

TRANSMISSION

♦ VOL. 6 ISSUE 2 ♦ JAN. 2004

IN THIS ISSUE:

PAGE 2 ~INTRODUCTION BY RHIANNON MCKECHNIE

~"MACEDWARD LEACH AND THE SONGS OF ATLANTIC CANADA": REPORT ON A WORK IN PROGRESS BY IAN BRODIE

PAGE 3 ~THE 21ST INTERNATIONAL PERSPECTIVES ON CONTEMPORARY LEGEND CONFERENCE: A STUDENTS' PERSPECTIVE

BY PAULA FLYNN

~INFORMATION ON CULTURE & TRADITION VOLUMES 24/25 PROVIDED BY IAN BRODIE

PAGE 4 ~SELECTED SUMMARIES FROM THE BROWN BAG LUNCH SERIES

FEATURING: "*Nothing Bad Ever Happens*": *Roadside Crosses in America's Hometown* BY HOLLY EVERRETT

Tea Drinkers and Other Women in Eighteenth-Century Welsh Ballads BY SIWAN ROSSER

Remembrance Day: Silent Symbols and Public Ritual BY DUFFERIN A. MURRAY

PAGE 5 ~THE GREAT GRADUATE SURVEY – AND SOME THESIS WRITING TIPS!

PAGE 7 ~CONFERENCES AND CALLS FOR PAPERS COMPILED BY RHIANNON MCKECHNIE

PAGE 10 ~NEWS AND PRAISE: INCLUDING AWARDS AND ANNOUNCEMENTS

PAGE 11 ~AROUND TOWN BY KRISTIN HARRIS

PAGE 12 ~ABOUT TRANSMISSION

~OUR NEXT ISSUE – HOW *YOU* CAN GET INVOLVED!

~CULTURE & TRADITION VOLUMES 24/25 ORDER FORM

BELATED MERRY CHRISTMAS, HAPPY HANUKKAH, KWANZAA, RAMADAN, NEW YEAR'S AND WHATEVER ELSE YOU MIGHT CELEBRATE AT THIS HOLIDAY TIME OF YEAR – AND IN THAT SPIRIT, I PRESENT FUDGE AND CHOCOLATE (DUE TO A SEVERE LACK OF PICTURES, THIS IS THE BEST I CAN DO!)



INTRODUCTION BY RHIANNON MCKECHNIE

It's hard to believe it but here we are back in class already. The winter break seemed to go by in the blink of an eye. And just when I was getting used to relaxing... Now that the holiday decorations are packed away, and the holiday pounds are packed on, welcome to a new semester! And with it comes a new issue of *Transmission*, complete with a new editor. I am very thankful to former editor Jodie McDavid for allowing me this opportunity. And also thank you to everyone who took time out of their busy lives to answer the probing questions of the Great Graduate Survey and to contribute to the issue. The Greatest Distance Award goes to Siwan Rosser for sending her Brown Bag summary all the way from Wales.

I hope that everyone passed a safe, happy and healthy holiday season. For those of us going into our second semester, may this not seem as daunting as our last! Hopefully, we have learned the ropes a bit to make our return to the Folklore Department far easier than our initial arrival was. And may we all be able to select a thesis topic soon and then begin researching it once this semester is complete! On that note, a couple of our fellow folklore students have shared some thesis tips with us in this issue to hopefully make the process a bit easier for us. Thank you for passing on your words o' wisdom!

I also want to extend an invitation to all of you to get involved with the next issue of *Transmission*. If you have comments, short essays, abstracts, interviews, questions, pictures or anything else I haven't mentioned, then just let me know and we will do our best to include them in the Spring 2004 issue. See the "About *Transmission*" section on the last page for more information.

Also, a double issue and index of *Culture & Tradition*, Volume 24-25, will be going on sale some time this month at a cost of \$15.00. Ian Brodie has provided some more information on the issue inside. See the last page for ordering information.

Last semester, we enjoyed a potluck in September, a successful fundraising concert in November as well as a bake sale and a final potluck in December. This semester have Mary Griffiths to look forward to in March, and perhaps another potluck or two before the school year winds down. There are also many events going on around the city, a list of which has been helpfully compiled by Kristen Harris. So have a great semester and try not to get *too* stressed out (if such a thing is possible)!

"MACEDWARD LEACH AND THE SONGS OF ATLANTIC CANADA": REPORT ON A WORK IN PROGRESS BY IAN BRODIE

MacEdward Leach, the prominent American folklorist, made four folksong collecting trips to Atlantic Canada in the 1950s and 1960s. In 1950, he visited both Cape Breton and Newfoundland, spending much of his time on the Avalon Peninsula and the West Coast: the following year he returned to Newfoundland to collect along the Burin Peninsula and elsewhere. In 1960 and 1961, he made trips to Labrador under the auspices of the National Museum, which produced the influential *Songs of the Lower Labrador Coast* (1965). The

field recordings, along with his notebooks, field photographs, related correspondence, and miscellanea, were given to the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA), in 1978.

Now, thanks to a grant from Industry Canada, a website is being created to mount a part of that collection. With the coordination of Dr. Beverley Diamond, Canada Research Chair in Traditional Music, a number of students are in the process of digitising the results of Leach's 1950 trip to Cape Breton and the Island. The team, which consists of Stacey MacLean, Rhiannon McKechnie, Joy Ricketts, Ayako Yoshimura, and Ian Brodie, has only a few months to grapple with this enormous collection. Furthermore, the team decided early on that equally important was the placing of this material in context in a manner which will be approachable for higher elementary and secondary school students while also suitable as a research tool for graduate students and song scholars.

With the help of Judith Klassen, Ayako – who had previously been involved in the digitisation of sound materials at the archives at the University of Wisconsin – was put in charge of the sound digitisation of thirty-nine reel-to-reel tapes. New technology has impelled the team to approach the materials in new ways: whereas archivists have always had to struggle with the dilemma of original tapes being the clearest but also the most fragile and valuable, digital technology means that, once the first digital copy is made, anything made from that copy is identical in quality. Therefore, instead of tracking as one goes, which means stopping and starting the original tape which leads to wearing and tearing, each tape was recorded as one long track, with the master then divided into tracks on computer. Once this process is complete (as of Christmas holidays, all the tapes were copied and about a third had been tracked), MUNFLA will have a "documentary" set of recordings. It is these will then be "produced" (hiss removal, edited for flow, etc.), and as many as the server size allows will be copied to a web-friendly format and mounted.

The team is fortunate to have a Gaelic speaker in its midst: otherwise, the Cape Breton collection would be beyond its grasp. Stacey, whose Master's thesis is on Cape Breton milling frolic traditions, has written biographies of the Cape Breton singers and histories of the communities, checked the transcriptions and the translations, taught the team about Gaelic song genres (quite different from the English language genres with which folklorists are familiar), taken photographs of Cape Breton over Christmas, and will now be responsible for song annotations.

Joy and Rhiannon have been the most chameleon members of the team. They began with digitising the photographs of the collection, switched to compiling community histories and singer biographies for Newfoundland, and have begun the long task of digitising and checking the various transcriptions. Meanwhile, Ian is structuring and designing the website itself. With a target due-date of mid-February, the crunch time is here.

In addition to the end product, part of this project is an experiment in digital archiving. MUNFLA archivist Patricia Fulton and acting MUNFLA director Diane Goldstein are using this opportunity to see how MUNFLA's vast holdings can be made more accessible to the research

community and the general public. It is hoped that the “MacEdward Leach and the Songs of Atlantic Canada” website is just a first step towards a digitised future.

THE 21ST INTERNATIONAL PERSPECTIVES ON CONTEMPORARY LEGEND CONFERENCE: A STUDENTS’ PERSPECTIVE BY PAULA FLYNN

I was recently a first time attendee at an international conference. The 21st International Perspectives on Contemporary Legend Conference was held in Corner Brook, Newfoundland, June 25th – 28th, 2003. This conference, part of the activities of the I.S.C.L.R., (International Society for Contemporary Legend Research), is held in alternate years in Europe and North America. This meeting was only the second time that Canada has housed it, the previous time being St. John’s in 1999. The 2003 conference organizer was John Ashton, assisted by Doreen Klassen, both of Sir Wilfred Grenfell College. Legend has it that they have connections with the gods, as the weather was perfect and each session progressed smoothly.

There was strong representation from Memorial University of Newfoundland graduate students. As one of those students, it was especially gratifying to witness the presentation of two fine papers on legends and spirits (alcoholic ones), by Julie LeBlanc and Lynne McNeil, as these were developed in our graduate course on legend, under the tutelage of Paul Smith.

The range of papers was broad; two of my favourites were Richard Firth Green’s (Ohio State University) paper on medieval legends, and Carl Lindahl’s study of Lloyd Chandler’s song “Conversations with Death” which achieved prominence in the Cohen Brother’s film Oh, Brother – Where Art Thou? (2000). Contemporary Legend clearly has broad appeal in a wide array of studies.

Another aspect of the conference that I found helpful was the fact that there were single sessions (as contrasted with parallel sessions at other conferences). This gives one opportunity to attend all presentations. It was enlightening to hear contemporary legend discussed by scholars from Slovenia to Texas, and from Wales to Denmark. The predominant tone of the entire conference was one of unqualified support: all viewpoints were welcome. There were no prima donnas. The undergraduate student from Scotland was supported as much as the “Father of Urban Legend”, Jan Harold Brunvand (whom I had an opportunity to interview at length).

The 22nd Contemporary Legend Conference will be held in July, 2004, in Wales. I’d give my right kidney to attend!

**Editor’s Note: stay tuned to the Folklore Department for a meeting this month with more information on the 22nd Contemporary Legend Conference.

INFORMATION ON CULTURE & TRADITION VOLUMES 24/25 PROVIDED BY IAN BRODIE

Table of Contents (minus reviews)

“Piss and Vinegar”: An Editorial History of a Graduate Student Folklore Journal

Kristin M. Harris, Ian Brodie, Julie LeBlanc

Aigre et rébarbatif: Une histoire de la rédaction d’une revue en folklore par des étudiants diplômés

Kristin M. Harris, Ian Brodie, Julie LeBlanc

ARTICLES

Becoming a Bride: Nigerian Wedding Customs

Zainab Jerrett

Omens and Oddities: Owls as Inherently Evocative of the Numinous

Kelly Roubo

Les influences de la culture québécoise sur *Emma B.*

Julia Nimführ

Holger Danske and Søster Kristella

John Poulsen

Investigations of Chinese Tujia Customary Law

Lan Shourong

Folklore and Ethnology: A Canadian Context

Patrick Carroll

NOTES

Les études de folklore au Québec: l’enquêteur, l’enquêté, chacun sa place dans l’espace social

Serge Gauthier

Dance and Costume: From the Tradition to the Performance

Filippou Filippou

Excerpt from the introduction:

With this double issue, *Culture & Tradition*, has reached the milestone of twenty-five volumes. As this is being written, volume 25.1 of *ethnologies*, the successor to *Canadian Folklore canadien*, has arrived in our mailboxes, so our long-held byline of being Canada’s oldest bilingual folklore journal is now open to being read in that context. However, with a hint of hubris, perhaps we can keep this appellation: whereas *ethnologies* has embraced the challenge of straddling the terminological divide between “folklore” and “ethnology,” *C&T* embraces the challenge of keeping the word “folklore” in the public view, hoping to change people’s perceptions of the term, not succumb (or is it admit?) to them. What sort of subtle distinction is this: French / English? Laval / Memorial? Quebec / rest of Canada? Continental European elitism / Anglo-Saxon compound-fetishism? This ground has been trod before, many times in the pages of this journal, and continues to be a fascinating debate.

C&T has proven itself over the years to be a forum for these sorts of issues. It has been a place where graduate students, heady with enthusiasm from the last gasp of intellectual play before they either leave academic life or enter into its “publish or perish” fray, can present an idea or two. Coming as they often do from course work, these publications may be opportunities to put forward an argument in an area of folklore different from their ultimate area of specialisation. There is, at times, the hint of fomenting rebellion that is the student’s prerogative. Obnoxious, precocious, coquettish, naïve, headstrong: take your pick.

Selected Summaries from the Brown Bag Lunch Series

The Brown Bag Lunches of the past semester were a chance for students to get together and learn about the research done by fellow graduate students and guests in the Folklore Department. There was also an informative session on the upcoming FSAC and ISCL conferences. There will be another information session on the conferences this month. Stay tuned for more...As for the Brown Bag Series for this semester, at the time of this writing there were none yet scheduled.

***“Nothing Bad Ever Happens”*: Roadside Crosses in America’s Hometown by Holly Everett**

Roadside accident memorials, as a type of roadside shrine, are a traditional form of death commemoration with a long history in many parts of the world. In North America, they have been influenced by the spiritual practices of both indigenous and European peoples. Recent studies have focused on formal, socio-cultural, psychological and religious aspects of the phenomena. This presentation was excerpted from a longer study chronicling the memorial marker debate that occurred in The Woodlands, Texas in 2001 and 2002, concluding with the adoption of a new memorial policy and the removal of longstanding area memorials. The new policy, based on that used by Mothers Against Drunk Driving in conjunction with the Texas Department of Transportation, permits the use of roadside markers to signify drunk driving-related fatalities for a prescribed time period. Through data gathered by participant observation, interviews and email correspondence, I presented opinions on both sides of the dispute in this master-planned community just north of Houston. Addressing themes that arose repeatedly in both media coverage and my own fieldwork, I discussed the contestation of vernacular expression in a highly structured environment, particularly with regard to the cultural construction of death.

***Tea Drinkers and Other Women in Eighteenth-Century Welsh Ballads* by Siwan Rosser**

Welsh ballads began to appear in print at the end of the seventeenth century and soon became a popular genre in Wales. They were cheap, readily available publications, usually printed as small booklets comprising of three or four different ballads rather than as broadsheets or broadsides. Nevertheless, we are dealing with a ‘broadside’ tradition of ballad-singing as many of the ballads published reflect the general ephemeral, sensationalist nature of printed ballads in other cultures. I was particularly interested in the way women were represented in these ballads and what the characterizations might say about contemporary attitudes towards the female sex.

I soon found that eighteenth-century ballad-singers and their audiences were fascinated with stories about women’s sexuality, their frailties, and their capacity for mischief. These ranged from epic, romantic ballads to bawdy songs about garrulous wives. In the brown bag presentation I discussed a few examples including a ballad on the warrior woman, or cross-dressing heroine theme about a young maiden who

dresses up like a young sailor boy in order to find her sweetheart on the high seas. This example was particularly interesting because its main characters, the unnamed ‘merchant’ and the ‘daughter of Lord Lovet’, were said to come from Newfoundland.

In the presentation I also referred to antifeminist ballads which satirized the behaviour of women in tea parties. Although tea must also have been drunk by men in the eighteenth century, in the ballads it is depicted as an exclusively feminine drink which tempted women away from their domestic duties. They would congregate in each other’s houses and ‘waste’ their precious money on tea, milk, sugar, white bread and butter and while away the hours reading tea leaves, gossiping, and exchanging advice on how best to deceive their husbands. All the ballads expose old, deep-rooted antifeminist prejudices but it is humour and satire, rather than misogynist hatred, which characterize the majority.

The female images in these ballads are complex and diverse, but all represent particular preconceptions regarding women and today, whilst we may frown at the sexist insinuations, we can still appreciate the vibrancy and creativity of the ballad tradition in eighteenth-century Wales.

***Remembrance Day: Silent Symbols and Public Ritual* by Dufferin A. Murray**

On the eleventh day of November, Canadians gather at war monuments in their communities to observe Remembrance Day and pay witness to the commemorative march and ceremonies associated with this annual ritual. A prominent symbol in Remembrance Day events is the poppy, which many Canadians wear in the weeks leading up to the ritual day. But the stone monuments anchoring the observance sites stand silently throughout the whole year until the one day in November when they become the stage for Remembrance Day ceremonies. A key element of Remembrance Day is remembering. Clearly, however, not all people who attend the ceremonies have the same memories. Veterans may have memories of wartime experience that are not shared by non-veterans. Similarly, children born outside of wartime can have memories of kin members who were veterans or of artefacts brought home from war. An ethnographic challenge, then, is finding out what the symbols of war and remembrance mean to different people who participate in the public ritual of Remembrance Day ceremonies and to highlight examples not only of how public symbols are interpreted by individuals but also how these symbols are interpreted beyond their original context.

The Great Graduate Survey – and Some Thesis Writing Tips!

This was one of those things that seemed like a not-so-bad idea at the time, as well as a good way for new students to get to know those already in the Folklore program at Memorial. We've also solicited some free advice from those over the hump that is the first year of graduate school. Many thanks to all those who participated! For those that were not able to get their answers in for this issue, there's always the next one!

Surveys

My name is: Jon Lee
I'm from: Utah, although this should in no way be held against me.

My astrological sign is: Leo, though I apparently have a "Sagittarius moon rising", which, according to one of our family's more exotic friends, means my kitty temper is offset by a sense of calmness. All I know is that every time I get angry at someone I have an overwhelming urge to nuzzle them until I fall asleep.

I'm doing my thesis work on: I'm currently working with Diane Goldstein on contamination issues in urban legends. My dissertation topic is (this month) SARS.

Who would play me in the movies:

For sheer resemblance: Julian McMahon (tv's "The Profiler", "Nip/Tuck")

For ability to look confused: Keanu Reeves

For anal-retentiveness: Dustin Hoffman (see especially Rain Man).

Because he's the only one who could make the movie interesting: Johnny Depp

My name is: Ian Brodie

I'm from: Ottawa

My astrological sign is: Dennis, the husker of corn

I'm interested in studying/I'm doing my thesis work on: tap, jazz, and ballet / fooscap

Who would play me in the movies: Jon Lee

My name is: Sarah Janette Moore

I'm from: St. John's, NL

My astrological sign is: Libra

I'm interested in studying/I'm doing my thesis work on:

Newfoundland folksong

Who would play me in the movies: Jodi Foster

My name is: Heather Roselle Gillett

I'm from: Chipman, NB. Home of the Heather.

My astrological sign is: Virgo. And what a Virgo I am!

I'm interested in studying/I'm doing my thesis work on:

Occupational Folklife. That's all you get. Does anyone else ever get sick of trying to explain their thesis topic??

Who would play me in the movies: Oh my. How to decide...

Julia Roberts, Catherine Zeta Jones, Uma Thurman, John

Lovitz... there are just so many possibilities.

My name is: Julie LeBlanc

I'm from: Ottawa, ON.

My astrological sign is: Cancer

I'm interested in studying/I'm doing my thesis work on: Beer labels and the narratives they portray.

Who would play me in the movies: A combination of Katie Holmes, Drew Barrymore, and Ralph Wiggum (my husband says Angelina Jolie, Reese Witherspoon, and ... Whoopi Goldberg??!!!!??)

My name is: Patrick Carroll

I'm from: Born in Scarborough, Ontario. Currently in Winnipeg, Manitoba.

My astrological sign is: Leo, or the horse.

I'm doing my thesis work on: Community identity, oral history, and material culture in Placentia, Nfld.

Who would play me in the movies: Anyone, so long as they had a sense of humour! And, I guess, it'd have to be a male. Or maybe a strange, Freudian female alter-ego? Der's a twist.

My name is: Lynne Sullivan McNeill

I'm from: Lafayette, California (Northern California, near San Francisco).

My astrological sign is: Cancer. The Crab. I'm supposed to be quiet and emotional. It could be half right.

I'm interested in studying/I'm doing my thesis work on: I'm interested in legend, belief, narrative, animals, and wine.

Who would play me in the movies: I like to think someone witty and clever, like Janeane Garofalo, or Tina Fey, head writer for SNL. They both wear glasses. Maybe **I** should wear glasses.

My name is: Jodi McDavid

I'm from: Flatlands, a smallish village just outside of Campbellton, New Brunswick

My astrological sign is: Taurus, the bull. (Not a surprise, I'm sure).

I'm doing my thesis work on: Anti-clericalism. Buy me a coffee and I'll tell you the rest.

Who would play me in the movies: I don't know.... Kathy Bates? Janeane Garofalo?

My name is: Holly Everett

I'm from: Austin, Texas

My astrological sign is: Aquarius

I'm interested in studying/I'm doing my thesis work on: My thesis concerns food and tourism in Newfoundland and Labrador. My main research interests are belief, material culture and music.

Who would play me in the movies: Janeane Garofalo.

Janeane Garofalo. Or...myself!

Thesis Tips and Info

From Julie LeBlanc:

I am currently doing research on the marketing and product development of Quebecois microbrewery beer labels and the use of folklore to sell their products. In particular, I am focusing on: 1) the choice of vernacular heritage images for marketing purposes; 2) the process by which microbreweries select the narratives and the issues of cultural characteristics they will portray; 3) conversely, the process by which aspects of culture and heritage are rejected; 4) the relationship between narrative and image and the process through which cultural pride, vernacular identification, narrative recognition and shared political ideology are triggered through artistic rendering; 5) the role played by the microbrewer in disseminating local legends and conceptions of Quebecois heritage; and, 6) consumer reactions to the marketing campaigns used by such microbrewers.

From Patrick McCarroll:

The proposal is only that - a proposal. It doesn't mean anything is written in stone. Use it to define a planned direction for the research but feel free to let the research go in whatever directions it wants while you are in the midst of things. Keep a daily journal of field notes, developing your ideas in print (rather than just thinking them through) and documenting impressions as they occur. All of this is part of the research process and will expand your research in marvellously unpredicted ways. Ideally, the unpredictable aspects are things that you are learning from your informants. Don't look for answers in the field, listen for the new questions. Eventually, you will have much more information than you can handle and your initial proposal will seem insufficient for what you have collected. That, from what I hear, is why there is a PhD to follow the masters. So, even if you feel overwhelmed, remember there are limits on your final product. Your post-fieldwork rewrite of your proposal is simply one, of many, questions that you are asking of your data. Your thesis becomes the answer to that single question.

From Anonymous:

1. As intrepid as you fancy yourself, it really doesn't hurt to check in with your supervisor once in a while. Frequently, actually...

2. If you're interested in something, ask about it...even if you think your chances of getting a project out of it are slim-to-none. Odds are, someone has a research interest or a contact. Never underestimate the power of networking!

3. Flexibility : A month into this gig, and I had to overhaul my proposal in a major way. What else is new?

My name is Ayako Yoshimura
I'm from: Japan
My astrological sign is: Libra
I'm interested in studying: folk beliefs, food, arts/crafts, public folklore, the tradition of the supernatural in the modern world, the traditional supernatural beings in pop/consumer/tourist cultures, etc.
Who would play me in the movies: a tree or a brick or something.

My name is: Melanie Lovatt
I'm from Birmingham, England
My astrological sign is: Aries
I'm doing my thesis work on: mix tapes/CDs
Who would play me in the movies: Parker Posey

My name is: Judith Marie Klassen
My astrological sign is: cancer
I'm interested in studying/I'm doing my thesis work on: I'm interested in studying the profound and ridiculous uses of soybean products, and am doing my thesis work on Mennonite music making.
Who would play me in the movies: Gilda Radner (if I got to choose)

My name is: Havala Osdoba (if you're tipsy/hard of hearing, "Denise" will do)
I'm from: Seattle...via the cornfields of Iowa
My astrological sign is: Capricorn
I'm interested in studying/I'm doing my thesis work on: I'm currently doing my fieldwork in Cartwright, Labrador, on resettlement narratives and "performance" of community.
Who would play me in the movies:
Drew Barrymore: most of the time;
Meg Ryan: on especially bad days;
Janeane Garofalo: when I'm feeling spiteful;
Katherine Hepburn: if I flatter myself.

My name is: Rhiannon Cullene Bryant McKechnie Lapenskie
I'm from: Hmm. Many places. Moved here from Hamilton, Ontario. I've also lived in Oakville, Burlington, Toronto, Alberta, Vancouver Island, England, and New York and I attended school in Vermont.
My astrological sign is: Scorpio.
I'm interested in studying/I am doing my thesis work on: Well I'm completely torn on this one. Urban legends and slasher flicks or marchen with the thread of women's studies thread running throughout. I'm also interested in the supernatural.
Who would play me in the movies: I'd say Julia Roberts but that's just wishful thinking! Oh to be that tall...Rita Hayworth, again with the wishfulness. My husband suggests Red Fraggle. Maybe I'll just stick with the popular choice of

CONFERENCES AND CALLS FOR PAPERS

DUE TO SPACE CONSTRUCTIONS, THIS SECTION HAS BEEN EDITED. PLEASE CONTACT ORGANISERS FOR FURTHER INFORMATION.

Conferences

Graduate Centre for Study of Drama / University of Toronto
Shifting Tides: Atlantic Canadian Theatre Yesterday, Today,
and Tomorrow, March 28, 2004

A national conference on the topic of theatre and drama in New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland.

Scholars will address issues of theatre tradition, commercial survival, theatre in education, and contemporary translation. Theatre companies from Canada's East Coast will offer staged performances of their current projects and hands-on workshops for conference participants. Atlantic playwrights will read from their works.

Contact Bruce Barton Graduate Centre for Study of Drama
University of Toronto 214 College Street, 3rd floor Toronto,
ON M5T 2Z9 Canada
E-Mail: shiftingtides2004@yahoo.ca
Phone: 416-978-7986 / Fax: 416-971-1378

British Forum for Ethnomusicology, Annual Conference,
April 15-18, 2004, University of Aberdeen

The two themes of this conference are Ethnomusicology at Home and Transformed States.

Accommodation in single or twin en-suite rooms is in King's Hall less than 5 minutes' walk from the Regent Lecture Theatre, New Kings, and the Linklater Rooms, where the formal conference activities will take place. (Parking is available at New Kings and on the campus.) Organizers can also offer a list of reasonably priced local accommodation.

Evening events will include a performance of traditional Scottish ballads and music, a participatory workshop, and the traditional BFE party. There will also be time to explore the local area with an excursion to nearby castles and glens.

For more information contact the conference convenor:

Dr Ian Russell, Director The Elphinstone Institute
University of Aberdeen
24 High Street
Aberdeen
AB24 3EB

Tel: +44 (0)1224 272386

Fax: +44 (0)1224 272728

ian.russell@abdn.ac.uk

Website: www.abdn.ac.uk/elphinstone

BFE and Conference Website: <http://www.bfe.org.uk> / (select 'Conferences')

Look and Listen Festival Conference, Saturday, March 6,
2004, New York University, FAS Music Department

The Look and Listen Festival, now in its third year,

promotes contemporary music and visual art in the context of concerts, lectures, and interviews in New York art galleries. For further information on the festival, please consult our website:

www.lookandlistenfestival.org
or contact Sean Carson:
shc222@nyu.edu

Caribbean Soundscapes: A Conference on Caribbean Musics
and Culture, Tulane University, New Orleans, Louisiana,
March 12-14, 2004

The conference will feature several plenary speakers, among them Prof. Gerard Béhague (University of Texas at Austin) and Prof. Juan Flores (Hunter College, CUNY).

Speakers and participants will address several key questions: what is the significance of the Caribbean as a specific locale for the production and circulation of popular music? What role does popular music play in the creation and continued performance of national identities throughout the circum-Caribbean and other zones, such as continental Latin America, northern North America, and Europe?

Conference Organizers:

Prof. Ana M. López, Director
Cuban and Caribbean Studies Institute
lopez@tulane.edu

Prof. Javier León Newcomb
Department of Music
jleon@tulane.edu

Prof. Marilyn Miller
Department of Spanish and Portuguese
mgmiller@tulane.edu

Further details about the conference will be available online at <http://cuba.tulane.edu>

Calls for Papers

Making Contact? Louisbourg Institute and The University
College of Cape Breton, Cape Breton, Nova Scotia, October
14-16, 2004

This year's theme of 'contact' is the 400th anniversary of the establishment of a permanent French settlement in the region. Contact can be constructed as an event or a process, but it is always an exchange between two or more individuals or groups and their beliefs, institutions, ideas, ideals and world-views.

The process and effects of 'making contact' in the Atlantic region is the broad focus of this call for papers. Presentations covering all time periods and parts of the region are welcome

as individual papers or as panels. Some funding may be available to support student travel. Contact the organizers for more information.

The deadline for abstracts and panel proposals is 30 January 2004. Please send proposals to:

Carol Corbin, carol_corbin@ucb.ca
University College of Cape Breton
Communication Department
PO Box 5300, Grand Lake Road
Sydney, Nova Scotia
Canada B1P 6L2
Phone: (902) 563-1234
Fax: (902) 563-1247.

Can also be contacted for more information, as can the following individuals:

Scott Moir
scott_moir@ucb.ca
(902) 563-1673
Department of History and Fine Arts

Mike Hunter
mike_hunter@ucb.ca
(902) 563-1955
UCCB Press

Watch our web site for conference updates:
<www.ucbpress.ca/makingcontact.html>

Department of Modern Languages and Cultural Studies at the University of Alberta in Edmonton, Canada, 3rd Graduate Student Conference, March 5 - 6, 2004

Featuring keynote speaker professor Lenore Grenoble of Dartmouth College, Hanover NH and author of Language Policy in the Soviet Union (2003).

This conference invites papers that address issues of innovation, its heuristic trials and errors, and how the original thought or intended message has been influenced by issues relating to, or resulting from, society, culture, and time. Papers in language teaching, literature, translation studies, cultural studies and communication, folklore, linguistics, anthropology, political science, sociology, history, humanities computing, and other applicable fields are welcome.

Papers may be given in English or French and should be no longer than 20 minutes (approximately 10 pages double-spaced). Proposals should be sent to the conference committee by e-mail or regular mail by January 31, 2004. Proposals should be no more than 250 words in length, single-spaced and should include full name, address and affiliation.

E-Mail: mlcsgr@ualberta.ca

Web-site: www.ualberta.ca/~mlcsgr

Mailing address:

Third Graduate Conference Modern Languages and Cultural Studies
University of Alberta
200 Arts Building
Edmonton, AB T6G 2E6,
Canada

On the Right Track: The Role of the Recording Studio in Popular Music and Media, Annual Conference of IASPM-Canada, May 15-17, 2004, Carleton University, Ottawa

Call for papers that address the role of the recording studio and recording techniques and playback technologies more generally -- in music and media, its histories, characteristic technologies and practices, divisions of labour, relationships to specific genres of music, local scenes, and media institutions.

While the main theme of this year's conference is the recording studio, we are also happy to receive paper proposals that address other topics related to popular music.

Send proposals (250-300 words max.) via e-mail to either [William Echard@carleton.ca](mailto:William_Echard@carleton.ca) or [Paul Theberge@carleton.ca](mailto:Paul_Theberge@carleton.ca) no later than 01 February 2004. Proposals can also be sent by conventional mail to:

William Echard/Paul Théberge
School for Studies in Art & Culture
Carleton University
1125 Colonel By Drive
Ottawa, ON K1S 5B6

Accommodations and other information will be posted as it becomes available at: www.iaspm.ca

Sur la bonne piste: Le rôle du studio d'enregistrement en musique populaire et dans les médias, Congrès annuel de l'IASPM-Canada, du 15 au 17 mai 2004, Université Carleton, Ottawa

Vous êtes invités à soumettre des propositions de communications sur le rôle du studio d'enregistrement dans la musique et les médias en général; sur les techniques et les technologies liées à l'enregistrement et à la reproduction sonores, ainsi que leur histoire; sur la division du travail en studio; de même que sur les rapports que le studio entretient avec les genres musicaux, les lieux de production, de diffusion et de réception, ainsi qu'avec les institutions médiatiques.

Prière de faire parvenir vos propositions (250 à 300 mots) par courriel avant le 1er février 2004 à: [William Echard@carleton.ca](mailto:William_Echard@carleton.ca) ou [Paul Theberge@carleton.ca](mailto:Paul_Theberge@carleton.ca) Vous pouvez également envoyer votre proposition par courrier à l'adresse postale suivante:

William Echard/Paul Théberge
School for Studies in Art & Culture
Carleton University
1125 Colonel By Drive
Ottawa, ON K1S 5B6

Vous trouverez l'information additionnelle au sujet de l'hébergement, etc., au: www.iaspm.ca

The Eighth Annual multidisciplinary Conference on Holidays, Ritual, Festival, Celebration, and Public Display, at Bowling Green State University on June 3-5, 2004

We especially encourage proposals that deal with the public memorialization of death, and proposals that deal with political events and demonstrations in terms of ritual or

festival. The deadline for proposals is February 29, 2004.

INDIVIDUAL PAPERS AND MEDIA

PRESENTATIONS: Send three copies of a one-page vita and a proposal that includes your name, department/program, institution, mailing and e-mail addresses, telephone and FAX numbers, title of paper, and 300-word abstract.

FOR PANELS: Send three copies of a one-page vita for each participant; a 150-word abstract of the session's theme including the title of the session; a 300-word abstract for each participant including their name, department/program, institution, mailing and e-mail addresses, telephone and FAX numbers, and title of paper; contact data for the session co-ordinator (please include home and office telephone numbers and preferred mailing address and e-mail addresses, especially if different from institutional addresses).

Please specify your audio-visual equipment needs within the proposal.

Send 3 copies of your proposal to:

Jack Santino

Department of Popular Culture

Bowling Green State University

Bowling Green, OH 43403-0226 USA

Fax: (419)372-2577

E-mail jacksantino@hotmail.com

Technology and the Body, Canada Science and Technology Museum, Ottawa, Canada, November 4 –6, 2004

Organized in part by the Centre for Material Culture Studies of Memorial University of Newfoundland, the conference aims to involve specialists from different domains (academic, medical, industrial, museology, sports) and disciplines (anthropology, folklore, history, sociology, medicine, philosophy).

Themes include the ways in which technology is used to repair and enhance the performance of the body; the technologies used to embellish and aestheticize the body; and the body itself as a material object and technical instrument.

Proposals, including a title and a summary (75 to 100 words) should be sent before March 1st 2004 to:

Danielle Naoufal

Canada Science and Technology Museum

2380 Lancaster Road

P.O. 9724, Station T

Ottawa, Ontario K1G 5A3

or e-mail: dnaoufal@technomuses.ca.

Les technologies et le corps humain, Musée des sciences et de la technologie du Canada, Ottawa, novembre le 4 – 6, 2004

Cette conférence, organisée avec le Center for Material Culture Studies de la Memorial University of Newfoundland, veut solliciter des spécialistes de différentes communautés (universitaire, médicale, industrielle, muséologique et sportive) et de différentes disciplines (anthropologie, folklore, histoire, sociologie, médecine, philosophie).

Les thèmes: les moyens d'utiliser la technologie afin de réparer ou d'améliorer la performance du corps; les

technologies qui embellissent et qui esthétisent le corps; et l'étude du corps lui-même comme objet matériel et comme outil.

Les propositions, y compris un titre et un résumé (de 75 à 100 mots), doivent être transmises d'ici le 1er mars 2004 à:

Danielle Naoufal

Musée des sciences et de la technologie du Canada

2380 chemin Lancaster

C.P. 9724, succursale T

Ottawa (Ontario) K1G 5A3

ou par courriel à l'adresse suivante: dnaoufal@technomuses.ca.

Folklore Studies Association of Canada Conference, Winnipeg, Manitoba, May 27-29, 2004

Students who register before March 31st, 2004 pay \$40.00. Registration for students after this date costs \$60.00.

Registration fees include the banquet, and the breaks, and all other fees.

Conference information sheets (available at www.fl.ulaval.ca/celat/acef/inscription.htm), 100 word abstracts and translation must be emailed by February 1st, 2004 to: nancy.schmitz@arul.ulaval.ca

Send complete paper and, if no translation, \$20.00 translation fee to FSAC care of:

Dr. Pauline Greenhill

Women's Studies

University of Winnipeg

515 Portage Ave.

Winnipeg, MB R3B 2E9 Canada

Phone: (204) 786-9439

For further information and to ensure your proposal is complete, contact Dr. Greenhill at: p.greenhill@uwinnipeg.ca Also see FSAC website:

www.fl.ulaval.ca/celat/acef/folkline.htm

The International Society of Contemporary Legend Research (ISCLR) Perspectives on Contemporary Legend 2004, July 21-24, 2004, Aberystwyth, Wales

Proposals for papers on all aspects of "contemporary," "urban," or "modern" legend research are sought, as are those on any legend or legend-like traditions that circulate actively at present or have circulated at an earlier historical period. Special events include a day trip to Hay-on-Wye, a visit to Machynlleth, and a tour of the National Library of Wales.

The conference fee is set at £50 (£70 for non-members and £10 for registered students), which includes the Conference Dinner. Accommodation has been arranged in Rosser and Penbryn Halls at a rate of £34.75 (en-suite, including breakfast and lunch) or £25.30 (standard, including breakfast and lunch). Independent arrangements can be made online via: <http://www.aber.ac.uk/overnight.shtml>.

To participate in the conference please return registration form by February 1st, 2004. For copy of registration form, further information, or travel advice please contact:

Dr. Mikel J. Koven

Lecturer, Department of Theatre, Film and TV

UWA

(01970) 621605

mik@aber.ac.uk

NEWS AND PRAISE

ABOUT OF CORPSE: DEATH AND HUMOR IN FOLKLORE AND POPULAR CULTURE EDITED BY PETER NARVÁEZ BY RHIANNON MCKECHNIE

The Folklore Department's own Dr. Peter Narváez is the editor of the Utah State University Press' 2003 publication Of Corpse: Death and Humor in Folklore and Popular Culture. It is a collection of 11 essays that, writes Dr. Narváez, "provide ethnographic rather than symbolic expositions" on topics ranging from disaster jokes to Mexico's Day of the Dead, and from Newfoundland wakes to Greenwich Village's annual Halloween parade. Dr. Narváez has divided the book into four different sections: Disaster Jokes, Rites of Passage, Festivals, and Popular Culture. In his introduction, Dr. Narváez writes that "what we perceive and communicate about death . . . are cultural constructs" and, he adds, "the commingling of humor and death in informal and ritualistic circumstances appears to be a human universal, a technique for communicating and dealing with the enigma of our precarious mortality" (11). Please join *Transmission* in applauding Dr. Narváez's achievement. We also wish to give an extra thank you to Dr. Narváez for ensuring *Transmission* had a copy. For more information on Dr. Narváez's book, please go online to: <http://www.usu.edu/usupress/individl/Of%20Corpse.htm>

AWARDS, PRIZES AND CONGRATS!

CONGRATULATIONS ARE IN ORDER FOR THE AMAZING ACHIEVEMENTS OF THE FOLLOWING PEOPLE:

(AND IF YOUR NAME WAS NOT IN HERE AND YOU FEEL THAT IT SHOULD HAVE BEEN, JUST LET US KNOW AND WE WILL BE SURE TO INCLUDE YOU IN THE NEXT ISSUE!)

AWARDS:

Janice Esther Tulk - The David Buchan Graduate Research Award, Fall 2003

RECENT GRADUATES:

John Drover, M.A. – October 2003

Lisa 'Lee' Everts, M.A. – October 2003

FELLOWSHIPS:

Heather Gillett – SSHRC Masters Fellowship, Fall 2003

Tara Simmonds - SSHRC Masters Fellowship, Fall 2003

ANNOUNCEMENTS

September's elections yielded new committee members and a brand new editorial board for volume 26 of Culture & Tradition.

COMMITTEES

Graduate Review Committee: *Lynne McNeil* – Ph.D. Rep.
Havala Osdoba – M.A. Rep.

Archive Sub-Committee: *Anne Lafferty* – Ph.D. Rep.
Rhiannon McKechnie – M.A. Rep.

MUNFLA Publications Editorial Board: *Ian Brodie*

Faculty Meetings: *Dufferin Murray*

Pre-Course Representative: *Ian Brodie*

GSU Representative: *Sherri Kelly*

Brown Bag Co-ordinator: *Jodie McDavid*

Graduate Student Co-ordinator: *Ian Brodie*

Space Cadet: *Open*

CULTURE & TRADITION VOL. 26

Managing Editor: *Ian Brodie*

Editors: *Julie LeBlanc, Havala Osdoba*

Book Review Editor: *Kelly Roubo*

Multimedia Review Editor: *Janice Tulk*

Website Editor: *Jon Lee*

Production: *Ian Brodie*

Secretary Treasurer: *Jodie McDavid*

Transmission: *Rhiannon McKechnie*

Members at Large: *Andrea Kitta, Anne Lafferty, Lynne McNeill, Dufferin Murray, and Sarah Moore*

AROUND TOWN

BY KRISTIN HARRIS

Folk Club

St. John's Folk Arts Council hosts a weekly Folk Club at the Ship Pub, Wednesdays, starting at 9:00pm. The evening consists of two sets by a featured musician, with an open mic section in the middle. Check out: www.sjfac.nf.net for the schedule. Hopefully some of you managed to catch Crooked Stovepipe (with Neil Rosenberg!) on January 7th. Other dates for this month include:

Jan 14 – Jeik Loksa

Jan 21 – Terry Penny

East Coast Music Awards (ECMAs)

The East Coast Music Awards will be held in St. John's from Feb. 12-15. Peter Narváez will be featured in the Roots Room this year! Showcase schedules and artists are available on www.ecma.ca.

Arts and Culture Centre

Home to theatre, music, dance, and more! Check out their website for a full listing of events at stjohns.artsandculturecentre.ca. Here's a sample of what's in store this winter:

Rising Tide's Revue '03 – Jan 8 to 18

Les Ballets Jazz de Montreal – Jan 19

NSO Tribute to Billy Joel and Herb Alpert – Jan 23 to 24

Buddy Wasisname & the Other Fellers – Jan 27 to 31, Feb. 3 to 7

Dance Collage 2004 – Feb. 10

Crazy For You – Feb 19-21

LSPU Hall

A venue for various theatre, music, and art events. See more information on their website at www.rca.nf.ca and don't miss:
Barred Bard Chick Tells All in Shakespeare's Women – Jan 29 to Feb. 7

Mile One Stadium

For both the stadium and the St. John's Convention Centre see www.mileonestadium.ca

St. John's Maple Leafs – the baby Leafs play all winter long...

ECMA Awards Show – Feb. 15

Jann Arden – Feb 15

World Curling Tour - March 31 to April 4

O'Reilly's

An Open mic night happens every Tuesday at O'Reilly's, hosted by Larry Foley.

Bitters

Every Thursday is Trivia Night at Bitters. Patrons team up to answer trivia questions for prizes. Hosts are also welcome

Auntie Crae's

Every Tuesday from 12:00-2:00, the Auntie Crae Band plays a lunchtime session (traditional Irish and Newfoundland music). Not only are they great musicians, but best of all, it's free!!

The MUN Cinema Series

All screenings are at 7:00 p.m. in the Empire Cinemas at Avalon Mall. Admission is \$7.00 per or \$30.00 for six screenings. A season's pass is only \$55.00 for students. See website for more details at: www.mun.ca/cinema. Confirmed showings this winter include:

Elephant – Jan. 22

Sylvia – Jan. 29

My Life Without Me – Feb. 5

Casa de los Babys – Feb. 12

Les invasions barbares – March 4

Check out all of the above listed websites for more information on these and other events happening around St. John's!

ABOUT *TRANSMISSION*...

Transmission is published three times a year. 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 departments and fellow travellers across Canada.

Correspondence may be sent to:
Culture & Tradition
Memorial University of
Newfoundland
Box 21, Hickman Bldg.
St. John's, NL
A1C 5S7

Editor: Rhiannon McKechnie
(nonicchic@yahoo.com)

Web assistant: Jon Lee

Contributors: Paula Flynn, Holly Everett, Dufferin Murray,
Siwan Rosser, Ian Brodie, and Kristin Harris

Technical Assistance: *Culture & Tradition*, Department of
Folklore, Memorial University

Email us at: culture@mun.ca
or
nonicchic@yahoo.com

Check out our webpage www.ucs.mun.ca/~culture for back
issues and more.

OUR NEXT ISSUE...

HOW YOU CAN HELP:

- ◆ It's never too late – or too soon – to contribute for another issue! Drop off items in my mailbox or send them by email at any time. We're always accepting submissions.
- ◆ With so many upcoming conferences students are planning to attend, please send us abstracts of your conference papers.
- ◆ For those who remain on the shyer side, we also accept anonymous submissions. So if you have an abstract, short essay, review or any other piece of writing, feel free to submit it via email or just drop it in my mailbox.
- ◆ We're always on the lookout for pictures to include! So if you have any Folklore-related snapshots or photographs of recent accomplishments, leave a copy in my mailbox or send it in JPEG form in an email.
- ◆ We're looking forward to having undergraduates get involved! Submit short essays, letters, critiques, reviews, questions, articles, interviews (with interviewee's publication permission), photographs and anything else you can think of that I'm failing to mention!
- ◆ We'd like to start a "Found Folklore" section – so if you've got any, or you've heard an interesting urban legend lately, send 'em our way!

Pre-Order Volume 24-25 of *Culture & Tradition*. Only \$15 for students!
See what graduate students are writing about!

Name: _____
Address: _____

Fill in this form and mail with your cheque to:

Culture & Tradition, Memorial University of Newfoundland, Box 21,
Hickman Bldg, St. John's, NL, A1C 5S7