religious, and industrial groups in Canada. Studies based on original fieldwork in Eastern Canada and reviews of relevant books, films or recordings are appropriate to the journal's focus. Scholarly articles (submitted where possible on IBM or Macintosh diskette) should be 10-20 typed, double-spaced pages and may be accompanied by photographs or drawings.

The next general meeting of *C & T* (and *Transmission*) will be September 12th at 1 p.m. in room E4036. All are welcome. If you are interested but unable to attend, email culture@mun.ca

The Folklore Department Quilt:

Students, faculty and friends of the Folklore Department formed a quilter's guild in 2001 under the tutelage of visiting professor Carole Carpenter. The quilt has now been completed and will eventually be displayed prominently in the department. It is hand embroidered with the names of department graduates and richly coloured in burgundy, green and gold. It was hand quilted and machine pieced. It remains to be seen if another quilting project will be undertaken, because some members of the group became so enthralled in the new hobby that they have begun many of their own projects.

Folklore Studies Association of Canada:

Next year's meeting will be in Halifax/Dartmouth in late May/early June in conjunction with the Congress

of Social Sciences and Humanities. All active folklorists in Canada are encouraged to join our society and take part in our meetings.

Folklore Society Updates:

The Folklore Society is open to all Memorial students, graduate or undergraduate, regardless of faculty or major. It will hold its first meeting September 12th at 12 p.m. in room E4036. If you are interested in attending but cannot make the meeting, email mcdavid-brodie@sympatico.ca. In the past two years we have organised a number of events including mixers and movie nights, (although we are open to anything) but by far our largest event is Mary Griffiths Night.

Each year the MUN Folklore Society holds a fundraiser in late March or early April to contribute to the Mary A. Griffiths Award for Folklore Fieldwork, established in 1990 in memory of a folklore student. Local businesses, musicians, faculty, and folklore students donate prizes, talent and time. The members of the Folklore Society work together to go above and beyond expectations each year.

The bursary provides two annual awards for Newfoundland topics to both an undergraduate and a graduate project. Due to successful fundraising the amount which the Society awards has increased in the past two years. The Mary Griffiths Fundraisers from 2000 and 2002 have raised close to \$1000 in total. Donations to the bursary are accepted year long and can be made by sending a cheque to the following address:

Mary Griffiths Bursary Fund
c/o Alumni Affairs and Development
Memorial University of
Newfoundland
St. John's, NL A1C 5S7

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AWARDS & PRIZES

The editors of Transmission would like to congratulate the following individuals:

Lucy Allen, under the supervision of Dr. Neil Rosenberg, successfully defended her PhD dissertation entitled "Vernacular Music Brokers And Mediators In The South 1900 - 1932," 2001.

Jason Arnesen has been awarded the Mary Griffiths Undergraduate Bursary, 1999-2000

Jane Burns has been awarded The Dr. Anna C. Templeton Memorial Graduate Scholarship, 2002

Patrick Carroll recently received the graduate Mary A Griffiths Award for Folklore Field Research in Newfoundland. He also won the Gregory J. Power Poetry Competition 2001-2002 for his poem entitled: 'Vulpes vulpes'

John Drover won the F.A. Aldrich Graduate Award and has been named "Fellow of the School of Graduate Studies," 2000-2001.

Holly Everett was awarded The Neil Murray Graduate Research Award in Folklore (2001) and The David Buchan Graduate Research Award in Folklore (Winter 2002). She also has received a SSHRC Doctoral Fellowship, and an ISER Research Grant for 2002.

Joy Fraser has been awarded the Mary Griffiths Memorial Bursary 2000, The David Buchan Graduate Research Award in Folklore for Spring 2001, and The Maurice J. Burke Memorial Scholarship 2001. She also received The David Buchan Student Essay Prize for Contemporary Legend Research 2001 (awarded by ISCLR), for her paper "Gie her a Haggis!: Haggis as Food, Legend and Popular Culture." She received the Luc Lacourcière Memorial

Scholarship which is awarded by FSAC in 2000. She was named "Fellow of the School of Graduate Studies," 2000-2001.

Rachel Gholson, under the supervision of Dr. Neil Rosenberg, successfully defended her PhD dissertation entitled "Folklore of Southern Literature as Folkloristic Process: Portrayals of the Cane River Region in the Short Stories of Ada Jack Carver," 2001.

Jillian Gould was awarded the School of Graduate Studies F. A. Aldrich Fellowship 2001-2003 and received the Student Travel Award sponsored by the Public Programs Section of the American Folklore Society to attend the 2002 annual meeting.

Jessica Grant was named "Fellow of the School of Graduate Studies," 2000-2001.

Paul Gruchy was named "Fellow of the School of Graduate Studies," 2000 and received a 'Recognition of Excellence' award from the School of Graduate Studies in 2001.

Kristin Harris was awarded The Neil Murray Graduate Research Award in Folklore for 2000-01 and 2001-02 as well as the David Buchan Graduate Research Award In Folklore, Fall 2001

Marc Kuly was named a Fellow of the School of Graduate Studies, 2001-2002.

Anne Lafferty has been awarded the David Buchan Graduate Research Award in Folklore for Fall 2000 and the Luc Lacourcière Memorial Scholarship from the Folklore Studies Association of Canada, May 2001. She also received a Scotiabank Bursary for International Study in order to present her research at AFS.

Cheryl Lewman was awarded the Mary Griffiths Graduate Bursary, 2000-2001.

Bruce Mason has been awarded the Women's Association of Memorial University of Newfoundland Graduate Student Scholarship.

Jodi McDavid received the Helen Creighton Folklore Society Grant-in-Aid Award, 2001.

Dufferin Murray was awarded the School of Graduate Studies F. A. Aldrich Fellowship 2001-2003.

Caoimhe Ni Shuilleabhain received The Neil Murray Graduate Research Award In Folklore, 2001-02. She also received a bursary from the Ireland Newfoundland Partnership in December of 2001 to aid her comparative study of mummering.

Jenna Olender won the Guigné International Ltd. Graduate Research Award in Folklore and Technology for her research "'View from the Edge': An Ethnography Of Cyberpunk Fandom," in 2000 and presented a paper based on her fieldwork at Memorial in 2001.

Justin Partyka was named "Fellow of the School of Graduate Studies," 2000-2001.

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RECENT GRADUATES

2000

Paul Dwyer, MA. "Dory Building in the Bay of Islands, Newfoundland: Cultural and Technological Impacts on a Traditional Boat Type."

Jean Myrick, MA. "Belief and Custom Surrounding the Outija Board."

Ronald Thurgood, PhD. "Storytelling on the Gabarus-Framboise Coast of Cape Breton: Oral/Narrative Repertoire Analysis of a Folk Community."

2001

Jade Albuero, MA. "Box Populi: A Socio-Cultural Study of the Filipino Balikbayan Box."

Lucy Allen, PhD. "Vernacular Music Collectors in the South 1900-1930: Mediation and Brokering of America's Music."

Rachel Gholson, PhD. "Folklore of Southern Literature as Folkloristic Process: Portrayals of the Cane River Region in the Short Stories of Ada Jack Carver."

Jessica Grant, MA. "The Social Costs of Cooking From Scratch: Approaching my Mother's Brownie Recipe."

Dale Jarvis, MA. "Architectural Change and Architectural Meaning in Moravian Labrador."

Neachel Keeping, MA. "Telling the Untellable: Traditional Beliefs Related to Violence Against Women in a Rural Newfoundland Community."

Justin Partyka, MA. "The Occupational Folklore of a Norfolk Lurcherman."

Heidi Stepanek, MA. "An Examination of Folk-Music-Inspired Composition in Canada Through Analysis of Settings of 'Dans tous les Cantons'."

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ANNOUNCEMENTS

Transmission would like to congratulate the following individuals:

Pauline Cox has received a full-time contract as MUNFLA's Archival Assistant.

Dr. Beverly Diamond has been selected as the Canada Research Chair in the Traditional Music of

Newfoundland and Labrador. She will spend her tenure in both the Music and Folklore Departments.

Patricia Fulton was appointed as MUNFLA's Head Archivist.

Zainab Haruna and her husband, John Jerrett, welcomed their son Samuel Charles Jerrett, 8lbs, into the world on Saturday, September 1, 2001.

Dr. Philip Hiscock, former MUNFLA Head Archivist, has become a member of the Folklore Department faculty.

Martin Lovelace completed his year as President of the Folklore Studies Association of Canada/L'Association canadienne d'ethnologie et de folklore, and thanks all who organized and attended the Sudbury meeting. He recently published two articles: "The Relevance of the Rural Tradition," in *Lore and Language* 15:1-2 (1997), 66-74 – on the ethnographic value of English rural writing – and "Jack and His Masters: Real Worlds and Tale Worlds in Newfoundland Folktales," *Journal of Folklore Research* 38: 1-2 (2001).

Peter Narváez, instructor of Folklore 3618 / Music 3018 (Blues and Jazz), released his first CD, *Some Good Blues* (Landwash Distribution and Amber Music [www.ambermusic.ca]), June 6, 2002. The CD features 15 original blues songs, plus two covers, accompanied on fingerstyle guitar. Other musicians on the production include Glen Collins, Darrell Cooper, Steve Hussey, and Neil Rosenberg. For more details see: www3.nf.sympatico.ca/badaxe

Gerald Pocius was awarded the title of University Research Professor, 2002. The position is tenured over five years and was given in recognition of his ongoing research and international reputation. He has also recently been a UNESCO consultant at their world heritage sites, which included a meeting in South America. Currently, he is involved in

organising the Vernacular Architecture Forum's Annual Meeting in St-Pierre et Miquelon, in June 2003.

Neil Rosenberg received the Marius Barbeau Award from the Folklore Studies Association of Canada in 2001.

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ABSTRACTS

A selection of abstracts from papers presented at various conferences in 2002 are included here. For people entering the MUN Folklore department this fall who have not had previous experience with Folklore, this gives the opportunity to see some areas of contemporary folklore studies that are being undertaken by those in our department.

Aldrich Interdisciplinary Lecture held at MUN, February 26, 2002:

Kristin M. Harris, "Outwit, Outplay, Outlast: 'Survivor' as Popular Culture"

Television is a medium that pervades our lives, flickering its bluish light into the living rooms, bedrooms, indeed even boardrooms and classrooms of the twenty-first century. It is perhaps a moot point to argue that television is part of our popular culture in Canada; however, the forms that television programming take, and the resulting messages they convey and meanings they reflect are salient points of reference for study. "Survivor" is a t.v. program that defies categorization. It has been alternately billed as a game show and as reality television, also identified as a drama. It takes "ordinary" American citizens, as a representation of America as a whole, and places them in extraordinary situations, forcing them to prove their worth as a team player and as an individual. This brings to the forefront not only a social Darwinist attitude, but also the myth

of success, the elusive yet attainable American Dream. Each contestant tries to not only win a car and one million dollars, but also prove that they can, as in the show's motto, "outwit, outplay, outlast." In this presentation, I will argue these ideas in reference to both content and context analysis combined with interviews and audience survey responses as they pertain to the study of popular culture.

Anne Lafferty, "The Semiotics of a Hair Cross"

This paper will analyze a hair cross from a semiotic point of view. The hair cross in question probably originated in the 1900s and was most likely a piece of mourning jewellery made, in accordance with the customs of the time, from the hair of a deceased loved one. I will argue that this cross was a polysemic signifier, which probably symbolized the person who had died, the grief associated with that loss, and a symbol of the appropriate response to the loss. In addition, this cross may have represented death, resurrection (both that of the dead person and potentially the mourners), the hope the mourner had of joining her loved one in heaven, and the suffering connected to the loss. In addition, I will briefly touch on the cross's personal meaning to me as a symbol of family identity. I will also summarize the cross's known history and give some family background as context.

Jodi McDavid, "'Orientation Week' as a Contemporary Rite of Passage"

Contemporary rites of passage are essentially traditional rites as they are presented in modern contexts. Although some of traditional aspects of the rite are maintained, new aspects evolve over time. All rites of passage have the stages of separation, liminality and incorporation as written about by Van Gennep. First year university students are no exception; they are separated from home, they have an "in-between" status as they go through orientation week (they are

neither part of their home community nor their new community), and finally they are accepted as a member of the residence. The state of liminality is of most interest to us here, as there are numerous tasks that the new students must complete before they are accepted as full members of the house. These tasks all have a purpose and lead to a secret ceremony, called "Black Sunday." This in-between state is a very important learning stage in which the first year students are exposed to a new culture, that of the student. This paper will be an overview of the events of frosh week with special attention placed on how these events contribute to the overall rite of passage that the students are involved in, and is based on my fieldwork which took place at a small Canadian university in September and October of 2001.

Dufferin Murray, "Woody Guthrie: Ballad Tradition and Folklore"

This paper addresses the life and works of Woody Guthrie as both a folk musician and a folklorist. Through an interpretation of biographic, discographic and bibliographic material, this paper will examine samples of Guthrie's narratives in both textual and ballad form in describing him as both a performer and a folklorist. Although Guthrie's professional recording career was short, his contribution to and influence on folk music and folklore are remarkable and enduring. Equally, while his name is most readily associated with folk music, Guthrie also wrote a prodigious amount of prose, including analyses of folk music, occupational folk life and the tradition of ballad making. Specific examples of Guthrie's work will be presented within a framework of occupational folk life and ballad making traditions in examining the social and cultural significance of expressive folklore forms. That is, not only was a ballad making tradition the source of Guthrie's own occupation but a large amount of his work deals with issues involving labour and social

organisation contemporary within the United States during the depression and the war years (1930-1950). However, his relevance as musician and social activist is not confined to the past and proves palpable today. Similarly, through his focus on ballads dealing with social issues and in the tradition of British and North American balladry, Guthrie produced a wealth of documentation of continuing interest to ethnomusicology and folkloristics. Folklore Studies Association of Canada Annual Meeting held in Sudbury, May 23-25, 2002:

Philip Hiscock, "Mark Walker: Regional Iconicity and Oral History"

Since about 1970, fragmentary oral historical reports have been collected about the Newfoundland song-maker, Mark Walker. In those thirty years, his fame as a canonical representative of Newfoundland folklore has grown. Today, well over a century after its composition, his song "Tickle Cove Pond" is more popular than ever. Half a dozen other songs of his have achieved smaller but significant success since his death 85 years ago. I recently have been collecting stories about Mark Walker and his songs and find differences and similarities between the "naïve" accounts of the 1970s and the historically more informed accounts turning up today. My presentation will look at research problems of Walker's oral history and iconicity.

Heather King, "Experiential Aspects of Waking ESP: the Memorates of a Mother and Daughter"

This paper explores the phenomena of "waking extrasensory perception" through the experiences of a mother and daughter, originally from Gambo, a small community on the northeast coast of Newfoundland. The women's memorates regarding their ESP experiences of nearly 45 years ago seem to portray cultural influences as secondary in comparison to experiential aspects. I will apply ideas from David Hufford, James McClenon

and parapsychologists regarding such experiences. Based on Gillian Bennett's arguments that "...memorates are reliable guides towards understanding particular beliefs or traditions," I consider how waking ESP should be understood and I ask if the tradition is declining.

Jodi McDavid, "Orientation Week' as a Contemporary Rite of Passage"

This paper is based on fieldwork conducted at a small Canadian university in 2001. The students' liminality is of most interest to us here, with emphasis on the events of university orientation week. Special attention is placed on how these events contribute to the overall rite of passage of the students and eventually lead to their acceptance as a full member of the house. This liminal state is an integral learning stage in which the first year students are exposed to student culture, and are taught the correct behaviour for their new roles through festival, song and legend.

International Society for
Contemporary Legend Research,
July 2002

John M. Bodner, "Of Monsters and Other Cops: Rumour and Contemporary Legend Among a Homeless Youth Community in Downtown Toronto"

This presentation is concerned with a small number of narratives and proto-narratives of police brutality that are circulated among a group of street kids in downtown Toronto. The corpus of tales generally focuses on an individual kidnapped by police, taken to a deserted location and severely beaten or killed. Their short length, reportage style of delivery and vague information on the time and people involved, characterizes the narratives. While these attributes are hallmarks of contemporary legends, it is necessary to understand that, like Eleanor Wachs' collection of many New York City crime victim stories, these tales

are based on actual historic events. While these instances are separated in both space and time from my informants (sometimes by thirty years) the narrators localize the events, creating a sense of intimacy and highlighting the immanent threat to the listeners.

My presentation will be broken down into three main areas. The first will locate these narratives in their ethnographic context. I will argue that the chief reason for the generation and maintenance of this narrative tradition is the relationship between street kids and the various agents of state power. It is not reductionary to note that these narratives are a response to the massive power disparities between the police and street youth. The situation was heightened during my fieldwork by the passing Bill 64, commonly known as the "Safe Streets Act." This law gave police increased powers to arrest and fine individuals engaged in "aggressive" panhandling or squeegeeing. Street kids viewed the law as a criminalization of their economic activities and an invitation to increased policing of all aspects of their lives. Within this context, narratives of arbitrary, systematic or chaotic abuses of power responded to, and reinforced the community's fear.

The second part of my talk will address the relationship between rumour and contemporary legend. Following Gary Alan Fine I will argue that there is a great deal of overlap between rumour and contemporary legends; both act to secure interpretations of events, expound moral positions and outline group boundaries and norms (1997). Looking at samples of narratives in performance I will argue that there is a continuum between the two forms. In order to determine street kids generic distinctions I will argue that esoteric genre distinctions are primarily based on performance and rhetoric rather than text and/or content. Finally, my presentation will suggest that the study

of contemporary legends and rumours, when located within their ethnographic context, allows investigation of knowledge production as an exercise in power and control.

Joy Fraser, "Legends and Tourism: The Case of Mary King's Close, Edinburgh"

Mary King's Close is one of Edinburgh's most famous, and most legendary, thoroughfares. Named after one of its seventeenth-century inhabitants, local tradition has it that the Close was sealed off during a devastating outbreak of plague in the city in 1645, with its occupants (sick and healthy alike) left trapped inside to die. Unsurprisingly, the Close has since developed a reputation as one of "the most haunted place[s] in Edinburgh" (Wilson *et al* 2), attracting a number of supernatural legends which focus largely, though not exclusively, on the spirits of the plague victims who died there. Its mystique has been enhanced by the fact that a section of the Close, which was partially destroyed by fire in 1750, was later incorporated into the foundations of what is now the headquarters of the City of Edinburgh Council, built between 1753 and 1761. The subsequent subterraneity of this section, the only part of the Close to survive into the twentieth century, has led to its incorporation into a wider legend tradition concerning the existence of an "underground city" beneath the Edinburgh streets.

In the early 1990s, the Close was given a second life as a visitor attraction, when the Council began offering occasional tours of the site, guided by volunteers from among its employees. The Close was opened to visitors on a regular basis in 1997, when the Council awarded a contract for conducting tours of the site to a private company, Mercat Tours, already well-established as a ghost tour operator in the city. Mercat has continued to operate daily, year-round tours of the site until the present day.

The opening of the Close to visitors has resulted in the growth of a new body of legendry pertaining to the site, and in the widespread dissemination of its haunted reputation, including national and international media coverage.

Despite the Close's growing popularity, to date no substantial physical alterations have been made to make it more attractive or accessible; the Close as it exists today is "eerily bare" (Puttick 4), and the interpretation of the site to its visitors takes place almost entirely through the oral narration of the individual tour guides. In January 2002, however, the Council awarded York-based company The Continuum Group a lucrative ten-year contract to "transform [the Close] into one of Scotland's leading tourist attractions" (O'Donnell 9). Though Continuum has as yet released few details concerning its plans for the site, the company, which operates a number of successful heritage attractions in the UK and beyond, is expected "to use the latest multimedia technology to bring the past back to life" (Puttick 4). Prompted by news of this development, this paper uses the case of Mary King's Close to explore the relationship between legends and tourism. I survey existing legendry pertaining to the site, examine the influence of its new role as a visitor attraction on the legends and their transmission, and speculate on the possible implications of its impending redevelopment for its interpretation to visitors and to the public at large.

Diane E. Goldstein, "A Little Knowledge is A Dangerous Thing: The Proliferation and Suppression of Foreknowledge Legends in Times of Terror"

This paper explores issues of self-censorship, narrative suppression and untellability, through an exploration of rumors and legends which circulated in the United States, Canada and the United Kingdom, in

reaction to the events of September 11th 2001. The paper will focus on the importance of, and problems with, the analysis of stories NOT told, especially in the context of intense fear and suspicion. Using Labov's notion of tellability, the reverse concept of untellability, and recent work on the use of master narratives to fill interstitial gaps in the un-narratable, this paper will explore present and absent themes by contrasting September 11th rumors with other similar narratives of disaster, war and terrorism.

Times of domestic or international crisis typically spark a proliferation of contemporary legends and rumors, many of which have received widespread attention and documentation. During WWII, rumors got so out of hand that the United States and Canadian governments created rumor management clinics to prevent inflammatory stories from gaining credibility (Turner 1993). The tragic events of September 11th were no different, resulting in the on-line archiving and publication of large numbers of rumors and legends about terrorism and related issues. While the rumors and legends associated with September 11th are numerous and varied, a remarkable percentage (I would estimate conservatively 60%) of the collected narratives from Canada, the US and the UK, focus on the theme of foreknowledge. While the most widely circulated foreknowledge narrative features a grateful Middle Eastern stranger who warns someone to "stay out of the malls on Halloween" or "not to travel the tube in London on a certain date" other motifs are similarly prophetic; large numbers of Israeli WTC employees said to call in sick on September 11, magazines said to feature words such as Pilot, Terror and Allah in their crossword puzzle that day, and numerous narratives about pre-event artistic renderings of the New York skyline without the twin towers. The foreknowledge motif is so

significant in "9/11" rumor tradition that it has also been self-consciously elaborated in numerous terrorism jokes.

Foreknowledge and coincidence narratives typically attach themselves to disasters; but generally in celebration of lucky or miraculous prophetic escapes (like those who missed boarding the Titanic). Prophetic and coincidence narratives found in the rumor and legend collections concerning September 11 are not celebratory; they imply guilt. The correlation of foreknowledge with guilt creates an implication of blame and conspiracy in the very same narrative motifs which were positive reflections during other disasters. This paper will argue that the knowledge equals guilt equation results in the suppression of certain types of narratives and the proliferation of other types, negating the potential for certain empowerment themes crucial to the restoration of equilibrium following disastrous events. Based on interviews with members of one church who deliberately suppressed a circulating miracle narrative concerning narrow escapes on September 11 because of fear of the implication of guilt, textual and contextual information on the collected rumors, and contrasts with other disaster rumor collections; this paper will try to suggest both method and potential for the analysis of the un-narrated. The paper will also examine the general theme of the untellable in relation to post 9/11 events.

Paul Smith, "Teaching Folklore 3612: Urban Legend"

During the course of conversations with relatives, friends, and colleagues, we are often told stories about events which allegedly happened to a "friend of a friend" of theirs. Many of these stories are, of course, true. However, a proportion appear to be what are now recognized as urban legends.

Urban legends (alternatively described as contemporary, modern or belief, legends or myths) are short and highly mutable traditional narratives, or *digests* of narratives, which have no definitive texts, formulaic openings or closings, or artistically developed form, and so their traditional nature is not always immediately apparent. When communicated orally, they exist primarily as an informal conversational form, although they are also to be found embedded in other types of discourse (e.g. joke, memorate, rumor, personal experience narrative, etc.), and in diverse settings—ranging from news reports to after-dinner speeches. They are also frequently disseminated through the mass media, novels and short stories, by E-mail, FAX and photocopier, and so have a wide international circulation.

Urban legends are primarily non-supernatural, secular narratives which are set in the real world. Told as if they happened recently, they focus on ordinary individuals in familiar places, and portray situations which are perceived as important by the narrators and listeners alike, and which they may have experienced, are currently experiencing, or could possibly experience. As such, they describe plausible, mundane, ordinary experiences and events, although often with an unusual twist. This *mundaneness* gives urban legends a unique quality which sets them apart from other forms of legend. Furthermore, urban legends emerge out of social contexts and interactions, and comment on culturally proscribed behavior. Such tales have been reported world-wide and their proliferation stands as a testament to their relevance in our society today (Ellis 1997; Smith 1997).

Over the past decade a growing interest has developed in incorporating the study of urban legends into the teaching curriculum at a variety of level (de Vos 1996; McCann 1982). Not surprisingly then, in 1999 the

Department of Folklore at MUN launched a new special topics course, *Folklore 3612: Urban Legend*, which approached the topic in the following five ways:

1. Introduction to the Study of the Urban Legend
2. Researching Urban Legends
3. Urban Legends in Performance
4. Mass Media and the Urban Legend
5. A History of Urban Legend Scholarship

Urban Legend has now been taught three times. It has an average class size of 110, usually has a waiting list of over 60 students and, as such, could be considered to be successful. Having said that, the numbers of students involved, the wide range of approaches to which this topic has been subjected, and the diversity of the research materials involved, together create a number of problems when attempting to teach a course on this subject.

This paper reviews the course content, teaching strategies, course reading and assignments used in *Folklore 3612: Urban Legend*, in an attempt to give guidance to others wishing to embark on developing a similar course.

Diane Tye, "Tales of Whose Village?: Legend as Embodied and Cultural Memory"

"Tales of our Village," written by Mary Jane Katzman Lawson in Halifax, Nova Scotia in 1852, was a series of articles published in *The Provincial*, a monthly magazine edited by Lawson. Based on early life in the Nova Scotian community where Lawson's mother grew up, "Tales of our Village" retells local legends Lawson learned from her mother and her mother's family. The legends chronicle events in the lives of early settlers, linking them inextricably to community places and landmarks for as Lawson argues in her first installment, the story of a place is as much about its residents as it is about the influences of those she calls "great

men." That said, her narratives attest to the extraordinary nature of ordinary lives. In these legends of "unusual interest," Lawson not only documents hard work and remarkable accomplishments but tragedies and losses.

What emerges is an exceptional cultural remembering of a female emotional world from the early nineteenth century. Told from a female standpoint, life in the first years of the village was about negotiating the many challenges of everyday: illness and death, inappropriate marital matches and the frequent threat of male violence. Unlike the displaced or coded expression of difficult issues found in folktale or ballad (Holbek 1989, Tatar 1999, Lafferty 2001, Stewart 1993), these narratives openly discuss disturbing realities of women's lives. In telling of women's painful experiences, "Tales of our Village" powerfully prefigures much later work within feminist folkloristics; undeniably and eloquently the legends speak what Elaine Lawless (2001) has described as the "unspeakable."

In this paper I reflect on legend as an expressive vehicle that allowed Lawson to tell of her community's past. Reading "Tales of our Village" in the context of other women's narratives recorded in Nova Scotia during the mid nineteenth century, I ask how legend in general, and these legends in particular, helped Lawson to remember and restore women's lives. Given that aspects of women's experiences, like domestic violence, have more often been silenced (Keeping 2001), what voice did legend offer Mary Jane Lawson? How did it help her restore her community's past?

Forum: "Is the Urban Legend 'Vanishing'?" - presented by *John Ashton, Paul Smith, Mike Preston, and Carl Lindahl*

At the 2001 ISCLR meeting in San

Antonio, Jan Brunvand proposed that the Urban Legend "has much less vitality as an oral narrative genre" than it did in the 1980's. He attributed this development to the migration of contemporary legends from folklore to popular culture where, he claimed "they have become stereotyped, standardized, exploited, commodified and repackaged in a number of ways." The internet and not oral tradition now serves as primary mode of transmission for contemporary legends and we can no longer "collect" them, in the conventional sense of the term.

Not surprisingly, Brunvand's comments prompted some spirited discussion among the few ISCLR members who remained at what had anyway been a fairly thinly attended meeting. Some of the issues raised, however, including those surrounding definition, canonicity, intertextuality, tradition, and the relationship of folk to popular culture, merit more detailed discussion in a larger forum.

This panel will therefore use Brunvand's intriguing notion of the "Vanishing Urban Legend" as a point of departure for a general discussion of the current viability and status of contemporary legend. Jan has graciously agreed to circulate the notes from his presentation among the participants who will each present a ten-minute position statement in response. The discussion will then be thrown open to the audience.

CONFERENCE MENTIONS

Holly Everett presented papers at "Toronto 2000: Musical Intersections," an international, multi-disciplinary conference in November, 2000 ("I'm an Ethnographer and You're Not: Ethnographic Adventures in Local Musicking"), and the FSAC meeting in Québec City in May, 2001 ("Cod Tongues or Chicken Nuggets?: Food and Tourism in Atlantic Canada"), and with Peter Narváez, at the 19th International ISCLR meeting

in San Antonio, Texas in June, 2001 and the International Association for the Study of Popular Music Canadian Chapter 2002 Conference, "Sounds of the City," in Montréal in May of this year ("Satanic Pacts and Musical Prowess: "Urbane" and "Urban" Legends of Niccolo Paganini and Robert Johnson"). Everett's book, Roadside Crosses in Contemporary Memorial Culture, is scheduled for publication with University of North Texas Press in October.

Jessica Grant, Kristin Harris, and Tonya Kearley conducted workshops on traditional recipes, step-dancing, and mummering respectively at The Historica National Heritage Fair which was held at MUN in July 2002.

Jessica Grant presented a paper entitled, "Finding Zion in the Aftermath of September 11th: The Creation of Communitas Involving 'The Plane People' in Newfoundland," at the Canadian Centre for Foreign Policy Development's Fourth Annual Graduate Student Seminar hosted by the Department of Foreign Affairs and International Trade (29th April to 3rd May 2002)

As an adherent of a religion that espouses the conception of Zion, I subscribe to a transcendent tenet of community, to a concept of collective transformation—transformation and transcendence that only come as hearts are "knit together in unity and in love one towards another" (Mosiah 18: 21). I have been taught that we all must seek to build Zion, that it is only through such work and service that we find God, that it is only as we lose ourselves that we truly find ourselves. I lost myself in the days following that infamous Tuesday morning of the 11th of September 2001. As twenty-seven wide-bodied planes descended upon St. John's, seventy-eight planes in total across the province of Newfoundland and Labrador, and thousands more across the vast expanse that is Canada, little did I realize that it was to be, as one St. John's woman expressed, "the beginning of a hectic 6 days, a joyful

but tiresome event that changed my life." Little did I realize that I would find myself having to make beds for over two hundred people at my church, converse crudely in my faltering French, make carrot soup for over a hundred people, listen to and hug and cry and have conversations with a family of strangers. Truly, what occurred during that week was nothing short of extraordinary.

This paper chronicles the extraordinary events as they unfolded in Newfoundland and Labrador, relying heavily upon my own experiences as a volunteer. It is by no means definitive, but I essay, so much as I can, to relate my experience and my story to those of others. It is in this process of relation that I link my concepts of Zion with those of Victor Turner's *communitas*, ultimately asserting that this extraordinary, indelible, positively transformative *something* that occurred in Newfoundland and Labrador during the aftermath of September 11th was *communitas*. While focusing on the centrality of *communitas*, I will also make links between *communitas* and Canadian identity, ultimately suggesting that perhaps Canada has something to teach the world about tolerance and acceptance and transformative love.

Kristin Harris presented a paper at the Popular Culture Association in Toronto, 2002, entitled "Outwit, Outplay, Outlast: "Survivor" as Popular Culture" (this abstract appears earlier with the Aldrich 2002 abstracts). She also presented a paper at the Society for Canadian Dance Studies Conference, National Arts Centre, Ottawa in June 2002.

"Tradition, Tourism and Revival and the Dance Up Event: Or, How 'Running the Goat' Changed Set Dancing in Newfoundland"

This study explores ideas of tradition and authenticity through an analysis of the Dance Up event. As tourism

becomes more and more the mainstay of Newfoundland's economy, looking at heritage and the role it plays in contemporary society is critical. While some applaud the increase in cultural awareness that increased tourism has brought to the province, others are wary that the trend towards cultural tourism will mean the demise of Newfoundland heritage. Tonya Kearley is a self-labelled cultural ambassador. Through her Dance Up event, Kearley has made steps towards amassing knowledge and increasing awareness of set dance forms indigenous to Newfoundland. By combining traditional steps with new choreography, and placing the dance form squarely in the arena of cultural tourism, Kearley has successfully recontextualized a traditional dance form. Where some might be fearful of change, Tonya looks at her event as an opportunity to educate and to entertain. This paper examines Dance Up ethnographically in its own context, as well as in the larger realm of tradition, tourism and culture.

Anne Lafferty presented her paper, "Nurturing, Feeding and Asking Help from the Dead: Interactive Aspects of Dumb Suppers and Ancestor Altars" at the Aldrich Interdisciplinary Lecture held at MUN, February 26, 2001.

Carole Carpenter, Sheldon Posen and Neil Rosenberg lead a round table at the FSAC meeting in Sudbury entitled, "What is Canadian about Canadian Folklore and Its Study?"

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CALLS FOR PAPERS

The Editor regrets that due to the lengthiness of "calls for papers," they have been heavily edited.

Journals:

Culture & Tradition welcomes articles for its upcoming publication. You can learn more about how to make submissions at: www.ucs.mun.ca/~culture

The Missouri Folklore Society invites submission of proposals or drafted papers for *The Journal of the Missouri Folklore Society*, Volume 25, 2003, Revisiting Vance Randolph. The volume will be devoted to proposals and papers appraising any part of Randolph's work. Submissions should be mailed to Dr. Rachel Gholson, English Department, Southwest Missouri State University, 901 South National, Springfield, MO 65804. Deadline: Nov. 5th, 2002.

Conferences:

Folklore and Popular Culture Area

The Folklore and Popular Culture Area Chair of the PCA invites papers on any aspect of folklore and popular culture for the 2003 PCA/ACA National Convention to be held in New Orleans, Louisiana, April 16-19. The Folklore and Popular Culture Area seeks to examine the connections between folklore and popular culture, and papers regarding any aspect of these intersections are encouraged. Full panel presentations will also be considered. For more information visit the Call for Papers web site at <http://www2.h-net.msu.edu/~pcaaca/> or contact Elisabeth Nixon, Center for Folklore Studies, The Ohio State University, 421 Denney Hall, Rm. 164, West 17th Ave., Columbus, Ohio 43210. Email: nixon.45@osu.edu. Deadline: Sept. 10, 2002.

The *Vernacular Architecture Forum* is soliciting proposals from academics, consultants, and other scholars for presentations at its Annual Meeting to be held in St-Pierre et Miquelon, a French Collective Territory off the coast of Newfoundland, Canada, June 5 through 8, 2003. Papers may address any aspect of vernacular architecture in the United States, Canada, France, or elsewhere. They should be primarily analytical rather than descriptive.

Deadline: September 16, 2002
Inquiries: marvin_brown@urscorp.com

The Society for the Study of Architecture in Canada (SSAC) is calling for submissions for papers to be presented at the Summer 2003 SSAC Conference "Viewscapes and Boundaries: Defining the Edges of Heritage," in St. John's, Newfoundland, Canada, June 12-14, 2003. Proposals are requested that will discuss heritage area boundaries, criteria for designation of heritage districts, the pros and cons of such areas, what defines boundaries, and when planners should increase/decrease existing boundaries. Student papers welcome. Send proposals to: 2003 SSAC Conference Papers, c/o Dale Jarvis, Heritage Preservation Officer, Heritage Foundation of Newfoundland and Labrador, PO Box 5171, St. John's, Newfoundland, Canada, A1C 5V5 or info@heritagefoundation.ca. Deadline: January 15th, 2003.

Special Projects:

Folklore Miscellany is a special project that is being spearheaded by Pauline Greenhill and Diane Tye.

Folklore Miscellany will be a volume of comprehensive entries on various topics creating a "compelling, user-friendly publication that would enhance and develop understanding of Canadian traditional and popular culture." Persons interested in contributing are encouraged to contact Pauline Greenhill or Diane Tye via email at p.greenhill@uwinnipeg.ca or dtye@morgan.ucs.mun.ca

AROUND TOWN: a selection of ENTERTAINMENT in St. John'sSeptember Feature:

On Sept. 8th, dancer/choreographer Bageshree Vaze will set the stage alongside other local dance and music artists, for Devinity, a dance drama featuring vignettes of unique women in history. The performance will be held at the D.F. Cook Recital Hall in the M.U.N. School of Music at 6:30 p.m.

Trained in Indian classical dance in both St. John's and India, Vaze is attempting to portray female divinity through time and cultures. The title, Devinity, for instance, stems from the Sanskrit term 'Devi' for 'goddess'. Devinity, therein, depicts the Hindu Goddesses Durga, Laxmi and Saraswati, along with real-life examples of Shawnadithit, Helen Keller, the Rani of Jhansi, Rosa Parks and Martha Graham. Vaze is joined by some of her dance students from the St. John's Hindu Temple, some local musicians trained in Indian music, and local Newfoundland step dancers such as Kristin Harris.

"I'm really excited about this project, as it's the first time I will be combining Indian classical dance vocabulary with Newfoundland dance traditions," says Vaze. "The ending of Devinity is going to feature a dynamic rhythmic 'call and response' between the Indian dancers and step dancers."

Tickets: \$12 adults,
\$8 students/seniors
\$5 children under 12

For tickets, e-mail Kristin at: kharris@mun.ca, or call her at 576-3694

September:

Gordon Lightfoot, September 23 at the Molson Canadian Theatre
Tickets: \$35.00
Tel: 576-7657

October:

St. John's International Women's Film & Video Festival, October 16 - 20
www.womensfilmfestival.com
Tel: Katie Nicholson, 754-3141

Annual St. John's Halloween Mardi Gras, October 25, 26, George Street
Entertaining costumes and one cover charge for all of George Street.
Admission fee: approximately \$10

November:

Craft Council's Christmas Craft Fair, November 21- 24, Convention Centre
Craftspeople come from all over Newfoundland, Labrador and the Maritimes. Tel: 753-2749

Canadian Society for Traditional Music, November 1-3, in the Music Department, MUN
The conference will consist of traditional music on Friday and Saturday nights, academic papers on Saturday morning and afternoon, and the AGM on Sunday morning. Contact Neil Rosenberg for more information.

Year round:

St. John's Folk Arts Council, Wednesday nights, at the Ship Inn, 265 Duckworth
The music goes from 9:00 p.m. to 12:00 a.m. and features two sets by a featured performer or group. During the breaks amateurs and professionals are allowed to participate. Weekly schedule posted on website.
Admission: \$4
Website: www.sjfac.nf.net

The Auntie Crae Band plays every Tuesday from noon to 2 p.m. at Auntie Crae's on Water Street. Traditional music and best of all, it's free!

The Newfoundland Historical Society holds lectures the last Thursday of the each month during the fall and winter. For more information: www.infonet.st-johns.nf.ca/providers/nfldhist

information on year round activities:

Arts and Culture Centre
Upcoming concerts and plays.
www.artsandculturecentre.com/stjohns/

City of St. John's
Lots of tourism links.
<http://www.city.st-johns.nf.ca/>

MUN Cinema
Your independent film fix.
<http://www.mun.ca/cinema/>

Empire Cinemas
Movie listings.
www.empirecinemas.com

Transmission is an occasional publication. Submissions may be sent at any time and will be included in the next issue. We welcome short essays, reviews, notes & queries, as well as news from folklore department and fellow travellers across Canada.

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Check out our Home Page or
<http://www.ucs.mun.ca/~culture>

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Culture & Tradition

Volume 22 of *Culture & Tradition* (2000) is scheduled for release September 12th, 2002. The issue is devoted to the 2001 Folklore Studies Association of Canada Annual Meeting and was guest edited by John Bodner and Madeleine Pastinelli.

The contents include:

Introduction by John Bodner and Madeleine Pastinelli.

Articles:

- "Transcription of the Student Roundtable Meeting at FSAC 2001"
"On the Meaning of Folklore and its Significance on Finding Employment," by Frances Cooper
- "A Proposal for the Professionalization of Canadian Folklore," by Michael Taft; with responses from John Bodner, Madeleine Pastinelli, Ottoline Wilwood, Michael Robidoux and Bruce Mason
- "Putting a Face on the Past: an Interview with Ronald Labelle" by Jodi McDavid
- "Ideology, History, and the Discipline of Folklore: Reading *Media Sense* Fifteen Year Later," Marc Kuly
- "Unité et Perspectives de la Recherche en Ethnologie," by Olivier Maligne
- "Folklore/Ethnology Studies in Canada – Toward a Pan-Canadian, Interdisciplinary Future: Report on the Results of Phase One," Pauline Greenhill, Diane Tye, et al.

Issue also includes book and media reviews.

\$8.00 (\$15.00 institutional)