

TRANSMISSION

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(COURTESY OF ZAINAB JERRETT)

Introduction ~ by Rhiannon McKechnie

With the end of classes and the completion of final papers, another semester draws to a close. And what a productive semester this has been! The Folklore Society saw a revival of interest in it, and as a result the Folklore Department had its first mixer in many years. Brent Slade brings us the latest news from the Folklore Society. Mary Griffiths Night raised a record amount of money for the Mary Griffiths Bursary. Kristen Harris, organizer of this year's Mary Griffiths Night, has provided a write-up of the event, with pictures courtesy of Lynne McNeill. This also marks Kristen's last turn as the Around Town editor. Many thanks for your contributions to Transmission, Kristen!

The most recent issue of Culture & Tradition is now available, as are Folk U t-shirts, which you may have spotted fellow Folklore students wearing about the campus. For ordering information on both, please see the back of the issue. There is also a call for papers for the next issue of C&T!

Many graduate students in the department are spending the upcoming semester attending conferences. To get a glimpse of the research being undertaken in the department by your fellow grad students, tune into the abstract info section on page X.

To those of you beginning thesis research this summer, best of luck! And to those of you continuing, keep at it! Congratulations are in order to all those PhD students who have written their comps! With the snow beginning to melt and the clocks springing forward, it is beginning to look a bit like spring! May everyone enjoy a safe, happy, and hopefully warm summer!

Keeping Tradition in a Non- Traditional Way: A Nuclear Family's Celebration of the New Year's ~ by Ayako Yoshimura

In my brown bag talk, I presented a brief overview on the symbolism in foods (*osechi*) and decorations for the New Year's celebration in Japan. For instance, a layered round rice cake to welcome the deity of the New Year signifies one of the sacred objects in Shinto, a mirror. A branch of pine tree with a straw string and cut white paper is a marker of the sacredness of Shinto deities. One of the most emphasized ideologies in our culture is the significance of ancestors and family prosperity. This traditional idea is magnified in the symbolism of the New Year's, which I showed with examples from my own family's celebration this year (fish roes, yams, cut fish sausages with a fan design, etc.).

However, practicing traditional calendar customs and understanding symbolism do not always mean believing and advocating the ideologies they convey. No one in my family feels that we need to bore a lot of offspring to establish a great family tree. Because our family branch is not of the first son's line, there is no pressure for us to carry on any traditional customs. Then, why do we celebrate the New Year's with so much traditional symbolism? (Instead of going to the Tokyo Disneyland or to a popular shopping district in Tokyo to have something similar to the Countdown in urban western cities, or having Chinese style or Italian style *osechi*.)

Particularly on foods, each single item has a different reason for being included into my family's celebration this year: somehow we felt compelled to bear because it is a once-a-year deal, even though none of us like them; one and only member of the family who likes them insisted on having them; we all like them; the items were on sale; someone gave us as a gift. How should we study the traditional ideology and symbolism of a calendar custom when personal matters have more to do in its practice?

Hooked Mats and Thorn Carvings: Representations of Folklife in Rural Africa and Rural Newfoundland and Labrador in Folk Arts by Zainab Jerrett

Introduction

Whether past or present, artifacts such as folk arts have served as products of human thought for people everywhere. As Gerald Pocius points out, “All of us daily behave through objects, either in their creation or their use.” The Newfoundland and Labrador hooked mat makers and the African thorn carving makers create folk arts that are partly expressive of their own cultures and partly depiction of their own artistic ingenuities, fancies, interests and imaginations.

Thorn Carvings

Thorn carving is a more recent form of popular folk art in Africa. It developed around the tourist market and in response to modern commissions during the 1930s in colonial Africa. In the 1950s and 1960s, Justus D. Akeredolu, a carver in Yurbaland, Nigeria, became the father of the style known as thorn carvings. Justus D. Akeredolu was born at Owo, in Ondo State of Nigeria, in 1915. He began thorn carving as a young man, when he went to school at the Owo Government School. His skills in carving the forest tree thorns led him later to set up a sculpture studio of his own. In 1945, he visited Britain and exhibited at the Barkley Galleries, the International Art Center and London University. In 1948, twenty four of his thorn carvings were sent to the Harmon Foundation in New York.

Thorn Carvings are miniature sculptures carved from a locally grown wild cotton tree called *ata egun-egun* in Yoruba. The thorns differ in color (dark, light and red). They also differ in size; they can be small and pointy, or large (10 to 12cm long and 5 to 7cm thick). Every figure consists normally of various thorns, which are carved individually and glued together. In the 1950s and 1960s, Justus D. Akeredolu, a carver in Yurbaland, Nigeria, became the father of a style known as thorn carvings.

African Rural Folklife Representations

Whether individually or as a set, the thorn carvings depict everyday rural life in Africa. Because the carvings are miniature and portable objects, they can be arranged in various ways to portray various rural activities in Africa. Some carvings depict realistic images of family life while other carvings represent rural social and cultural activities in Africa. (See Figures 4 and 12).



Figure 12: Folk Music Performance called *ayo olopon* Figure 4: A woman bathing her child, with baby on her back.

Some of the thorn carvings represent rural economic activities. (See Figures 6 and 7).

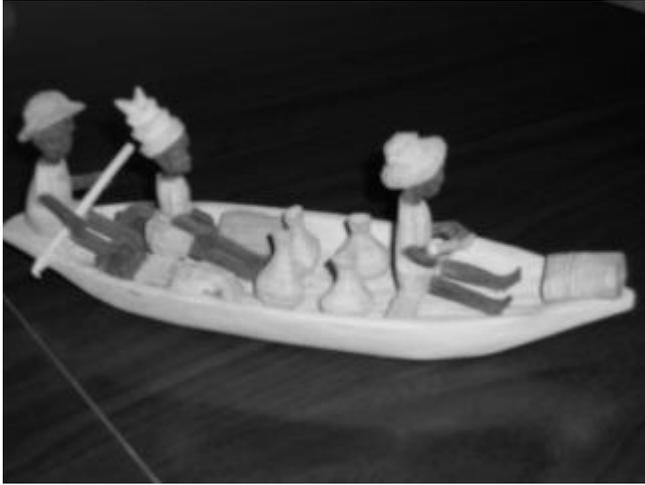


Figure 6: People going to the market to sell their wares



Figure 7: Open Market Scene

Their Use

Thorn carvings are not made for divination or ceremonial use. Some African story tellers use the thorn carvings as storytelling tools before puppets were introduced, to illustrate ideas their young audiences as in the popular Nigerian Television Authority children's program called "Tales by Moonlight." Some Africans living in Africa and in the Diaspora use the thorn carvings for interior decorations, and to symbolize their African identity. Also, the thorn carvings along with other African folk arts are put on display in museums within and outside of Africa as products of African Culture. They are also sold to Western tourists when they visit Africa.

Newfoundland and Labrador Hooked Mats

The Newfoundland and Labrador hooked mats are handmade. Materials used for making the hooked mats are woollen fabrics with burlap used as backing. They were mostly made by women from various out port communities.

Hooked Mats as Representations of Folklife in Rural Newfoundland and Labrador

The Newfoundland and Labrador hooked mats I studied have pictorial designs and representational motifs. The motifs seem to be visual expressions of the synthesis of the makers' cultural values, their aspirations and their desires to create. The pictorial motifs on some of the hooked mats depict hunting in rural Newfoundland and Labrador in winter time. (See Figures 14 and 15.)



Figure 14: A man and his dog going for hunting in winter.



Figure 15: A dog team or a dog sled.

Their Use

In the past (around the nineteenth hundreds and early twentieth century), women in rural Newfoundland and Labrador made hooked mats as part of their domestic labour of love. At that time, hooked mats and poked mats served a utilitarian role. However, the Newfoundland and Labrador hooked mats I studied are relatively modern and are used mainly as decorations. They tend to reflect the aesthetic standards and cultural values of the makers.

Conclusion

Like the African thorn carvings, contemporary Newfoundland and Labrador hooked mats are made mainly as decorative folk arts; as reflections of the makers' aesthetic standards and cultural values, and for the tourist markets as cultural representations; not for utilitarian purposes.

Conferences and Calls for Papers

CUNY Pop Music Conference

The Seventh Annual CUNY Graduate Students in Music Conference Intra-disciplinary Approaches to Popular Music Studies takes place on April 24th, 2004 at City University of New York Graduate Center in Elebash Recital Hall, 365 Fifth Avenue (between 34th and 35th Streets) in New York City. Registration is free! Breakfast and Lunch will be provided! To pre-register or for any other information, please send an email to Heather Feldman at: hfeldman@gc.cuny.edu or at mushlf@hofstra.edu. Updated conference information can be found at: <http://web.gc.cuny.edu/Music/events/GSIM2004.html>.

Culture & Tradition vol. 26 Student Life and Campus Customs

This issue will look at postsecondary student life, in Canada or internationally, as an object of study for the folklorist /

ethnologist: possible topics could range from custom to legend, song, belief, memorate, language and play, foodways, material culture, student as occupational folk group, and so forth. Theoretical papers on the nature of folkloristic study of student groups (issues of access, power, risk, gender, ethics, etc.) are also welcomed. Papers should have some basis in fieldwork or archival sources and follow the submission guidelines available on the Culture & Tradition website, at <http://www.ucsf.mun.ca/~culture/> Deadline: May 1st, 2004. Please direct all submissions to Guest Editor Jodi McDavid, Dept. of Folklore, Memorial University of Newfoundland, St. John's, NL, A1B 3X8 (CANADA), or by e-mail to culture@mun.ca.

Upcoming Conference Abstracts

The Expression of Native Identity Through Contemporary Native Arts by Janice Esther Tulk for FSAC

Native identity exists in a state of constant negotiation, where the boundaries that exist between tradition and modernity, Native lifestyle and that of the dominant culture, and the old and the new are flexible. These boundaries are in perpetual flux as Natives increasingly challenge the identity that has been ascribed to them and attempt to recreate an identity for themselves. Each pairing, however, does not represent discrete categories of a dichotomy. Instead, they are labels that represent two opposites along a continuum whose definitions change depending on one's perspective. Between these extremes is a blurred line where cross-over occurs.

It is this cross-over that may manifest musically as contemporary Native music, like that of the musical group Medicine Dream. Such music is constructed to blend elements of traditional Native music with mainstream pop and rock, in an effort to show the multiple influences that surround Native musicians. This music is the result of the attempt to negotiate one's place between two worlds.

Focussing on the group Medicine Dream, the present paper will examine the expression of identity through music that fuses Native elements with pop and rock influences. Particular attention will be paid to what the musicians themselves deem to be traditional or representative of tradition. The movement towards combining multiple influences and maintaining that it is traditional music finds a comparison in contemporary Native art. The discussion of both contemporary Native music and art will be framed by concepts of a tradition of selective borrowing from the dominant culture (Champagne 1999) and identities emerging from living between two different cultural worlds (Diamond 2002).

Creating Memories in the New World: Japanese Women's Cooking in Wisconsin by Ayako Yoshimura for FSAC

Japanese housewives in Wisconsin try to keep their traditions by nourishing their families with Oriental dishes. Although many food items are not available

in North America, they transform traditions by intergrating many new ingredients to their cookery. With foods, these women not only recreate their past but also help creating memories for their children, hoping to provide a reminder of their culture, ethnicity, and family. Japanese women's idea of 'mother's home-made cooking' and their foodways are examined.

Replaying the Past: the Mix Tape as Memory Object by Melanie Lovatt for FSAC

Music compilation tapes are highly personalised objects, consisting of songs which have been carefully chosen and arranged by the tape's creator, and which are often decorated with cover art and personal messages. Compilation tapes are often created in order to be played at a specific event such as a party, or are presented to a friend as a gift. In this paper I will consider the mix tape as a memory object, whereby subsequent re-playings of the tape may be deliberately designed by the listener to evoke memories of past events, or of particular people.

Fostering Regional Identity: Great Big Sea, Trad-pop and Folksong by Sarah J. Moore for FSAC

Newfoundland and Labrador distinct regional identity based on historical, economic and social factors, is recognized by Newfoundlanders and Canadians alike. In the context of pervasive North American culture, it is remarkable that current Newfoundland music retains aspects of traditional "island culture." Great Big Sea, a nationally successful band, anomalously have kept many original aspects of their music, the characteristic that made them first successful in Newfoundland. This paper looks at Great Big Sea's music as a deliberate fostering of local identity, emphasizing Newfoundland tradition with Newfoundland place names, phrases and words combined with popular "folk" instruments into a perceptibly indigenous sound. Thus Great Big Sea promotes regional identity, and, further a national consciousness of Newfoundland popular music.

An Exploration of Landscape with Respect to Supernatural Belief Narratives in Newfoundland
by Tara Simmonds

“In every study of the human individual and of human society, fear is a theme... yet no one (so far as we know) has attempted to take ‘landscapes of fear’ as a topic of worthy of systematic exploration in its own right” (Tuan 3).¹ Though written in 1979, the above quote calls attention to a relevant issue – the importance that landscape plays in belief. This paper will explore the patterns found in descriptions of fearful, liminal, transitional, and magical places in the landscapes described in Newfoundland belief narratives, crossing a wide variety of supernatural phenomena. In keeping with studies such as Peter Narváez’s work on fairy belief with respect to berry picking grounds² and Yi-Fu Tuan’s exploration of fear and geographical boundaries, I will examine a variety of narratives in order to discover themes and patterns that show a concern with particular places and spaces, and why these specific landscapes are so intrinsically linked with the supernatural.

¹ Yi-Fu Tuan, "Landscapes of Fear," (Minneapolis: University of Minnesota Press, 1979).

² Peter Narváez, "Newfoundland Berry Pickers "in the Fairies": Maintaining Spatial, Temporal, and Moral Boundaries through Legendry," The Good People: New Fairylore Essays (New York: Garland, 1991). 336-367

Men of Clay: An Occupational Folklife Study of the Brick Industry in Chipman, New Brunswick.
by Heather Gillett for FSAC

The village of Chipman, located in south-central New Brunswick, was once home to the thriving industries of coal mining, lumbering, and brick manufacture. By the 1940’s, Chipman brick became reputed for being “the best brick made in North America”. The brickmakers were part of an important and successful industry until its sudden closure in 1990; however, their product, the famous Chipman brick, still remains visible in the community as well as all over the world. This paper will explore the occupational folklore of the “men of clay”, former brickmakers who literally and figuratively built the foundation of a community.

The English and Irish Antecedents of Newfoundland Wake Customs by Anne Lafferty for FSAC

Due to historic patterns of settlement, English and Irish customs strongly influenced Newfoundland customs. In Ireland, wakes were a significant aspect of death rites and often took the form of raucous parties. In England, wakes were less common, but there were a number of quieter “watching” and visiting customs. In this paper, I will discuss the influence of customs from England and Ireland on Newfoundland wakes, with particular attention to the apparent influences of the different customs of these two countries on the different folk practices of Catholics and Protestants.

Don Randell: Mistaken Fiddling Dichotomies by Paula Flynn for FSAC

In 2003, fiddler Don Randell was the Newfoundland and Labrador recipient of the Stompin' Tom Connors award at the 15th annual East Coast Music Awards (ECMA). This award goes to "unsung heroes" for lifetime contribution to the musical fabric of their region. Randell's sixty years on the local music scene had gone unsung (in some circles) because of a number of factors ranging from his own gentle demeanour to the misrepresentation of his musical repertoire as being unauthentic.

In the 1970s, when Randell was at the peak of his performing career, a popular idea developed about what constitutes "traditional music" in Newfoundland. Such applications do not fit the working musician. My analysis of Randell's career as a working musician will explore the incongruity between terms such as "Newfoundland fiddler" and "fiddler who plays Newfoundland music".

The Only Certainty in Life is Death: Three Different Approaches to the Near-Death Experience by Rhiannon McKechnie for FSAC

The only certainty in life is death. The inevitability of our own demise gives us an acute awareness of our own mortality and begs the question - is there life *after* death? A select number of people claim first-hand knowledge of an after life. These are people who have had near-death experiences or NDEs. This paper will deal with the near-death experience as a belief issue. I will explore three different perspectives: those of the survivor, of the scientific

community, and of popular culture. Are all three reporting on the same thing when they speak of near-death experiences? What makes some people believers while others remain skeptics?

Relations of Production in the Contemporary Native Music of Medicine Dream by Janice E. Tulk for IASPM

The production of music necessarily involves a set of social relationships that artists and producers must enter into to produce either a live performance or a CD. The relations of CD production are intricately linked to who owns, who controls, and who uses the means of production in a given situation. The power relations that emerge in contemporary Native music are constantly in a state of negotiation, since the roles of the artist and the producer are related to notions of cultural expertise, assumptions about genre styles, and different types of social interaction.

The present paper will examine the relations of production at play in contemporary Native music, using as its focus the Alaska-based band Medicine Dream. In particular, it will focus on the role of the band's lead singer and composer Paul Pike, a Mi'kmaq from Newfoundland. Taking the recording studio as a field of production, attention will be paid to the manner in which Pike's role changes between two different musical styles: rock-influenced contemporary Native music and powwow music.

Christopher Scales (2002) studied other musicians who record both contemporary Native music and powwow music, and noted that the producer tended to be the cultural expert in the realm of contemporary music, while the Native artist was the cultural expert for powwow music. In contrast, my work with Paul Pike has shown that the reverse is true for Medicine Dream * Pike is a cultural expert in the realm of popular music and defers to the judgement of his producer on powwow or traditional tracks. The reasons for this reversal are explored in this paper.

Variation in Form and Intensity of Belief in the Banshee by Anne Lafferty for ISCLR

In *The Banshee: The Irish Supernatural Death-Messenger*, Patricia Lysaght asserts that belief in banshees is fading in Ireland, but she makes this assertion cautiously and acknowledges the problems involved in assessing degree of belief. For instance, she points out that some people are at neither one

extreme nor the other of the continuum between complete belief and firm disbelief, but somewhere in the middle. She also notes that from time to time people change their beliefs. Similarly, Gary Butler, in his article "The *Lutin* Tradition in French-Newfoundland Culture: Discourse and Belief" suggests that a declining belief tradition may temporarily find renewed life in the individual interpretations of some people. Butler explores what this looks like by discussing the fairy beliefs of several informants. He argues that strength of belief is not the only variable that should be considered when discussing the form that belief takes.

Like Lysaght, I suspect that the banshee belief tradition is fading, but it seems clear that both the strength of belief and the specific form belief takes vary from person to person. In this paper, I will explore the forms that belief (or lack of belief) in the banshee tradition takes for at least two different informants. One informant, an older man from the East Coast of the United States, reports that, although he learned about banshees from his grandmother and great-aunt during his childhood, the tradition was not taken seriously in his family at any time in his memory. The other informant, a young woman from Ireland, reports that she has some belief in the banshee tradition, but that it is a lesser degree of belief than both the belief she held as a child and that held by previous generations of her family.

I will also examine archival material about the banshee belief tradition collected in Newfoundland during the 1960s and 1970s, to assess, to the degree possible, the intensity and the form that belief in the banshee tradition took in Newfoundland during the twentieth century. As part of my exploration, I will discuss the extent to which Butler's examination of the beliefs of his informants can be usefully applied to both the archival material and the material from my informants.

Within These Hallowed (and Haunted!) Walls and Halls: A Case Study of Legends About the St. John's Campus of Memorial University of Newfoundland by Rhiannon McKechnie for ISCLR

Did you know that the library is built backwards – and that it is sinking? Or that if the professor is ten minutes late for class, students are free to leave? Stories similar to these ones make the rounds of

campuses from North America to Great Britain. The transient student population shares a lore that survives their temporary stay on campus, and it is passed on to other generations of scholars. Some legends begin life independent of an institution but are soon associated with a particular one. Some legends spring out of notorious events. But campuses also have legends that are unique to their location, and Memorial University of Newfoundland is no exception.

To be a student is to be in a state of transition and these legends serve to illustrate the need to make sense of the unfamiliar, and at times threatening, world of university that surrounds them. Michael Taft, author of Within These Greystone Walls, describes the transition to university life as one of, “excitement, fear and confusion of coping with strangers in a strange place” (25). Legends also serve to reflect the uncertainty of the university experience and of what lies beyond it. What is unique about legends circulating at Memorial University of Newfoundland? Which students are more prone to telling – and believing – these tales? Are they more prevalent amongst undergraduates or graduate learners, first year students or university staff? How do these legends serve Memorial University’s sense of identity? These are some of the questions I explore within this paper.

I focus on building and supernatural legends of the St. John’s campus of the Memorial University of Newfoundland because it is here that both learning and socializing occur. Most students spend the majority of their time on campus and these buildings are where we do most of our living. As a result, legends abound not only about how these buildings came to be built or remodeled but also about how they came to be haunted.

Elvis Gratton: Québec’s Contemporary Folk Hero by Julie LeBlanc for ISCLR

In 1981, a controversial film director by the name of Pierre Falardeau created a character who would soon join the ranks of folk heroes in Québec. His name is Bob “Elvis” Gratton. Bob “Elvis” Gratton, who is mostly known under his alias “Elvis”, is a blue collar middle-aged man who enjoys his occasional beer, is extremely proud of his “gros garage” (large automotive garage) and is an active Elvis Presley fan who truly believes he has the “King” in him. Elvis Gratton is first introduced to

Québécois film screens dressed as Elvis Presley (the later years) in a look-alike talent contest and wins first prize: an all-expenses-paid trip to Santa Banana, a fictitious South-American island suffering political turmoil at the hands of a dictator. The plot thickens as Elvis and his wife are propelled in a series of events that embarrassingly stereotype the Québécois vacationer and includes a few tourist traps set by locals. This film is light compared to Falardeau’s previous serious films dealing with Québec’s social values and political independence. Elvis Gratton is a satirical version of the stereotyped Québécois male, a character who embodies Falardeau’s questions about a possible social reform in Québec.

It was after Falardeau’s 1994 film, Octobre, providing a supplementary theory to the assassination of the Minister of Labour Pierre Laporte, by members of the FLQ (Front de Libération du Québec) during the “Révolution tranquille” in Québec, that Falardeau resurrected Elvis Gratton in his 1999 sequel Elvis Gratton II: Miracle à Memphis. As though to dilute his political statements in a semi-farcical manner, Falardeau reintroduced Elvis Gratton prior to his powerful representation of the “Patriotes” executions in his 2001 film 15 février 1839. This June 2004, Falardeau is bringing Elvis Gratton back to the screens in Elvis Gratton III.

Although some may not consider Elvis Gratton to be a folk hero such as Jos Montferrand, or Ti-Jean in Québécois legends, Elvis Gratton does share the characteristics of heroes. In a sense, he is a contemporary messianic hero like the medieval Welsh hero Owain Glyndwr, awakened from his slumber when the nation needs to reexamine political and social values. This paper will illustrate how Elvis Gratton achieves this role by investigating other heroic figures such as Jos Montferrand, and Ti-Jean in Québécois legends and how, comparatively speaking, these characters share the fundamental role of folk hero; that is, a character who is known, talked about, and is an embodiment of concerns and social focus shared by the particular groups. It is by presenting and representing this character that Québec may laugh at itself and reflect on certain stereotypes which are shared by the Québécois and believed to be true by other Canadians.

Mary Griffiths Night 2004 by Kristen Harris

The Mary Griffiths Memorial Bursary Benefit Concert is a long-established event in the Folklore Department at MUN. This year marked our 13th annual fundraiser, held at Bridie Molloy's pub on March 25.



Emcee Heather Gillett and organizer Kristen Harris.



The Neighbourhood Strays Belly Dancing Troupe.

The reason behind this event is indeed a tragic one. Mary Griffiths, an undergraduate student in Folklore, was killed in a car accident on her way to a Folklore Society meeting on her graduation day in 1990. She had been accepted to begin graduate work in Folklore that fall. In her memory and in honour of her love of fieldwork, the Folklore Society set up the bursary fund to help support outstanding student field research.

Over the years, the Mary Griffiths Memorial Bursary Benefit Concert has become a highly successful and much-anticipated event in the Folklore Department. As this year's organizer, I was overwhelmed with offers from performers within and outside the department. The evening consisted of thirteen acts, drawn from a complement of undergraduate students, graduate students, faculty and local musicians with ties to the department.



Folklore Undergraduate students performing.



Neil Rosenberg and partner perform.



Alicia Cox sings.

As such, we drew a large and enthusiastic crowd for the entire evening. Door prizes, raffles and a merchandise table rounded out the event. I am also indebted to our roster of volunteers who ensured that the evening went off without a hitch.



Rhiannon McKechnie, Melanie Lovatt and Ayako Yoshimura. Sarah Moore and Debbie Hutchings at the merchandise table.

Because of the team effort involved, we drew record crowds. I am delighted to report that this year, the Folklore Society is able to give \$997 to the Mary Griffiths Award for Folklore Fieldwork fund. This will help ensure the overall health of the fund, and we hope that it may increase the value of the award.



Enjoying the evening with Dr. Bev Diamond



Andrea Kitta, belly dance troupe leader, takes centre stage.

The bursary provides annual awards for one undergraduate and one graduate student. This year, we were pleased to announce Jeanette Browne (undergraduate) and Janice Tulk (graduate) as our two winners.

Many thanks to Lynne McNeill for providing the photographs that accompanied this article!

The Folklore Society

Report on the Folklore Society by Brent Slade

The Folklore society has been revived in 2004 and has had a very successful year thus far. Our most recent event, Mary Griffiths Night, raised \$997 for the Mary Griffiths Bursary and our "Folk U." t-shirt sales have been quite brisk. Our two bake sales this year have been wildly popular, and it is likely that we will attempt additional bake sales in the future. Our Valentines Day/Friday the 13th "Unlucky in Love" mixer was a huge success and the society now has a space in the front end of the Folklore Graduate room. Most recently, a new Coffee Group initiative was introduced, which had its first meeting on April 6th and will continue on the first Tuesday of every month in the Breezeway. The group is open to both graduate and undergraduate students. Movie nights are being planned for the Summer or Fall semesters and more information will be posted as soon as it is available.

Recently the Folklore Society has also produced a webpage and message board for any interested parties to keep up-to-date on events and ask questions or make comments. The website can be found at: <http://www.freewebs.com/folku/> and the message board at: <http://ca.groups.yahoo.com/group/folku/>. If you don't have a yahoo membership you will have to create one, but it is free.

In addition, if you would like to speak to a member of the executive, here's a brief writeup on each. The president is Lynda Strukoff, a third year student, double Majoring in Folklore and English. Lynda is originally from British Columbia and has fallen in love with Newfoundland since moving here last fall. Lynda is heading up the Coffee Groups and can be contacted at chitotoro@nf.sympatico.ca. The Vice President is Brent Slade, a third year BA (Honours) student studying Folklore with a minor in History and planning to pursue a Masters in Library Science after graduating from Memorial. He is also working on his Heritage Resources diploma. Brent is hoping to revive Movie Night this Summer or Fall and can be contacted at bd_slade@hotmail.com. The Secretary is Jeanette Browne, who is entering her fourth year of a double major in Folklore and English at MUN. Jeanette intends to pursue Masters and PhD studies in Folklore and has been a member of the society since she began her studies at Memorial. Jeanette currently represents the Folklore Society via an Arts Committee set up by the Dean. Last, but not least, the Treasurer is Jodi McDavid, a sessional instructor who recently completed her PhD comprehensive exams. She has organized many of the events of this year and tried to bring the society back to life, which, evidently is working quite well. She can be contacted at: mcdavid-brodie@sympatico.ca.

Finally, it would be inappropriate to finish without giving kudos to Kristin Harris, who organized Mary Griffiths night and tirelessly worked to make it a success. The society welcomes the involvement of graduate and undergraduate students alike and encourages all students with an interest in Folklore to contact any member of the executive or visit our website or message board for more information about the society.

The Folklore Coffee Club by Lynda Strukoff

Introducing the Folklore Coffee Club, meetings to be held the first Tuesday of every month, 4pm in the Breezeway. This is a social group where people taking folklore classes, or those interested in discussing folklore topics, can get together. Topics will vary, and anything you want to bring to the table--ideas for papers, to interview connections, to "what the heck is folklore anyway, and what the heck can I do with it?"--will be discussed in a fun and relaxed environment.

The "Folk U" T-Shirts

Available in a variety of sizes, it comes in white with blue printing. Keep your eyes open – you'll be able to spot them on your fellow folklore students! For ordering information, contact Jodie McDavid at mcdavid-brodie@sympatico.ca.

Around Town by Kristen Harris

Folk Club

Ship Inn, starts 9:00pm-ish. There is a featured performer who plays 2 sets and an open mic segment in between. Usually traditional, folk and Newfoundland music.
For more information, check out: www.sjfac.nf.net

LSPU Hall

Theatrical and sometimes dance or music performances, tends towards the funkier, less-mainstream kinds of productions.

April 15-25 – The Atom Station

April 29 – International Dance Day Celebrations

For more information, check out: www.rca.nf.ca

Arts and Culture Centre

This is the venue for larger scale plays, musicals, and other arts productions. Their website also has links to public libraries and the provincial art gallery.

April 16-17 – Man In Black (Johnny Cash tribute show)

April 20 – Westray: The Long Way Home

May 1 – Let Voices Ring

For more information, check out: www.artsandculturecentre.com

Mile One Stadium

Home of the Baby Leafs, as well as large concerts. Site features calendar for both the stadium and the St. John's convention centre.

April 17 – George Thorogood

April 19 – George Carlin

May 23 – Diana Krall

For more information, check out: www.mileonestadium.ca

Cafés in the Cove

Non-smoking, no alcohol coffee house, run in various locations in St. John's and nearby outlying communities. Sometimes has a featured performer, also features an open mic.

For more information, e-mail: tunetimes@hotmail.com

Auntie Crae's

Auntie Crae's is a downtown shop with a bakery, deli, coffee counter and an adjacent common room. Every Tuesday from 12:00-2:00, the Auntie Crae Band performs traditional Irish and Newfoundland tunes.

For more information, check out: www.auntiecraes.com/housebnd.htm

Kittiwake Dance Theatre

Newfoundland and Labrador's only semi-professional dance company. Performs ballet and modern dance, including the perennial favourite, the Nutcracker.

For more information, check out: www.kittiwakedancetheatre.ca

A great general listing for events around downtown St. John's is: avalonsocial.com

Around the Department

A Leach Launch!

Congratulations to Dr. Bev Diamond and her team of five Folklore graduate students – Ian Brodie, Ayako Yoshimura, Stacey MacLean, Rhiannon McKechnie and Joy Ricketts – on the completion of the MacEdward Leach website. Six months of hard work has paid off and the website is now on-line. It makes available one of the largest bodies of Gaelic language material from Cape Breton available on-line, and nearly 300 songs (and some tunes) recorded in Newfoundland over fifty years ago. A Leach Launch (brown-bag style) is planned for April 13. If you would like to check it out, go to: <http://collections.ic.gc.ca/leach/>

Awards and Kudos

Congratulations again to recent Mary Griffiths Memorial Bursary winners Jeanette Browne (undergraduate) and Janice Tulk (graduate).

Further congratulations are in order for Anna Guigne on the oral defense of her PhD thesis!

And of course many congratulations to those PhD students who have successfully completed writing their comprehensive exams.

Thank you to Lynne McNeill for a successful tenure as Vice President Internal of the Graduate Students' Union!

*If you would like to be recognized for a recent award or accomplishment in the next issue of *Transmission*, please drop me a line at nonicchic@yahoo.com

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, letters, critiques, reviews, questions, articles, interviews (with interviewee's publication permission), photographs and anything else you can think of. Correspondence may be sent to:

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