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Learning from the sound of snow on the ocean

PLUS stories of three remarkable alumni
CONTENTS

1  Message from the president
1  Message from the director
2  Letters to the editor

features

6  A Musician for the 21st Century  An interview with Dr. Ellen Waterman, director of Memorial’s School of Music
10  Slipping into Another, More Beautiful World  On tour with Dr. Caroline Schiller’s Opera RoadShow

16  The Place Where Music Comes From  Research Centre for Music, Media and Place emerges as a world leader in ethnomusicology
18  Memorial on Parade  A photo essay of the Memorial on Parade reunion

23  The Found Generation  Senator Bill Rompkey makes Memorial alumni laugh and cry with this keynote address at the Memorial on Parade reunion

30  A Symphony of Snow  New research has potential to predict global weather patterns using technology of sound

profiles

26  We Will Remember Them  The first in a series of profiles by Bert Riggs looking back at the careers of veterans from both the First and Second World wars who later attended Memorial. In this issue, Chesley William Carter
28  How Sweet the Sound  Bringing musical expression to Toronto’s disadvantaged for more than two decades

33  Swans  The first in a new series of Luminus fiction by Memorial students and alumni: When Clive has to deliver four caged swans to Bowring Park he discovers that, in the relationship game, no matter how cautiously you play, someone or something will get hurt. By Eva Crocker, second year Memorial student

fiction

33  Swans

departments

5  Campus Connections  News from Grenfell Campus and a tribute to Dr. Harold “Hank” Williams
14  From the Vaults  The “Squid Jiggin’ Grounds” as you’ve never seen it
21  Donor Connections  New chair created to focus on culture change and immigration integration and retention
22  Alumni Connections  The latest updates on alumni activities and significant events in the lives of alumni
36  Last Word  Dr. Tom Gordon reflects on a decade of directing the School of Music and the afterlife

Memorial University
Message from the president

IT’S FALL at Memorial University. This is an exciting time of year, especially for the nearly 3,000 first-year students from across Newfoundland and Labrador, from every province in Canada and from many different countries, who have chosen to study at Memorial and begin a new chapter in their lives.

There will be many things to learn, and many opportunities to grow, and as Memorial alumni, they too will remember this time as a time of transformation. By the time they graduate our new students will have changed in ways they can’t yet begin to imagine.

This is a life-changing opportunity for me as well. My wife and I have moved to Newfoundland and Labrador from Edmonton where I served as vice-president research for six years and as Bentley Research Chair (Soil, Water and Environment).

We represent a new wave of immigrants to Newfoundland and Labrador and consider ourselves fortunate to live in a province with such a rich history and culture.

I have been president of Memorial since July 1 and in that short time I have taken part in many events that have illustrated for me the important role that Memorial has in this province.

On my first day as president I represented Memorial in the wreath laying ceremony to honour the young Newfoundland soldiers who lost their lives at Beaumont Hamel. It was a moving experience for me.

In August I addressed the first ever reunion of alumni from Memorial’s original campus on Parade Street, and was inspired by their stories about what the university meant to them.

Memorial’s relationship with the people of Newfoundland and Labrador began 85 years ago and, since its founding, the university has never wavered in its commitment to building a stronger province through education and outreach.

That special relationship with the province is one of the reasons I was attracted to Memorial. Its strong identity and sense of purpose in the community is something to be proud of, and to be emulated across this country. I feel at home here.

I grew up in rural Canada and have focused much of my career on sharing knowledge with communities on everything from the latest developments in soil science to promoting and preserving traditional music.

This is a time of great promise and opportunity for Memorial and I look forward to guiding its continued success and development.

DR. GARY KACHANOSKI
PRESIDENT & VICE-CHANCELLOR

Message from the director

AS YOU WILL SEE in the following pages, our editor Wade Kearley has brought together an interesting blend of new and experienced writers to make this issue of Luminus both eclectic and informative.

Originally these pages were to cover two completely unrelated topics: the School of Music’s evolution and the recent Memorial on Parade reunion. Upon closer inspection, a harmony emerged.

Senator Bill Rompkey’s reunion address published here recounts how our alumni, the found generation, have courageously advanced Memorial’s mission of community service. The School of Music also brings people together from all walks of life to serve the community through music.

In this issue’s interview, Dr. Ellen Waterman, the school’s new director, reveals how they’re reaching out to new generations. The Opera RoadShow provides another example of music’s dramatic community service. There’s a feature on Dr. Beverly Diamond who captures the distinctive voice of Newfoundlanders and Labradorians through their music. And this dovetails nicely with former director Dr. Tom Gordon’s Last Word about his experience at Memorial and ongoing research into the Moravian legacy in coastal Labrador. We even delve into research on measuring the sound of snow on the ocean that could improve meteorology.

Memorial alumnus, Chesley William Carter, is the profiled veteran of both world wars and a political leader. Alumna Sherry Squires’ profile shows how she serves as a musical educator to lead the way for disadvantaged children. But it’s not all serious business. We examine a visual depiction of the old Squid Jiggin’ Ground from Memorial’s archives and present new fiction from a promising Memorial student.

This issue is a celebration of sound. The diversity and spirit of our Memorial community that started on Parade Street, rings true in our School of Music today. The same can be said of Memorial today in all its manifestations. It stands squarely on the shoulders of those who, in 1925, founded our legacy. As always, and all at once, I am proud to be a part of our tradition and progress.

DR. PENNY BLACKWOOD,
DIRECTOR
ALUMNI AFFAIRS AND DEVELOPMENT
Dear Editor,

Very much enjoyed this issue [summer 2010] and I have a few suggestions. Re the cover photo, it would be nice to identify the students. I suspect that they are all from arts or education — I don’t recognize any from science or engineering. I think that the person in the left foreground is Phil Warren. Why not enlarge the photo and display it at reunion locales and request that attendees identify any they know. You could then reprint the photo in a future issue with the names as discovered.

A couple of comments on pages 32-33: Re the women’s field hockey team photo circa 1953, sitting front left is June Pike (ex PWC) and front right is Dallas Courage. Re the photo of the soccer team, the shield looks old and the ball shows 1922, therefore since MUC started in 1925; are these “Old Collegians” who were all ex PWC?

Finally, on page 12, Marilyn Bowering references ‘bruiise (hard tack ...)’. I always thought that it was spelled ‘brewis’.

Keep up the good work,

Regards,

Dave Spurrell, Dip. Eng, B.Sc.’55

Dear Editor,

I would like to begin by saying that I do enjoy receiving my Luminus and read through it cover to cover. Today, I received the summer 2010 and all I can say is that I am so disappointed. I can’t imagine that 10 or so excerpts from authors is in any way related to the mandate and mission statement of Luminus. My thoughts as I finished my sit down with Luminus was what a waste of money! I felt compelled to let you know.

I understand that every issue cannot be tailored to each reader and that there is no way to please every reader, but I am very disappointed.

David Dove, B.Ed.’91, M.Ed.’00 Principal

[Ed. NOTE: With two exceptions, these were new works specially commissioned by Luminus from some of Canada’s top writers, some of whom are alumni, in celebration of Memorial’s legacy]

Dear Editor,

I found the summer 2010 Luminus the most interesting of recent issues. The idea of structuring the greater part of the magazine around contributions from the several writers-in-residence was a good one and the result very effective. Congratulations.

On the other hand, in one important respect, this Luminus was quite disappointing. With the 85th anniversary of Memorial University College pending, the magazine needed a stronger focus on the junior college. This issue no doubt attracted a large readership well primed to become interested in its formative era. You let pass a golden opportunity for telling them how they could learn more about that period. The place to start is A Bridge Built Halfway: a history of Memorial University College 1925-1950 (McGill-Queens University Press, 1990, 264 pp.). I am the author of this substantial, scholarly monograph. ... In the context of the anniversary, this Luminus would have been improved if it had:

–at the very least, informed readers of the availability of this major source of information and ideas about old Memorial, or better

–demonstrated the nature of A Bridge Built Halfway by devoting 1-2 pages to lengthy quotations from the book’s text (for example pages 32-34, 105-106, 126 and 263-264).

Malcolm MacLeod, professor, Dept. of History, Retired

[Ed. NOTE: For more insight into this era see Senator Rompkey’s “Found Generation” pp 23-25 of this issue.]

Dear Editor,

I enjoy each issue of Luminus, and was pleasantly surprised to see my father’s photo in the summer 2010 issue.

On page 33 is a photo of the 1922 rugby team from Bishop Feild College, which dad attended before he logged 40 years teaching in communities throughout Newfoundland.

The photo brought back great memories. Thank you and best wishes.

The Reverend Hollis Hiscock, BA’64, B.Ed.’70, M.Ed.’72, Interim Pastor, St. John’s Parish, Rockwood
The One Work Gallery presents a series of single masterworks from Western art history on loan from public and private collectors around the world.

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The new name for Sir Wilfred Grenfell College, as recommended by the Task Force on a Renewed Governance Structure and accepted by the Board of Regents on Sept. 9, 2010, is Grenfell Campus, Memorial University of Newfoundland.

“The new name upholds considerations identified by the task force nomenclature committee at the outset: that the name reflect Grenfell’s relationship with Memorial University of Newfoundland and that it acknowledge the legacy associated with Sir Wilfred Grenfell. I am pleased this is moving forward,” said Robert Simmonds, chair of Memorial’s Board of Regents.

In December 2009 the Government of Newfoundland and Labrador announced that a renewed governance structure would be developed for the college, recommended a separate budget, and suggested that the name be changed to clearly reflect its status as an institution offering university education. There is documented confusion among prospective students, faculty and other stakeholders about the nature of the campus’s offerings due to the use of the word college. This has resulted in difficulties in student and faculty recruitment, and in attraction of research and other funding reserved for universities. (It was known as the West Coast Regional College until 1979 when, after four years in operation, it was renamed Sir Wilfred Grenfell College.)

“The new name will help enhance awareness of Grenfell as part of Memorial University, increase the campus’s ability to recruit students and improve its ability to secure research funding.”

DR. GARY KACHANOSKI
president & vice-chancellor, Memorial University

“The new name will help enhance awareness of Grenfell as part of Memorial University, increase the campus’s ability to recruit students and improve its ability to secure research funding, as well as advance other key aspects of its current and future operations,” said Dr. Gary Kachanoski, Memorial’s president and vice-chancellor.

With the new name, the Grenfell Campus will now develop its positioning and marketing strategy within the Memorial University brand,” said Dr. Holly Pike, acting vice-president with the west coast campus.

The implementation of the new name will be phased in across a range of materials and initiatives (publications, stationery, signage, official documentation and other items), according to a schedule by the Communications and Nomenclature Committee with a completion date of September 2011.
On the afternoon of Sept. 28, 2010, Dr. Harold Williams died unexpectedly and Memorial University lost a great scientist, an inspiring professor and a remarkable person. His sudden death came as a shock to friends and family. In fact he had recently returned from a cruise around Newfoundland during which he lectured in his inimitable style by day and entertained with his virtuosic fiddle playing at night.

Dr. Williams, B.Sc.’56, M.Sc.’58, PhD, FRSC, was one of the premier field geologists in the history of geology and the pre-eminent authority on the Appalachians. Based on his field work in Newfoundland, Dr. Williams became an early proponent of the theory of colliding super continents in the 1970s, helping to transform the concept of continental drift into the theory of plate tectonics.

From his observations about the rise of mountain belts such as the Appalachians — which extend along the eastern seaboard of North America and into Newfoundland — he described the evidence for Iapetus, the predecessor of the modern Atlantic Ocean. A key location for his work, Gros Morne National Park qualified as a UNESCO World Heritage Site due in part to his advocacy. Dr. Williams is perhaps best known for producing the world’s first geological map of the entire Appalachian Mountains range in the U.S. and Canada.

Born in St. John’s on March 14, 1934, Dr. Williams, or Hank as he preferred, was the first person to receive both a B.Sc. and an M.Sc. from Memorial. He also won Memorial’s Governor General’s Medal in 1956. He went on to complete his PhD at the University of Toronto in 1961 and then joined the Geological Survey of Canada. In 1968 he returned to Memorial, this time as a member of the faculty, a position he held for the rest of his life.

His tenure at Memorial was a decorated one. He was the first person to receive the prestigious title University Research Professor. He was the first person to be appointed Alexander Murray Professor. He was the first individual to win both the Past President’s Medal (1976) and the Logan Medal (1988) of the Geological Association of Canada. In 1972 he was elected Fellow of the Royal Society of Canada — while still under 40 years of age. In 1987 the Society’s Academy of Science awarded him the Willet G. Miller Medal. Dr. Williams was the first winner of the R.J.W. Douglas Medal of the Canadian Society of Petroleum Geologists (1980).

He was also the first geoscientist to be awarded an Isaac Walton Killam Memorial Scholarship. And he was the first scientist of any kind to hold this award for four consecutive years (1976-1979).

Dr. Williams was not only the recipient of scholarships, he also invested in them. He created Memorial’s Williams Science Scholarship endowment which annually grants $1,500 each to the most promising second-year students entering the Earth Science Program.

Serving in an editorial capacity on numerous national and international journals, Dr. Williams authored more than 250 publications. For several years after 1980 he was the most cited Canadian geoscientist in the world. With his personable style and his vast and seminal knowledge, Dr. Williams was a welcome guest lecturer at many Canadian and American universities, as well for non-academic groups such as Kiwanis and Scouts Canada — often with a dash of his fiddle playing thrown in gratis.

Dr. Williams is survived by his wife Emily Jean, their sons Sandy, David and Steven, four grandchildren and two great-grandchildren.
A musician for the 21st century

Taking up her new position on July 1
Dr. Ellen Waterman has quickly adapted to her role as Memorial’s director of the School of Music. Her interdisciplinary, ethnographic research focuses on the relationship between musical performance and contemporary culture. Through her work she has developed connections to Memorial and to the province that date to the mid-1990s. In late September, Luminus editor Wade Kearley sat with Dr. Waterman in her sunlit, corner office to explore her interests and her vision for the School of Music.
LUMINUS: What is your earliest musical memory?

DR. WATERMAN: Because I grew up in a small town a good hour’s drive from Winnipeg, I have very strong memories of my parents taking me to see the Winnipeg Symphony Orchestra and to musicals at Rainbow Stage and loving those things. But the very strongest memories are of driving home afterwards, at night, through those vast expanses of wheat fields and hearing classical music on the CBC. There was something about driving in the car and hearing that music — when you are a small person tucked into the back seat — that really gave me a taste for the beauty of the classical music tradition.

LUMINUS: How did music come to be such an integral part of your personal life?

DR. WATERMAN: In an incredibly prosaic way. Like so many kids who get to Grade 7 and the band becomes a possibility, I chose an instrument that appealed to me. I chose it partly because there were other people who played the flute and it looked like they were having a pretty good time doing it. And partly it was a way for me to meld my early interest in theatrical performance with something that came, perhaps, more naturally to me. And performance is a large part of my interest in music. It fascinates me. What’s really happening between musicians on stage and with the audience? What are the dynamics of a musical performance?

When I approached my mom about playing the flute she had a very clever idea. She said, “Okay if you really want to do this, you make it happen. You earn the money for a few lessons if you want them. And you buy your own instrument.” I was just at the right age for her to make it a project that tested my will. So for years I would get on a bus on Saturday mornings, go into the big city — in all weather — play in the youth orchestra, take my flute lesson, go work with a pianist, hear the symphony, and then get on the bus and come back to the little prairie town. My whole high school life was lived out in this fantasy world of being a musician, of enlarging my world.

LUMINUS: Do you consider yourself a musician first and a scholar second or vice versa?

DR. WATERMAN: I think that is a great question because the answer is, “I don’t like the question.” I do not see these things as separate activities. I don’t see them as antithetical to one another. They are completely integrated. The idea that thinking about making music would inform the way you make music and making music would inform the way
you think about music, that is what makes sense to me. For me, these two facets of music have always gone hand in hand and I have an equal passion for them both.

The great privilege of being a musician in a university setting is that you have a mandate to view the field in terms of teaching and research and community service and esthetics, the making of something really beautiful and powerful. My own background has led me to be inclined that way. To me, an educated musician is one who integrates all these areas.

**LUMINUS:** When did you first become aware of the music scene in NL?

**DR. WATERMAN:** Oh, I can answer that very precisely. 1997. It was the first Festival 500 and the Canadian University of Music Society was holding its conference contiguous with that. I was a newly minted PhD. I had just come back to Canada and I thought, “Well this is a conference I really want to attend.” I brought my tent because I had no money. I camped in Pippy Park. It snowed. This was late June. And I had a whale of a time attending both of those conferences. So that gave me a first visit to St. John’s and a real sense of how dynamic the musical world is here.

**LUMINUS:** What was it that made this impression on you?

**DR. WATERMAN:** Well for one thing, Festival 500. One got to hear local choirs and the absolutely first-class quality of music making. But also people were tremendously hospitable. I was invited by Neil Rosenberg to go over to his house and meet musicians he was playing with, the Black Auks.

This whole notion that you invite a stranger over, you bring them into your home, you have people meet each other, you make music together right away, this left a very big impression on me.

**LUMINUS:** You've written that music is at the centre of cultural life in Newfoundland and Labrador. Can you elaborate?

**DR. WATERMAN:** It seems funny for someone from the outside to say what people on the inside know full well. But of course you have music absolutely at the heart of people’s survival in this province historically. It’s strong in Aboriginal traditions. It was brought over by Irish and English and French settlers. You have it in Labrador with the Inuit and then Moravian missionaries. Everywhere you look music is a kind of fundamental glue that holds the social unit together.

When you look at the way that operates in the province today, you can see this very sophisticated, very diverse range of music making. In a small city the size of St. John’s, you have a really dynamic folk festival, a jazz festival, an experimental music festival in the Sound Symposium, the Festival 500, the Tuckamore Chamber Music Festival, Opera on the Avalon (laughs) — it’s everywhere. It is just an incredible concentration of musical activity. It comes from the music as a local way of communicating and entertaining, of chronicling your own culture.

**LUMINUS:** You’ve been quoted that you believe universities have a social responsibility towards the communities that foster them. Did that belief influence your accepting the appointment as director of Memorial’s School of Music? How?

**DR. WATERMAN:** Yes. There’s an expectation in this province, and I think a very proper expectation, that the university exists to serve the people of Newfoundland and Labrador. So this is really quite different than any other university I can think of — in more populous areas of Canada at any rate. The School of Music lives out that ideal.

I am intrigued by the way that folks in the community see this building [M.O. Morgan Music Building] as theirs. All summer long there was hardly a day that there wasn’t something going on. Our facilities are used both as an educational facility and by the community, night and day. I think there are 18 days out of 365 when there isn’t something going on in the D.F. Cook Recital Hall. Eighteen. It is really quite remarkable.

There are numerous examples of community engagement that I could point to from our program. Whether it is the Opera RoadShow, touring student ensembles, Tom Gordon’s research documenting Moravian music in Labrador, or Bev Diamond’s work celebrating Aboriginal and traditional musics, they all support the very real sense that music making all over the province is worthy of deep consideration, documentation and cultivation. Instead of a separate ivory tower institution, you have a school that has community engagement at the heart of its mandate.

**LUMINUS:** Have you begun to form any ideas about new projects that will continue the school’s tradition of participation in community?

**DR. WATERMAN:** We are working right now on a project with the Distance Education and Learning Technologies centre to develop e-music lessons.

In the last few years the school has experimented with using video conferencing to give music lessons to young people who live in communities that are too small to have specialized music teachers. Now we’ve begun to develop a more comprehensive project to teach e-music lessons in remote high schools and to carefully observe and analyse best practises. Memorial is perfectly positioned to be a leader in developing e-music lesson pedagogy in a really rich and productive way.

The original idea was cooked up by my predecessor Dr. Gordon. But I am very excited about the research possibilities. It fits with my interest in telematic performance — video conferencing technology is so good.
now that you can have a very fine musical performance by musicians in three different countries playing together. I see telematic performance as complementary to the e-music lessons project, and I’d love to see a performance by high school students from several different towns linked up by video conferencing.

**LUMINUS:** Much of the material on your work links you to improvisation, experimental and contemporary music. How do these interests jive with what is going on with this music school?

**DR. WATERMAN:** This is another tantalizing aspect of Memorial. The School of Music has an active improvisational music ensemble. Many of the people who teach with us, like Rob Power, B.Mus.’93, Paul Bendzsa, and Bill Brennan are deeply involved in the Sound Symposium, which does a lot of programming here in the building. There is a real openness here and has been for decades beginning with Don Wherry’s founding of the Scrunchions percussion ensemble. There’s a tremendous curiosity about contemporary forms of music making. It’s an obvious esthetic choice to put Bach and a brand new composition on the same program.

**LUMINUS:** You have been on the job now for three months. What are the greatest assets or strengths you have inherited from your predecessors at the school? What are the greatest challenges you face?

**DR. WATERMAN:** As you may know, when the School of Music was founded in 1975, the focus was on creating music educators for the province, something that we still do well. The performance program and the research based programs have developed enormously in the last 10 years. Our performance faculty are simply world class, they are fine teachers and players who have helped to build a very good national reputation for the school. Our graduate programs in performance, pedagogy and conducting are a natural product of this growth.

Another huge strength is our masters and PhD in ethnomusicology ... the innovative work at the Research Centre for Music, Media and Place, and the quality of graduate students who have been attracted to the program as a result, are quite staggering for a program that has been in place for just six years.

As far as challenges go, we share one in common with the rest of the university. We are bursting at the seams. There has been wonderful renewal of our physical space in terms of Petro-Canada Hall being built and the D.F. Cook recital hall being refurbished. But when you just look at the nuts and bolts of doing business: practice rooms and classrooms of a certain size, the fact that we have no down time in the performance spaces, we have reached a point where if we are to grow in the kinds of ways that make a program continue to be exciting and relevant and do new things we need to have more space.

Another challenge facing all schools of music is how do we answer the question “What does the 21st century musician need to know?” Right. There’s never been a more diverse range of career options open to a musician. There’s never been such a wide range of skills musicians need. They need to be entrepreneurs. They need to be technologically adept. They need to be good teachers. They need to have historical depth and literacy. They need to be critical thinkers. Most of all, 21st century musicians are going to have to be highly adaptable to technological, economic and social changes.

I would like to see our school really grapple head on with that issue and address those broader educational needs for young musicians. ... It would be a mistake for us to decide to be a community college. I’m not suggesting we go there. But I do think we need to think strategically about what young people are looking for in a music degree.

For example there is a strong interest among our students in music composition, and in technology, that we are beginning to address in an immediate way. With our new hire in composition, Andrew Staniland, we are embarking on a substantial renewal of our music technology facilities by building the Memorial Electro-acoustic Research Laboratory. This fits with the Zeitgeist, the very real fact that people who live and work in this society need to be adept with technology.

**LUMINUS:** How do you think your success as the director of the School of Music should be measured?

**DR. WATERMAN:** (laughing) You really want to ask that of someone who’s only been on the job three months? Well okay, for me, success for the school would mean continuing to fulfill and develop our mandate to be a living, breathing organic partner in this community. But also to really expand our sights and our sense of ourselves as a major player in a national and international arena. That to me would be a sign of success.

It would be a sign of success to me if the investment by the province, by the university and by our very generous public manifested in an expansion to the building so that we could work to the highest standards possible.

Success philosophically would be creating an atmosphere of inclusion, of diversity both in terms of people and of the kinds of music that we make. To resist the very old ideas that persist in music academia. Silo thinking. I would like to see those kinds of silos broken down. I want everybody who is passionate about music to feel that they have an investment in this School of Music. Not only our students, faculty and staff, but also local musicians, audiences and community partners. I want there to be something here for everyone. Something real and valuable.
For eight years Memorial’s Opera RoadShow has captivated tens of thousands of school children in almost every community in the province. The children are swept up by the magic of a professional operatic performance staged by some of Memorial’s most promising young music students.

There was that time at a Corner Brook elementary school last spring, in the middle of an operatic performance of Cinderella. “One kid, he stood up and yelled at the top of his voice. He yelled, ‘that was the best song I ever heard,’” recalls fourth-year School of Music performance student Patrick Edison.

That boy — and the thousands of other wide-eyed elementary school students who watched performers with the Opera RoadShow recreate the Cinderella story last year — reminds Mr. Edison of his own childhood in Springdale, where there was no access to opera. “A show like this would have made a huge impression on me,” he says.
But there wasn’t any opera coming to Springdale then. So Mr. Edison attended the shows that did trickle into the community of 3,000: puppet shows, a play now and again, and productions based on mainstream characters.

For most children in Newfoundland and Labrador, their first and only exposure to opera happens the day the School of Music Opera RoadShow brings a performance to their community. “If you asked the tens of thousands of kids in Newfoundland who have seen our tour, they have a very different view of opera than an adult on the street,” says School of Music voice professor and Opera RoadShow founder and artistic director Dr. Caroline Schiller.

Outreach is part of the program’s core mandate, Dr. Schiller points out — which is the reason the Opera RoadShow performs in schools in the most remote regions of Newfoundland and Labrador. “We’ve been to most communities in the province but not every one — yet. There are a few performances we had to cancel because travel became impossible,” she says.

Dr. Schiller recalls the Opera RoadShow’s early years, when she would book performances in communities that had never seen an opera before, much less a wildly colourful singing production full of the kind of physical humour children go wild for, productions that went by the oddly familiar titles such as The Three Little Pigs and Little Red’s Most Unusual Day.

“In the past I would often be warned or cautioned by a very well-meaning principal that the children have never seen an opera,” says Dr. Schiller and she admits that some people were just a bit skeptical. They didn’t believe that children would be interested in, much less understand, an opera. “But children have no stereotypes of what an opera is. If it’s entertaining, they’re entertained,” she says.

After eight touring seasons, Dr. Schiller no longer receives warnings. Instead, she receives thank-you notes with words like “captivating” and “inspiring” and letters
filled with phrases such as “made a lasting impression” and “children couldn’t take their eyes off the performers.”

“If you engage children early, they will have none of the preconceptions toward music, drama and art that we tend to develop as adults,” Dr. Schiller says. It’s not just the production, the performers and the music that are well received; it’s the hard work put into fulfilling the mandate for outreach and community development, a mandate the Opera RoadShow shares with Memorial University.

Dr. Schiller works informally with community teachers to identify school programs and curriculum material which then guide her performance planning. “Fairy tales work very well in touring because fairy tales are part of the curriculum,” she explains.

When an opera goes to a school, support material is provided to teachers which lays out strategies to introduce opera to students, link a performance to the curriculum and provide follow-up learning exercises.

Some performances are offered in French. “One of the reasons I pursued this component for French language opera is that I saw a need for something that connected and fed the curriculum. There are not that many operas written that are suitable for those audiences. It became evident a few years ago that if I wanted it then I had to do something,” says Dr. Schiller.

For the 2011 touring season the Opera RoadShow has commissioned a sparkling new bilingual opera. Based on an old Franco-Newfoundland fairytale, La sorcière de la
The Ice Witch is a tale about a disgruntled fairy, “a nasty old witch who, in a fit of anger, turns the world to ice. It takes place on an iceberg. There are singing cod. It’s wonderful. Because it’s drawn from the local people and it provides an amazing connection to the curriculum,” says Dr. Schiller.

Acadian librettist Mélanie Léger wrote the libretto and Gander-born opera composer Dean Burry is writing the music, this being his second commission with the Opera RoadShow. A co-production with L’Université de Moncton, the cast, drawn from both universities, will tour schools in this province and in New Brunswick.

And yet, there is another face to the Opera RoadShow’s mandate. That is the focus on the training and development of talented students.

What makes the Opera RoadShow exceptional for Memorial’s performance students isn’t just the teaching, or the travelling, or the operas written specifically with them in mind. It’s the money.

“The singers are paid as artists. I honestly don’t know of another program in North America that does the same at an undergraduate level. It provides a real professional experience for them and encourages a level of professional engagement. They aren’t students anymore,” says Dr. Schiller.

For Patrick Edison, the voice performance student from Springdale, the chance to perform and travel to parts of Newfoundland and Labrador he had never seen before was like nothing else he has ever experienced.

He encountered audiences who were engaged. Curious and eager kids sat enthralled in rows on the gymnasium floor. “When something is going on onstage, they’re asking the teacher, ‘why is that happening? Why is that person doing that?’” He smiles with the memory of kids waiting around after the performance to say, “that was the bestest show I’ve ever seen.”

Mr. Edison’s first exposure to opera music didn’t come until he was older than the children he performed for last spring. When a voice teacher in Grand Falls-Windsor introduced him to opera and classical music, it was like opening a book and slipping into another, more beautiful, world.

Following in the footsteps of other School of Music and Opera RoadShow performers who have gone on to start operatic careers — students such as Suzanne Ridgen, B.Mus.’07, who performed with the Opera RoadShow from 2006 to 2008 and now performs with Atelier lyrique de L’Opéra de Montréal and David Kelleher-Flight, B.Mus.’04, who performed in the 2004 Opera RoadShow as the Big Bad Wolf and made his Carnegie Hall debut in April 2010 — Mr. Edison hopes he too can make opera his career.

His experience touring with the Opera RoadShow for five weeks has been no small part of that journey. “Nothing in my life so far is equal to what I’ve done this summer,” he says.
JOYCE WIELAND Squid Jiggin’ Grounds 1973, lithograph, edition # 15/50 52.5 x 74.9 cm. Photo Courtesy: The Rooms Provincial Art Gallery, Memorial University of Newfoundland Collection 75.3 Copyright granted by the National Gallery of Canada.
EVER WONDER WHAT A SONG ACTUALLY LOOKS LIKE? HOW MIGHT ONE VISUALIZE A VOICE? Is it possible for an artist to take the fleeting auditory world — music and song — and fix them forever in visual art? Canadian artist Joyce Wieland offers us a humorous answer to these questions in her artwork using a local favourite and traditional folksong of the same name.*

A visual artist and filmmaker, Joyce Wieland was born in Toronto in the 1930s. Over the course of her career she has earned a distinguished place in Canadian art history for her art which delved into environmental, nationalist and feminist concerns. Like many artists of her generation working in the 1960s, Wieland used her art to explore gender issues and political activism. She is perhaps best known for re-invigorating the media and forms of quilt making — traditionally ranked in the art world as a lesser “craft art” and “women’s work”—which she used to create political statements expressing her nationalist views. Her exhibition, True Patriot Love in 1971 was the first major retrospective devoted to the work of a living Canadian artist at the National Gallery of Canada.

In Wieland’s print, Squid Jiggin’ Grounds, the artist puts her own spin on the printmaking process. Traditionally, the artist draws on a smooth lithography stone with grease pencils and, in a multi-step process, transfers the drawings to paper. Wieland instead used greasy lipstick and pressed her own lips to the stone to create the images. What we see transferred to the paper are the shapes of the artist’s mouth at the singing of each part of the classical Newfoundland song; the shapes rising and falling like the sound of the tune itself.

Wieland also did a similar artwork using the words to O Canada. Here the distinctly feminine and subtle eroticism of the painted lip prints are paired with the nationalist song choice; even the red of the lipstick against the white of the page suggests the colours of the Canadian flag. While it may seem like a more obvious choice to have used the words to the Ode to Newfoundland, perhaps her choice was informed by the fact that Squid-Jiggin’ Ground, written in 1928 by Arthur R. Scammell, rang out from Parliament’s Peace Tower bells in Ottawa the day Newfoundland officially joined Confederation with Canada.

National identity and politics aside, Wieland’s Squid Jiggin’ Grounds doubtlessly stemmed from a long-term love affair with the song’s place of origin. While she was part of the Toronto and New York art scenes, in the fall of 1970 Wieland literally lost herself in the wilds while on a trip to Newfoundland. Falling in love with the land she called “beautiful beyond belief,” Wieland and her husband purchased a lot and built a cabin.¹ For years the cabin was a sort of secret summer hideaway of which few knew the location and to which fewer were invited. Wieland was heartbroken when she lost it in a divorce many years later. She expressed her loss for the place she loved so dearly in poetry:

“In Newfoundland/up high in Mountains/over the sea
where (else)?/have lost it but continue to want to sea it
(all)....../I am no longer its keeper/it is no longer mine — my
beloved/ home has been taken from me/ the place of all
possibilities — /the planetary dream sight — /filled with my
prayers desire for/the eternal love always present.”²

In that light, Squid Jiggin’ Grounds is more than just a politically charged work of art. Infused by the artist’s direct experiences on the land, the artist places a little of herself, quite literally, in the work itself. It is, for the land she adored, the artist’s love letter — sealed with a kiss.

²Lind, Jane. Ibid. p.317

Crystal Parsons is a Newfoundlander and MUN graduate. She currently resides in Ottawa where she has worked as an independent curator and art historical researcher with a special interest in the art of Newfoundland and Labrador. She is now an archivist at Library and Archives Canada. She welcomes comments at crystalsparsons@gmail.com

*Though the actual name of the song is Squid-Jiggin’ Ground, Wieland named her work Squid Jiggin’ Grounds.
FOR THE FIRST TIME since the 1980s the world conference of traditional music and dance is returning to North America. Or, more precisely, to St. John’s. And Memorial University has a starring role in this remarkable achievement.

The Research Centre for the Study of Music, Media and Place (MMaP) is the official host of the 41st Council for Traditional Music World Conference in July, 2011. Dr. Beverly Diamond is the director of the centre. “It’s going to be a big conference with an incredibly diverse group of people and it will bring something to the St. John’s region that rarely comes to cities of this size,” she says.

The event allows leading scholars to share their findings on the questions and concerns dominating the discipline of ethnomusicology — the study of music and dance in their cultural context. More than 500 proposals for conference presentations have been submitted from scholars in 60 countries, reveals Dr. Diamond.

Memorial won the opportunity to bring the conference to St. John’s in a competitive bid three years ago. Given its grand scale, the conference has demanded a great deal of preparation on the part of the local arrangements committee and the Council for Traditional Music’s program committee. Now, with eight months to go, it’s crunch time.

“It really started heating up in the last six months,” says Dr. Diamond, who is also a Canada Research Chair in traditional music and ethnomusicology. All of the conference programming is open to the public. Running concurrently with the conference is a performance festival and workshop series called Sound Shift: A time for international music.

Dr. Diamond says these events will give people outside and inside the bubble of academia an opportunity to experience new music while learning about where it comes from.

In this latest endeavour and in many others, MMaP serves as a bridge between scholarship in folklore and music and the groups who are the objects of academic inquiry. “I had always wanted to create a centre that
would serve as a focal point for things that communities thought were important to research,” Dr. Diamond says.

Since MMaP opened in the Arts and Culture Centre on Memorial’s St. John’s campus seven years ago, it’s been a hive of activity, attracting some of the top graduate students in the world and garnering a significant amount of the available research funding for students in the field. Dr. Diamond sees the research centre as Grand Central Station for Memorial’s burgeoning ethnomusicology graduate programs. Throughout the academic year, MMaP runs a public lecture series and houses studio, office and performance space.

Groups that aim to keep traditional music alive benefit directly from MMaP’s resources. This year, for example, the sounds of fledgling traditional guitar and accordion players will echo through the research centre’s space. “All of those things we like to see happening in the community. So if we can facilitate that, that’s good,” she says.

MMaP is run by a small staff and an executive committee that includes members of the School of Music, the Faculty of Education, the Department of Folklore and community representatives. The centre’s community advisory group has members throughout the province. “They’re invited to contribute their ideas,” Dr. Diamond says — not that the research centre is struggling to find new projects in which to engage.

Among its ongoing projects, the centre hopes to publish a book entitled *St. John’s: Many Voices*, which addresses the local cultural diversity. It was written by folklore and ethnomusicology graduate students. “We wanted to find out what kind of cultural expressions were still being maintained here and done here, who some of the prominent and wonderful contributors to our community were that perhaps we didn’t know so much about,” Dr. Diamond says. This book addresses that gap.

MMaP has also made local archival audio more accessible. Its *Back on Track* archival CD series has brought cherished and rare recordings, such as broadcasts of the *Saturday Nite Jamboree* radio show, back into circulation. Each recording is complemented by a comprehensive and well-researched booklet.

MMaP and the Department of Folklore have also built a website featuring this province’s earliest audio recordings. They have posted about 600 of them online. Anyone can go to Memorial’s website and visit the MacEdward Leach and the Songs of Atlantic Canada webpage to listen in to these incredible voices from our past (www.mun.ca/folklore/leach). Leach, the influential folklorist after whom the page is named, had the extraordinary foresight to capture these recordings in Cape Breton and Newfoundland and Labrador, during the 1950s and 1960s.

In addition to hosting the world conference, the centre aims to release two albums of historical importance this year — one featuring the work of Labrador balladeer Gerald Mitchell of Makkovik, and the other featuring fiddle and accordion music.

Dr. Diamond says the research centre’s audio resources are used for study and for entertainment. “Sometimes we also get a lot of people writing to us and saying, ‘I never heard my grandfather’s voice and now I can do that,’” Dr. Diamond says. “So there’s personal things for people that are kind of meaningful, but for scholars of course it also means it’s easier to access some really good older recordings.”

The 41st Council for Traditional Music World Conference takes place at Memorial University’s St. John’s campus July 13-19, 2011. For more information please visit www.mun.ca/ictm2011/
For three days in August, Memorial University was definitely on Parade. We went back to our roots with a historic reunion for all those who attended the Parade Street campus. More than 500 alumni turned out for a series of special events which, as you can see by the photographs below, rekindled friendships and fond memories and reminded us all of the critical role the establishment of a university has made to this province and to its people.

1. FRANKIE O’NEILL (Class of ’59) finds a picture of herself in a Cap and Gown book on the opening day of the reunion. Frankie generously volunteered her time and expertise as the co-editor of Reflections, a great keepsake of stories and memories submitted by many of the reunion attendees.

2. ADA (GREENE) NEMEC (Class of ’44) takes her seat at the Reflections session on day two of the reunion. It was a wonderful afternoon of speeches and storytelling, as alumni on stage and from the floor shared their experiences and the significance of Parade Street in their lives.

3. BROWSING THROUGH the Cap and Gown books made for great conversation.

4. THE RNC MOUNTED UNIT was out on a beautiful August morning to greet those who arrived for a tour of the old campus on Parade Street.

5. Hugs and smiles were repeated many times over the three days. Here, ROD STEVENSON (R) (Class of ’61) and TOM RISSESCO (L) (Class of ’60) reunite and share a laugh at the official registration session on the opening day.

6. CLYDE WELLS (Class of ’59) and ART MAY (Class of ’58) reminisce in the original lecture theatre during a tour of the Parade Street building.

7. NIGEL RUSTED, the Memorial on Parade honorary patron, chatting at the Lieutenant-Governor’s reception. At 103 years, Nigel is a member of Memorial’s very first graduating class of 1927.

8. ALISON (O’RIELLY) FEDER (Class of ’43) was beaming at the closing banquet. She is in select company, having seen both sides of life on Parade Street as a student and as a favorite English professor.

9. GRACE LAYMAN (Class of ’42) was a popular girl at the reunion. Also a professor on Parade Street, she and her former students were delighted to reconnect after so many years.

10. THREE DAYS of celebration ended in style with the closing banquet at the St. John’s Convention Centre. Over 500 people raised a glass to toast Memorial on Parade.
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A $2 million academic chair at Memorial University, focusing on culture change and immigration integration and retention, was created this fall through private and public sector donations.

The Stephen Jarislowsky Chair in Culture Change in Rapidly Developing Modern Societies was established at Memorial through a $1 million donation from the Montreal-based Stephen Jarislowsky Foundation and a $500,000 commitment from Elinor Gill Ratcliffe, a local philanthropist. The Government of Newfoundland and Labrador, through the Department of Human Resources, Labour and Employment, provided $225,000. The specialized teaching and research professorship is anchored in Memorial’s Faculty of Arts.

This is the Jarislowsky Foundation’s first contribution to Memorial. It has an impressive record of significant contributions to universities across the country. Through the Foundation, Mr. Stephen Jarislowsky’s passion for education has endowed chairs in disciplines such as medicine, finance, art history, public sector management and religion. He is chairman, CEO and former president of Jarislowsky, Fraser Limited, one of Canada’s largest investment management firms.

“Newfoundland and Labrador is rapidly entering a new stage in its history by embarking on major growth and development,” said Mr. Jarislowsky. “This requires the attraction of immigrants and the return of Newfoundlanders and Labradorians … Decisions as to the best strategy require many inputs best centred at Memorial University.”

Mr. Jarislowsky noted that, with the right chair holder, Memorial will become a centre of excellence mobilizing interdisciplinary co-ordination. The academic recruited to the chair will develop linkages with other departments, institutes and universities to promote interdisciplinary world-class research and integration in this new field. The chair will foster a broader understanding of cultural issues by engaging policy makers and members of the community,” she said. “It was for these reasons that I am very pleased to be a part of this exciting and important venture.”

Research undertaken by the chair will help the provincial government advance its immigration strategy. According to Census 2006, Newfoundland and Labrador welcomed 8,380 immigrants (up from 2001) with more than 60 per cent residing in St. John’s.

“Through this chair’s research, the university will inform and help guide the means by which the province recruits and integrates newcomers into the social and economic life of Newfoundland and Labrador,” said the Hon. Susan Sullivan, BA’77, B.Ed.’77, minister of human resources, labour and employment.

Dr. Gary Kachanoski, Memorial’s president and vice-chancellor, said the philanthropic support of foundations and individuals enables Memorial to facilitate invaluable research opportunities and to further advance faculty objectives. “The Faculty of Arts has established a multi-disciplinary group of researchers with expertise in areas such as immigration, indigenous peoples, nationalism, cultural and linguistic groups, ethnic communities, inter-group attitudes and relations, in addition to Newfoundland history and public policy,” said Dr. Kachanoski. “Through these generous donations, the Faculty of Arts within Memorial will strengthen its role as an integral contributor to the social, cultural and economic development of the province.”

An additional $275,000 is being raised to fully endow the chair. A search committee, appointed by the Faculty of Arts, is identifying possible candidates for the initial five-year term.
IN MEMORY

CONTINUING THE LEGACY OF JON LIEN

“Anything we do now will be only a small reflection of what he did for the fishing community.”

Newfoundland and Labrador Fishers lost a dear friend this spring.

Dr. Jon Lien, known to fishers simply as “The Whale Man,” died in April 2010, after a lengthy illness. But his legacy will live forever. For most that legacy is about kids. Fly Vs. Car was created through patients don’t often get the chance to get out and games in children’s hospitals where organization Child’s Play, which places toys Half of the proceeds from the game will go to the iPhone and iPod touch called Fly Vs. Car. Half of the proceeds from the game will go to a Seattle-based children’s hospital charity organization Child’s Play, which places toys and games in children’s hospitals where patients don’t often get the chance to get out and be kids. Fly Vs. Car was created through Mr. White’s company, Snow Day Games.

OBITUARIES (recorded from June-October, 2010)

CORRECTION FROM LAST ISSUE:
Rupert Carl Short, BA’62, B.Ed.’67, March 25, 2009

John Bartlett, B.Sc.’73, B.Ed.’75, Sept. 6, 2010
Shirley Billard, BA(Ed.)’73, Aug. 12, 2010
Bruce Butler, BPE’76, Sept. 27, 2010
Alvin Cassell, BA(Ed.)’72, BA’77, Jun. 29, 2010
Laurie Chaulk, BA(Ed.)’65, BA’69, Sept. 16, 2010
Dr. Jack Clark, OC, LLD’07, Sept. 4, 2010
Kerry Clarke, B.Sc.’86, B.Ed.’86, June 24, 2010
Elizabeth Collins (nee Jackman), BA’79, June 25, 2010
Wayne Coombs, BA’75, E.D.’79, M.Ed.’86, Aug. 15, 2010
Judy Cornick (nee Gullage), BA(Ed.)’81, July 14, 2010
James Cumrkey, B.Comm.’80, June 15, 2010
Edgar Davis, BA(Ed.)’54, Sept. 7, 2010
Chelsey Ebsary, MUC’37, July 17, 2010
Robert Eddy, BA(Ed.)’70, Aug. 23, 2010
Pauline Emery, B.Ed.’77, Aug. 12, 2010
Dennis Flynn, BA(Ed.)’77, Sept. 3, 2010
Catherine Furlong (nee Prowse), BA’60, June 28, 2010
Dr. Peter Hart, Professor, Department of History, July 22, 2010
Kevin Hawco, B.Comm.’77, Sept. 4, 2010
Dr. J. Arch McNamara, B.Ed.’41, Sept. 29, 2010
Dr. Ian L. Mennie (Ret.), Professor, Department of Physics, Oct. 23, 2010
Karen Moore, B.Ed.’79, April 8, 2010
Dr. Robert O’Brien, BA’74, Sept. 29, 2010
Dr. Robert Paine CM, D.Litt.’09, July 8, 2010
Elizabeth Parrell (nee Greeley), BA’75, M.Ed.’79, B.Ed.’80, July 5, 2010
Dr. Priscilla Renouf, BA’74, MA’76, was inducted into the Royal Society of Canada’s ranks as a new fellow in the English Division of Social Sciences on Nov. 26, 2010 in Ottawa. Election to the society is considered the highest academic honour in Canada. Dr. Renouf is a professor in the Faculty of Arts, Department of Archaeology.

Matthew White, B.Ed.(Intermediate/Secondary’y07, a current PhD education student at Memorial, has created a game for the iPhone and iPod touch called Fly Vs. Car. Half of the proceeds from the game will go to a Seattle-based children’s hospital charity organization Child’s Play, which places toys and games in children’s hospitals where patients don’t often get the chance to get out and be kids. Fly Vs. Car was created through Mr. White’s company, Snow Day Games.

Rupert Carl Short, BA’62, B.Ed.’67, March 25, 2009
THE FOUND GENERATION

Address by SENATOR BILL ROMPEKEY, BA'57, GDE'58, MA'62, LLD'00, to alumni at the Memorial on Parade Reflections session

Amazing Grace, how sweet the sound
That saved a wretch like me.
I once was lost, but now am found,
Was blind, but now I see.

The Grace, of course, was Memorial itself and the education it provided. After the restrictions of denominational schools, still too often hidebound by rote learning, we were free: to question, to examine, to dream and to have those dreams fulfilled. We were saved, saved by the Grace of Memorial. We were able to see, if only through a glass darkly.

“I once was lost.” There was a lost generation. If you walk among the crosses row on row at Beaumont Hamel you will meet them. It is one of the most moving experiences you will ever have. There lies the youth of a dominion, the flower of a generation. They were 17, 18, 19, 20 years old. Reflect on what might have been. I was 17 when I entered Memorial. In another generation how different might it have been for me — and for you. John F. Chaplin, could he have been a teacher? Capt. Augustus O’Brien: might he have been a captain of industry? Commander Harvey, RN: might he have had ships trading into Oporto or the Mediterranean?

The lost generation included women, their story only now being told, who cared for the sick and wounded at the Front. What might they have become?

So Burke, Blackall, Kennedy and Curtis, the four horsemen after the apocalypse, wisely decided to honour those fallen sons and daughters by creating an experience the very opposite of war — an experience that, rather than crushing the mind and the spirit, lifted them to heights unknown. That experience became known as Memorial University College and John Lewis Paton was its inspirational leader.

The period between the wars produced a lost and found generation. Memorial University College was born in a time of adversity. Newfoundland, saddled with crushing debt, also experienced a decline in cod markets and then a world-wide depression that hit so hard we abandoned representative government. The commission that replaced it did not, or could not, offer adequate support. For a period, funds from the Carnegie Foundation formed the greater percentage of college finances. Far too many students, particularly from outside St. John’s, could not afford to attend Memorial, or to go on to post-secondary education on the mainland.

Then came World War II. A mixed blessing. The heavy wartime presence of Canadians and Americans turned finances around. But on the other hand Memorial’s role in the war effort robbed it of people and space. Rooms were loaned to the war effort. Women’s accommodation was given for a naval hospital.

Three hundred and two students joined the forces, somewhat less than attended Memorial in my first year, 1953. Some never returned from the war, adding to the loss of the generation. But those who did received generous support. From 1945 to 1948 they represented 20 per cent of enrolment.

From that generation there were those who emerged to give great service at home and abroad. John Lewis Paton wanted a university college to serve the community. And it did. Helena McGrath Frecker, the first graduate, returned to teach at Memorial. Dr. Nigel Rusted, after innovative roles on the Kyle and the Lady Anderson, became chief surgeon and chief of staff at the Grace Hospital. Michael Harrington was an eminent Newfoundland journalist, broadcaster and poet. Dorothy Cramm Hall was a canning and handicrafts expert for the government along the Labrador coast. David Pitt, Mose Morgan and Les Harris all returned to teach at Memorial, with the last two becoming president. Claude Howse was deputy minister of mines and resources and played a significant role in Labrador mineral development. His brother, Ernie, was elected moderator of the United Church of Canada. Ted Russell, Margaret Duley and E.J. Pratt were prominent in Newfoundland and Canadian letters. From that generation there was a Roman Catholic bishop and a chief justice of the Nova Scotia Supreme Court.

Some were found. Many were lost — to war and economic deprivation. It was the lost and found generation.

Then came Confederation, the fifties and economic resurgence. Then came our time, the found generation, that generation of new Canadians knowing neither war nor deprivation.

Smallwood seized the earlier vision of Paton, Blackall, Burke, Kennedy and Curtis. In 1949 he proclaimed that Memorial must become “a true people’s university ... with whatever money can do, it must become one of the great small universities in the world.” And the money was forthcoming for presidents Hatcher and Gushue. Surely it was the best policy that Smallwood ever had.

There was a continuous explosion of the student population. When I came in 1953 there were probably between three and four hundred students. In 1957, as president of the SRC, I met
with President Gushue once a week. There were 1,000 students. I remember this distinctly because the student fee was $13 and our budget for that year was $13,000. For a mathematically challenged person like myself, it was easy.

Peter Neary, former dean of arts at the University of Western Ontario and an eminent historian, has spoken for our generation: “It was a place of great opportunity. Many were the first members of our families to attend university. Newfoundland was very outward looking in the years immediately following the Second World War and my contemporaries imagined themselves in careers all over the world. Happily their dreams came true.”

Smallwood reaped where he had sowed, for Memorial graduates provided leadership in many fields of endeavour inside and outside Newfoundland and Labrador.

Smallwood himself brought in Phil Warren to advise him on education; the effects of the subsequent Warren Report can still be felt throughout the province. Phil, himself, had a stellar career in education and politics. Premiers Peckford, Rideout, Wells, Tobin, Grimes and Williams all emerged from Memorial.

Who in the upper reaches of the civil service supported these politicians? Len Williams, Lorne Wheeler, Cyril Abery, Cabot Martin, Clar Randall, Clar Keeping, Dave Pike were just a few. Aiden Ryan headed up Newfoundland Light and Power. Tom Cahill was a powerful force within the arts community and on the CBC. When I went to Labrador I met my old friend, Bill Cahill, then chief engineer with the Iron Ore Company, and Bob Wells, Alex Frecker Duff was a visionary mayor of St. John’s and a driving Canada, and just missed becoming Primate of Canada. Shannie elected by his peers as the Anglican Archbishop of Eastern installed as provost of Queen’s College. Stewart Payne was

And the reach of our generation was felt across Canada. Art May, a.k.a. “Smart Art”, is the only Newfoundlander to have been a federal deputy minister since Confederation. When Art was president of Memorial there were three other Newfoundlanders heading Canadian universities: George Ivany at the University of Saskatchewan; Jim Downey at Waterloo; and David Strong at the University of Victoria. In addition, Art Knight was president of the Saskatchewan Institute of Applied Science. Frank Marsh was president of Cambrian College and Dan Corbett was president of St. Lawrence College. Art Sullivan was the first principal of Grenfell College. Olga Broomfield Richards was head of the English department and served on the Board of Governors of Mount St. Vincent’s. Dolores O’Toole was an appellate judge in Oklahoma. Betty Russell, the world-renowned expert on Dracula, organized a world congress in Romania and was named Baroness Russell of the House of Dracula. Awesome!

Memorial on Parade provided more than its fair share of MHAs and MPs. And many of that generation have been awarded the Order of Canada!

In 2003 Harry Steele was only the third person from Atlantic Canada added to Ernst and Young’s lifetime achievement scroll. The former owner of Eastern Provincial Airways and Newfoundland Capital Corp. has been a pre-eminent Canadian businessman.

Basil Moore rose to the rank of commodore in the Canadian Navy.

Hank Williams, the first to receive a both a B.Sc. and an M.Sc. from Memorial on Parade, proved the theory of plate tectonics, a unifying concept in modern geological thought. Suffice it to say he gave a whole new interpretation to that old Newfoundland saying “we shifts in and out.”

They are all over the world. On a visit to Saudi Arabia I encountered Nev Russell who was a long-serving brain surgeon at the largest Saudi hospital. I also discovered that the Saudis knew all about Max House and his ground-breaking efforts in telemedicine.

I am particularly struck by the accomplishments of Darryl Fry. For three years running he was ranked number four CEO in the United States. From Memorial on Parade he had a B.Sc. and an engineering diploma. What attracted me most? He was a B student. So was I. And I was thrilled when he extolled the virtues of all of us Bs. In his address to Convocation he said: “We all have love of this country. I tried unsuccessfully to get a job at Come by Chance. I eventually obtained a job at Long Harbour, but the company I was working for at the time convinced me to stay in Ontario. (But) Like the homing pigeon, there is always that instinct to return, and you should — for the right opportunity.”

When Bob Roberts came to replace Dr. Wilbert Keon as head of the Ottawa Heart Institute I had a reception for him on Parliament Hill. As a born southcoaster myself I was moved by what he said. Here was the top heart researcher in the world, the former head of the American Heart Association. Yet his first words to the crowd gathered on Parliament Hill: “I am first and foremost a Newfoundlander, and I divide my life into two periods — Grole and After Grole.” He spent his early and formative years in that small community on the south coast with a one-room school. The place is long ago de-populated. And here he was, after emerging from Memorial on Parade, at the top of his field in the world.

All of these gave the lie to the attitude of some Canadians that I encountered when I first went to Ottawa. Newfie jokes still made the rounds. They were warmed over ethnic jokes, used by some, perhaps, as a rejection mechanism to the addition of a new limb on the Canadian anatomy. This attitude may not have been pervasive but it was there.
But Canadian attitudes have changed as more and more visitors have fallen in love with the charm of the province as gazanoil — as Ray Guy terms it — has changed our economic circumstances, and as Newfoundlanders make their mark across Canada. George Baker is still by far the most compelling orator in the Canadian Parliament. In the media Don MacNeil, Harry Brown, Rex Murphy, established a Canadian presence while still cherishing their roots.

Many of us who joined the UNTD or COTC or URTP were meeting other Canadians for the first time. “My God,” we said to each other, “they’re just like us; except they have this funny accent.” We soon learned we were just as good as they were; and we marched with them on absolutely equal terms, a march that led to lasting friendships without equivocation.

No reflection on the found generation, the Canadian generation, would be complete without the presence of Mose. I never took a political science course, nor did I join the army, yet Mose was a continuing presence in my life. I met him at coffee in the annex. He proposed the toast to the bride at our wedding. He and my wife Carolyn had a special relationship, partly because of Carolyn’s charm and partly because she was Allan Gillingham’s niece. Gillingham was a protege of John Lewis Paton and he in turn became mentor to young Mose Morgan. The threads run through the generations as the warp and woof of Memorial somehow wraps us all.

Remember the leathery visage, the tall sinewy frame, the glint in his eyes that said: “I can see into your soul. I know who you are.” I encountered him on a number of occasions after I went to Ottawa. I knew he was a conservative at heart and yet I continued to cherish his advice and his friendship as did many of us.

The link between the wartime and post-war generations was Monnie Mansfield. She had experienced the struggles before 1949 and the subsequent explosion of student numbers. In 1953 when I entered Memorial she was the registrar and still a force at the university. I perhaps owe her my time at Memorial. I had not done well enough in Grade 11. I was away in Quebec on a summer job when my marks came through. My mother immediately went to see Monnie who arranged for me to take the engineer’s ball. That’s how compact and close knit we were. Remember the Memorielles, that great women’s basketball team that beat all the competition in the Maritimes, under that happy wanderer, Coach Eaton. And remember Bruce Pardy feeding Don McNeil for that famous jump shot? And remember the engineer’s song: We never stagger, we never fall./We sober up on wood alcohol./We are the boys of the red and blue./We are the boys of S.J.Carew./Send Dr. Hunter out for more gin./Don’t let the sober faculty in./As we go rolling, rolling, rolling,/home from the engineer’s ball.

I often wonder why we didn’t study the poetry of that song in Allison O’Reilly’s English class.

But let us not forget Memorial’s origins. Let us remember the words of John McCrae:

“In Flanders’ fields the poppies blow/Among the crosses, row on row, /that mark our place ... /To you from failing hands we throw/The torch. Be yours to hold it high ...”

That torch was caught by Memorial and its flame lit every corner of this province and was seen and felt in many parts of the world.

So here we are the fortunate ones who knew not war, but saw only those distant horizons that could surely be reached if we believed in ourselves. We knew Jack was as good as his master. We knew our own abilities and the grace that Memorial bestowed could carry us to the limits of our imaginations. Memorial. She was perhaps the best thing that ever happened to us. Where would we be without her? And so we come, putting aside “titles, power and pelf” back to the time when we were young and full of vigour and merriment, the time of Wake up Little Susie and Blue Suede Shoes. We come to renew old friendships not the least of which is that of Memorial itself. And to give thanks. We will always remember.
Born July 29, 1902 to Sarah Rose and William Carter of Pass Island, Hermitage, Chesley William Carter attended the Church of England School until, at age 15, he lied about his age to join the Newfoundland Regiment. By 1918 he was among the soldiers in the trenches on the Western Front. He was gassed during the final push at Ypres in Belgium and spent several months hovering between life and death at a hospital in Barton-on-Sea, Hampshire, England.

After his recovery, Carter returned to Newfoundland and completed his schooling at Bishop Feild College in St. John’s. He spent several years teaching in Newfoundland outports until 1929 when he enrolled in Memorial University College. After the two-year program he went to Dalhousie University and the University of King’s College in Nova Scotia, graduating in 1933 with a bachelor of science degree. Two more years of teaching (this time in Nova Scotia, where he married Elsie Olga Webber on Nov. 24, 1934) intervened before he came back to Newfoundland in 1935 to become supervisory inspector of schools under the Commission of Government.

After five years in this supervisory position Carter returned to military service in 1941 with the Canadian Army. Again he survived action overseas and was discharged in 1946 with the rank of major. The lure of Newfoundland was strong and he accepted the government’s offer to become director of adult and visual education. He held this position until the summer of 1949 when the Liberals convinced him to run for office in the first Canadian election to include the new province of Newfoundland. He became the Liberal standard bearer in the riding of Burin-Burgeo, which stretched from Port aux Basques east along the south coast to the islands of Placentia Bay, with his home of Pass Island at the halfway point.

Carter defeated his one opponent, the Progressive Conservative’s Grace Sparkes, BA’64, LLD’92, by a landslide 12,590 votes to 1,053 in the June 27, 1949 contest. The result is hardly surprising when one realizes that this area of Newfoundland overwhelming supported Confederation with Canada in the 1948 referendums. He represented the riding until 1966, winning re-election by huge majorities in general elections in 1953, 1958, 1962, 1963 and 1965 and by winning by acclamation in 1957.

His service in the House of Commons, while mostly confined to the backbenches, was full and productive. A consummate district man, he worked quietly behind the scenes to bring federal money into the many fishing villages and the larger fish production and manufacturing towns of Burin-Burgeo. He served on major House of Commons committees including Veterans Affairs, Fisheries, Transport and Communications, and National Defence, all areas in which he held a great deal of expertise.

He reached the high point of his House of Commons service on May 14, 1963 when Prime Minister Lester Pearson appointed him parliamentary secretary to the minister of veterans affairs. From this office, which he held until Sept. 8, 1965, he was able to be of direct service to the many thousands of Canadian war veterans, men and women, whom he considered comrades in arms.
After 17 years in the House of Commons, Carter was invited by Prime Minister Pearson to continue his parliamentary career as one of Newfoundland’s representatives in the Senate. He was sworn in July 8, 1966 and remained in the Red Chamber for 11 years until he reached the mandatory retirement age of 75. Carter’s time in the Senate was as active as had been his years in the [House of] Commons. He continued his committee service, often with overlapping terms, on Banking and Commerce, Foreign Affairs, Poverty, and Science Policy.

The Health, Welfare and Science Committee occupied a great deal of his time: he first joined the committee in 1968 and rose to serve as chair from 1974 to 1977. In 1975, as chair of that committee, Mr. Carter played a leading role in the creation of the Planetary Association for Clean Energy, Inc. dedicated to the promotion and stewardship of clean energy systems that will benefit not only Canada but the whole world.

Following his retirement from the Senate, Carter and his wife eventually retired to Oyster Pond on the Eastern Shore of Nova Scotia, approximately 50 kilometers northwest of Halifax. Retirement did not mean inactivity, however. On June 26, 1990, he presented copies of The Newfoundland Book of Remembrance (1867-1949) and Preliminary List of War Casualties 1939-1947 to Memorial University of Newfoundland. These books, compiled and released by the Canadian Department of Veterans Affairs in 1973, contain the names of the several thousand Newfoundland servicemen who fought and died in the First and Second World wars. He felt his alma mater to be a fitting place for these volumes.

The last of the original seven MPs elected to represent Newfoundland in Ottawa in 1949, Chesley Carter died at his home at Oyster Bay, Jan. 14, 1994. He was survived by his wife, his daughters Norma and Ann and his son Alan, and their families. His legacy was a lifetime of service to his homeland, to his adopted country, Canada, and to Memorial University College and Memorial University.
Imagine you’re a music educator. Now imagine that one day, one of your students (just out of kindergarten) approaches you and tells you that she feels sad. But it’s OK now, because she has played her sadness out on the piano. How would you feel? Overwhelmed? Moved? Rewarded? Most likely all of the above. That student was part of the Music School at St. Christopher House. And Sherry Squires was the teacher. She strives to help all her students to experience the realization that music can be a powerful tool for expression.

Ms. Squires, B.Mus.’81, B.Ed.’81, is the Music School co-ordinator for St. Christopher House in downtown Toronto. She says that, although the students do not always convey their emotions so openly, music enriches their lives. “My favourite times of the year are our end-of-term student concerts,” she says. “The students are glowing with pride and the sense of accomplishment. I love to see that.”

Since 1912, St. Christopher House has provided neighbourhood community services in the west end of downtown Toronto. Originally for immigrants, their mission has evolved to help the disadvantaged gain control of their lives. So how did this St. John’s native end up playing such an integral role in the multicultural community of downtown Toronto? Music was the way.

Ms. Squires’ discovered the piano at an early age and when Memorial established the School of Music she enrolled. She graduated from the conjoint program and says her time at Memorial contributed richly to her growth as a musician and as a person. Being with the school, even in the early years, meant she could participate in things outside her major. “I was lucky to be chosen to spend a semester in London, England which completely changed and coloured my life.”

After graduating, Ms. Squires eventually made her way to Christopher House in 1987, working there first as a part-time piano instructor. Inspired by their mission and fascinated by the diversity of the community, she has served there for 23 years. “I’ve really enjoyed meeting and working with people from all over the world. I love the challenge of working with a wide variety of students and having to adapt to their learning styles and needs,” she says.

The programs available at the Music School range from the traditional experiences of individual lessons in piano, violin, voice, guitar and accordion to the more advanced and non-traditional theory classes and an after-school opera program. The latter is a partnership with the Canadian Opera Company. Ms. Squires is proud of the program accessibility and their impact in the community. Low income families can access subsidies so that the after-school opera program, for example, costs as little as one dollar per week. Other programs are free. According to Ms. Squires, 250 students access music programs every week and more than half of them are subsidized.

Her position demands a lot of time spent overseeing day-to-day operations. So, to stay sharp musically, Squires keeps her musical plate very full. In her free time she conducts the Toronto Song Lovers; and she安排s and sings with Daughters of the Rock, a trio she founded that dedicate themselves to singing folk music — especially the Newfoundland brand.

Musical collaboration is one of Ms. Squires’ great passions. “I discovered accompaniment while at Memorial and focused on that in my final year,” she says. Ever since arriving in Toronto she’s accompanied the Jubilate Singers. And now Ms. Squires has just taken on another project — pianist for a one-woman show based on the life of Mary Pickford, called Sweetheart, written by another Newfoundlander, Dean Burry. It is scheduled to run for three weeks in February 2010 at Spadina House. “My love of accompanying continues to this day and is one of the reasons why I’m so excited about my involvement with Sweetheart.”

The experiences that have stayed with Ms. Squires from her days at Memorial, are the ones shared with classmates. “I remember the friends and good times and the education and joy I received making music with others.”

For more on St. Christopher House, visit www.stchrishouse.org
Rennie Gaulton BA’69, BA(Ed.)’69, my father, was a man with a very long list of accomplishments. Others have said, and I agree, that it would take a full magazine to highlight them all. I struggle with where to begin and what to include in order to do justice to his life. Dad truly enjoyed teaching. He launched his career instructing introductory psychology at Memorial in 1969. And although he officially retired in 2006, he was teaching online courses until his passing in November 2009. Throughout his career he delivered many scholarly lectures and professional presentations. One of his contributions to the university, in which he took great pride, was his involvement in establishing Sir Wilfred Grenfell College from which, in 1977, he received the Principal’s Award.

My father often recounted how teaching psychology evolved over the years. He developed and delivered his courses through live lectures, teleconferencing, correspondence, the web and large-screen lectures. With advice from the “b’ys” in the television studio on what colours, prints and styles looked best on the big screen, dad planned his attire as carefully as he planned his lessons.

Dad was a family man and a proud father. His piano skills struck a sweet note when he first met my mother, Sylvia Melendy, at a church function. They fell in love and married 39 years ago this past August. Always a part of our lives, dad enthusiastically attended music lessons, recitals and activities in which my brother Trevor and I were involved. An incredible mentor, dad nurtured and supported my love of teaching because he believed teachers can make a difference.

Music, in particular the piano, was dad’s passion. His amazing, gifted ear allowed him to play any song requested. Dad’s journey with piano began when he was a child and he blossomed into a remarkable pianist. Throughout his life he entertained family, friends, church congregations, dinner theatre audiences and special functions. Our close knit family often gathered with him at the piano, Nan with a tambourine and poppy Luke step dancing. Dad often performed in a dynamic duo with close friend, Earl Howell.

My father loved Newfoundland and Labrador. In the 1960s he worked on the Newfie Bullet and, by recounting stories from those days, he instilled a love for trains in grandson Luke. Dad published two folklore trivia books in the 1980s with his good friend and long-time colleague Dr. Herbert Rose. He used his knowledge of the province and his humour when “screeching in” CFAs as honorary Newfoundlanders. As tour guide he was especially excited to see large cruise ships enter the harbour knowing he would be educating visitors from all over the world about our great province.

Much of my father’s spare time was devoted to volunteering with schools, churches and service organizations. Dad was a founding member and past president of the provincial Federation of Home and School and PTA. He served as eastern vice-president of the Canadian Home and School Federation. The committee for the Prime Minister’s Award for Teaching Excellence was one of many on which he felt privileged to serve. Dad especially enjoyed being involved in Memorial’s Convocation and was proud to serve as deputy marshal. He was equally thrilled with his responsibility to prepare graduates before the ceremony, applying his natural ability to put them at ease.

A colleague of my father, Christina Thorpe, proposed the idea of an annual award from the psychology department for teaching excellence in his honour. The department approved it and the first Rennie Gaulton Award for Excellence in Undergraduate Teaching in Psychology was handed out in the spring of 2010. Nominations from students are accepted at any time by the department for the following spring.

My father had a way of lighting up any room. I have been told, and have experienced firsthand, that he could make you feel special, no matter who you were or what you did. He brought out the best in others, was easy to talk to and always gave sound advice. Family, friends, colleagues and thousands of students experienced his love for life, his dedication to teaching, his humour, his music and his thoughtful nature. For this I am grateful my father will forever be remembered.
a snowflake falls in the ocean and no one is around to hear it, does it make a sound? Dr. Len Zedel has proof that it does ... most of the time anyway.

A professor in the Department of Physics and Physical Oceanography, Dr. Zedel has been collecting underwater sounds generated by snowflakes as they pitch on water. He has hypothesized that the resulting noise may provide data that can be used to estimate snowfall amounts.

Oceanographers have given a great deal of consideration to ambient ocean sound, especially as it relates to interference with acoustic ocean technology. Only over the last 20 years have oceanographers and meteorologists given special attention to the underwater sounds generated by precipitation.

It is well known within the field that rainfall rates can be estimated by analyzing the underwater noise it generates. “Raindrops are really neat,” Dr. Zedel explains, noting that different rainfall processes generate different effects. “If the drops are sufficiently small, like mist, you don’t get any noise. Large raindrops generate sound caused by the direct impact of the rain on the water surface. Intermediate size raindrops introduce bubbles
into the surface of the water on impact. That bubble resonates and that’s what you hear.”

Those sounds also vary depending on how the raindrop strikes the surface of the water; how hard the wind is blowing; and how large or frequent the wave pattern. But overall, rainfall is proportional to the cumulative sound of its impact. However, up until now, there has not been a comprehensive analysis for the comparatively complex ambient music generated by snowfall. Dr. Zedel expects to change that with his research by determining whether or not the same information collected for rainfall could be gathered from various snowfall types and intensities.

“There was a preliminary paper published by some people down south and we thought, ‘What do they know about snowflakes?’” he jokes. But what really stood out for his team in the earlier study was the researchers’ failure to distinguish between snowflake types. “Anyone living here in Newfoundland and Labrador knows there are a lot of different kinds of snowflakes.”

In fact, the international snow classification system for solid precipitation recognizes 10 types of snowflakes — plate, stellar, column, needles, spatial dendrite, capped column, irregular, graupel, ice pellet and hail. And there is a more comprehensive scheme that identifies as many as 80 different snow classifications. Enough to generate a symphony of sounds.

“The sound levels of snowfalls are very quiet, much quieter than rainfall rates,” explains Dr. Zedel. “If you listen to snowfall sounds it’s kind of like a hiss, a ‘shhh’ kind of sound. It’s not as striking as rain which sounds like the tinkling of a chandelier, a very beautiful sound.” During the study they also collected freezing rain data, and “it’s just overwhelmingly loud by comparison,” he says.

“In our study we wanted to make observations in a field setting, but the opportunity never arose,” explains Dr. Zedel. His graduate student, Tahani Alsarayreh, had the idea to set out a tank filled with fresh water and equipped with sensors to see what data they could capture. For one winter, whenever it was snowing, she would roll the tank out of the loading bay door in the Chemistry-Physics building into the parking lot and collect data. “We didn’t know what we were looking for, but we thought we would just make observations to see what we would get,” he admits.

While there were issues with background traffic and other noise, Dr. Zedel says that they discovered that the sound level generated by snowflakes was proportional to the snowfall rate. They observed that while the more solid forms of snowflakes made noise, the lighter structures did not. They also were able to determine that the snow types that made no noise were associated with periods of low precipitation. However, Dr. Zedel believes it is possible that, if lighter structures were observed during heavier snowfall conditions, a recognizable signal would have been observed.

So exactly how difficult is it to measure snowfall rates at sea? Dr. Zedel says it’s actually quite difficult. “You can’t catch it in a tank and automated equipment eventually gets covered in snow and then what?” he asks. For their study they used optical rain measurement devices to reference snowfall rates. “But even they are suspect when it’s really windy because the snow and rain are going horizontally and not vertically, so you can’t actually measure the rate at which it’s coming down.”

Dr. Zedel says measuring sound is much easier, but quantifying it is a bit of an art. He’s hoping in the next couple of years to be able to put a hydrophone out in a bay to measure snowfall sounds, along with a weather station that measures snowfall, and correlate the data. This should give them the information they need to determine how well this way of measuring snowfall works in the marine environment. If the results warrant it, he plans to try the hydrophone in a more exposed ocean situation, open to the dynamics of wave action, to see how it performs there.

According to the professor, there is an increasing need for this kind of observation and this method might be one way of meeting the demand. “Accurate information about snowfall amounts at sea can benefit ocean modelling and meteorology,” he says. “In terms of understanding ocean circulation, one of the factors is how much fresh water gets put in the ocean. That’s really hard to measure and the more accurate the ocean model, the more accurate the weather prediction can be, because the weather depends on what the ocean is doing,” says Dr. Zedel. “This information helps generate insight into climatic processes at both regional and global scales.”
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THIS IS THE WAY the house was: there was a toothbrush nestled between the toaster and the wall in the kitchen. The bristles had begun to splay away from the rounded tip of the brush and were sticking out. It might have been there for months. Something was always mouldy. Someone was always yelling down the stairs, “Did you find what’s mouldy?”

And someone else was always yelling back, “No, I threw out those dish cloths but it still smells.”

The insides of cupboard doors were covered in phone numbers written in ballpoint pen that sank into the wood when you wrote. You could read the inside of cupboard doors like Braille.

Clive drove a van that dropped off lost luggage once the airport found it. He got the job through a relative who worked with Air Canada. Someone rich had donated four swans to Bowering Park. They arrived at dawn in two big cages made out of chicken wire and two-by-fours. Had the swans been standing they would have had to stoop their long necks but they were sleeping with their heads folded under one wing. The cages weren’t heavy but they were awkward. It took Clive and two luggage handlers, as well as some guy on a smoke break from Tim Horton’s, to get the cages — one in front of the other — into the van.
People were trailing out of the airport dragging little suitcases on wheels behind them. They were all craning their necks to take in the swans. Clive secretly enjoyed moments where he appeared to be instrumental in making important things happen. He made a big show of thanking the guys for helping him out. Clive looked at the four white mounds as he shut the door. He could see one eye showing just above a feather and it looked like a black bead.

He had gone to see a band that night. He and Anne Stapleton had done shots at the bar. He was pretty sure he wasn’t still drunk. Everything had been sort of soft and fuzzy around the edges. He woke up with everything so sharp and clearly defined it made his head hurt. He’d only slept two or three hours. He and Anne had started to have a heart to heart about her boyfriend moving to Manitoba. Pieces of the night had been coming back to him all the way to the airport. Anne had cried. He was pretty certain he hadn’t cried. The band had covered Blondie *Dreaming*. Anne’s front teeth had knocked against his.

Every time he rounded a corner or slowed down the cages skidded across the floor of the van and smashed together. Every time this happened Clive cringed. He started cringing even as he approached corners and it was making his face hurt. When he arrived there was no one from the park there to meet him. A bunch of jacketless teenagers, clinging loyally to the last days of summer, were leaning over a railing on the other side of the pond and throwing beer bottles. The bottles would soar over the pond in a wide arc and land with a smack against the slick surface. Clive paged his boss. He got out of the van and smoked. Lately Clive pretty much always felt like he was hungover. He drank too much coffee and didn’t sleep enough. There was a streetlight that shone right into his bedroom window.

Lying in his bed, Anne had put her finger in the outside fold of his ear and traced all through the canals to the hole in the middle. Her finger felt thick and warm. Then she did the other one.

He was about to page the manager again when he saw a man in a windbreaker making his way over to the van. Clive jumped out.

“Are you the park guy?”

“Yeah, have you been here long? They said the swans were getting in around six.”

“It’s twenty to seven now.”

“Oh, is it? Sorry.”

Clive didn’t like how laid back the park guy was. Clive was nervous opening the doors to the van, but the swans hadn’t moved. The park guy opened a hatch on the cage and lifted the first swan out like a pile of folded laundry. He leaned backwards and let the swan’s weight rest against his chest, his arms wrapped around the bottom of it in a hug. He moved towards to the edge of pond with his knees bent and laid the swan on the bank.

“So are they drugged or something?”

“Are you kidding? A swan would never let you hold it like that. No animal flies in cargo bays without being drugged.”

Clive hated the park guy now. What a stupid jacket. After carrying the second swan to the frozen edge of the pond the park guy threw the empty wire cage out of the van with one arm. It bounced once on the pavement walkway.
“So when are they going to wake up?”

The park guy was squeezing hand sanitizer out of a little see-through bottle he’d had in the pocket of his windbreaker.

“I’d say early this afternoon."

He was trying to remember if she had said the boyfriend left already or was getting ready to leave. Driving home from the park, Clive saw people wandering up from downtown, they were cold and huddling against each other. The shock of wind off the Atlantic after having been surrounded by warm sweating bodies. He’d left her in the bed. She smelled like stale beer and there was eye make-up smudged on the pillow. An arm over her head, legs straightened out and a little bend in her hips, she looked like a violin bow. She was so white against the navy sheets. He pulled the blankets up over her before he left. He might climb back in with her and pretend that he never left.

Clive and his roommates rarely saw each other. They all worked 40 hours a week. The mess was part of their religion. It would have been stupid to think they could control it. The mess controlled them. Sometimes when Clive got angry he would tackle the kitchen. He would make all the surfaces bare and leave the dishes in a great glistening, dripping pile on the other side of the sink. They did not think he had taken care of the mess. He had harnessed the mess, filled himself up with the mess. He truly understood the mess. In those moments he was preparing them all for the new mess to come.

When Clive got home he stood in the kitchen. He could feel his pulse buzzing in the back on his head. The last bit of pink sky was caught in the bend of the silver faucet. Clive made toast. He picked up a knife off the top of the stove, the pattern of the burner was left on it from when someone used it to do hot knives. He buttered the toast in his hand. The margarine had been missing its lid for two weeks. Suddenly the quiet kitchen was filled with the sound of his phone ringing inside his pocket. Adrenaline rushed through his body and he was shocked to see the toast was still in his hand.

“Clive?”

“Yeah.”

“When did you drop off those swans?”

“I was there quarter to six, the guy didn’t show up till seven.”

“Alright, good.”

“Why, did the guy say I was late?”

“No, somebody strangled the friggen’ swans.”

“Someone strangled them. Why?”

“I don’t know. Why do people do anything?”

“Jesus.”

“I’m going to need you to do a run to the hotel in an hour or so.”

Clive couldn’t believe it. The worst part about it was that it seemed to make a joke out of the swans’ beautiful, long necks. He would wake Anne up and tell her. He would offer her the toast. He opened the bedroom door and saw the bed was empty. The dark blue sheets were crumpled like waves at the foot of the bed.

Eva Crocker lives in St. John’s where she is completing a BA in English at Memorial University. In 2008 she received the Bethany Pike Award for Writing. Her screenplay You Are What You Eat, which she co-wrote with Stephen Dunn, was a winning entry in the 2008 Nickel International Film Festival Screenplay Competition.
It was 1969 and I had one of those VW Beetles with nine spare fan belts and a destiny to reach the end of the road. Starting out from rural Missouri, Newfoundland was as end-of-the-road as you could get. But when the car rolled off the William Carson I had one of those life-changing epiphanies: a completely unanticipated feeling of being home. My first visit to Newfoundland was a love-at-first-sight experience and the next 30 years saw that thunderbolt of an intuition grow to conviction. So I launched a three-decades-long campaign to make myself inevitable to Memorial’s School of Music — a campaign that grew more fervent with every visit. My initial attraction to the “Genesis: Chapter I” landscape began to take second seat to the people whom I met here. Increasingly the most interesting and compelling of them were musicians from the School of Music.

My next big epiphany occurred on July 16, 2000, driving along the St. John River Valley in New Brunswick. We were driving to the boat, moving to Newfoundland. Sting was on the CD player and I suddenly wondered what the heck I had gotten myself into. Thirty years of fantasies about a musical utopia in the North Atlantic is not the stuff you make life-changing decisions over. After all, this is Newfoundland — not Disneyland! But that epiphanal doubt proved to be nothing more than nervous bridegroom jitters.

The past 10 years have sped by. It seems that only a few weeks ago I was being introduced as the new director. And they’ve sped by because they’ve been so full — so full of accomplishment in the community of the School of Music and rich personal fulfillment for my wife Mary O’Keeffe and me. There are the obvious and evidently enduring achievements — the construction of Petro-Canada Hall, the inauguration of the M.Mus. graduate programs and the MA/PhD stream in ethnomusicology, and the development of the MMaP Research Centre. More powerful still are the people’s accomplishments: the national and international recognition of our choirs, the ground-breaking work in research, creative activity and performance of our faculty, the spectacular successes of our graduates whether on concert stages in New York or in the music room at Menihek High School in Labrador West. The MUN Chamber Orchestra in St. Petersburg, Opera RoadShow on Change Islands, the Scrunchoons in Nain — the School of Music is everywhere and everywhere it is, there is exciting music!

The personal fulfilments are the deepest. Our growth as performers has been incredibly rewarding: Mary’s through collaborations like the Hot Earth Ensemble; mine with generous faculty colleagues as I dragged them through my latest Fauré or Lieder project and they dragged me to a slightly more respectable level of playing. And Newfoundland and Labrador has shaped the direction of my research, first in the form of the remarkable collaboration Jane Leibel and I enjoyed with the Artistic Fraud theatre company around the life of Georgina Stirling and now through my continuing engagement with the Moravian music of Inuit Labrador — a project that has opened me to the vitality of Inuit culture and the beauty of Nunatsiavut.

But it has been the lesson of a community joined in music that has been the most powerful. Whether in massed choir or kitchen duet, making music together is the greatest privilege of human experience. And nowhere is this more vividly taught than among the musicians and friends of music we’ve met here in Newfoundland and Labrador. We make music at the most profound level of human interaction and in reaching that level we’re not afraid to have a good time. The best part about leaving the director’s office after 10 years is what comes next: becoming a “civilian” musician and music researcher at the School of Music. To all those who have contributed generously to the successes of the School of Music across the last 10 years, my deepest thanks, not only for your support of the school itself, but also for how much you’ve enriched my life.
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