News, Views, & Stuff


Submissions are invited on any aspect of ballad studies. In light of the location of this conference, papers are particularly sought in areas related to the work or scholarly concerns of David Buchan, Kenneth S. Goldstein and Peter A. Hall.

Conference themes include
* Living with ballads
* Traveller and gypsy connections
* Performance and repertoire
* The James M. Carpenter and Greig-Duncan Collections
* Genre and motif studies (including classification)

This call for papers, registration form and an abstract form will be available on the WWW in late October: <http://www.abdn.ac.uk/elphinstone/ibn.ac.uk/>. Please use electronic means where possible, to help us save on postage costs.

Abstracts may also be submitted by fax or post. Send or email to Dr. Thomas A. McKean, Elphinstone Institute, King's College, Old Aberdeen AB24 3UB; fax: +44 (0)1224 272728; telephone: +44 (0)1224 272997.

If using means other than the Web, please include the following: Name (and title), email, Postal address, Institutional affiliation, Telephone (w/ country code), Fax (w/ country code).

A conference in ballad country! The 29th International Ballad Conference will be hosted by the Elphinstone Institute at the University of Aberdeen in North East Scotland. The event will be held at the University’s medi-eval King’s College Campus, four miles from the city centre.

The conference will highlight the living ballad tradition of Scotland, with a special presentation each day by outstanding tradition bearers such as Elizabeth Stewart, Stanley Robertson and Jock Duncan. Aberdeenshire has strong claims to being one of the richest ballad areas in the world, and has seen centuries of productive collecting. Fully one third of F. J. Child’s A texts are from this region of the country.

Excursion tour(s) will traverse Aberdeenshire. Depending on numbers, there may be a choice of two excursions, one inland and one around the coast. Sites visited may include castles, a megalithic monument, a farm museum and dramatic landscapes associated with fishing and hill farming.

This part of Scotland is surrounded by mountains to the West and South and by miles of North Sea coastline on the East and North sides. In addition to its rich traditions and literary associations, there’s plenty to see, the highest density of castles in Britain for example, fishing villages spectacularly nestled at the base of cliffs, not to mention the numerous standing stones and stone circles. Consider staying on for a while after the conference. The end of the conference is timed to coincide with the beginning of the Edinburgh International Festival and the Edinburgh Fringe Festival (the largest arts festival in the world: 10,000 performances in 3 weeks).

Evening activities (to be confirmed)

Wednesday night: Ballad Concert, featuring four of Scotland’s best traditional singers: Stanley Robertson, Gordeanna McCulloch, Elizabeth Stewart and Jock Duncan.

Thursday night: an informal Delegates Concert which, if past evenings are anything to go by, will be outstanding.

Friday night: a Ceilidh Dance, featuring traditional Scottish set dances (Eightsome Reel, Strip the Willow, &c.) and couples dances (Military Two Step, the Schottische, &c.), all of which will be taught by a caller, so there really is no excuse.

Saturday night: Conference Dinner, of course, which will include traditional Scottish foods. And don’t worry, offal fans, haggis, neeps, and tatties will feature on a menu at some point.

[And wouldn’t your editors just love to attend!]

We get a handful of odd mailouts which don’t relate to our primary activity at the Bulletin, and most of them are not particularly interesting, but an outfit in the States sent us an ad for a recording that looks quite offensive to me. It’s a collection of not particularly troublesome songs ("Twinkle Twinkle," "The More We Get Together," "Little Red Caboose" among them) sung by toddlers, aged two to four. It’s prominent subtitle is Outrageous Vocals, and the cover apparently features a wide-mouth kid in hokey sunglasses. We’re not quite into Jonbenet turf here, but I can’t really think of any reason for anyone to buy this. The accompanying leaflet is a little more sedate, if not coherent, referring to "impresario performances" (is this a warning that we should expect Sol Hurok’s vocal style, not Callas’s?) Further down, it adds, "As music is a form of communication that all children understand, it is agreed that the earlier a child’s exposure to music, the better." Yeah, ok, but I think I’d prefer Mozart-to-the-belly button or even—gasp!—singing with your kids! (See Dave Spalding’s EthnoFolk Letter in this issue.)

Which reminds us—we’ve been thinking of running an issue with some songs-by-children. We might use schoolground items, but my kids made up a handful of songs that are still worth singing, at least in the right circumstances. What about your kids? Got any family favorites? Send ’em to us—lead sheets if you can, cassettes if not. If we get enough, we just might run a
special issue on the topic. Dave and Andrea Spalding’s kids made up songs—bet your kids do, too!

A new festival celebrating women’s music will be held at the Pioneer Village in London, Ontario. It’s so new that it does not have a name yet; nevertheless, it will take place on May 29, 1999. Packages from interested performers will be accepted in November. Contact: Donna Creighton, 349 Piccadilly Street, London, Ontario N6A 1S8; <dcreighton@lonet.ca>.

At its most recent annual meeting, the membership of the Folklore Studies Association of Canada voted to change the name of its journal from Canadian Folklore canadien to Ethnologies. The membership felt strongly that the new name reflects the journal’s concern for materials beyond the most traditional scope of “folklore” and our interest in a broader range of cultural artifacts and expressive forms. The membership recognises the very negative implications of the term “folklore” among Francophone colleagues, because of its exclusively Anglo origin and overdetermined associations with the archaic and colonial. The new name, Ethnologies, is a more accurate indication of the journal’s contents and perspectives.

Ethnologies is an international, bilingual journal which publishes twice a year material of interest to folklorists, ethnologists, ethnomusicologists, and anthropologists. The articles appearing in Ethnologies are abstracted and indexed in Historical Abstracts, America: History and Life, MLA Bibliography, Bibliographie internationale d’ethnologie/International Folklore Bibliography, Index des periodiques canadiens/Canadian Periodical Index, International Bibliography of The Social Sciences. The publication has some 500 subscribers, including institutional subscriptions in Finland, France, India, Germany, and Roumania, as well as Great Britain, Canada, and the USA.

The advisory board of Ethnologies is international, and includes noted scholars from France and the USA as well as from Canada. It is directed by Editor Dr. Nancy Schmitz (Université Laval), and Associate Editors Dr. Pauline Greenhill (University of Winnipeg) and Dr. Laurier Turgeon (Université Laval). It is generously funded by the Fondation for the formation of chercheurs et l’aide à la recherche and the Social Sciences and Humanities Research Council of Canada (Learned Journals Program), as well as collaboration of the Centre d’études interdisciplinaires sur les lettres, the arts and the traditions of francophones in Amérique du Nord (CELAT), Université Laval.

We invite submissions of scholarly work on traditional and popular culture. For further information, contact Dr. Nancy Schmitz, (418) 656-2131 ext. 2849, <nancy.schmitz@ant.ulaval.ca>.

Lors de la dernière assemblée générale annuelle, les membres de l’Association canadienne d’ethnologie et de folklore (ACEF) ont voté le remplacement du nom de la revue Canadian Folklore canadien par Ethnologies. Les membres sont de l’avis que ce nouveau nom reflète davantage les champs d’intérêt découverts par la revue, qui déborde largement maintenant le domaine des arts et traditions populaires et qui traite autant de culture matérielle que des nouvelles formes d’expressions de la culture. De plus, l’Assemblée a reconnu que le lectorat francophone, notamment en Europe, avait de la difficulté à situer le contenu dans le contexte disciplinaire. En effet, le terme «folklore» est marqué d’une connotation péjorative et est souvent associé au colonialisme par le sens commun. Le nouveau nom devrait permettre à la revue de jouir d’un accueil plus favorable tant au Québec que dans le reste de la francophonie, puisque celui-ci illustre beaucoup mieux le contenu de la revue.

Ethnologies est une publication internationale bilingue qui paraît deux fois l’an. La revue contient des articles traitant de thèmes divers relatifs à l’ethnologie, à l’ethnomusicologie, à l’anthropologie de même qu’à l’étude des traditions. Les articles de la revue Ethnologies sont indexés dans plusieurs publications, notamment dans Historical Abstracts, America: History and Life, MLA Bibliography, Bibliographie internationale d’ethnologie/International Folklore Bibliography, Index des périodiques canadiens/Canadian Periodical Index, International Bibliography of The Social Sciences. La revue est distribuée à près de 500 abonnés réguliers, dont plusieurs institutions situées tant en Finlande, en France, en Inde, en Allemagne, en Roumanie qu’en Angleterre, au Canada et aux États-Unis.

Le Comité conseil d’Ethnologies regroupe, sur le plan international, des chercheurs et professeurs émérites tant de la France et des États-Unis que du Canada. La revue est dirigée par la rédactrice en chef, Madame Nancy Schmitz (Université Laval), et par les rédacteurs adjoints, Madame Pauline Greenhill (University of Winnipeg) et Monsieur Laurier Turgeon (Université Laval). Ethnologies bénéficie du généreux financement du Fonds pour la formation de chercheurs et l’aide à la recherche (FCAR) et du Conseil de recherches en sciences humaines du Canada (CRSH) (programme des revues savantes). Elle profite également de la précieuse collaboration du Centre d’études interdisciplinaires sur les lettres, les arts et les traditions des francophones en Amérique du Nord (CELAT) de l’Université Laval. Nous recevons, pour publication, les soumissions d’articles scientifiques en ethnologie ou dans des disciplines connexes.

Pour plus d’information, communiquer avec Madame Nancy Schmitz (418) 656-2131 poste 2849
<nancy.schmitz@ant.ulaval.ca>
or Madame Pauline Greenhill (204) 786-9762
<pauline.greenhill@uwinnipeg.ca>.

Dear friends and colleagues,

Institute of Musicology, University of Klaipeda, Lithuania

is very glad to invite you to take part at our 2nd traditional International Scientific Conference "THE MUSIC AROUND BALTIC: PAST AND PRESENT", April 16-17, 1999.

Our Institute of Musicology started our activities in autumn
of 1997. The first conference presented here was held in April 1998. It was quite a small one with guests from Norway only. This year we are ready to invite scientists from Lithuania, Latvia, Estonia, Finland, Sweden, Norway, Denmark, Germany, Poland, &c. (not only from the states situated around Baltic Sea).

All possible papers in the fields of Ethnomusicology, History of Music, Musical Education or Musical Life concerning the past and present of the Music of Baltic Sea area are welcome. We will organize work all together and in sections. We also will have an excursion around our Lithuanian Baltic Sea coast localities with unique nature and culture preservations.

We would be very glad to get:
- the proposed theme of your papers—until January 15, 1999
- Your abstracts (1-2 pages)—until February 15, 1999
- Full text (with illustrations, &c.) for publication (printed version and IBM discette, Microsoft Word 6.0, 95, 97 or 98)—at the Conference time.

The materials of all the Conference will be published in the special issue of our main scientific Yearbook Tiltai ("The Bridges"), University of Klaipeda.

The Conference will take place at Institute of Musicology, University of Klaipeda (Klaipeda, Donelaicio 4). The time limit for papers is 15 min, and 5 min for questions and discussions.

Unfortunately, we are not able to cover travel expenses to come to Klaipeda and return and hotel accomodations because of our very short financial possibilities. The deadline for hotel booking (see list of hotels below) is March 01, 1999.

Hoping to greet you in Klaipeda,
Sincerely Yours—
Dr. Ass. Prof. Rimantas Sliuzinskas
Head, Institute of Musicology,
University of Klaipeda, Lithuania
risli@pub.osf.lt

The 1998 issue of "Music & Anthropology", the peer-reviewed Web multimedia journal on the musical anthropology of the Mediterranean, is online.

URL: <http://gotan.cirfid.unibo.it/M&A/>

The special issue on "Religion, Music and Gender" includes the following articles: Karin van Nieuwkerk, "An hour for God and an hour for the heart": Islam, gender and female entertainment in Egypt"; Edwin Seroussi, "De-gendering Jewish music: the survival of the Judeo-Spanish folk song revisited"; Philip Bohlman, "The Shechinah, or the feminine sacred in the music of the Jewish Mediterranean"; Tullia Magrini, "Women’s ‘work of pain’ in Christian Mediterranean Europe."

In a few days the 1998 issue will be available also at the mirror site of *M&A*:

URL: <http://research.umbc.edu/eol/MA/index.htm>
—Tullia Magrini

Visit the Historic American Sheet Music site at:
<http://scriptorium.lib.duke.edu/sheetmusic/>

—Stephen Miller

Project Manager, Historic American Sheet Music Project
Rare Book, Manuscript, and Special Collections Library
Duke University
stephen.miller@duke.edu

Indie Record Sale:
Winter Lunacy - Canada’s Largest Indie Record Sale!
http://members.tripod.com/~winterlunacy/index.html
Saturday December 12 and Sunday December 13, 1998
The 360 Club 326 Queen Street West, Toronto, Ontario
12 pm - 6 pm FREE ADMISSION

Last year we had over 4,500 titles available from over 3,500 record labels, and drew over 2,000 customers. This year we’re doubling the event to accommodate the size on the biggest holiday weekend yet. Winter Lunacy is the only collective independent sale of its kind in Canada.

The Folk Society of Whitehorse puts on coffeehouses once a month from October to April each year. The evening features an open stage where people can get up and perform a few songs, followed by about an hour or so of a featured artist. Ray Tucker tells us that the shows are a lot of fun and very entertaining, as the depth of talent in Yukon, he says, is quite remarkable. In the spring, following the Alaska Folk Festival, they hold a combined Yukon-Alaska mini-festival, with one night in Skagway, Alaska, and the following night in Whitehorse, Yukon. Ray can be reached at <smart@polarcom.com>.

In the reviews section of the next issue, Rod Olstad writes about a book, The Fiddle Music of Prince Edward Island, which was also reviewed earlier in the Bulletin, in 1997 (31.4, p. 44). It’s not the first time we’ve included two reviews of the same thing, though it’s usually when we receive both a solicited review and an unsolicited one, and publish them together.

However, recently we developed red faces, as we discovered that on one occasion we printed the same review twice! It was Gord Fisch’s description of Richard Wood’s recording The Celtic Touch, and it was in both 29.4 and 30.2. So who knew about it all this time and didn’t tell us?

Tzimmers inform us that their website address was printed incorrectly with the review of KlezMyriad last issue (p. 25); it
should be <www2.portal.ca/~jsiegel/tzimmes.html>. (Slippery little devils, those tildes!)

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Dave Baker suffered an ischemic stroke in January and a hemorrhagic stroke in April, but writes to tell us that he's making a "miraculous" recovery, and that his CD (to be reviewed in an upcoming issue) is meeting with widespread approval in both Canada and the US. We hope for Dave that his recovery continues apace; you can write him at 9151 Forest Grove Drive, Burnaby, BC V5A 3Z5.

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Vic Bell sent us a list of small folk clubs in Ontario; they include:

- The Brantford Folk Club
- The Caledonia Folk Club
- The Hamilton Folk Club
- The White Oak Folk Club (Oakville)
- The Waterdown Folk Club

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I compliment you on the program for this year's Annual Meeting. I am even more impressed with the diversity of cultural expression in Winnipeg (and Canada in general), now that I live far away. Sometimes you have to leave a cultural situation to appreciate it clearly. When you live there, it is, ho-hum, another music session at some person's house, or another concert at the Irish Club/West End. (Best wishes to Gord Menzies and the Irish Club!)

They might have a similar cultural scene in the big cities in the southern parts of Australia, but I haven't been down there much. My wife Sheila and I live in north Queensland, where I work as a chemical oceanographer at a research institution. We also perform folk music as Meadowlark down here, even though there are no meadowlark birds in Australia. Local people are sort of dumbfounded at the sound of our acoustic music. We have a lot of people coming up to say that "My Grandfather used to sing that song/tune."

I just wanted to send encouragement to you, as I think CSTM is important. I know that you can't always find the money to print the Bulletin and Journal, and there are hassles at every turn, and it sometimes looks hopeless. But from a distance, CSTM is impressive and doing good work.

Cheers,
Gregg Brunskill
Alligator Creek, Queensland
Australia

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The Mill Race Folk Club (Cambridge)
Traditional Folk Music Sessions (Golden Kiwi Pub, Cambridge)
The Black Walnut Folk Club (Waterloo)
Freshwater Café Folk Club (Port Dover)
Heritage River Music Society (Huntsville)
Old Chestnuts Song Circle (Kitchener/Waterloo)

Does anyone have contact addresses and/or phone numbers for any of these clubs (other than Mill Race, who are already CSTM members)? It'd be good to be able to give you more information on them.

Cathy Miller and John Bunge are hosting house concerts at their home in Calgary, also known as the Mountain Sunrise B & B. Travelling performers should know that this venue is available. They can seat about 40 people, charge $10, and put the performers up (with meals). Cathy and John will try to limit concerts to one a month, subject to availability re their own touring. Contact Cathy Miller at <cmiller@nucleus.com> or 817 18th Ave. NW, Calgary, Alberta T2M 0V4.

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I'm a member/reader/musician in Guelph, Ontario, and after reading your plea for assistance to keep the Bulletin afloat I would like to offer my .02 worth.

By all means raise membership rates. Everyone understands that the cost of everything, including paper, printing and postage, has gone up. Committed members—and I'm sure most of us are—will pay.

Secondly, three quality issues a year instead of four is a good idea too. Your concern about date-sensitive material is valid, except that the Folk Festival Directory is readily available from all sorts of other sources, such as the Internet and, here in Ontario anyway, from the provincial folk festival organization (Ontario Council of Folk Festivals). People who need that information have many ways of obtaining it at any time of year.

Thirdly, have you considered a website to post information like that? Or is that just One More Expense!?

I love reading the Bulletin. It gets hauled out all time so that I can reread articles or pass them on to friends at our Song Circle. The reviews are useful. The articles and songs are a treat. You do great work, and my suggestion is to do whatever it takes to keep afloat. I think you'll find most of us will not be jumping ship.

Jean Mills
Guelph, Ontario