

## Over the Waves

This is an occasional column (perhaps *too* occasional, lately...) dealing with folk music on the radio (maybe on TV too, if people want to write about that). It may be informational, with listing of times and stations of programs carrying folk music, or it may be opinion, with comments on the current state of broadcasting as it relates to folk music. Sometimes (most of the time, we hope!) it isn't written by us—readers are invited to air their views, or to let us know about programs in their regions.

"Uptown Bluegrass" is a syndicated radio show originating from Kamloops; their ad in *Bluegrass Canada* magazine caught my eye. Seems they've been on the air for 17 years in BC, and also can currently be heard Sunday evenings in Prince George, BC, Peace River, Alberta, and Winkler, Manitoba, and Saturday evenings in Altona, Steinbach and Boissevain, Manitoba. They are of course looking for bluegrass recordings, especially Canadian, to program. (With Canadian content regulations, and the underrepresentation of recordings by Canadian bluegrass bands—changing for the better, we hope!—Canadian bands are a good bet to get airplay!). You can reach them by mail at Uptown Bluegrass, PO Box 1372, Kamloops, BC V2C 6L7; phone them at (250) 573-2428; email them at <bluegrass@sage.ark.com>.

Staying in BC, here are some Vancouver-area show listings plucked from the Three Quarter Times, newsletter of the Vancouver Folk Song Society:

- "Folk Oasis" Wed., 9:00-10:30 p.m., CiTR FM 101.9
- "In the Claddagh Ring" Fri., 6:30-8:00 p.m., CFRO FM 102.7
- "The Edge on Folk" Sat., 8:00 a.m.-noon, CiTR FM 101.9
- "Global Village" Sat., 7:00-8:00 p.m., CBC Radio One AM 690
- "North by Northwest" Sat., 6:00-9:00 a.m., Sun., 6:00-7:00 and 8:00-9:00 a.m., CBC Radio One AM 690
- "Prairie Home Companion" 5:00-7:00 p.m., KUOW Cable FM 95.1
- "Saturday Night Blues" 11:00 p.m.-1:00 a.m., CBC Radio One AM 690
- "In the Pines" Sun., 2:30-4:00 p.m., CFRO FM 102.7
- "Roots and Wings" 5:00-6:00 p.m., CBC Radio One AM 690
- "What the Folk" 4:00-5:50 p.m., CFRO FM 102.7

So what's happening in your city? [JL]

---

## Lost Soul

The member listed below has moved without sending us a new address. Please help us find her! If you know of her new whereabouts, please let us know.

Rachel Anderson, 495 Osborne Street, #6, Winnipeg, Manitoba R3L 2A8

---

## News, Views, & Stuff

The preliminary program for *Performing Ecstasies: Music, Dance, and Ritual in the Mediterranean* (Los Angeles, October 13-22, 2000) including information about the conference, exhibits, concerts, music/dance workshops, and food events, as well as registration and hotel, is now available:

<[www.ethnomusic.ucla.edu/Conference/home.htm](http://www.ethnomusic.ucla.edu/Conference/home.htm)>

For updates on this international symposium/festival, consult this website in the coming months.



Alert readers may have heard some of Sheree King Gillcrisp's poems read on the CBC recently and wondered whether or not this is the same Gillcrisp who has been a reviewer for the *Bulletin* for several years. The answer is yes. Sheree is now resident in Ireland, where she is "actively promoting" Canadian folk music. Her book of poems, *Wandering Spirits And Rest-*

*less Hearts*, can be purchased for \$20.00 from her at 81 Blackhall Square, North Brunswick Street, Dublin 7, Ireland. Among other titles, she recommends the following items to *Bulletin* readers: "Feminist Farmers Daughters," "Song of the Reel," "Home from the Hunt," "Spirits Serenade" ("about Joe Grant of Tanglefoot playing his fiddle to the churning seas of the Atlantic"), and "Maids of the Morn."



The 30<sup>th</sup> annual international conference of the Kommission fur Volksdichtung/International Ballad Commission of the International Council for Traditional Music/Société Internationale d'Ethnologie et de Folklore, and will take place in Bucharest, Romania, August 15-20. The local contact person is Dr. N. Constantinescu, Department of Letters, University of Bucharest, Str. Edgar Quinet 5-7, R-70106 Bucharest, Romania; fax: (401)

313 43 36.

Another source of information on this event will be Commission president Isabelle Peere: <Ipeere@hec.be>.

Many readers might wish to investigate the International Ballad Commission (Kommission fur Volksdichtung) Details can be found at the website:

<<http://www.usu.edu/~folklo/ibc/ibchome/htm>>



Apparently some people have experienced difficulties trying to renew their memberships via the website. Webmaster Gord Sherrett reports that a problem with the Javascript Shopping Cart has been corrected, and it's working fine now. (Also, we printed the old address rather than the current one in the Bulletin last time—we'll make sure it's correct in this issue.)



Now, I don't carry a whole lot of flags for the 60s, but I've been surprised recently to note a couple of people characterizing the decade as "confused" and "despairing" (most recently in a review of a reissue by Skip Spence in *Dirty Linen* 86). Does anyone know of a more hopeful or purposeful decade since then? (Other than the sort of "passionate intensity" that Yeats wrote of in "The Second Coming"—we've had plenty of that, I'm afraid!) [GWL]



Due to our late publication schedule this time, it will be too late for anyone to submit a proposal to the following, but it looks like an interesting conference, and perhaps Montreal area readers will wish to attend.

*Musique dans la rue/Music in the Street*

The upcoming conference of the SQRM (Société québécoise de recherche en musique), from October 13 to 15, 2000, in partnership with the music department at the Université du Québec à Montréal (UQAM), will be devoted to *Music in the Street*. While we tend to think that street music is a new phenomenon in western culture, its roots are deep. Centred on musical events outside of the concert hall, in North and South America and Europe, the proposed theme allows for music to be approached not simply in its temporality, but in its spatiality, without restrictions of genre. As music creates, occupies, transforms and is affected by the physical space it inhabits, the theme will explore the parameters of space in musicological, analytical, sociological, aesthetic and historical senses. Taken out of its reserved spaces, what does music become in the car, in the elevator, in the shopping mall, in the metro and in other public places? What is the relationship between musicians and listeners in the street? How does the street affect the composer? What is the future of the concert hall in an exploded urban context? What are the effects of large outdoor music festivals on musical diffusion and creation? What is the role of music in our urban societies? Is music thus more democratic? What kind of stories

can we tell about these musical manifestations? They encourage submissions from all disciplines which examine music, and particularly welcome interdisciplinary approaches.

Persons who wish to present papers are asked to submit 250 to 300 word abstracts describing their subjects, theoretical premises, methodology and conclusions. All conference papers must be under 20 minutes in length, including all illustrations. Those interested in submitting a proposal for a round table discussion must submit an abstract of between 300 and 600 words describing the subject and the method of presentation. Please also provide a list of expected participants and a brief description of their respective subjects.

Proposals for musical events—whether commented recital, a mini-concert, a jam session or any other in any other form—must include a summary of 250-300 words as well as three audio cassette excerpts from the proposed event. In the case of a mini-concert, we ask that you submit a detailed program including length of musical pieces. No musical event should be longer than 40 minutes. Please give a clear indication of the type of musical event being proposed.

The selection committee will examine all proposals. Researchers who are residents of Québec and not members of the SQRM will be asked to join or renew their membership in the society.

The deadline for submissions is April 1, 2000. As the evaluation of proposals is done anonymously, the name of the authors appear on the cover letter, but not on the abstracts. If you wish to have your submissions returned to you, please include a self-addressed stamped envelope. Please note that proposals (and final presentations) may be submitted in English or in French.

Please send submissions to: Professor Sylvie Genest, Comité de programmation Colloque 2000, Société québécoise de recherche en musique, 300 boulevard de Maisonneuve Est, Montréal (Québec) H2X 3X6; Fax: (514) 843-3167; e-mail: <[info@sqrm.qc.ca](mailto:info@sqrm.qc.ca)>



Ethnologies invites submissions for a special issue on space. In recent years, critical approaches in geography and ethnography have contributed to new ways of thinking about the relation between space and traditional or contemporary culture. Often distinguished from place or locale, space can be read as a contested site of power, as constructed through discourse and representation, and as a dis-placed feature of the global circulation of cultural traditions. This special issue will explore the theoretical and practical implications of the cultural study of space, and how they may be worked out in critical readings of virtual, deterritorialized, regional, tourist, marginal, and other contested spaces. Research examining the performance and construction of space that reflect elite, popular or vernacular practices presented from a variety of scholarly and disciplinary perspectives will be considered. Possible themes include the following:

- travelling culture and deterritorialized communities

- staged, commodified, and tourist spaces
- gendered space
- the spatial in fieldwork practice
- concepts of space and the circulation of tradition genres
- marginal, recycled, contested and other spaces
- new technology and virtual space
- the environment as discourse

Ethnologies is a bilingual journal published twice a year by the Folklore Studies Association of Canada. Please consult a current issue of the journal (formerly *Canadian Folklore Canadien*) for footnoting style and format. Submissions for this issue

should be approximately 20 typed double-spaced pages (or equivalent) and should be sent in triplicate with a removable title page for anonymous evaluation by two reviewers. The manuscript should be accompanied by a brief abstract and a short biographical note.

For questions about this particular theme issue, please contact the guest editor at the address below, or send your paper by September 1, 2000 to Dr. Brian Rusted, Faculty of General Studies, University of Calgary, Calgary, Alberta T2N 1N1; Fax: 403-282-6716; email: <rusted@ucalgary.ca>  
Version française disponible a:  
<<http://www.fl.ulaval.ca/celat/acef/revue.htm>>

## Lettres/Letters

My name is Nuno Morna and I'm a radio producer from Madeira Island, Portugal. I work with R.D.P. (the Portuguese national radio), where I run a program called Dança do Lobo (something like "The Wolf Dance") three times a week. The playlist of the program accepts only traditional, world, fusion and folk music.

My E-mail address is: <mop81182@mail.telepac.pt>.

Nuno Morna  
Madeira, Portugal

How long ago did you write your editorial? [33.4, p. 2] Digital Tradition hasn't been at the Parc/Xerox site for *YEARS!* They moved to <<http://mudcat.org>> following the copyright brouhaha sometime around 1996 ... maybe even earlier. The URL you included at the end of your piece is very old and no longer works.

That said, I'll add to your comments with the following: You're right that Digital Tradition is riddled with attribution errors and copyright omissions ... but Greenhouse's "allusion" that this is merely due to the greed of artists who "claim a copyright on anything" is downright laughable. Though he won't admit it, Dick is an activist working toward the eradication of copyrights. He flat out brags that he has *no* intention of even *trying* to include attribution because he's "too busy adding new lyrics to the database" (which he adds and posts without checking/correcting) *and* that he'll only respond to fixing attributions or adding copyrights if the copyright holder seeks *him* out. *THAT* attitude is what got the database kicked off the Xerox site and why there is a disclaimer (which I wrote at the Mudcat webmaster's request, BTW) with every search result.

I'll give Dick credit for living up to his own claim that he *will* correct attributions when the writer/publisher contacts him (or remove a song if requested), but there's no running away from the overall damage that projects like Digital Tradition do to legitimate and legal efforts because of his flip attitude regarding intellectual property. DT *could* be a great resource if it included solely trad and PD material and only added composed material *after* the consent of the publishers. As someone who has

poured sweat and blood into trying to make sure that was done with Rise Up Singing (and continue to do so with Sing Out!), I believe that DT is an insult to the very artists whose work it pretends to celebrate. In this electronic age, is it *really* that hard to make sure the correct attribution and © is included with any posted lyrics? Is it *really* that hard to ask permission *before* adding stuff to the database? No and No.

And note that I'm not suggesting that publishers make a bunch of money on this ... I'm simply saying that 1) DT has no right to damage their copyright by publishing the material without correct attribution and notice, and that 2) a composer/publisher should be asked *before* their material is used ... it's *their* choice, not Dick's.

Dick would be welcome to ignore those responsibilities if he was keeping a personal database at home, but once he publishes it on the web his *responsibilities* change. It's high time he lived up to them.

Mark D. Moss / Sing Out!  
P.O. Box 5460  
Bethlehem, PA 18015  
E-mail: <markm@singout.org>  
Web: <<http://www.singout.org>>

[*Actually, my comments were written some time during the fall, & the out of date web address (pointed out by several people) is probably an index of how rarely I use the DT. As I think I indicated last issue, I regard it as more of a device for the lazy than as an esthetic savior. (C'mon, you can't work out the chords to "Barbara Allen"? or hear the words in Joan Baez's version?) I'm still not sure that the folkie movement doesn't demonstrate its bourgeois roots and mentality when it confuses convenience for a cultural revolution.*

*My own musings on the value of copyright are in the editorial itself. It might be worth noting that I'm pretty certain that I read Pete Seeger's doubts about copyright in one of his Johnny Appleseed Jr. columns in Sing Out! Martin Scherzinger delves into some contemporary complexities of the subject in the 1999 Yearbook for Traditional Music: "Music, Spirit Possession and the Copyright Law: Cross-Cultural Comparisons and Strategic Speculations." Recommended! —GWL]*