News, Views, & Stuff

We’ve received not one but two requests to reprint Tamar Adams’s EthnoFolk Letters column from two issues ago (33.2, p. 17). When this comes about, Tamar will be tied with Michael Pollock for the most-reprinted article in the Bulletin’s history. (Michael’s article “Living the Music” (29.2, p. 15) was the other twice-reprinted item.)

A couple more websites: Ian MacDonald (Calgary songwriter):
<http://www.cadvision.com/macdonir>
E-mail <leakyboat@cadvision.com>
Prairie Music Week:
<http://www.sria.sk.ca/pmw/contact/contact.htm>.

The Canadian branch of the International Association for the Study of Popular Music (IASPM) Conference 2000 in association with CRELIQ (Centre the recherche en Etude litteraire québécoise) (PRE)MILLENIAL TENSIONS: Pop Music at the Precipice
Université Laval, Québec City, Québec
May 20-21, 2000
This last century has been marked by a proliferation of mechanical and electronic technologies that have affected virtually every aspect of our lives. As far as popular music is concerned, not only has technology reconfigured music production, diffusion and consumption, but it has also radically changed the degree as well as the kind of interactions we have with it.

For its annual conference, the Canadian branch of IASPM invites proposals that deal with all aspects of popular music at the turn of the millenium. Suggested topics might include, but shouldn’t be restricted to, the following: New technologies versus old: Rethinking intellectual copyright and marketing and re-considering shifts in production, distribution and consumption; New technologies and the culture of celebrity; Disciplining pop; Technology and teaching popular music; Ethnography and the study of popular music; Good versus bad taste, interested versus disinterested scholarship; World/ethnic” musics: Western nostalgia and the technological fetishization of tradition and the "pristine" other.

Papers should be no longer than 20 minutes in length. Please notify us in advance if you need audiovisual equipment.
Due date for proposals (no longer than 250 words in length): January 10th, 2000. Proposals can be either emailed (preferably), posted or faxed to:
Geoff Stahl - IASPM Canada
Graduate Program in Communications
McGill University
3645 Peel Street
Montréal, Québec, Canada H3A 1W7
Email: <geoffs@cam.org>; FAX: 514-398-4934

Raising Curtains, the newsletter of the BC Touring Council, is now available online, at
<http://www.bctouring.org/membership/raising_curtains.html>
The next issue will be produced in January 2000. Print and Web advertising opportunities are available. You can also reach them by snailmail at: BC Touring Council, 141-6200 McKay Avenue, Box 918, Burnaby, BC V5H 4M9; (604) 439-1972; 439-9735 (fax); <fyi@bctouring.org>.

Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture invites submissions for the first volume of an interdisciplinary, international, peer-reviewed journal dedicated to expressive and everyday culture. We encourage submis-
disciplines, including (but not limited to) anthropology, archaeology, architecture, art history, cultural studies, folklore, geography, history, media studies, popular culture, psychology, rhetoric, sociology, and women’s studies. We are seeking submissions for the following sections: research articles, reviews of works (books, films, exhibitions, websites, &c.), and annotated bibliographies. The journal also features published responses to works (books, films, exhibitions, websites, &c.), and annotated missions for the following sections: research articles, reviews of geography, history, media studies, popular culture, psychology, rhetoric, sociology, and women’s studies. We are seeking submissions on this publication and its theme or faites parvenir votre article (environ 20 pages à double interligne) au plus tard le 30 juin 2000 à:

Dr. Pauline Greenhill
Women’s Studies
University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba R3B 2E9
Fax: (204) 774-4134
Phone: (204) 786-9439
E-mail: <pauline.greenhill@uwinnipeg.ca>.

En vue de la publication prochaine d’un numéro thématique de la revue Ethnologies, publiée par l’Association canadienne d'ethnologie et de folklore, traitant de festivals, de contre-festivals, d’anti-festivals et de non-festivals, nous vous invitons de soumettre vos articles. Nous souhaitons explorer les implications théoriques et pratiques du concept de festival et voir comment il peut prendre place dans les événements qui critiquent et/ou qui nient le festival et ses manifestations ou qui s’y opposent. Nous accueillons les travaux à caractère théorique ou réflexif autant que les études de cas de festivals, de contre-festivals, d’anti-festivals et de non-festivals particuliers. Nous sommes ouverts aux travaux portant sur les événements élitistes, populaires ou vernaculaires et provenant de disciplines et de perspectives variées. Les auteurs sont invités à consulter un récent numéro d’Ethnologies (autrefois Canadian Folklore Canadien) afin de se conformer au protocole d’édition de la revue.

N’hésitez pas de contacter la rédactrice invitée de ce numéro thématique à l’adresse ci-dessous pour obtenir des précisions sur cette publication et son thème ou faites parvenir votre article (environ 20 pages à double interligne) au plus tard le 30 juin 2000 à:

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Did you notice the membership bump this fall? Lorne Brown, storyteller and ballad singer from Toronto, brought in a good sized crew from his city's Ballad Project into the Society. We look forward to the particular kind of energy they will bring.

Speaking of which, Lorne is the Editor-in-Chief of the Appleseed Quarterly: the Canadian Journal of Storytelling (the voice of the Storytellers School of Toronto). Not all of our readers are involved in storytelling, but it is a subject that should interest ballad singers, just as ballads ought to be a topic of interest to storytellers. In fact, Brown devoted the Summer
1999 issue to *A Very Subjective, Hemi-Demi-Semi-Scholarly Look at the Child Ballads*. I appreciated the modesty of this description and enjoyed the magazine. Write for copies to Lorne Brown, Appleseed Quarterly, 44 Wentworth Avenue, North York, Ontario M2N 1T7.

I'd like to add a couple of notes and an oopsie. The latter first: "Roger Abrams" on page 11 is surely Roger Abrahams. (As a master of typos myself, I mention this only to save someone a little time at the card catalog.)

Like Lorne, I feel like the ballads have taught me much. (Sometimes I include broadsides and blues ballads when I think "ballads," but always the Child ballads are at the core of this experience for me.) Some years ago, I noticed that I have a tendency to learn a new ballad or two whenever my life gets turbulent. Somehow they give me a kind of symbolic control that lyric verse doesn't always provide.

I was, by the way, shocked to learn that the Dover reissue of Child goes for over a grand, US dollars. I can tell you one thing—I won't be toting my beat-up old set to school any more! Finally, ballad lovers ought to try to catch blues singer Alvin Youngblood Hart while he's still performing "Hangman." His rendition of the old ballad (brought into the blues repertoire by Leadbelly, of course) is quite nice, but his introduction to it is CLASSIC! I'm tempted to tell you the punchline, but, no, go see him for yourself. [GWL]

There was a peculiar cartoon in the September issue of the Ontario Folk Dance Association's *Folk Dancer*, a journal we commented on in The Centrefold a while back. The cartoon (© Pat Beaven 1998) shows a parent (largely hidden by an opened newspaper, but I think it's a mother) complaining to her pretty daughter that she should "take some interest in the world out there." The daughter is looking at her daytimer—"Mon: Flamenco Class ... Tue: Chinese folk dance ... Thur: Tickets for Forever Tango" and so on. The question mark over her head suggests that Momsie just ain't with it. Am I just an old crank to think that maybe some of this is just a variety of exotic partymania that really isn't all that different from what's going on at the local disco? I'm afraid that I'm not convinced that doing the Yugoslavian boogie embodies global awareness. [GWL]

This would've gone into the Editorial, had I encountered it in time. Apparently one of the members of Quartetto Gelatto teaches vocal technique at some sort of rock and roll summer camp. Huh?? So much for rock as spontaneous grassroots expression. [GWL]

Willis G. McNeilly, who wrote words to the Eleanor Townsend tune, "Into the Heart of the Mountains," (which we hope to print as soon as we can get the copyright sorted out to our satisfaction) has been very actively promoting both fiddling and stepdancing. He's published six issues of Fiddling/Step Dancing Canada and apparently is getting a Hall of Fame and Museum going near Shelburne, Ontario. For more information on both, write him at Box 21082, Orangeville Post Office, Orangeville, Ontario L9W 4S7.

I found this interesting quote in *The Bob Dylan Companion: Four Decades of Commentary* (Carl Benson, ed. New York: Schirmer, 1998): "... I tell you who I've really been listening to a lot lately—in fact, I'm thinking about recording one of his earlier songs—is Bing Crosby. I don't think you can find better phrasing anywhere."

Of course, Dylan's reputation for bullshitting is such that one would be very foolish to take anything he says at face value, but his interviewer this time, Mikal Gilmore (the interview initially appeared in the Los Angeles Herald-Examiner in 1985), has a reputation for dodging the Zimmerman Roll, and, besides, this rings some bells with me.

Some months ago, I heard Rob Bowman (a star member of the York U Ethnomafia) on CBC deliver a presentation for which I gather some praise has accrued to him, on the subject of how Otis Redding's "Try A Little Tenderness" showed a marked Africanization over Der Bingle's version from the 30s or 4Os.... While much of what Bowman said seemed useful and while I will defer to no one north of the Canadian River in my respect and love for the Big O's work, I kept thinking that Bowman was only partway hip. Yeah, it's important to recognize Redding's achievements and to note that his sources were African.

But, damn it, so were a lot of Crosby's. Crosby was a jazz singer—he and Louis Armstrong fit together as comfy as winter and mittens. No, Crosby didn't have a gravelly voice like Pops's or O's, but Alan Lomax would, I'm sure, affirm that the relaxed low register Crosby preferred did not come out of a European esthetic. His rhythmic gestures weren't as stylized as Redding's, but swing is at the core of Crosby's music. If you don't believe that Crosby was a jazz singer, listen to any of those recordings he made with Armstrong. I'm not saying that all of Crosby's work was jazz, nor that it was all particularly good. But neither was all of Armstrong's; as for Reddint, well, he died young, didn't he? Had he lived—consider the oeuvre of Aretha Franklin or Tina Turner before you claim that Redding would never have made a bad record!

Anyway, this has been on my mind for a long time, and I was hoping at some point that I'd write a paper on it, but I realize now that I'll never get around to that. But there is a paper in it, and I hope someone will take it from here. [GWL]

Here's a note I sent to Mark Moss at Sing Out! He seemed to agree with me in principle, but I don't know what publishing constraints he's got on. This isn't really Bulletin turf, and I don't have time to take it on as a personal project, so I guess this'll have to be another free paper idea for someone. I do think
that Charters has been unfairly forgotten....

I just happen to be listening to Charters’s anthology on Folkways, The Rural Blues, & I noticed at least 2 items that Dylan recorded in his early days—and there are probably others, if I’d been listening closely. It suddenly struck me that Charters deserves some of the sort of attention Harry Smith’s gotten lately. I know, I know, a lot of people don’t like his focus, & for all I know, he’s a grade A asshole. But, you know, he did some important stuff—and I will acknowledge that he influenced me, & that part of that influence was his literary/intellectual focus—of which, I would say, we could use a degree more these days. [GWL]

Fans of klezmer music will want to point their computers at <http://www.klezmershack.com/> , the Klezmer Shack. Lots of material, news, links, &c., regarding the worldwide klezmer scene, which Shackmaster Ari Davidov claims has gone beyond the "revival" stage by now. Canada is part of all of this, and the Shack might help you connect with what's going on in your neighborhood. Good words there recently about Toronto's Flying Bulgars. Agreed!

And who isn't a fan of klezmer music?—Only those who haven't heard it yet. [GWL]

This came from the Ballad Listserve. Both look cool to me [GWL]: A CD of songs by Goethe which were taken into popular tradition, with a 60-page booklet on their origins and their history, has been produced by the German Folksong Archive. Available at the address below for DM 29,50 plus postage and packing. A CD of songs from the 1848/49 revolution is also available for DM=20 19,50 + p&p (stock is limited). Deutsches Volksliedarchiv
Tel.: 0761-70503-0 Fax: 0761-70503-28 Silberbachstr. 13 D-79100 Freiburg
e-Mail: <grosch@uni-freiburg.de> (Nils Grosch)

OK, we know it's gonna be too late for you to get your proposals in to this one, but it looks like a dandy, and we're including it so that you know early that it's coming up next year.

Call for Papers: "Global Popular Music and the Politics and Aesthetics of Language Choice" (for a Special Issue of Popular Music and Society)

We are interested in reading proposals that deal with the politics and aesthetics of language and language choice in a full range of popular musics, Western or non-Western, contemporary or of the past. Scholars from a variety of disciplinary perspectives are encouraged to send submissions (rhetoric, linguistics, political science, cultural studies, musicology, ethnomusicology, sociology, folklore, communications, &c.).

Topics may include (but are not limited to): the dissemination of English through popular music in post-WW II Europe; language choice and the crossover phenomenon; vocal style and the simulation of regional dialect in country musics; French and native languages in the popular musics of the Francophone world; the politics and aesthetics of diction; language choice in Asian or Latin American heavy metal; dialect singing in the Tin Pan Alley tradition; the relationship between Tejano and Nashville style country music; the aesthetics of incomprehensibility (singing in or listening to a language one does not understand); Global Pop and World English; pop and language choice in Asia; dialect and class in popular music; language choice in African diasporic musics; regionalism and dialect in Indian pop; dialect appropriation, diction, language choice, and the speech-song continuum; British and American Englishes in 1960s rock-
the politics and aesthetics of standard and regional dialects; code
switching in popular music; dialect and the creative use of dic-
tion; nationalism and language choice in Quebec.

In order to be considered, please send a two page summary
via e-mail or regular paper mail. If your proposal is promising,
we’ll ask you for an essay of roughly 18-32 pages, on paper and
disk, prepared according to the Popular Music and Society sub-
mission guidelines. The disk copy must be IBM compatible,
WordPerfect preferred, or an ASCII, Generic, or other easily
accessible word processing system.

If your proposal is oriented towards rhetoric, linguistics,
literary theory, general popular culture, and general humanities,
send to Michael T. Carroll
English Department

Highlands University
Las Vegas, New Mexico 87701 USA
E-mail: <spike_cee@yahoo.com>

If your proposal is oriented toward musicology, ethno-
musicology, or the social sciences, send it to
Harris M. Berger
Music Program
405 Academic Building
Texas A & M University
College Station, Texas 7783-4240 USA
E-mail: <hberger@unix.tamu.edu>

Deadlines: For Proposals: Dec 15, 1999; For Papers: June
15, 2000

Call for Papers
Annual General Meeting & Conference
Toronto, November 3 to 5, 2000

The Canadian Society for Traditional Music will meet jointly with 14 other music societies to celebrate the
Millennium in Toronto, from November 1 to 5, 2000. Our own sessions will be held November 3 to 5; however, all
registrants are invited to attend sessions by other societies. There will be one registration fee for the entire
conference.

The 14 participating societies in addition to CSTM are

American Musical Instrument Society
American Musicological Society
Association for Technology in Music Instruction
Canadian Association of Music Libraries, Archives and
  Documentation Centres
College Music Society
Canadian University Music Society
Historic Brass Society

International Association for the Study of Popular
  Music
Lyrica society for Word-Music Relationships
Society for American Music
Society for Ethnomusicology
Society for Music Perception and Cognition
Society for Music Theory

This will be a unique conference, with many participating groups and delegates, and will be a once-in-a-lifetime
occurrence. Because of the large number of delegates expected, organizing must be completed well in advance of
CSTM’s usual date. In addition to our own panels, we are scheduled for joint panels with the American Musical
Instrument Society and the Society for Ethnomusicology.

Abstracts should be 250 words; papers should be 20 minutes in length, with an additional 10 minutes for
questions and discussion. Papers are invited on Canadian topics, including traditional music and song research, folk
and ballad traditions, and traditions of diverse cultural groups in Canada. Please include any equipment requests at
the bottom of your abstract. Proposals can be e-mailed or sent by regular mail to

Dr. Leslie R. Hall
Department of Philosophy and Music
Ryerson Polytechnic University
350 Victoria Street
Toronto M5B 2K3
<lhall@acs.ryerson.ca>